

# **The Influence of Traditional Chinese Philosophy on the Artistic Characteristics of Landscape Painting Creation**

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**Abstract:** As an important part of traditional painting, Chinese landscape painting is deeply influenced by traditional Chinese philosophy. This article analyzes the influence of Confucian, Taoist and Buddhist philosophy on the creation of landscape paintings, and explores how these philosophical ideas shape the artistic characteristics of landscape paintings. Confucianism emphasizes the harmonious coexistence of man and nature, which is reflected in the true reproduction and idealized combination of natural scenery in landscape paintings; Taoism advocates nature and emphasizes "governing by inaction", which is reflected in the pursuit and expression of the natural state in landscape paintings. Buddhist thought focuses on inner peace and detachment, which is reflected in the creation of artistic conception and the expression of spiritual realm in landscape paintings. Through the analysis of these philosophical thoughts, this article reveals the unique artistic characteristics of landscape painting in terms of composition, brushwork, and artistic conception, and explores its value and influence in contemporary art creation. Research shows that traditional philosophical thoughts not only enrich the artistic connotation of landscape painting, but also provide new perspectives and inspiration for modern art creation.

**Keywords:** Chinese Landscape Painting; Traditional Philosophical Thought; Taoism; Confucianism; Buddhism.

## **1. INTRODUCTION**

### **1.1. Research Background**

As an important part of traditional Chinese painting, Chinese landscape painting occupies an important position in the history of world art with its unique artistic style and profound cultural connotation(Fong, 1969). Landscape painting is not only a form of visual art, but also a concrete embodiment of Chinese philosophical thought. Since landscape painting gradually became an independent subject during the Wei, Jin, Southern and Northern Dynasties, it has been closely connected with traditional Chinese philosophical thought(Law, 2011; Shaw, 1988). Philosophical thoughts such as Taoism, Confucianism and Buddhism have had a profound impact

on the creation of landscape paintings, shaping their unique artistic characteristics(Shaw, 1988; Turner, 2009). Taoist thought emphasizes that "Tao follows nature" and advocates the harmonious coexistence of man and nature. This concept is reflected in the true reproduction of natural landscapes and the pursuit of natural artistic conception in landscape paintings. "Governing by inaction" and "quiet inaction" in Taoist philosophy have also affected the creative attitude of landscape paintings, making painters pursue a natural, smooth and unrestrained artistic expression in the creative process. Confucianism emphasizes the concept of "the golden mean" and "the benevolent enjoy mountains, and the wise enjoy water." This idea is reflected in the rational grasp of natural landscapes and concern for the humanistic spirit in landscape paintings(Trouveroy, 2003). The Confucian ideal of life of "cultivating oneself, harmonizing one's family, governing the country, and bringing peace to the world" makes landscape painting not only a depiction of natural landscapes, but also a reflection of the artist's inner world. The influence of Buddhist thought on landscape painting is mainly reflected in the pursuit of "ethereal" artistic conception. Zen Buddhism emphasizes the "original purity of mind" and advocates understanding the essence of nature through intuitive means. This idea is manifested in the pursuit of ethereal artistic conception and the use of blank spaces in landscape paintings(Parker, 1997). The concept of "sudden enlightenment" in Zen Buddhism makes landscape paintings pay more attention to instant inspiration and intuitive expression in the creation process. Studying the influence of traditional Chinese philosophical thoughts on the artistic characteristics of landscape painting creation has important academic value and practical significance. From an academic perspective, this research contributes to a deeper understanding of the artistic characteristics of Chinese landscape paintings and the cultural connotations behind them. By analyzing the influence of Taoist, Confucian and Zen thoughts on the creation of landscape paintings, we can reveal the unique artistic characteristics of landscape paintings in terms of composition, brushwork, and artistic conception. This not only enriches the content of art history research, but also provides a new perspective for understanding traditional Chinese culture. From a practical significance, studying the influence of traditional Chinese philosophical thoughts on the creation of landscape paintings will help promote the development of contemporary art creation. In the context of globalization, the inheritance and innovation of traditional culture have become important issues in artistic creation. By studying the influence of traditional philosophical thoughts on landscape

painting, we can provide inspiration and reference for contemporary art creation and promote the integration and innovation of traditional art and modern art. In addition, this research will also help improve the public's awareness and understanding of traditional Chinese culture. As an important carrier of Chinese culture, landscape painting's artistic characteristics and philosophical connotations are an important way to understand Chinese culture. By studying the artistic characteristics of landscape paintings and the philosophical ideas behind them, we can deepen the public's understanding of traditional Chinese culture and enhance cultural confidence (PUSPAWATI, 2023).

## 2. OVERVIEW OF TRADITIONAL CHINESE PHILOSOPHICAL THOUGHT

Traditional Chinese philosophy is an important part of Chinese culture, covering various philosophical schools such as Confucianism, Taoism, and Buddhism. These ideas not only influenced Chinese society, politics and culture, but also deeply penetrated into artistic creation, especially the creation of landscape paintings. Through an in-depth exploration of these philosophical ideas, one can better understand their impact on artistic creation.

### 2.1. Confucian Philosophy

Confucian philosophy was founded by Confucius. Its core concepts are "benevolence, righteousness, etiquette, wisdom, and trustworthiness" and emphasizes moral cultivation and social responsibility(Wong, 2015). Confucianism focuses on the relationship between people and advocates the construction of a harmonious society(Bergen & Mi, 1995). Confucius believed that art should serve moral education and have a teaching function. The "gold mean" in Confucianism emphasizes moderate harmony. This concept is reflected in the balance and harmony of the composition in landscape paintings. The influence of Confucian philosophy on landscape painting is mainly reflected in the moral cultivation of painters and the social function of artistic creation. Confucianism emphasizes "cultivating oneself, harmonizing one's family, governing the country, and bringing peace to the world." This idea prompts painters to pursue the perfection of personal morality and the embodiment of social responsibility in their creations. Landscape painting is not only a reproduction of the natural landscape, but also an expression of the

painter's inner world. Through the depiction of nature, the painter conveys his awe for the universe and his pursuit of social harmony.

## 2.2. Taoist Philosophy

Taoist philosophy was developed from Laozi and Zhuangzi. Its core concept is "Tao follows nature" and emphasizes conforming to nature and governing by doing nothing (Creel, 1956). Taoist thought focuses on the harmonious coexistence between man and nature, and advocates returning to nature and self-transcendence. In the *Tao Te Ching*, Laozi proposed "doing nothing without doing anything", advocating compliance with the laws of nature and not forcing the development of things (Chung-Yuan, 1977). The influence of Taoist philosophy on landscape painting is reflected in the admiration for nature and the pursuit of individual spiritual freedom. The concept of "unity of nature and man" in Taoist thought prompts painters to pursue the unity of nature and human heart in their creations. The ethereal artistic conception and simple style in landscape paintings are the embodiment of Taoist thought. Through the depiction of landscapes, painters express their admiration for nature and thinking about life. The concept of "inaction" in Taoist thought also affects the painter's creative attitude, making him pursue natural expression and self-expression in artistic creation (Cheng, 2023).

## 2.3. Buddhist Philosophy

After Buddhist philosophy was introduced to China in the Han Dynasty, it was integrated with Confucianism and Taoism to form a Buddhist culture with Chinese characteristics. Buddhism emphasizes karma, reincarnation and compassion, and advocates achieving liberation and enlightenment through practice (Marlatt, 2002). The concept of "emptiness" in Buddhist thought has had a profound impact on Chinese art, especially in landscape paintings, which expresses the pursuit of ethereal artistic conception. The influence of Buddhist philosophy on landscape painting is mainly reflected in the ethereal artistic conception of the picture and the profound thinking about life. The concept of "empty" in Buddhist thought prompts painters to pursue the combination of virtual and real space in the picture and the profoundness and far-reaching artistic conception in their creations. The white space technique in landscape paintings and the simple depiction of natural landscapes are the embodiment of the Buddhist concept of "emptiness". Through the depiction of landscapes, the painter expresses his understanding of the impermanence of life and his pursuit of

transcending the world.

#### 2.4. Interrelationships between Traditional Philosophical Thoughts

Confucianism, Taoism, and Buddhism blend with each other in traditional Chinese culture and together constitute the rich connotation of Chinese philosophy. Confucianism emphasizes social responsibility and moral cultivation, Taoism focuses on nature and individual freedom, and Buddhism focuses on inner liberation and transcendence. The three are ideologically different and related, and jointly influence China's social culture and artistic creation. In the creation of landscape paintings, the moral enlightenment function of Confucianism, the admiration of nature of Taoism and the ethereal artistic conception of Buddhism are integrated with each other to form a unique artistic style. In his creation, the painter not only pursues moral perfection and social harmony, but also advocates the beauty of nature and individual freedom. At the same time, he expresses his profound thinking about life and his pursuit of transcending the world. This diverse and integrated philosophical thought injects rich cultural connotation and profound spiritual conception into landscape painting.

#### 2.5. The Cultural Value of Traditional Philosophical Thoughts

Traditional Chinese philosophical thought is not only an important part of Chinese culture, but also an important heritage of world philosophy. Confucianism, Taoism, and Buddhism have played an important role in Chinese history and have had a profound impact on social stability and cultural development. These ideas not only influenced China's political, economic and social life, but also had a profound impact on artistic creation. In the context of globalization, the cultural value of traditional Chinese philosophy has become increasingly prominent. The concept of harmony in Confucianism, the view of nature in Taoism, and the ethereal artistic conception in Buddhist thought provide valuable spiritual resources for modern society. These ideas not only help promote communication and understanding between different cultures, but also provide new perspectives and methods for solving contemporary social problems. Through in-depth study of traditional Chinese philosophical thoughts, we can better understand its impact on artistic creation, especially its influence on the artistic characteristics of landscape painting creation. These ideas not only provide rich inspiration and profound connotation for artistic creation, but also provide important cultural resources and spiritual support for the development of modern society.

### 3. THE DEVELOPMENT HISTORY OF LANDSCAPE PAINTING

As an important part of traditional Chinese painting, Chinese landscape painting is deeply influenced by traditional Chinese philosophy, especially Confucianism, Taoism and Buddhist philosophy. These philosophical ideas not only shape the artistic characteristics of landscape painting, but also convey profound philosophical connotations through composition, brush and ink techniques, and artistic conception creation, as shown in Table 1. In terms of composition, Confucian philosophy emphasizes moderation and harmony, which affects the symmetry and balanced layout of landscape paintings; the concept of "Tao follows nature" in Taoist philosophy prompts painters to pursue the expression of the natural state, emphasizing the openness and naturalness of space. Respect for form; the concept of "emptiness" in Buddhist philosophy is reflected in the composition as the pursuit of ethereal artistic conception. In terms of pen and ink techniques, the "beauty of neutrality" of Confucianism emphasizes the balance of brush strokes and the harmony of ink colors. The concept of "inaction" of Taoism is reflected in the natural flow and free expression of pen and ink, and the "ethereal clarity" of Buddhist philosophy. It shows a detached style through the combination of virtual and real. In terms of artistic conception creation, Confucian philosophy conveys a tranquil and profound artistic conception through the expression of the harmonious relationship between man and nature; Taoist philosophy conveys a peaceful and profound artistic conception through the true reproduction of the natural state and the pursuit of ethereal beauty, creating an artistic conception of virtuality and reality; Buddhist philosophy expresses a profound understanding of the meaning of life through thinking about the impermanence of life and creating an ethereal realm. Through the analysis of these philosophical thoughts, we can have a deeper understanding of the artistic characteristics of landscape painting and the cultural connotation behind it. Traditional philosophical thoughts not only influenced the theme selection and expression techniques of landscape painting but also had a profound impact on the painter's creative attitude and aesthetic concepts, making landscape painting not only a visual art but also a vehicle for philosophical thinking. In contemporary art creation, the influence of traditional philosophical ideas on landscape painting still exists. Through reinterpretation and innovative application of traditional philosophical ideas, modern painters integrate personal artistic concepts and the spirit of the times into their works, making While inheriting the tradition, landscape painting radiates new vitality and vitality.

Table 1. Relationship between Chinese Landscape Painting and Traditional Philosophical Thoughts

Aspect	Confucianism	Daoism	Buddhism
Composition	Emphasizes moderation and harmony, influencing symmetrical and balanced layouts	'Dao follows nature,' pursuing the expression of natural states, emphasizing open space	Concept of 'emptiness,' seeking ethereal ambiance
Brushwork Techniques	'Beauty of balance,' emphasizing balanced brush strokes and harmonious ink colors	'Wu wei' (nonaction) philosophy, reflecting natural fluidity and free expression	'Ethereal clarity,' achieving a transcendent style through the interplay of void and reality
Creation of Atmosphere	Expresses the harmonious relationship between humans and nature, conveying a tranquil and profound ambiance	Realistic representation of natural states, creating an atmosphere of mutual existence	Contemplates the impermanence of life, cultivating an ethereal realm
Cultural Implications	Influences theme selection and expression techniques	Affects artists' pursuit of nature	Expresses profound understanding of life's meaning
Aesthetic Concepts	Emphasizes beauty and balance	Pursues the beauty of nature and freedom	Highlights ethereal and transcendent beauty
Contemporary Influence	Traditional philosophical thoughts continue to influence landscape painting	Modern artists reinterpret and innovate on traditional thoughts	Integration of personal artistic concepts with contemporary spirit

### 3.1. Landscape Paintings in the Wei, Jin, Southern and Northern Dynasties

The Wei, Jin, Southern and Northern Dynasties were a turbulent and intellectually dynamic era in Chinese history. At this time, landscape painting began to become independent from figure painting and gradually formed a unique artistic style. The scholar class in the Wei and Jin Dynasties respected nature and pursued spiritual freedom and detachment. This idea was fully reflected in landscape paintings. During this period, the themes of landscape paintings mostly focused on expressing natural landscapes. Painters expressed their reverence and yearning for nature by depicting mountains, rivers, and rivers. Gu Kaizhi was one of the important painters of this period. Although his work "Luo Shen Fu Tu" is mainly about characters (Li & Lu, 2023), the landscape depictions in the background have shown concern for the natural landscape, as shown in

Figure 1. During the Southern and Northern Dynasties, the techniques of landscape painting gradually matured, and the painting theory with "brush and ink" as the core appeared. In his "Preface to Painting Landscapes", Zong Bing put forward the idea of "writing the spirit with form", emphasizing the conveying the charm of nature through the depiction of images. Although the landscape painting of this period was not yet fully mature in technique, it had initially formed an artistic style with nature as its theme.



**Figure 1:** "Luo Shen Fu Tu"

### 3.2. Landscape Paintings in the Sui and Tang Dynasties

The Sui and Tang Dynasties were an important stage in the development of Chinese landscape painting. With social stability and economic prosperity, culture and art have ushered in unprecedented development. During this period, landscape painting gradually became independent from figure painting and became an independent painting discipline. Zhan Ziqian of the Sui Dynasty was a representative painter of this period. His work "Spring Outing" is considered to be one of the earliest existing landscape paintings (Liu, 2019), as shown in Figure 2. This work depicts the scene of a spring outing with delicate brushwork, showing the progress in composition and technique of landscape painting. The Tang Dynasty was the golden period for the development of landscape painting. Painters made great progress in technique and theory. Wang Wei was a famous landscape painter in the Tang Dynasty. He was famous for his artistic style of "painting within poetry, poetry within painting". Wang Wei's work "Wangchuan Picture" expresses the tranquility and harmony of the landscape through concise brushwork and elegant colors. During this period, the techniques of landscape painting became increasingly mature,



and two major schools of "green landscape" and "ink landscape" emerged. Green landscapes are characterized by bright colors and detailed descriptions, while ink landscapes are distinguished by concise brushwork and rich artistic conception.



**Figure 2:** Zhan Ziqian 's work "Spring Outing"

### 3.3. Landscape Paintings in the Five Dynasties and Two Song Dynasties

The Five Dynasties and Song Dynasties were the peak period of the development of landscape painting. During this period, landscape painting not only reached a high degree of maturity in technique, but also formed a systematic system in artistic theory. Jing Hao and Guan Tong during the Five Dynasties period were important representatives of landscape painting. Jing Hao's "Kuanglu Picture" is famous for its delicate brushwork and rigorous composition. He proposed the "Six Methods" theory in "Brushwork Notes", which had a profound impact on the development of landscape painting in later generations. Guan Tong is known for his rough brushwork and powerful momentum. His work "Guanshan Travel Picture" shows the diversity of expressive power of landscape painting. The Song Dynasty was the peak period for the development of landscape painting. Painters made new breakthroughs in techniques and artistic theory. Fan Kuan, Guo Xi and Li Cheng of the Northern Song Dynasty were the representative painters of this period. Fan Kuan's "Traveling in Streams and Mountains" shows the majesty of northern mountains and rivers with its grand composition and detailed description, as shown in Figure 3-(a). Guo Xi proposed the "three-distance method" in "Linquan Gaozhi"(Li, 2024), namely "high distance", "far-reaching" and "flat distance", which provided a theoretical basis for the spatial expression of landscape paintings(Fan, 2023). During the Southern Song Dynasty, landscape painting became more sophisticated in technique, and painters focused on expressing subtle changes in nature. Ma Yuan and Xia Gui are representatives of landscape painting in the Southern Song Dynasty. Their

works are famous for their "corner scenes", which express the overall artistic conception through partial depiction.



**Figure 3:** Works by Fan Kuan and Dong Qichang

### 3.4. Landscape Paintings in the Yuan, Ming and Qing dynasties

The Yuan, Ming and Qing dynasties were another important stage in the development of landscape painting. During this period, the styles and techniques of landscape painting became more diverse, and painters innovated on the basis of inheriting tradition. Zhao Mengfu of the Yuan Dynasty was an important painter during this period. He incorporated the brushwork of calligraphy into landscape paintings, forming a unique artistic style. Zhao Mengfu's work "Autumn Colors of Magpies" demonstrates the artistic characteristics of Yuan Dynasty landscape paintings with its concise brushwork and fresh artistic conception(Wang & Cheng, 2024). Landscape paintings in the Ming Dynasty were more sophisticated in technique, and painters focused on expressing the true appearance of nature. Dong Qichang was a famous landscape painter in the Ming Dynasty. He proposed the "Northern and Southern School Theory" and divided landscape painting into two major schools: "Southern School" and "Northern School". Dong Qichang's work "Antique Landscape Painting" shows the artistic achievements of Ming Dynasty landscape painting with its elegant style and profound artistic conception, as shown in Figure 3-(b). Landscape painting in the Qing Dynasty was more mature in technique, and painters focused on expressing subtle changes in nature. Shi Tao and Bada Shanren are representatives of landscape paintings in the Qing Dynasty. Their works are famous for their unique style and profound ideological connotation. Shi Tao put forward the creative concept of "searching for all the strange peaks" in "Searching for Strange Peaks and Making a Draft", emphasizing drawing inspiration from nature(Pace, 2015).

### 3.5. The Development of Modern Landscape Painting

In the modern period, landscape painting, on the basis of inheriting tradition, was influenced by Western artistic trends and gradually formed a diversified development trend. During this period, landscape painters made bold explorations and innovations in techniques and concepts. At the beginning of the 20th century, with the introduction of Western art, a trend of "Chinese and Western fusion" emerged in the Chinese painting world. Painters such as Xu Beihong and Lin Fengmian incorporated Western perspective and light and shadow techniques into their landscape paintings, forming a new artistic style. Xu Beihong's work "Huangshan Picture" shows a new breakthrough in the expressive power of landscape painting through the meticulous depiction of light and shadow (Yijiao & Abdullah, 2024). After the founding of New China, landscape paintings became more diverse in subject matter and expression. Painters such as Li Keran and Fu Baoshi focused on expressing the spirit of the times and social changes on the basis of inheriting tradition. Li Keran's "Ten Thousand Mountains Are Red" expresses the vigorous development of New China through the bold use of color, as shown in Figure 4. Entering the 21st century, landscape painting is facing new challenges and opportunities in the context of globalization. Painters pay more attention to the expression of personal style and reflection on traditional culture in their creations. Painters Zhang Daqian and Wu Guanzhong integrated the concepts of modern art into their landscape painting creations, forming a unique artistic style (Mao, 2017). Wu Guanzhong's work "Ten Thousand Miles of the Yangtze River" demonstrates the artistic charm of modern landscape painting through the bold use of lines and color blocks. During this development process, landscape painting has always maintained its respect for nature and the pursuit of humanistic spirit, and has become an important symbol of traditional Chinese culture. By sorting out the history of landscape painting, we can better understand its artistic characteristics and cultural connotations.

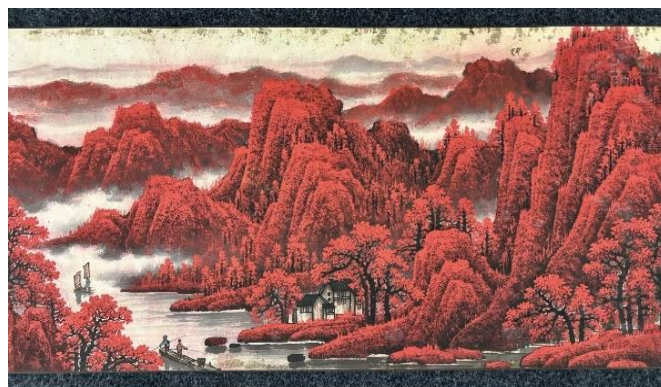


Figure 4: "Ten Thousand Mountains Are Red" by Li Keran

#### 4. THE INFLUENCE OF TRADITIONAL CHINESE PHILOSOPHICAL THOUGHTS ON THE AESTHETIC CONCEPTS OF LANDSCAPE PAINTING

Traditional Chinese philosophical thought plays a vital role in the creation of landscape paintings. Confucianism, Taoism and Buddhist philosophy not only provide rich ideological resources for landscape painting, but also profoundly influence the formation and development of its aesthetic concepts. Through the analysis of these philosophical thoughts, we can have a deeper understanding of the artistic characteristics of landscape painting and the cultural connotation behind it.

##### 4.1. Confucian Philosophy and the Aesthetics of Landscape Painting

Confucian philosophy, with its emphasis on human ethics and social responsibility, has had a profound impact on the aesthetic concepts of landscape painting. The concept of "golden mean" in Confucianism emphasizes harmony and balance, which is reflected in the balance and harmony of composition in landscape paintings. Confucianism emphasizes the harmonious coexistence of man and nature. This idea is reflected in the respect and praise of natural landscapes in landscape paintings. Landscape paintings are not only the reproduction of natural landscapes, but also the expression of the painter's inner emotions and the sustenance of his moral ideals. "Benevolence" in Confucianism emphasizes the harmonious relationship between people. This concept is manifested in landscape paintings as the harmonious coexistence of characters and nature in the picture. The "etiquette" in Confucian culture is reflected in the creative norms and artistic style of landscape paintings. Painters follow certain etiquette and norms in the creative process to achieve the unity of art and morality.

##### 4.2. Taoist Philosophy and the Aesthetics of Landscape Painting

The influence of Taoist philosophy on landscape painting is mainly reflected in the admiration of nature and the pursuit of individual spiritual freedom. "Tao follows nature" in Taoist thought emphasizes conforming to nature and respecting natural laws, which is reflected in the true reproduction of natural landscapes and the pursuit of natural beauty in landscape paintings. The concept of "governing by inaction" in Taoist philosophy has influenced the creative attitude of landscape paintings.

During the creative process, painters pursue an unfettered state of freedom in order to achieve harmony and unity with nature. The concept of "emptiness and tranquility" in Taoist thought emphasizes inner tranquility and emptiness, which is reflected in the profound and ethereal artistic conception of the painting in landscape paintings. Through the depiction of landscapes, the painter expresses a spiritual realm that transcends reality, allowing viewers to gain peace of mind and pleasure while appreciating the paintings.

#### 4.3. Buddhist Philosophy and the Aesthetics of Landscape Painting

The influence of Buddhist philosophy on landscape painting is mainly reflected in the thinking about life and the exploration of the inner world. The concept of "emptiness" in Buddhist thought emphasizes the emptiness and impermanence of all things, which is reflected in the simplicity of the composition and the depth of artistic conception in landscape paintings. "Zen" in Buddhist philosophy emphasizes inner enlightenment and transcendence. This concept is reflected in landscape paintings as the painter's detached attitude towards the natural landscape and his profound thinking about the meaning of life. The concept of "selflessness" in Buddhism emphasizes the dissolution of self-consciousness, which is manifested in landscape paintings as the painter's downplaying of self-consciousness and integration into the natural landscape during the creative process. Through the depiction of landscapes, the painter not only expresses his love for nature, but also conveys his profound understanding and thinking about the essence of life.

#### 4.4. Integration and Reflection of Aesthetic Concepts

The three philosophies of Confucianism, Taoism and Buddhism do not exist in isolation in the creation of landscape paintings. Instead, they merge and influence each other, jointly shaping the unique aesthetic concepts of landscape paintings. Confucian moral ideals, Taoist views on nature and Buddhist views on life are intertwined in landscape paintings, forming a harmonious and unified artistic style. This fusion of aesthetic concepts is not only reflected in the composition and color use of the picture, but also in the painter's understanding and expression of the natural landscape. Through the depiction of natural landscapes, the painter not only expresses his love and awe for nature, but also conveys his profound thinking and understanding of the philosophy of life.



#### 4.5. Aesthetic Characteristics of Landscape Painting under the Influence of Traditional Philosophical Thoughts

Under the influence of traditional philosophical thoughts, landscape painting has formed unique aesthetic characteristics. The first is the admiration and respect for nature. The painter expresses his love and awe for nature through the depiction of natural landscapes. The second is the pursuit of harmonious beauty. During the creative process, the painter pays attention to the balance and harmony of the picture composition to achieve the unity of art and morality. In addition, landscape paintings also reflect a spiritual realm that transcends reality. Through the depiction of natural landscapes, painters express a spiritual realm that transcends reality, allowing viewers to gain spiritual peace and pleasure while appreciating the paintings. This spiritual state not only reflects the painter's understanding and love for nature, but also conveys his profound thinking and understanding of the philosophy of life. Behind these aesthetic characteristics are the profound influences of Confucianism, Taoism and Buddhism. Through the analysis of these philosophical thoughts, we can have a deeper understanding of the artistic characteristics of landscape painting and the cultural connotation behind it.

### 5. THE INFLUENCE OF TRADITIONAL CHINESE PHILOSOPHICAL THOUGHTS ON THE COMPOSITION OF LANDSCAPE PAINTINGS

Traditional Chinese philosophical thoughts have profoundly influenced the composition of landscape paintings. Confucian, Taoist and Buddhist philosophies not only shape the artistic characteristics of landscape paintings, but also convey profound philosophical connotations through composition. The specific embodiment of these philosophical ideas in the composition of landscape paintings will be discussed in detail below.

#### 5.1. Confucian Philosophy and Landscape Painting Composition

Confucian philosophy emphasizes moderation, harmony and humanistic care, and these concepts are fully reflected in the composition of landscape paintings. The "golden mean" in Confucianism emphasizes balance and harmony, which is reflected in the composition of landscape paintings as symmetrical and balanced layouts. The painter creates a harmonious visual beauty through the reasonable arrangement of mountains, water, trees, characters and other elements. For example, in the "Early Spring Picture"

by the Northern Song Dynasty painter Guo Xi, the mountains are undulating and the clouds are shrouded. The composition adopts the "three distance method", that is, high distance, deep distance and flat distance. This composition method not only embodies the harmonious beauty pursued by Confucianism, but also conveys a tranquil and profound artistic conception through a clear-cut layout. Confucian philosophy also emphasizes the harmonious relationship between man and nature. In landscape paintings, characters are often placed in natural landscapes, showing the harmonious coexistence between man and nature. This composition method not only reflects Confucian humanistic care, but also makes the picture more vital and appealing.

### 5.2. Taoist Philosophy and Landscape Painting Composition

Taoist philosophy takes "Tao follows nature" as its core, emphasizing compliance with nature and governing by doing nothing. This idea is expressed in the composition of landscape paintings as respect for natural forms and the pursuit of natural artistic conception. "Inaction" in Taoist philosophy is not negative, but a positive attitude of conforming to nature, which is reflected in the composition of landscape paintings as the free flow of natural scenery and the openness of space. Taoist philosophy emphasizes the "coexistence of reality and reality", which is reflected in the clever use of space in the composition of landscape paintings. The painter fills the picture with infinite space for imagination through the use of blank space and the combination of reality and reality. For example, in "Fishing Alone on the Cold River" by Ma Yuan, a painter of the Southern Song Dynasty, there is a large blank space on the left side of the picture, which is in sharp contrast with the rocks and trees on the right side, giving people endless room for imagination. In addition, the "unity of nature and man" pursued by Taoism is also reflected in landscape paintings. Through the depiction of landscapes, painters express a state of integration with nature. This composition method not only conveys Taoist philosophical ideas, but also makes the picture full of agility and vitality.

### 5.3. Buddhist Philosophy and Landscape Painting Composition

The influence of Buddhist philosophy on the composition of landscape paintings is mainly reflected in the pursuit of ethereal artistic conception and thinking about the cycle of life. Buddhism emphasizes the concept of "emptiness", which is reflected in the composition of landscape paintings

as the ultimate use of space and the profound expression of artistic conception. "Emptiness" in Buddhist philosophy not only refers to material nothingness, but also refers to spiritual transcendence. In landscape paintings, painters create an ethereal and profound artistic conception through clever arrangements of space. For example, in the "Picture of Kuanglu" by Jing Hao, a painter of the Five Dynasties, the mountain peaks reach into the clouds and are shrouded in mist, giving people a sense of transcendence. This composition method not only reflects the Buddhist concept of "emptiness", but also makes the picture full of Zen. Buddhism also emphasizes the reincarnation and impermanence of life, which is reflected in the composition of landscape paintings as a keen capture of natural changes. Through the depiction of the changes in the four seasons and the changes in day and night, the painter shows a deep understanding of the impermanence of life. This composition method not only conveys Buddhist philosophical ideas, but also makes the picture full of dynamics and vitality.

#### 5.4. Philosophical Implications in Composition

The composition of landscape paintings is not only a means of artistic expression, but also a carrier of philosophical thoughts. Through the ingenious design of the composition, the painter integrated profound philosophical meaning into the picture, so that the viewer can feel the philosophical thought contained in it while appreciating the painting. "Benevolence" in Confucian philosophy is expressed in landscape paintings as care and respect for nature. The painter shows a deep emotion towards nature through his delicate depiction of landscapes. This composition method not only conveys the Confucian thought of benevolence, but also makes the picture full of warmth and touching. The "Tao" in Taoist philosophy is expressed in landscape paintings as the observance and exploration of natural laws. Through the true reproduction of the natural landscape, the painter shows a kind of awe and pursuit of the mysteries of nature. This composition method not only conveys Taoist philosophical ideas, but also makes the picture full of mystery and charm. The "emptiness" in Buddhist philosophy is expressed in landscape paintings as reflection and transcendence on the essence of life. The painter shows a profound understanding of the meaning of life through his clever use of space. This composition method not only conveys Buddhist philosophical ideas, but also makes the picture full of tranquility and depth.



### 5.5. Composition Rules of Landscape Paintings under the Influence of Traditional Philosophical Ideas

Under the influence of traditional philosophical ideas, landscape painting has formed a unique set of composition rules. These rules not only guide the painter's creative practice, but also become an important part of the artistic characteristics of landscape painting. The harmony and moderation emphasized by Confucian philosophy are reflected in the composition rules of landscape paintings as symmetrical and balanced layouts. The painter creates a harmonious visual beauty through the reasonable arrangement of picture elements. This composition rule not only makes the picture more coordinated, but also allows the viewer to feel the philosophical thoughts contained in it. The nature and inaction emphasized by Taoist philosophy are reflected in the composition rules of landscape paintings as respect for natural forms and openness of space. Through the free flow of natural scenery and the clever use of space, the painter creates a picture full of agility and vitality. This composition rule not only makes the picture more vivid, but also allows the viewer to feel the philosophical thoughts contained in it. The emptiness and transcendence emphasized by Buddhist philosophy are reflected in the composition rules of landscape paintings as the ultimate use of space and the profound expression of artistic conception. The painter creates an ethereal and profound picture through clever arrangement of space. This composition rule not only makes the picture more peaceful, but also allows the viewer to feel the philosophical thoughts contained in it. Through in-depth study of Confucian, Taoist and Buddhist philosophical thoughts, we can better understand the artistic characteristics of landscape painting composition and the philosophical connotations behind it. These philosophical ideas not only shape the composition of landscape paintings, but also provide rich ideological resources for the artistic creation of landscape paintings.

## 6. THE INFLUENCE OF TRADITIONAL CHINESE PHILOSOPHICAL THOUGHTS ON THE BRUSH AND INK TECHNIQUES OF LANDSCAPE PAINTING

Traditional Chinese philosophical thought has had a profound impact on the creation of landscape paintings, especially the use of brush and ink techniques. Confucian, Taoist and Buddhist philosophies each penetrate into the brush and ink techniques of landscape painting with their unique perspectives and concepts, forming rich and diverse forms of artistic

expression.

### 6.1. Confucian Philosophy and Pen and Ink Techniques

Confucian philosophy emphasizes moderation, harmony and humanistic care, and these concepts are fully reflected in the brush and ink techniques of landscape painting. Confucianism advocates that "the benevolent enjoy mountains, and the wise enjoy water." This appreciation and respect for nature is reflected in the true reproduction and idealized expression of natural scenery in landscape paintings. In terms of pen and ink techniques, Confucian philosophy emphasizes the "beauty of neutrality", that is, the pursuit of an impartial sense of balance in the use of pen. This balance is not only reflected in the priorities of brush strokes, but also in the changes in shades of ink. "Etiquette" and "music" in Confucianism have also influenced the composition and brushwork layout of landscape paintings, giving the paintings a solemn yet agile temperament. Confucian philosophy also emphasizes "cultivation, harmonization of the family, governance of the country, and peace of the world." This concept of self-cultivation is reflected in the continuous improvement of techniques in pen and ink techniques. The painter pursues technical perfection and spiritual purification through constant practice and self-reflection during creation. In this way, Confucian philosophy not only influenced the technical development of landscape painting, but also improved the painter's personal accomplishment.

### 6.2. Taoist Philosophy and Brush and Ink Techniques

Taoist philosophy takes "Tao follows nature" as its core, emphasizing the concept of conforming to nature and governing by doing nothing. This idea is manifested in the brush and ink techniques of landscape painting as a natural, smooth and freewheeling style. Taoist philosophy advocates "doing nothing without doing anything", which is reflected in the brush and ink techniques as a free expression that is not rigidly bound to the form. In terms of using brushes, Taoist philosophy emphasizes the "coexistence of virtual and real brushwork", that is, through the combination of virtual brushwork and real brushwork, an ethereal and varied picture effect is created. This technique not only enhances the layering of the picture, but also makes the picture full of vitality and vitality. When it comes to the use of ink, Taoist thought advocates "being indifferent, clearing one's aspirations, and being tranquil and far-reaching." Therefore, when dealing with ink, we often pursue an elegant and profound

effect. Taoist philosophy also emphasizes "governing by inaction". This concept is manifested in the brush and ink techniques as a kind of natural beauty without deliberate carving. Through the observation and understanding of nature, the painter integrates the changes in nature and the rhythm of life into his brushwork, forming a unique artistic style.

### 6.3. Buddhist Philosophy and Pen and Ink Techniques

Buddhist philosophy takes "emptiness" and "impermanence" as its core and emphasizes thinking and transcending the essence of life. This idea is manifested in the brush and ink techniques of landscape painting as a detached, tranquil and far-reaching style. Buddhist philosophy advocates that "color is emptiness, and emptiness is color." In terms of pen and ink techniques, it is reflected in an expression technique that combines virtuality and reality, and is suitable for movement and stillness. In terms of using the brush, Buddhist philosophy emphasizes the "mind of non-dwelling", that is, maintaining a state of mind without attachment during creation. When the painter uses the pen, he creates a flowing yet stable picture effect by controlling and changing the lines. In the use of ink color, Buddhist thought advocates "ethereal clarity", so when dealing with ink color, we often pursue a fresh and ethereal effect. Buddhist philosophy also emphasizes "the emptiness of dependent origination", which is expressed in pen and ink techniques as a profound understanding of nature and life. Through observation and thinking of natural scenery, the painter integrates the impermanence of life and the eternity of nature into his brushwork, forming a philosophical artistic style.

### 6.4. Philosophical Connotation in Pen and Ink Techniques

Pen and ink techniques are not only the basic means of landscape painting creation, but also the concrete embodiment of philosophical thoughts. The three philosophies of Confucianism, Taoism and Buddhism endow landscape paintings with profound philosophical connotations through the use of brush and ink techniques. In the brush and ink techniques, the "gold mean" emphasized by Confucian philosophy is expressed as a harmonious and unified beauty. Through the control of brush strokes and the harmony of ink colors, the painter creates a picture effect that is both solemn and agile. This technique not only enhances the visual impact of the picture, but also makes the picture full of humanistic care and philosophical thinking. The "Tao follows nature" emphasized by Taoist philosophy is manifested in a natural and smooth style in the brush

and ink techniques. The painter creates an ethereal and varied picture effect through the use of lines and changes in ink colors. This technique not only enhances the layering of the picture, but also makes the picture full of vitality and vitality. The "ethereal clarity" emphasized by Buddhist philosophy is manifested in a transcendent style in the brush and ink techniques. The painter creates a fresh and ethereal picture effect through the control of lines and the processing of ink colors. This technique not only enhances the philosophical connotation of the picture, but also makes the picture full of tranquility and depth.

#### 6.5. Expression Forms of Pen and Ink under the Influence of Traditional Philosophical Thoughts

Under the influence of traditional philosophical thoughts, the expression forms of landscape paintings show diverse characteristics. The three philosophies of Confucianism, Taoism and Buddhism have formed unique artistic styles through the penetration of brush and ink techniques. The form of pen and ink expression influenced by Confucian philosophy focuses on harmony and unity. In the process of creation, the painter uses the control of brushstrokes and the harmony of ink colors to create a picture effect that is both solemn and smart. This form of expression not only enhances the visual impact of the picture, but also makes the picture full of humanistic care and philosophical thinking. The forms of pen and ink expression influenced by Taoist philosophy focus on nature and freedom. The painter creates an ethereal and varied picture effect through the use of lines and changes in ink colors during creation. This form of expression not only enhances the layering of the picture, but also makes the picture full of vitality and vitality. The form of pen and ink expression influenced by Buddhist philosophy focuses on emptiness and tranquility. The painter creates a fresh and ethereal picture effect through the control of lines and the processing of ink colors during creation. This form of expression not only enhances the philosophical connotation of the picture, but also makes the picture full of tranquility and depth. By exploring the penetration and influence of Confucianism, Taoism and Buddhism in the brush and ink techniques of landscape painting, we can gain a deeper understanding of the far-reaching influence of traditional Chinese philosophy on the creation of landscape painting. This influence is not only reflected in the diversity of artistic styles, but also in the philosophical connotation of artistic creation, providing rich ideological resources and creative inspiration for the development of landscape painting.

## 7. THE INFLUENCE OF TRADITIONAL CHINESE PHILOSOPHICAL THOUGHT ON THE CREATION OF ARTISTIC CONCEPTION IN LANDSCAPE PAINTING

Traditional Chinese philosophical thought plays a vital role in the creation of landscape paintings, especially in the creation of artistic conception. Artistic conception is not only the soul of landscape painting, but also the medium for painters to convey philosophical thinking through paintings. Confucian, Taoist and Buddhist philosophies each influence the artistic conception of landscape painting in their own unique ways, giving them rich and diverse features in both form and content.

### 7.1. Confucian Philosophy and Artistic Conception Creation

Confucian philosophy emphasizes core concepts such as "benevolence", "propriety", and "docility". These ideas are reflected in the pursuit of a harmonious relationship between man and nature in the creation of artistic conception in landscape paintings. Confucianism believes that landscape painting is not only a representation of natural landscapes, but also an externalization of the painter's inner world. Through landscape paintings, painters express their awe for heaven and earth and their care for human society. "Benevolence" in Confucianism emphasizes the harmonious relationship between people and between people and nature. In landscape painting, this harmonious relationship is reflected through the layout of the picture, the use of color, and the choice of scenery. For example, in "Traveling in Streams and Mountains" by Fan Kuan, a painter of the Northern Song Dynasty, the majesty of the landscape is in sharp contrast with the insignificance of the characters, showing people's awe and dependence on nature. The creation of this artistic conception not only reflects the Confucian thought of "the unity of nature and man", but also reflects the painter's yearning for social harmony. In addition, the Confucian idea of "golden mean" emphasizes moderation and balance, which is particularly evident in the composition of landscape paintings. Through careful layout of landscapes, the painter creates a visual effect that is neither extreme nor mediocre. For example, in "Fishing Alone on the Cold River" by Ma Yuan, a painter of the Southern Song Dynasty, the picture is simple yet profound, showing a tranquil and profound artistic conception. The creation of this artistic conception is not only a depiction of the natural landscape, but also an artistic interpretation of the Confucian golden mean.

## 7.2. Taoist Philosophy and Artistic Conception Creation

Taoist philosophy takes "Tao", "Inaction" and "Nature" as its core, emphasizing the idea of conforming to nature and governing by doing nothing. This philosophical concept is manifested in the pursuit of the natural state and the downplaying of human activities in the artistic conception of landscape paintings. Taoists believe that landscape paintings should express the true state of nature rather than artificial modifications. The Taoist "Tao" emphasizes the origin of all things and the laws of nature. In landscape painting, this idea is reflected through the true representation of natural landscapes and the meticulous attention to detail. For example, in the "Kuanglu Picture" by Jing Hao, a painter of the Five Dynasties, the delicate depiction of landscapes and the true reproduction of the natural state make the viewer feel as if they are in nature and feel the greatness and mystery of nature. The Taoist idea of "inaction" emphasizes conforming to nature and does not deliberately pursue formal perfection. This kind of thinking is manifested in the pursuit of ethereal beauty in the creation of artistic conception in landscape paintings. The painter creates an ethereal and profound artistic conception through techniques such as leaving blank space and combining virtual reality with reality. For example, in "Snow Creek Picture" by Wang Wei, a painter from the Tang Dynasty, large blank spaces combined with concise lines show a peaceful and ethereal artistic conception. The creation of this artistic conception is not only a depiction of the natural landscape, but also an artistic expression of the Taoist idea of governing by doing nothing.

## 7.3. Buddhist Philosophy and Artistic Conception Creation

Buddhist philosophy takes "emptiness", "impermanence" and "emptiness of dependent origin" as its core, emphasizing thinking on the essence of life and the pursuit of transcending the world. This philosophical concept is manifested in the creation of artistic conception in landscape paintings as the pursuit of an ethereal realm and the reflection on the impermanence of life. Buddhism believes that landscape painting is not only a depiction of natural landscapes, but also an exploration of the meaning of life. The Buddhist concept of "emptiness" emphasizes the impermanence and illusion of all things. In landscape painting, this idea is reflected through the creation of an ethereal realm and the downplaying of details. For example, in the "Picture of Autumn at Fishing Village" by Ni Zan, a painter from the Yuan Dynasty, the picture is simple and ethereal,

showing a tranquil and profound artistic conception. The creation of this artistic conception is not only a depiction of the natural landscape, but also an artistic expression of the Buddhist thought of emptiness. The "emptiness of dependent origin" in Buddhism emphasizes the interdependence and changeability of all things. This kind of thinking is reflected in the artistic conception of landscape paintings as thinking about the impermanence of life and keen observation of natural changes. The painter creates an artistic conception that is both real and illusory through his delicate depiction of the natural landscape and expression of seasonal changes. For example, in the "High Picture of Mount Lu" by the Ming Dynasty painter Shen Zhou, the delicate depiction of the landscape and the expression of seasonal changes make the viewer feel the impermanence of life and the greatness of nature.

#### 7.4. Philosophical Thinking in Creating Artistic Conception

In the creation of artistic conception in landscape paintings, philosophical thinking is not only reflected in the depiction of natural landscapes, but also in the expression of the painter's inner world. Through the depiction of natural landscapes, painters express their thinking on the meaning of life and their understanding of philosophical ideas. The role of philosophical thinking in creating the artistic conception of landscape paintings is mainly reflected in three aspects: first, the true reproduction of the natural landscape. Through the delicate depiction of the natural landscape, the painter shows his reverence for nature and his thinking about life. The second is the pursuit of the ethereal beauty of the picture. The painter creates an ethereal and profound artistic conception through techniques such as leaving blank space and combining the virtual and the real. Finally, there is the exploration of the meaning of life. Through the depiction of natural landscapes, the painter expresses his thinking on the meaning of life and his understanding of philosophical ideas.

#### 7.5. The Artistic Conception Characteristics of Landscape Painting under the Influence of Traditional Philosophical Thoughts

Under the influence of traditional philosophical thoughts, the artistic conception characteristics of landscape paintings are represented by the true reproduction of natural landscapes, the pursuit of an ethereal realm, and the exploration of the meaning of life. These features are not only depictions of natural landscapes, but also artistic expressions of

philosophical ideas. The artistic conception characteristics of landscape painting are firstly reflected in the true reproduction of the natural landscape. The painter shows his awe of nature and thinking about life through his delicate depiction of natural landscapes. This feature is not only a depiction of natural landscapes, but also an artistic expression of philosophical thoughts. Secondly, the artistic conception characteristic of landscape painting is the pursuit of an ethereal realm. The painter creates an ethereal and profound artistic conception through techniques such as leaving blank space and combining virtual reality with reality. This feature is not only a depiction of natural landscapes, but also an artistic expression of philosophical thoughts. Finally, the artistic conception characteristic of landscape painting is the exploration of the meaning of life. Through the depiction of natural landscapes, painters express their thoughts on the meaning of life and their understanding of philosophical ideas. This feature is not only a depiction of natural landscapes, but also an artistic expression of philosophical thoughts. Under the influence of traditional Chinese philosophical thoughts, the artistic conception of landscape painting is not only a depiction of natural landscapes, but also an artistic expression of philosophical thoughts. Through the true reproduction of natural landscapes, the pursuit of an ethereal realm and the exploration of the meaning of life, landscape paintings not only show awe of nature and thinking about life, but also reflect a deep understanding and artistic expression of philosophical thoughts.

## 8. CONCLUSION

We can see that Confucianism, Taoism and Buddhism have played an important role in the creation of landscape paintings. Through the understanding and application of traditional philosophical ideas, painters express their love for nature and thinking about life in their works, making landscape painting an art form with profound philosophical connotations and cultural value. In contemporary art creation, the influence of traditional philosophical ideas on landscape painting still exists. In the creation of modern painters, through the reinterpretation and innovative application of traditional philosophical ideas, they integrate personal artistic concepts and the spirit of the times into their works, making landscape painting more popular. While inheriting the tradition, it glows with new vitality and vitality. Through in-depth research and understanding of traditional



philosophical thoughts, artists can continue to explore and innovate in creation, and integrate personal artistic concepts and the spirit of the times into their works, making landscape paintings glow with new vitality and vitality while inheriting tradition.

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