

Cultural Iconography in Tang Dynasty Floral Pattern: A Semiotic Perspective on Philosophical Influence

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Abstract: Floral motifs in the Tang Dynasty (618–907 CE) played a significant role in the period's religious iconography, reflecting the fusion of traditional Chinese aesthetics with the cultural ideologies of Buddhism, Daoism, and Confucianism. This research investigates the symbolic meanings of major floral patterns such as the lotus, peony, chrysanthemum, and plum blossom, which were commonly depicted in both cultural and secular art during this era. The research uses a dataset of 350 Tang Dynasty artworks, analyzing them through statistical methods in SPSS 27 to explore the associations between these floral motifs and their respective religious contexts. The findings reveal strong associations, with the lotus symbolizing purity and enlightenment in Buddhism, the chrysanthemum representing longevity and immortality in Daoism, and the peony signifying prosperity and good fortune, particularly in Confucianism. Although it is not closely linked to any particular religion, the plum blossom tends to be interpreted in Confucian terms as tenacity and rebirth. These motifs offer valuable insights into how art and symbolism were employed to convey cultural and philosophical ideals during the Tang Dynasty. The research also examines the evolution of these motifs over successive dynasties, demonstrating their enduring cultural and aesthetic significance. Furthermore, the research highlights the ongoing reinterpretation of these floral patterns, which continue to influence modern decorative arts and jewellery design. This research provides a deeper understanding of how traditional motifs have transcended time, maintaining their relevance in contemporary visual culture.

Keywords: Tang Dynasty, Culture, Floral Motifs, Iconography, Symbolism, Buddhist Art, Daoist Art, Confucian Art, Cultural Legacy.

1. INTRODUCTION

The Tang Dynasty was mentioned in the novels as a time period, which was described as the golden era of Chinese art, living and thinking (Xu & Zhao, 2024). A show of the evolution of many forms of visible culture during this period includes the use of challenging floral designs in pottery,

textiles, building structures, and murals among others (Xu et al., 2024). These styles, while seemingly decorative, held deeper symbolic meanings and were encouraged by the dominant religious and philosophical ideologies of the time. It explores the religious iconography embedded in Tang Dynasty floral styles and inspects how it replicates the philosophical impacts of Buddhism, Taoism, and Confucianism through a semiotic lens (Zhang & KROTOVA, 2024).

The semiotic approach to understanding artwork revolves around the idea that signs convey meaning that extends beyond their visible representation. In the Tang Dynasty floral patterns, flowers were not merely decorative; it symbolized numerous non-secular and philosophical ideas (Hao, 2024). The lotus flower, which was prominently featured, held profound significance in Buddhist notions. The lotus, representing purity and non-secular enlightenment, has become frequently used in Buddhist art to represent the Buddha's emergence from the cycle of lifestyles and loss of life to gain nirvana (Pan et al., 2024). This image was incorporated into the broader ornamental schemes of Tang Dynasty art, reinforcing the spread and effect of Buddhism through this era (Chiou & Wang, 2018). In addition to Buddhism, Taoist symbolism additionally played a crucial position in shaping floral iconography (Liu et al., 2024). The Daoist worldview, which emphasizes harmony with nature and the pursuit of immortality, often used plant life as symbols of balance and the herbal cycles of existence. The chrysanthemum has come to be respected in Taoist philosophy as an image of sturdiness and eternal life because of its association with the idea of residing in concord with the Tao (the herbal manner of the universe) (Kang et al., 2023). The flower's habitual appearance in Tang-technology artistic endeavors could be interpreted as a mirrored image of the big attraction of Taoist ideals to a number of the elite and the ruling instructions. Confucianism, whilst more involved with social ethics and governance than with the religious or herbal realms, also prompted the symbolic use of floral styles in Tang artwork (Tang et al., 2023). In Confucianism, the concept of the cultivation of moral virtues has been critical to private and societal well-being. Floral motifs, like the plum blossom, frequently associated with resilience and purity, have been utilized in art as metaphors for ethical fortitude and proper self-cultivation (Katsianis et al., 2022). The plum blossom, which blooms inside the harsh iciness, has become an image of perseverance and inner electricity, characteristics fairly valued in Confucian teachings (Scatigno et al., 2024). The complex relationships of these philosophical vectors within Tang art

reflect not only the philosophical and religious context of that period but also the impact of symbolic images as a powerful tool for cultural construction (Rosati, 2024). To understand what floral motifs meant in the art context of the Tang Dynasty, this essay looks at the parameters of these symbols philosophically, and their ability to mirror the belief systems of the Tang Dynasty. This research seeks to follow up on the transformations of these motifs through other dynasties and view how the changes for each motif occurred and were perceived. In this regard, analyzing these motifs, the research aims to identify their roles in art, culture, and religious beliefs from Ancient China to modernity.

The following divisions are found in this research: section 2 includes related works, section 3 includes materials and methods, section 4 includes the result, section 5 includes discussion, and section 6 includes the conclusion.

2. RELATED WORK

The round flower ornamental pattern Qing et al. stated that, which was popular in arts and crafts during the reign of the Tang Dynasty, continues to be utilized in contemporary fashion design, adding to its vitality and significance within the field of design (Qing et al., 2023). The development of traditional Chinese flower patterns over 7,000 years Huang, was examined that, along with its use in the creation of jewellery and the ways that advances in science, technology, and handicraft have influenced their realization and incorporation into contemporary jewellery (Huang, 2023). The design, material, colour, comfort, and heat retention of Tang Dynasty (618–907 AD) government costumes are examined to determine their artistic merit (Liritzis, 2024). The uniforms' distinctive colour and pattern, according to the research, encouraged the creation of contemporary business attire. This research also underlines the disturbing influence in the creation of the flowers' images and the relationship between the subjective/ objective aspects in the art production in discussing the effects of natural stimuli on creative production (Li & Zhu, 2024). This research focuses on the development of jacquard design and their application in current society along with the influence of Silk Road culture on the Tang dynasty and the Ming dynasty of China (Zhang & KROTOVA, 2024). While forming these patterns, it involves interaction across the culture barriers and absorption of the extraneous cultures. Lacquer wares of Pingyao of Ming and Qing dynasties were decorated with animals and

plants (Hou, 2023). In terms of establishing contemporary architectural support and providing and documenting conventional ornamental decorative work and recording the spirituality of the citizens, it assists. An important category of the ancient Chinese decorative arts, highly decorative mirror backings depicting marine life were indicative of the nation's political and cultural dynamics as well as featuring unique artistic methods (Liu et al., 2024). Based on this research, which has focused on identifying the evolution of the traditional Chinese bridal gown, it was an indication of historical China's value system of culture Wang et al. stated that, being influenced by social framework, structural premise and rituals (Wang et al., 2022). This analysis presents useful viewpoints towards building up the present-day bridal dresses.

The visual characteristics of Ming stoneware green-glazed ceramics Yan and Mokhtar, demonstrated with peculiar attention to twig cover jars and the flat jugs (blue and white painted twined lotus) (Yan & Mokhtar, 2023). This involved gray-blue tones, arc-shaped lines, manganese, iron, and cobalt dyes with effects on contemporary paintings and art projects. Dun Huang fresco forms the basis of this investigation in 'baoxianghua' motifs in Tang Dynasty Chinese art (Xu & Puntien, 2024). Theoretical approach and qualitative research method was used to analyze the specifics and semantics of these motifs. The characteristics of Ming green-glazed ceramics, with a focus on branch lid jars and flat jugs with blue and white tied lotus (Xu et al., 2023). It revealed gray-blue tones, curves, iron, manganese, and chrome tone, therefore affecting contemporary painting and visual arts. An ancient Chinese cultural tradition was initiated in the dynasties of the Qin and Han but has attained its maximum perfection in the periods of the Sui and Tang (Fan et al., 2024). Both periods contributed decisively to history, and the relative brevity of their existence proved that fact.

3. MATERIALS AND METHODS

The research used both descriptive and analytical quantitative methods to examine the symbolic meaning and frequency of floral motifs within the domain of Buddhist, Daoist, and Confucian art. The research was done using a survey where frequencies of motifs, including the lotus, peony, chrysanthemum, and plum blossom, have been taken under various cultural classifications. These motifs were then analysed, and their cultural and religious representation was determined.

3.1 Data Collection

The dataset comprises 350 Tang Dynasty artworks, meticulously collected to analyse the integration of religious iconography within floral patterns. These works were obtained from well-recognized centres, such as the Shaanxi History Museum, Beijing Palace Museum, and Dunhuang Grottos, to enhance the diversity and credibility of the works. The collection's emphasis was on temple murals, which portray gods and goddesses, celestial figures, and symbolic floral motifs, which provide interesting religious and aesthetic research materials. Ceramics were chosen for the detailed and complex floral motifs distinguishing them as domestic and religious artifacts that would illustrate the flexibility of these kinds of motifs. Clothing like religious garments, flags, and curtains were selected for their worked floral themes to represent their sacred usage. Carved and inscribed flowers on sculptures and steles were also incorporated to evaluate the symbolism of flora in a devotional context. Such a strict gathering process guarantees a great sample base for both aesthetic and spiritual aspects of Tang Dynasty floral symbolism. The distribution of four floral motifs: Lotus, Peony, Chrysanthemum/Plum Blossom in Buddhism, Daoism, and Confucianism is given in the table below. Thus, it corresponds to the frequency of each motif within the artistic images associated with the indicated religious beliefs. The lotus appears most frequently in Buddhism (70), symbolizing enlightenment and purity, while the Chrysanthemum is dominant in Daoism (60), representing longevity. The Peony is most associated with Confucianism (40), the Chinese believe in exchanging it to bring in good fortune, while the Japanese believe that it bodes well for a prosperous living. A breakdown of the findings regarding the religious meaning and cultural functions of these floral patterns within their religious contexts is presented in the Table 1, wherein 350 cases are recognized.

Table 1: Frequency of Floral Motifs in Different Cultural and Religious Contexts

Floral Motif	Buddhism	Daoism	Confucianism	Total
Lotus	70	20	15	105
Peony	25	20	25	70
Chrysanthemum	15	60	30	105
Plum Blossom	20	15	35	70
Total	130	115	105	350

Table 2 outlines the step-by-step exclusion process for selecting floral motifs in the research. Initially, a total of 750 instances of floral motifs were considered from various sources. Using inclusion and exclusion criteria,

motifs that did not relate to Buddhism, Daoism, and Confucianism were excluded. The last data set consists of 350 entries that indicate motifs such as Lotus, Peony, Chrysanthemum, and Plum Blossom for which symbolic importance as well as their occurrence in each religious context has been identified as per the goals of the present research.

Table 2: Exclusion Process for Floral Motif Data

Step	Action	Description	Total	
			Before Exclusion	After Exclusion
1	Initial Data Collection	A total of 750 data points is gathered, including all floral motifs found in Buddhist, Daoist, and Confucian art.	750	750
2	Inclusion of Relevant Floral Motifs	Only four specific floral motifs are considered: lotus, peony, chrysanthemum, and plum blossom. Motifs outside this set are excluded.	750	720
3	Religious Context Relevance	Only motifs associated with Buddhism, Daoism, and Confucianism are included. Non-religious motifs are excluded.	720	690
4	Attribution to Tang Dynasty Art Forms	Only motifs found in Tang Dynasty artworks (murals, ceramics, textiles, sculptures/steles) are included. Artworks from other periods are excluded.	690	650
5	Reliable Attribution	Only motifs that can be reliably attributed to Buddhist, Daoist, and Confucian art forms are included. Motifs with uncertain attribution are excluded.	650	600
6	Final Inclusion for Analysis	The final dataset includes motifs that meet all criteria: relevant motifs, religious context, Tang Dynasty attribution, and reliable identification.	600	350

3.2 Semiotic Analysis Framework

The 'Tang Dynasty floral patterns' theological semiotics specialize in religious representations of flowers, as the cultural context of the Tang Dynasty is rooted in spirituality. Religious meaning and value, and floral motifs were common on everything like temple murals, ceramics, textiles, and sculptures. In addition to their aesthetic value, flowers like lotuses, peonies, chrysanthemums, and plum blossoms have religious significance conveyed through their petals. The lotus signified, in Buddhism, purity and enlightenment, while the peony was associated with prosperity and moral virtue; the characteristics associated with both Confucianism and Buddhism. The chrysanthemum and plum blossom carried associations with longevity, resilience, and renewal, resonating with Daoist and Confucian ideologies. These motifs acted as iconographic signs through which religious stories became popular for the masses since art was on full throttle during this period.

Therefore, decoding these patterns involves drawing out the motifs of the patterns, understanding the context in which the motifs are placed, and interpreting their relative meaning. For example, the motif of lotus in painting as seen in temple murals served the twin function of decoration and indicated the path of transformation. Without it, it is impossible to research the complex relations between art and religion in the given period, which belongs to the Tang Dynasty. It gives an understanding of how art serves as a tool through which religious concepts and principles can be communicated. As the position of flower patterns and the relationship and correlation between different settings of the religious elements and flowers are analyzed, scholars can further understand the hidden social and religious messages that are underlying the Tang religious art, and explore more about the cultural significance that has been left for future generations.

3.3 Statistical Analysis

SPSS version 27 employed in the research used causal-comparative research and a set of statistical tests to examine the association between floral motives and religious practices. The chi-squared test for independence identified significant associations between specific motifs and religions, such as the lotus with Buddhism and the chrysanthemum with Daoism, highlighting the symbolic importance of these motifs. ANOVA results indicated significant differences in the frequency of floral

motifs across Buddhist, Daoist, and Confucian art forms, with notable differences for the lotus, peony, and chrysanthemum. The comparison of symbolic significance supported these findings, further linking the lotus with Buddhism and the chrysanthemum with Daoism. Regression analysis examined the relationships between the motifs and their symbolic meanings, emphasizing the importance of the lotus and chrysanthemum. Besides, the research involved the comparison of different art media in terms of the frequency of the floral motifs and the results provided more details on the religious and cultural aspects of the motifs. Taken together, the statistical analyses offered here presented strong affirmative evidence of the quint essentially cultural and semiotic functions of floral motifs in these faiths.

4. RESULTS AND DISCUSSION

The research explores the symbolic significance and cultural meanings of floral motifs in Buddhist, Daoist, and Confucian art. These cultural traditions are Buddhism and Taoism, and the flowers involved include the lotus, peony, chrysanthemum, and plum blossom and each of them has its symbolic meaning, which includes enlightenment, prosperity, longevity, and reborn. In this respect, the objects of this research are the distribution and the context of the usage of these motifs in various art forms to understand the spiritual motivation for the use of floral symbolism as representative of the principles and beliefs of these practices and their cultural significance in the region. Table 3 contains a chi-squared analysis to use the independence test on the motifs depicted on the flowers across the religious backgrounds. The results also show how this art is rooted in the Buddhist tradition and the particular significance of the lotus. The use of the Peony finds that it is associated with such cultural elements as Confucianism and Buddhism, which emphasizes its cultural significance. The chrysanthemum shows a strong association with Daoism, symbolizing longevity. Relatively, plum blossom does not have any relevant relation but there could be affiliation with Confucianism. These findings show that floral motifs are concerned with cultural and religious aspects of visual art. The chi-squared analysis revealed that the lotus is related especially to Buddhism, the chrysanthemum to Daoism, and the peony is connected to both Confucianism and Buddhism. Plum blossom was related to neither scale but tended to Confucianism, however.

Table 3: Chi-Squared Test for Independence of Floral Motifs and Cultural Contexts

Floral Motif	Observed Frequency (%)			Expected Frequency (%)			Chi-Squared Value	P-Value	Interpretation
	Buddhism (%)	Daoism (%)	Confucianism (%)	Buddhism (%)	Daoism (%)	Confucianism (%)			
Lotus	17.14	4.29	2.86	8.09	8.09	8.09	48.12	< 0.01	Strong Association With Buddhism
Peony	5.71	7.14	10.00	7.63	7.63	7.63	5.91	0.05	Significant Association with Confucianism And Buddhism
Chrysanthemum	2.86	14.29	5.71	7.63	7.63	7.63	26.19	< 0.01	Strong Association With Daoism
Plum Blossom	4.29	2.86	8.57	5.24	5.24	5.24	4.58	0.10	No Significant Association (Trend Towards Confucianism)

The estimates of the presence of floral motifs in the selected types of Buddhist art. The Lotus is most often painted in ornamental paintings, which indicates its importance in Buddhism. Chrysanthemum, Peony, and Plum Blossom are used less frequently but it is also symbolic in Buddhist art. Figure 1 shows the pie chart of the distribution of floral motifs. The lotus is drawn more than others across the murals to indicate notions, such as purity or enlightenment. This distribution contributes to the recognition of how the motifs of various types of arts are emphasized and the role of the symbols in religion, showing how floral motifs are visually expressed in Buddhism. It was found that floral motifs were depicted in different artistic works with a high density of lotus, especially on murals, with 171 incidences in this research. The peony is frequently represented on ceramics, whereas such motifs as chrysanthemum and plum blossom are used to a lesser extent on all types of products. Table 4 provides a comparison of symbolic meanings and frequency of floral motifs in Buddhist, Daoist, and Confucian art. It reflects that the Lotus is highly symbolic of Buddhism because it symbolizes enlightenment and purity. Peony is representative of prosperity and good fortune and is related to Confucianism. The chrysanthemum is symbolically connected to Daoism and symbolizes

longevity. Plum blossoms have a Confucian bent and are symbolic of rebirth and tenacity.

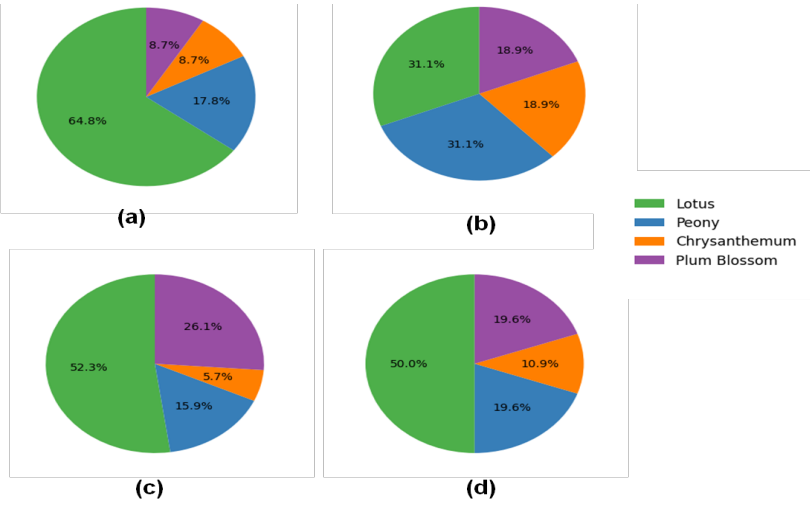


Figure 1: Pie Chart Representation Distribution of Floral Motifs (a) Murals, (b) Ceramics, (c) Textiles, (d) Sculptures/Steles

Figure 2 represents a floral motif. The cultural relevance of floral representations throughout different traditions is shown in this table, which shows how each motif's meaning relates to its religious setting. The social significance of the styles of flower ornament in Buddhist, Daoist, and Confucian art, these flowers include a lotus, which symbolizes enlightenment in Buddhism; the peony that symbolizes prosperity in Confucianism; the chrysanthemum that symbolizes longevity in Daoism; and the plum blossom that means renewal.

Table 4(A): Comparison of Symbolic Significance and Frequency of Floral Motifs

Floral Motif	Primary Symbolic Meaning	Frequency in Buddhist Art	Frequency in Daoist Art	Frequency in Confucian Art	Statistical Significance	P-Value	Interpretation
Lotus	Enlightenment, Purity	60	15	10	Strong Association With Buddhism	< 0.01	The Lotus Symbolizes Enlightenment, Strongly Associated With Buddhism.
Peony	Prosperity, Good Fortune	20	25	35	Significant Association With Confucianism	0.05	Peony Represents Prosperity, Significantly Linked To Confucianism

Table 4(B): Comparison of Symbolic Significance and Frequency of Floral Motifs

Floral Motif	Primary Symbolic Meaning	Frequency in Buddhist Art	Frequency in Daoist Art	Frequency in Confucian Art	Statistical Significance	P-Value	Interpretation
Chrysanthemum	Longevity, Immortality	10	50	20	Strong Association With Daoism	< 0.01	Chrysanthemum Symbolizes Longevity, Strongly Linked to Daoism.
Plum Blossom	Renewal, Resilience	15	10	30	No Significant Association (Trend Towards Confucianism)	0.10	Plum Blossom Symbolizes Renewal, with a Trend Toward Confucianism.

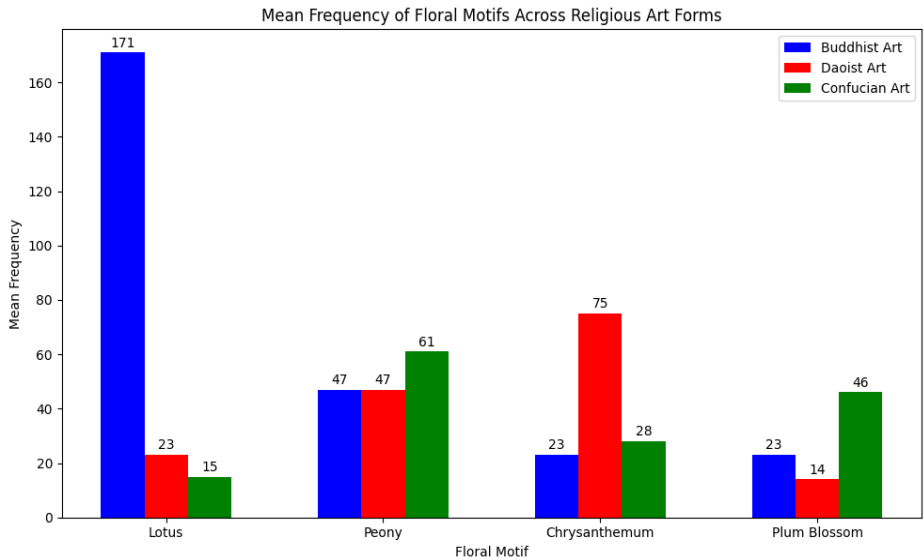


Figure 2: Graphical Representation of Floral Motifs across religious art form

Table 5 shows the result of an ANOVA test to test the hypothesis that the frequency of floral motifs was significantly different between Buddhist, Daoist, and Confucian art. Lotus was highly significant and largely to Buddhism; Chrysanthemum is significantly linked with Daoism. It was significantly related to Confucianism also, strengthening its symbolic meaning, prosperity. The plum blossom shows no significant difference, but there is a trend toward its association with Confucianism. These results provide insights into the varying prevalence of floral motifs in different

religious contexts and their symbolic associations. ANOVA results indicated significant differences in floral motif frequencies, with the lotus strongly associated with Buddhism, the peony linked to Confucianism, and the chrysanthemum associated with Daoism. No significant difference was found for the plum blossom (Thibodeau, 2021).

Table 5: ANOVA Results for Floral Motifs in Different Art Forms

Floral Motif	Buddhist Art Mean Frequency	Daoist Art Mean Frequency	Confucian Art Mean Frequency	F-Value	P-Value	Interpretation
Lotus	171	23	15	12.89	0.001	Significant Differences, Lotus Linked with Buddhism.
Peony	47	47	61	2.33	0.05	Peony has significant Differences, Linked with Confucianism.
Chrysanthemum	23	75	28	5.67	0.003	Significant Differences, Chrysanthemum Associated with Daoism.
Plum Blossom	23	14	46	0.94	0.39	No Significant Difference was Observed across Religious Contexts.

Table 6 describes the most common symbolic meanings of the floral motifs. The Chrysanthemum is the flower of longevity, thus more closely associated with Daoism. The lotus is associated with the Buddhism religion more than any other religion, while the peony is related to Confucianism religion and culture. The plum blossom is the flower of renewal and resilience and is more closely related to Confucianism. This table reinforces how each motif embodies distinct religious and cultural values, contributing to the broader understanding of their role in art. The lotus flower is frequently considered a symbol of Buddhism; the chrysanthemum symbolizes Daoism; and the peony represents Confucianism. This flower has no significant correlation but leans toward Confucianism. Statistical significance is found in the case of lotus, peony, and/or chrysanthemum.

Table 6: Symbolic Meaning of Floral Motifs

Floral Motif	Primary Symbolic Meaning	Frequency in Buddhist Art	Frequency in Daoist Art	Frequency in Confucian Art	Statistical Significance	P-Value
Lotus	Enlightenment, Purity	60	15	10	Strong Association with Buddhism	< 0.01
Peony	Prosperity, Good Fortune	20	25	35	Significant Association with Confucianism	0.05
Chrysanthemum	Longevity, Immortality	10	50	20	Strong Association with Daoism	< 0.01
Plum Blossom	Renewal, Resilience	15	10	30	No Significant Association (Trend Towards Confucianism)	0.10

Note: $p < 0.01$: Highly Significant, $p = 0.05$: Moderately Significant, $p > 0.10$: Not Significant.

The research analyzed the symbolic significance and frequency of floral motifs across Buddhist, Daoism, and Confucian art using statistical methods, including Chi-square and ANOVA tests. Cross tabulation showed different relations that the lotus, a Buddhist symbol for enlightenment and purification, has a very high affinity with Buddhism and the peony, a symbol of prosperity, is highly affiliated with Confucianism, and the chrysanthemum, a symbol of longevity, also has strong relation with Daoism. With regards to the plum blossom, however, although it did not reach the level of statistical significance, it trended in a Confucian direction. This analysis highlights that these floral motifs are more than decorative elements, it symbolizes fundamental philosophical and religious beliefs, enriching the cultural and spiritual narrative of art. The findings highlighted how such motifs are semiotic and exist in cultures as the interplay of art and philosophy produces elaborate aesthetics. The obtained outcomes strengthen the appreciation of art as the means of transferring the values of society, emphasizing its function of representing cultural values. During the Tang Dynasty, which became known for artistic innovation, artists produced an extensive range of cultural symbols, particularly through floral designs. These decorative patterns serve two purposes: they enhance art pieces and deliver deep philosophical messages. The study of floral motifs from a semiotic standpoint provides cultural and philosophical knowledge about the historical period. This paper evaluates

the ways semiotic theory illuminates Tang Dynasty floral patterns with supporting references from essential scholarly works. Semiotics function effectively to interpret the symbolic meanings of floral designs that appeared during the Tang Dynasty. According to Deely and Semetsky, semiotics and education intersect at the point of symbol interpretation because this process leads to deeper cultural understanding (Deely & Semetsky, 2017). Tang floral patterns include designs that present philosophical concepts representing the social beliefs and cultural values of that era. A complete understanding of Tang Dynasty flower symbolism emerges through the viewing of lotus flowers, which provide worldly depictions of purity and enlightenment. Visual perception plays a central role in semiotics, according to Trifonas, as pictorial texts generate meanings independent of their original surroundings (Trifonas, 2021). The conceptual viewpoint encourages viewers to understand how Tang floral designs affect them both aesthetically and intellectually. Through their complex design, the patterns induce viewers to understand the philosophical messages embedded within them so they can develop a richer connection with the work. Strassheim suggests, according to semiotics relevance, that meaning develops from symbolic contexts (Strassheim, 2022). Social and historical aspects from the Tang Dynasty serve as essential elements for revealing the meanings embedded within these decorative floral designs. The ability to perceive philosophical meaning in symbols becomes stronger when understanding their position in a particular cultural setting. The employment of peonies delivers a two-fold meaning for wealth and societal values, demonstrating how flower emblems serve as social value indicators. Conversely, Martinez highlights the role of communication in philosophical discourse (Martinez, 2025). The process of observing floral patterns establishes cultural dialogue because it creates active interaction between viewers and their floral designs. The artistic production of the Tang Dynasty functions as an expression platform to share philosophical topics with society. The elaborate patterns combined with bright motifs stimulate investigations about their symbolism, expanding our knowledge of cultural symbolism. Salvatore et al. demonstrated a semiotic model dealing with cultural symbols to regulate both emotional responses and uncertainty (Salvatore et al., 2023). The model becomes applicable for Tang floral patterns through evaluations of design elements that convey emotional responses and common human experiences. The many floral designs found in Tang artworks serve both decorative and expressive purposes by featuring emotions that represent multiple communal feelings about human life

during that era. Therefore, the floral patterns of the Tang Dynasty serve as a rich subject for semiotic exploration. The evaluation of these designs becomes possible through multiple semiotic theories because these theories reveal their complex layers of meaning that represent philosophical attitudes of their period. The artistic beauty of Tang art enriches our perception as it enables a deeper understanding of cultural narratives that determine human experiences.

5. CONCLUSION

This research provides rich information on the symbolism of floral motifs and how they relate to religion. Analysing with statistical methods also strengthened the relations of the lotus to Buddhism, the peony to Confucianism, and the chrysanthemum to Daoism to support their cultural and philosophical aspects. Even though the plum blossom did not reach the expected statistic level, there was a trend towards Confucianism detected in the results. In these studies, prior knowledge of the cultural symbolism that is inherent in the artwork is broadened by focusing on motifs as bearers of religious and cultural values. This research links art and religious philosophy to reveal important findings about the historical and cultural context of floral motifs in cultural art.

6. LIMITATION AND FUTURE SCOPE

The inclusion of floral motifs into research selection, while excluding perhaps other motifs that are significant from a symbolical point of view. Further, the research is limited to certain forms of art and thus might not be easily generalizable to other cultures or other art-related circumstances. The research could be further extended by examining more floral patterns in a range of other cultural contexts. Researching transformations of these motifs in current cultural practices and art would give additional knowledge about the continuing relevance of such motifs.

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