

## **Chinese Painting and Traditional Chinese Culture**

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### **Abstract:**

*Having gone through many generations of inheritance and development, Chinese paintings have become world's artistic and cultural treasure. Chinese culture has influenced the world for thousands of years with its art, philosophy, technology, food, medicine and performing arts. In this article, it is discussed that painting and calligraphy is from fountain, between the traditional culture and traditional art, which impresses the soul of the Chinese traditional culture.*

**Key words:** Chinese Painting; Traditional Chinese Culture

### **Introduction**

Chinese traditional culture has influenced the world for thousands of years with its art, philosophy, technology, food, medicine and performing arts, whose ideas of harmony with nature underlie many aspects of Chinese culture, from calligraphy and painting to architecture and medicine. Meanwhile, Chinese art stresses the harmony between man and nature, which is an important part of China's traditional culture. Chinese painting is an important part of traditional Chinese culture. From the beginning of the original event mark, Chinese painting has gone through a great development, to an independent cultural form, which has experienced long year's accumulation. It is an inevitable choice in the development of the Chinese humanistic spirit. With the development of society, the aesthetic view of Chinese painting has always been innovated, having enriching the spiritual connotation of Chinese traditional culture and having an important positive significance for the progress of the society.

### **1. Chinese painting is an important carrier of Chinese traditional cultural spirit**

One of the core principles of traditional Chinese culture is that of harmony between humans and nature. Chinese classical tradition culture consciousness mainly comes from the thought of Confucian, Buddhism, Taoism. Confucianism is the backbone of Chinese culture. Confucius' principles had a basis in common Chinese tradition and belief. The union of man's spirit with nature in order to achieve perfect harmony was the fundamental canon of Taoism, so much so that contemplation of nature was a way of life. In such a cultural framework of painting idea, nature is influenced by Confucianism, Buddhism and Taoism. The Confucian ideal of moderation, optimistic, contentment, the Buddhism of under the influence of the Confucian and rice-producing, the Buddhism ideal of detachment and nothing else, and the Taoist ideal of content without insult all played an important role in the process of the construction and development of Chinese painting. Zhuangzi, a successor and developer of the Taoist theories, who put forward progressive ideas and philosophical and aesthetic ideas in the form of fable and in a splendid style. The famous book, Zhuangzi, is an ancient book that illustrated philosophical principles through parabolical images. The painter of "undressed Bo" as is well known for his creation of free state in Zhuangzi fables, especially in the late of literati paintings, some conventional moral things were widely developed in order to make the painter's own thoughts to be understood. Among

them, the paintings of landscape, flower-and-bird, which contain the reputation-careless spirits, advocate the integrity are cherished by the literati. Conversely, Chinese art emphasizes psychology and ethics. The function of traditional Chinese art lies in its ability to enlighten the mind and improve human relations. Now, Chinese paintings have turned to express the artist's own ideology from the above function, with the painters' eyes to the secular heart of the pure land.

The social education function of Chinese painting has almost been throughout the history of art, connected with the effect of Confucian aesthetic theory, emphasizing the arts and maintaining the patriarchal feudal ethical rule. Confucian advocates the concept "self cultivation, family harmony, country management and world peace". The personal qualities are listed in the first place one of them. What's more, they regard the saint perfect personality as the highest standard of their goal, with rational self-discipline open-minded attitude to face the life, giving nature the anthropomorphic emotional expression. The spirits of landscape are just like what Confucius said: "those who know music water, benevolent Leshan; the wiser moves, the benevolent is still; the wiser is happy, the benevolent lives long". The lively water and more thinking of wiser both have the quality of moving, the calmness of the mountains and the kindness of the poise both have the similar still character. Therefore, people will feel pleasant in the appreciation of nature, while seeking for the creatures with the similar characters in the process of communicating with nature. Such as the qualities of jade mainly come from the reputation for high ethics endowed with "humanity, integrity, propriety, wisdom, courage, emotion and sincerity". Chinese ancients designated the plum, orchid, bamboo and chrysanthemum as "four gentlemen," and pine, bamboo and plum as the "three friends in winter. Jade, in Chinese traditional culture, is dignified for having a gentleman's character; Mei, pure and fresh and free from vulgarity, depending on the plum flowers for the ancient scholars", "and it inexpressible with pine and bamboo called" being "Green dripping with infinite vitality of the mountain, and "yo son pine, cold of winter, alone hold"; Chrysanthemum is one of the most popular flowers in China; A Literati painting in the Yuan Dynasty specific political and cultural context of production, mining Bjarnason, bamboo and plum culture a symbol of gentlemanly virtues; Bamboo Art space was named after "Bamboo" out of the allusion "bamboo, orchid, plum, chrysanthemum" symbolizing the purity and tenacious life essence of culture and art. Being different from the western paintings, Chinese paintings not to embody the cruelty, madness, horror described in the western paintings, but to extend the Chinese culture in a way of Chinese tradition art to western drawing profound influence, Obtained good manifesting in it by the tradition to in the modern reforming process.

Western painting, talking about science, to promote realism, speaking in Chinese Figure Painting with conception, the idea is still charm in sharp contrast. In the distant East, the concepts of the Golden Mean, Great Unity and Harmony in traditional Chinese culture made China a nation of perseverance, benevolence and high ideals. The "human-oriented" ideas and notions of the "unity of heaven and man" are two great traditions of Confucian ethics.

## **2. The aesthetic image performance of Chinese painting**

Aesthetic interest of Chinese painting usually shows in the thick atmosphere of Chinese traditional culture, whose thoughts of performing space with time are connected closely with Chinese civilization originated in the Yellow River with clear four seasons. China's traditional culture "heavy duty, light-rights" is rooted in farming civilization. Here, our ancients need not live a nomadic life, beginning to live a stable life, and protecting their own lands. This kind of life makes Chinese learn to observe the objects with natural eyes, to think the motivation of space and life with time changing, to embody the spatial relationships with liquid time. Such thinking directly affects the spatial relationships of Chinese painting later. Line-drawing method in Chinese painting belongs to Chinese traditional realistic painting, a painting form which represents objective image, character and space in black and white. The space of Chinese painting is spread in the imaginary flowing time, the viewer cannot find the fixed point to observe appreciation, only following the painter to go into the painting, from the perspective

of the same as the painter in the image space of mobile browsing, which is named the cavalier perspective, thought to be the synonym of perspective in the traditional Chinese painting. Different from western paintings, a Chinese painting is not restricted by the focal point in its perspective. The cavalier perspective of timelessness in Chinese painting can express what the eyes cannot express and give the painter freer aesthetic consciousness and more imagining space. However, the western and modern painting replaced the traditional focus perspective with the subjective composing of the form, pursuing "a kind of form that has intention to the flavor". Painters make fixed-point observations and picture objects that are detected by eyes in a tapered figure. Lines, points, figures and surfaces are the important methods to create shapes and spaces. But as for the space theory Chinese paintings, it has its own space explanations.

In the eyes of Chinese painters, nature is permeated with infinite vitality and vigorous life breath. Traditional Chinese paintings all pay attention to express their personal emotions and individualities, which is far from the reproduction to the objects in traditional western paintings. So the ancients give painting a deeper spiritual connotation that is the natural connection the spirit of heaven and earth. So it is also said that painting is a kind of inner spirit for individuals, a kind of pursuit of "Taoism", representing the spirit of the universe. The core of Zhuang Zi's philosophic thought is being natural. Therefore, the artistic expression of people or nature is based on the first nature, and it becomes the second nature. This ambiguity between likeness and unlikeness gives us a feeling of not being divine but human. What revealed in modeling of Chinese painting is an artistic result of a likeness in spirit rather than in appearance, embodying the meaning in images. The contemporary United States such a strong, and in between it and do not like performance targets, to express the artist's Qingsi, showing the Oriental Art Yun Mei, which is the result that Chinese painting developed into certain stage that "artistically depicted to be both real and unreal "The Taoism experience" and "soul roaming" by moral subject to "Observing thing" and "Tasting thing" gives the painters feelings and sights putting universe in the heart, with all the mental performance instead of the objective things form to illustrate the facts. Painting is not only to the reality of the society out of pure technology on the propaganda and education function, but to reflect the artist's inner heart increasingly. And landscape painting has the function of shaping the thoughts and feelings. Chinese literati painters found a lyrical and expressive word, the essence of smooth elements of a decent God. Traditional Chinese paintings not only possess the ability of expressing feelings and representing vision, but also bear the weight of spirit of Chinese traditional culture. The painting style increases from the competitive product and refreshment to the Yipin, which is put forward in the tang dynasty and its aesthetic meaning is historically deepened and developed in the Song and Yuan dynasties, as an important aesthetic standard in ancient Chinese arts, positing the association between the Chinese paintings and Chinese traditional culture in the personality accomplishment, from which we can see the spirits of Chinese paintings and Chinese traditional culture are inseparable.

In the process of the development of the Chinese civilization, Chinese paintings abide by the deep ranking color. Blue, yellow, red, pale and black are known as the "five colors". Yellow, the color of the sun, the earth, the Chinese skin, and the harvest season, was established as the king's special color in Tang Dynasty, not belonging to the civilians; Red, being a traditional color of China, represents passion, boldness, happiness and luckiness. Green is the natural symbol of vitality; Yellow, in addition to be used to be the color of mourning, in religion and myth legend, also symbolizes the light, purity, fill; Dark is an ancient mysterious color making full of fear, which is established as the God's color in Yijing. As a subjective color, "Ryuki & Yellow ground" reflects the affirmation to the stability of one color. Due to the color view in the ancient Chinese carrying too much subjective ideas, so it cannot form the western scientific rigorous natural colored light color system. But in the later points, the concept of color is deduced to the ink on color painting.

### **3. Relationship between Chinese paintings and Chinese poetry and calligraphy**

In 221 BC, Qin dynasty unified China and the Chinese words, a set of aesthetically beautiful symbols

because their structure truly represents the significant form of myriad things, which has developed gradually on the basis of original image symbols. From the ideas to being lifelike, poetry and painting both have strong emotional tension.

Chinese traditional painting absorbs the best of many forms of art, like poetry, calligraphy, painting, and seal engraving, blending the elements of engraving, calligraphy, painting and poetry. From the original pictographs scouring of today's words, homologous paintings, as well as two in the lyric to convey his ideas on all of a pen and bone lines running close association, painting with calligraphy, seal carving has maintained close ties. Chinese character is evolved in "pictographic character". The living energy that resides in Chinese calligraphy radiates an overwhelming feeling of harmony, strength and beauty. And the form of personal feelings expression, from "conception" to "god", poetry and painting has a strong emotional tension performance. Chinese painting techniques emphasize performance, in the form of a line with the Chinese calligraphy, brushwork is exquisite center, oblique attack, the inverse back, along the front line of skills, more in by light and heavy, slow, quick reflect the rhythm beauty and cadence beauty of line, produce a protean line aesthetic effect. According to the picture passion of saturated strength compared to the length of the line, the thickness and its merits, weight, priorities, dry wet to art, shading, density, and so on. Style is easy to escape, the wind is electricity disease, lines such as "spinning, flowing", called "ancient balance spring stroke", Chinese painting is far-reaching.

The line density and complexity shows the beauty of crooked and straight, size, flexibility with complex changing lines. Liu Tanwei in southern dynasties is the first painter to be absorbed in the painting in the history of Chinese painting, creating a "show bone like" typical style of figure painting. The most typical and outstanding representative painter in China was Wu Daozi, who was famous for his character paintings (religion paintings) and paintings on mountains and waters. Wu mainly created religious murals all his life and his abundant works had a wide range of subjects. Zhang xu, whose "Four Notes of Ancient Poetry" is the best-known works of among his many productions coming down to now.

Later Chinese literati paintings pursue utterly pointless, to reflect the effect of its own special art forms, full of a quality of suggestive of poetry or painting, in order to achieve a dialogue with nature, embodying the spiritual sublimation of all living things. Generally speaking, the ones, engaged in elegant paintings, are always well-learned scholar, wise and intelligent. It was said to be "paintings of poetry and poetry in paintings", reaching the highest artistic boundary and forming the clear national quality. Because people can see paintings and scenery in the poetry, so they become the script and source material for painters in their art creation in China chronicles. Some poems in the painting elucidate poetic, painterly theories and aesthetic thought through portraying of picturesque scenes. It is another form of blending between poetry and painting. One of the Characteristics of the landscape poetry of the Xie's clan in the Six Dynasties is that they are graphic. Bamboo painting is an important part of Chinese traditional painting. So there is a proverb of confidence.

Truth, kindness and beauty are the spirit pursuit objects of Chinese painting and Chinese traditional culture, in addition to being connected with Confucian, Buddhism, Taoism, calligraphy and poetry, having much to do with stone carving, folk art, and so on. So it pays more attention to the painter's comprehensive cultivation, jointing morality and personality with the natural scenery. The characteristics are mainly influenced by the classic aesthetic views by Zhangz's "simplicity is beauty" in the aesthetic of Taoist school, which has a strong guiding role. Bai Juyi's aesthetic appreciation to landscape lays stress on the harmonious unification of nature scenery and humanity environment, which is particular about naturalism. With the development and progress of the Times, Chinese paintings not only inherit the excellent Chinese traditional culture essence, but absorb the nutrition of foreign culture. Today the thought in traditional Chinese painting, also had the very big enhancement, from past to amuse themselves to advocate art service for social progress, just like modern literati Xu beihong, Jiang Zhaohe, Liu Wenxi and a large number of outstanding painters. For example, Jiang Zhaohe, whose contribution to Chinese culture is firmly believed by Chinese and world cultural circles. He puts forward "art for life", and the art should pay attention to the livelihood of the people, the age breath. There are a lot of

modern Chinese painters adapted to the aesthetic interest of modern society and bold innovation, trying to use a variety of styles to interpret a new with characteristic of Chinese socialist advanced culture, to represent the Oriental aesthetic standard of Chinese paintings. Xu Beihong's is best-known for painting horses, whose figure painting can best present his artistic idea of "being true to life". But the core of the aesthetics of Chinese painting is to "know the white, keep it dark, for the world" of the drawing and writing, with painting to express emotions, to describe the world nature life. However, it is a negative effect on the development of the Chinese paintings only to pursuit the surface blindly, ignoring the deviation from the inherited spirits of Chinese paintings. So now, more and more intelligent have appealed to the painters to understand the essence of Chinese traditional culture first, prove the aesthetic level, if they want to draw good paintings. Only in this way can make traditional Chinese painting have a healthy vigorous development space.

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