

# **Discussion about the Influence of Taoism, Confucianism, and Buddhism on Early Ancient Painting Concepts**

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## **Abstract:**

Taoism, Confucianism, and Buddhism are not only the main construction of traditional Chinese aesthetics, but also the concept enlightenment of early ancient painting art. In essence, the concept of painting in early ancient China is a direct reflection of traditional aesthetic thought. Painting is to explain and annotate the aesthetic laws and speculative methods of social subjects through certain visual images to communicate the "people and heaven" The interrelationships between "People and the Universe", "People and Society", and "People and the Afterlife" ultimately achieve access and completeness in the field of cognition.

**Keywords:** Taoism; Confucianism; Buddhism; early ancient times; painting concepts

The form of painting in the early period of ancient China existed before the theoretical form of self-independence, before many painting theories were finalized, the art of painting in China was already diverse and dazzling. Painting is a kind of conceptual expression, it expresses the factual experiences and feelings of the universe via the aesthetic way of visual images, and pursues the truth and simplicity of the original world, in this regard, it has the same intrinsic value as traditional aesthetics. In essence, the concepts of painting and traditional aesthetics also can be deemed as integrated, because both of them are dredging and accessible in the pursuit of knowledge, and eventually they are smooth and complete expression. Basically, it is undeniable that the aesthetic thoughts of early ancient times also constituted the aesthetic thoughts of ancient paintings, that is because that art is advancing through the aesthetic developing of entire society. From a practical point of view, this Unitary Value Theory of Chinese classical aesthetics is not only reflected in art, but also forms conceptual guidance for all aspects of life and industries in society, but only in painting art, this kind of intrinsic value could be reflected better with more conciseness and perfection through a certain visual image.

"Taoism", "Confucianism" and "Buddhism" as the three schools of thought of Chinese classical aesthetics are not only a kind of epistemology but also the core of the value of Chinese early painting art, besides, the aesthetic concepts of Chinese painting are derived from traditional aesthetics. In the future, aesthetics constructs a universe of ideas for people, and painting becomes a way and way to reach the universe. Although there is no explicit reference to art speculation in many ancient aesthetic classics, it is still necessary to scrutinize the spiritual and spiritual meaning of art, and the mysterious destiny of art is coming out as if it is discretion. Although traditional philosophical aesthetics is a kind of universal philosophy, from the perspective of painting art, it is not consciously misty due to the broadness of aesthetics, but instead is united with and inseparable from its spirit.

### **I. The "Ontology" of "Taoism" in Early Ancient Painting Ideas**

In Chinese aesthetics, "Taoism" is an ontology, which is the ontology of the universe, and is the ontology of everything in the world. From Lao Tzu's point of view, "Taoism" is the general law of the natural operation of the universe, and it is a ubiquitous The origin of aesthetics is to realize the care of "Taoism" and to obtain the best happiness, therefore, after Lao Tzu's "Taoism" concept was generated, all things in the universe began to have a philosophical and aesthetic framework, and people's aesthetic and expression become more integrated. *"It is not difficult to see through the painting theory of the past, that many scholars start from the aesthetic orientation of Taoism's thoughts, and then summarize them in combination with painting practice, and thus form a theoretical system of paintings based on Taoism's thoughts."*<sup>[1]</sup> In the book "Lao Tzu", he has been analyzing and exploring the way

of "Taoism" and the way to achieve it, these concise and philosophical laws and cognitions come from his aesthetic experience and understanding of the world and problems Realizing. However, it has constructed a broad view of the universe and aesthetics for Chinese philosophy, aesthetics, and art, and has become the source of Chinese culture in the inheritance and development of thousands of years.

Lao Tzu said: *"There is a mixture of things that existed before the formation of heaven and earth. I can't hear its voice or see its form because it is quiet and empty; It can live forever without any external force meanwhile it circulates and never fails, generally it can be the origin of all things; I don't know its name; I just call it 'Taoism' or I just call it 'Da'."*<sup>[2]</sup> This is a definition of "Taoism" made by Lao Tzu, and it is not created by anyone else, but a law of all things and the origin of the universe. Lao Tzu also said: *"According to the earth, people live and work, reproduce and rest; according to the heaven, the earth alternates between cold and heat, and breeds all things; according to the great Taoism, the heaven moves and changes, and arranges the time sequence; according to the nature, the great Taoism follows its nature and becomes its nature."*<sup>[3]</sup> This not only lays a dialectical law of nature for Chinese philosophy, but also constructs an aesthetic view of nature for Chinese art, moreover, many of the propositions in traditional Chinese paintings were created and developed in the aesthetic concept of *"According to the nature, the great Tao follows its nature and becomes its nature."* However, *"Taoism provides paintings with many ways to recognize and solve problems. These are also the concrete applications of Taoism's philosophical ideas and aesthetics in painting."*<sup>[4]</sup>

The aesthetics in Chinese philosophy is a taste and smoothness that fits the feelings of the soul, that is because Chinese philosophy aesthetics is a concept and experience that comes from perception, hence the most important category in Lao Tzu's aesthetics is not aesthetics, but rather the mutual interconnection categories among Taoism—Qi—Xiang. In this group of categories, Taoism and Qi are a unified body, *"Taoism produces chaotic Qi. Chaotic Qi differentiates into Yin and Yang, Yin and Yang interact with each other to form a state of harmony, and all creations are created from the integration and interaction of the two Qi. So, the essence and life of all creations is Qi, which is Taoism."*<sup>[5]</sup> From Lao Tzu's exposition of Taoism, Qi and Xiang laid a core value for Chinese painting. In Lao Tzu's view, "Qi" is both material and spirit, the essence of the universe, the unity of "Existing" and "Nothingness", and the unity of "Virtual" and "Real". In addition, the aesthetic category of "Qi" has also established the aesthetic "Monism of Spirit and Substance" for Chinese painting art. Since Lao Tzu, "Qi" has become the ontological category of Chinese philosophy, aesthetics, and art. It has become the main body of aesthetics in Chinese paintings of all ages, and the "Vitality" has become the highest aesthetic rule of Chinese painting for thousands of years.

*"It can be said that the aesthetic categories of Chinese aesthetics are differently linked to 'Virtual Reality', 'Empty Spirit', and 'Nothingness'. In fact, 'Nothingness' is the foundation of Chinese aesthetic category system."*<sup>[6]</sup> Similarly, it has also become the aesthetic law of Chinese art. In Taoism culture, the concept of "Concept of Virtual Reality" is a kind of aesthetic unity. Everything in the world can only change from a specific "Xiang" to a conceptual "Xiang". Then via "Xiang" to embody the "Taoism" and "Qi" of the ontology, so that it can convert "Reality" to "Virtual" and from "Carrier" to "Ontology". This "Virtual and Real" is what Lao Tzu calls "Existence and Absence", it is deemed as not only the "Base" and "Truth" of things, but also the way the universe exists. The establishment of the concept of "Virtual and Real" directly laid down the basic aesthetic rules for Chinese art.

In Lao Tzu's aesthetics, it also proposes aesthetic categories such as "Extraordinary", "Taste", and "Distraction Elimination for Better Aesthetics Observation". Here Lao Tzu takes "Aesthetics" as "Reality" and defines it on the concept of ontology, which makes "Aesthetics" an independent category opposite to ugliness. It also affected the "Taoism", "Qi", and "Xiang" of traditional Chinese art that did not emphasize the "aesthetics" but the ontology. *"To make a difference with the attitude of inaction, to deal with things in a way that does not cause trouble, and to be tasteless."*<sup>[7]</sup> Here, "Taste" is the sense of taste, a feeling, a kind of appraisal. The aesthetic category of Lao Tzu's "Taste" is proposed, laying a foundation for Chinese painting an important aesthetic realm. *"Therefore, often there is no desire to observe its smallest. Only when we have desire can we observe its law and purpose."*<sup>[8]</sup> Lao Tzu proposed the category of "Extraordinary", *"'Extraordinary' is characterized by the non-regulation and infinity of Taoism. 'Extraordinary' comes from nature and goes to nature."*<sup>[9]</sup> In Chinese art, there are many words related to "Extraordinary", such as "Wonderful", "Mysterious", "Marvelous" and so on. The "Extraordinary" aesthetic category constitutes the main aesthetic standard of Chinese classical art. This aesthetic experience that combines mood, feelings, and unspeakableness has become one of the most important aesthetic concepts in traditional Chinese painting.

*"To show the heart covered by secular utilitarianism is to wash away the dust from the heart and let people enter the aesthetic realm without utilitarianism. Only in this way can we appreciate the real beauty. Thus, there would be almost no flaw"*<sup>[10]</sup> Here, Lao Tzu refers to washing away all desire prejudices and realizing the care of "Taoism" with a pure and pure heart, which has also become an ancient Chinese figure painting the highest purpose of aesthetics. *"To keep the mind in a state of emptiness and stillness, so as not to be affected, so that when all things happen in parallel, I use this mentality to observe the law of things going back and forth."*<sup>[11]</sup> Only with a vanity and a desireless heart can we maintain the silence and achieve eternity, generally, this pair of categories of Lao Tzu has constructed the main

aesthetic path for Chinese art.

In Lao Tzu's aesthetics, many of his aesthetic ideals are the embodiment of the value of Chinese artistic aesthetic thoughts, such as advocating ethereal, advocating nothingness, admiring tranquility, advocating ease, advocating femininity, advocating simplicity, etc., which constitute the main character of ancient Chinese art.

Zhuangzi inherited and developed Lao Tzu's aesthetic thoughts, and put forward the aesthetic proposition that *"Xiang Wang can find the black pearl back (It is a story that The Yellow Emperor visited the North Bank of Chishui river, climbed to the top of Kunlun Mountain and looked south. He soon returned and lost pearl. We can't find the superior intelligence, the discerning departing Zhu, and the eloquent criticism. So let Xiang Wang, who has no intelligence, no attention and no hearing, look for it, and Xiang Wang finds pearl. Yellow Emperor said: "strange! Can Xiang Wang find pearl just now?)"*. "Xiang Wang" means both "TangibleXiang" and "Intangible Xiang", "Tangible" and "Intangible". "Pearl" is "Taoism", which is the highest "Aesthetics". Only between the "Virtual and Real" and the "Sacrifice" can we realize the true meaning and purpose of the universe and life. Zhuangzi's theory constructs a unique aesthetic mood for the aesthetics of Chinese art, which has also become the main feature of traditional Chinese aesthetics.

*"Art is designed to reflect the authenticity of the world. But the world reflected by art is, without exception, the care of the artist's feelings and the spiritual filtering, which is the world of the artist's reason and emotion, especially emotional recognition."*<sup>[12]</sup> Affected by Zhuangzi's aesthetics, Chinese art pays more attention to the realities of the psychological world and emotions. This reality is the feeling and touch of the artist after his self-experience, and it is a sublimated state of mind. Therefore, the Chinese art image must be After aesthetic molding and emotional processing, the objective image is elevated to the image of art and ontology to reflect the "GreatAesthetics" and "Great Taoism" in the subject's psychological world, which has become the basic law of traditional Chinese aesthetics.

Taoism culture advocates the aesthetic view of nature and the aesthetic universe. It regards the natural life law of all things as great aesthetics, regards "Genuineness" and "Nothingness" as the carrier of aesthetics, regards the "Primitive Nature" of things as the essence of aesthetics, and realizes "Taoism" for the purpose of aesthetics, "Taoism" has become the source and ultimate of all aesthetics. However, "Taoism" is only an aesthetic pole and a process of understanding in the eyes of Chinese people. People can only approach "Taoism" and not "Taoism" completely. This process has also become the aesthetic law of traditional Chinese painting for thousands of years. . The life of Chinese art is to reflect the origin of

aesthetics in the universe, reveal the conceptual world in the artist's mind, and appreciate the "Truthiness" and "Extraordinary" in the spirituality of all things in the world. Aesthetic logic is precisely the core of the aesthetic spirit in Taoism culture.

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## II. The Influence of Confucian "Ethics" on Early Ancient Paintings

The Confucian culture emphasizes the value of human existence under social ethics, which is mostly constructed from the internal aspects of human "Morality", "Integrity", "Truth", "Sentiment", "Literal Accomplishment", "Mind", "Ambition", thus to construct the aesthetic ideology of society. Although Confucian culture is not as "Free and Easy", "Remote", "Mystery", and "Superior" as Lao Zhuang thought, which can be integrated with artistic aesthetic concepts, but in traditional Chinese art, especially in figure painting, Confucian culture has a certain Alternative aesthetic orientation. The Confucian culture represented by Confucianism and Mencius has proposed aesthetic categories such as "Kindness", "Benevolence", "Literature", "Reality", and "Greatness", as well as the morality and enlightenment standards of one's achievement. It has become a figure painting society for generations Important aesthetic basis of attributes.

The main purpose of Confucius' aesthetic thoughts is to explore the role and purpose of aesthetics and art in real society, and how to form a social ideology that is both beautiful and good. The core idea of Confucius is "Kindness". The so-called "Kindness" means respecting "Etiquette". Confucius said: *"Responsiveness and self-denial are benevolence."*<sup>[13]</sup> According to Confucius, "Kindness" is the main components of human virtue Is the core of the value of the human spirit, so the aesthetic purpose and the artistic purpose are the same. Both aim to lead human beings to the state of "benefits". This view has become the basis for the content construction of early Chinese figure painting. Aesthetic rules. *"To many scholars, benevolence is a virtue that contains other virtues. Cai Yuanpei believes that Confucius's benevolence is the name of taking control of all virtues and completing personality. Feng Youlan believes that benevolence is synonymous with human virtue."*<sup>[14]</sup> This actually indicates that "Kindness" is the character of a person.

From a practical point of view, every character depicted must have a noble morality, character, and moral integrity, and must be a kind and virtuous person. His moral integrity must be able to guide and enhance people's morality. This has become a Confucian culture. The greatest impact on Chinese figure painting. In "Lunyu· Shuer", Confucius also said, *" I want to do good for benevolence, then benevolence will naturally come, and do not have to think about how to pursue benevolence every day, too deliberately but hypocritical, keep with a good*

mind." <sup>[15]</sup>I realized "Benevolence", and in practice, it manifested the mentality of "Benevolence". This shows that "Benevolence" depends on the subject's self-aesthetic attitude and value measurement. It also provides a basic aesthetic standard for Chinese figure painters, that is, whether the painted image can reflect the public's aesthetic emotions, whether it can influence and shaping the realm of "Benevolence" as a social subject has become the primary prerequisite for an artist's aesthetic qualities.

Confucius is a thinker who places great emphasis on ritual and music education. He says that: *"Prosperity in 'Poetry', based on rituals, and achieve happiness."* The so-called "Etiquette", that is, "Zhou Li", is the aesthetic norm of society, "Vocality" Refers to "Music", which is people's aesthetic state of mind. Only when courtesy and music are in harmony can one's aesthetic purpose be achieved. On this basis, Confucius put forward the aesthetic categories of "Aesthetics" and "Benevolence", "Literature" and "Reality". Confucius believes that aesthetics and Benevolence must be distinguished from each other and unified. The aesthetics of art is not enough. It must also be With Benevolence, Benevolence is the root of art. The unity of aesthetics and Benevolence, that is, the unity of form and content. This idea of Confucius laid an important principle for the unity of aesthetics and education in ancient Chinese ancient figure painting. Gu Kaizhi commented on the painting "Martyrs" that *"Although it is beautiful but not perfect"* was influenced by Confucianism. In terms of the relationship between text and quality, Confucius said: *"Being gentle firstly, then being gentleman."* <sup>[16]</sup>The text refers to the person's literary decoration and expression ability, the quality refers to the connotation and moral character of the person. Only when the text and quality are unified can one become a Excellent people. This theory of Confucius established a standard for the evaluation of aesthetic subjects and objects in ancient Chinese figure painting. In terms of aesthetic attitude, Confucius put forward the aesthetic concept of *"Music without kinky, sorrow without sad"*. That is, artistic aesthetics and emotions must be the coagulation of thoughts within a certain range, and must be in line with the aesthetic character of "Etiquette" and "Benevolence". This view of Confucius became the core aesthetic of the Confucian culture. Although it was an evaluation of "music", it also had a profound influence on the ethics of Chinese character painting.

When Confucius evaluated Yao, he proposed an aesthetic category of "Great", and says that: *"So great is the king Yao!"* <sup>[17]</sup>The "Great" of Confucius refers to a person's moral conduct and behavior, which is a moral meaning of noble morality and glory, which has established an important aesthetic value for Chinese classical aesthetics and art. He regards Yao as a lofty and magnificent person, and "Great" has also become an aesthetic category that has been inherited in China for thousands of years. In the conception of early ancient Chinese figure painting, "Great" became a great aesthetics depicting the benevolence and benefit of the

emperors, sages, and gods, which became the basic value component of the ancient Chinese figure painting ethics.

*"Confucianism has two highest and final goals. One is the integration of heaven and man to achieve the unity of heaven and man; the second is the achievement of to improve their own practice, to manage the family, to run the country, to appease the aspirations of the people."*<sup>[18]</sup>, besides, this is all about the influence of aesthetic temperament to the subject. For example, Confucius put forward the theory that *"Gentlemen apply the mountains and rivers to describe their morality"*. Furthermore, *"Confucius said: ' A wise man loves water, a kind man mountains; A wise man is restless; a kind man is quiet; Wise men are happy, kind men live long."*<sup>[19]</sup> As for the grasp of natural aesthetics, different aesthetic choices will lead to different aesthetic choices because of the cultivation and feelings of the aesthetic subject, the knower can feel the value of the self from the flowing water, and the benevolent can experience some of the self's experience from the static mountains. Natural characteristics also embody a certain character of the person, which lays an important theoretical foundation for the choice of the subject by the aesthetic subject. Zhu Xi said in the "Four Books Chapters and Sentences Collection Annotation": *"The wise man is good at focusing on reasons and logic and has no stagnation, just similar to water, so prefers water; the benevolence person is good at focusing on righteous, just similar to mountain, so prefers mountain."*<sup>[20]</sup> Zhu Xi's description of the wise and benevolent embodies the strong subjectivity of the individual's self-cultivation and sexual emotions in the care of aesthetics, and the objective natural aesthetics has vitality due to the emotional sustenance of people, so the so-called landscape Already part of aesthetic ideology.

Confucius' theory of "Gentlemen describes their morality with mountains and water" has laid an important theory of liberty of mind for Chinese painting art. In the discovery of aesthetics, everyone has their own understanding and perception, and they have different aesthetic focuses. Only in ancient China did human figure painting have a variety of aesthetic forms, with differences in styles such as freehand brushwork and brushwork, as well as many aesthetic propositions such as "Expressive Portrayal", "Lively Charm" and "Heaven and Human-being Unite". Confucius' anthropomorphic use of mountains and rivers as a metaphor for nature, also drives nature to contain certain human emotions. Therefore, all morphological elements in Chinese painting have special symbolism, such as the dynamic appearance of figures in paintings, clouds in landscape painting The turquoise, Meilan, bamboo and chrysanthemums in paintings of flowers and birds, etc., are not simply descriptions of people and things, but they use these aesthetic objects to compare people with words, to express feelings and express their feelings. This symbolic and metaphorical aesthetic concept of traditional Chinese art contains a lot of aesthetic psychology that can only be understood and

cannot be uttered, which has become an important feature different from Western art. The aesthetic value in the Confucian culture founded by Confucius also became an important aesthetic basis for early Chinese ancient figure painting.

### III. The Realm of Buddhism and Early Painting

In the early Eastern Han Dynasty, Buddhism was introduced to China. However, although there was Buddhism in the Eastern Han Dynasty, the Buddhist teachings did not have much influence on the paintings of the Han Dynasty. It was only during the Wei, Jin, Southern and Northern Dynasties that the Buddhist thought was in Chinese aesthetics, art Flowering among them. There are two main reasons for this. First, after Buddhism was introduced, people still had a period of acceptance. The Buddhists themselves also needed to perfect their own construction in the eastern soil. Second, Han rulers emphasized Confucianism and light Buddhism. Not fully appreciated. In Wei and Jin, Buddhist thought was booming. It began to merge with metaphysics and was reflected in figure painting. For the first time, it clarified the relationship between consciousness and existence, and regarded painting as a carrier of ideas, from the root of aesthetics. It indicates the value of art.

*"At the time of the Han and Wei Dynasties, there was a great change in the mental outlook of the scholars. They lost their enthusiasm for commenting on current affairs and turbulence and turned to care for their lives."* <sup>[21]</sup> Unrealism makes it treat everything that exists as a virtual state and a fantasy state, which is exactly the art's ontological thought, which establishes the aesthetic "State Theory" for Chinese painting art. The teachings of the Buddhism regard the self-aesthetic orientation as the pursuit of consciousness and transcendence of life and existence. In essence, the Confucian and Taoism cultures use the "Quartet of Heaven and Earth" to locate the universe, but the Buddhist view of the universe is broader and broader than that. It takes away the limited consciousness of the universe and heaven and earth as the "Home". And all the thought space that can regulate people's psychological emotions, to release all the fetters and bonds in life, and to obtain "Great Freedom", "Great freedom" and "Great Liberation" in the origin of life. In Buddhism, the sense of "home" refers to all existing material and spiritual beings. "Being a monk" is abandonment and oblivion of the subjective and objective worlds. From the Buddhist perspective, "Home" is all existing reality. The carrier can only be successful if you go out. In the concept of "Desire", it changed from Taoism's "Quietness" to Buddhism's "Destroy", and its "Nothingness View" and "Emptiness View" were more thorough. In terms of its connotation, the Buddhists point out: *"Personality is the heart, the heart is the Buddha, the Buddha is Taoism, and Taoism is the Zen"*. The aesthetic concept has an important influence on the ancient Chinese painting concept. It eliminates all conceptual fetters in human aesthetic consciousness, defines the aesthetic attributes of art in a more empty and remote

realm, and forms poetry, books, and paintings. And Zen integration aesthetics.

The aesthetics in the Buddhist family is "Emptiness", which is often called "The four majors are empty", and "Empty" is a state that is not exposed to smoke. From the Buddhist perspective, everything in the world is "Empty", and "Empty" is both a negation of things and nature, and a sublimation and transformation of it. For the subject, only when the heart is empty can it return to the origin of life. Only when the world is "Empty" can the fascinating "Realm" appear. The "Realm" becomes the ontological thought of the Buddhists in art, which is both a silent reflection of the "Empty" and a rebirth of reality. The aesthetic method of the Buddhists is "Enlightenment". "Enlightenment" is the self-discovery and awakening. "Sakyamaya flowers and smiles" is the Buddha's use of visual images to replace the Zen nature which cannot be expressed by language, only by self-awareness can the true meaning be achieved.

This aesthetic way of the Buddhists makes the Chinese painting art go further in the aesthetic state of mind. "Xuan He Hua Pu" records the master Chan Yuexuan's painting of Luo Han, *"Ran Luo Han looks ancient and wild, it is not like the public stated, his forehead is fulness and with deep-eyes, big nose, or giant enthusiast, he seems like a strange creature, and all the viewers are all shocked by his outlook. In the dream of self-declaration of the public, he is trusted as God, and this painting is determined to be unconventional, and can finally be used to pass it on."*<sup>[22]</sup> It can be seen that Guan Xiu's figure painting is also the manifestation of Taoism's concept of Taoism, thus he abandoned the image in his eyes and found the truth of the law and phase in his mind.

During the Wei, Jin, Southern and Northern Dynasties, Buddhism became the main aesthetic value of society, and the integration of Buddhism with painting theory became the aesthetic practice of the time. Most of the early ancient Chinese painters were famous for painting Buddha statues. Wu Cao Buxing is known as the ancestor of Buddhist paintings. Wei Jin and his subsequent artists mostly sent them to him. Emperor Sima Zhaoshan of the Jin and Ming Dynasties painted Buddha statues. The Weixian Association is also known for Buddhist paintings. Gu Kaizhi, Zhang Sengdai, Lu Tanwei, etc. It was handed down to the world in the name of painted Buddha statues. Cao Zhongda and Yang Zihua of the Northern Dynasties also topped the list with Buddhist paintings. During this period, both the Southern and Northern Dynasties regarded Buddhist teachings as aesthetic orthodoxy. China is particularly obvious. Buddhist painting is a manifestation of the value of Buddhism. Its teachings are the same as the spirit of painting. Although Buddhism was introduced to the eastern soil in the early years of the Eastern Han Dynasty, it was only during the Wei, Jin and the Six Dynasties that it was able to broaden the world and everywhere. It is rare in Han Dynasty character

paintings, but its influence on later generations is difficult to summarize in words.

During the Tang Dynasty, the sects of Zen appeared. *"The Zen sect is distinguished from other Buddhist denominations by its basic characteristics, such as non-religious dissemination, no writing, direct reference to the human heart, and insight into Buddha."* <sup>[23]</sup> Later Zen began to be painted with harmony which are inseparable. The idea of north and south sect of Zen also directly constructs the theory of north and south sect of painting. Dong Qichang said in his "Painting Zen Chamber Essays": *"Zen is departed into two parties of northern and southern, also in Tang dynasty, also the painting is the same as Zen."* <sup>[24]</sup> Dong Qichang is based on the Zen aesthetic rule of "Southern spread to the north", which shows that the "Gradual revision" represented by the Northern Sect and the "Epiphany" thought represented by the Southern Sect are both related to Chinese painting with similar aesthetics, this has also become the biggest influence of Buddhist aesthetics on painting art. Buddhism's view of nothingness is a kind of big house and great gain. From the perspective of the Buddhist house, *"the world is an illusion, you need to give up everything to get your heart. The phases that arise are not physical. Infinite time itself is emptiness, the dharma phases are empty, change is there, and constant is nothing."* <sup>[25]</sup> Reflected in the painting, that is, the infinite "Empty" is manifested through the limited image of "Reality", the "Empty" in the heart is used to obtain the "Truth" of the origin, and finally it is completed.

*"However, as for the Tang Dynasty, the Buddhist tradition was obscure, and it mostly merged with the Yi tradition. For example, foreign affairs make good sense, and there is also a source of painting in Buddhist literature, which also coincides with the 'Zhou Yi tradition.'"* <sup>[26]</sup> The aesthetic spirit of the Buddhism is in harmony with the aesthetic concept of Chinese art, which gives Chinese traditional painting a deeper and deeper aesthetic realm. The "Fuji Method" of Zen lays the "Wisdom" for the aesthetic appreciation of the art, so that everything has a Zen nature and a Zen mind, so that one flower, one grass, one person and one thought become the embodiment of Zen; *"The aesthetic thoughts of biography, directing to the human heart and seeing Buddhahood"* of Zen have brought more nourishment and inspiration to Chinese painters. The aesthetic concepts of mind transmission and epiphany are still one of the main aesthetic methods of Chinese painting; The original thought has laid a clearer aesthetic path for Chinese painting, negates the illusion of reality, and moves towards the ultimate aesthetic endurance, which has become a more profound aesthetic conception of Chinese art. *"The green bamboo is all the body of nature laws; the gloomy yellow flower is nothing else but prajna."* <sup>[27]</sup> The quietness of this *"Empty mountain without people, water flowing,"* as well as the stillness of its emptiness and the thought of returning to one's heart, all reflect Xiao Sanjianjanyuan, the lonely and desolate empty realm, has become the dust-free aesthetic height that Chinese painting art has always yearned for. The aesthetic

categories such as "Landscapes outside the scene", "Images outside the scene", and "Beyond the rhyme" derived from Zen thought have become the ontological composition of early ancient Chinese painting.

Zen's "Dilution" and "Zen Taste" thoughts put "Ink" prior on the "Color" first, and "Ink" also emphasized the "Light Ink" without traces. Ni Zhan's "A few scribbles done freely" aesthetic feature is Zen as natural exposure. "Dilution" is an aesthetic elimination, that is, abandoning the emptiness to restore the original. It is different from the "Substantiation" of Confucianism and the "Empty Quietness" of Taoism. This has become the intuitive manifestation of Zen in ancient times. Zen taste is an aesthetic experience, that is, to grasp the truest feelings and feelings in the Buddhist state of "Permanence", "Thoughtless", and "Pursuit-less", and the joy of "Zen taste" is "Zen joy", and "ZenJoy" is the pleasant psychology given to the aesthetic subject by Zen aesthetics, and it is a wonderful experience after the subject is realized. The idea of "Zhan Yue" constructs higher aesthetic experientialism and sensibility for ancient Chinese painting, grasps the true nature of the world from the dullness and loneliness, experiences the aesthetics of life and the universe, and pursues the freedom and enlightenment of life. This is the essence of Zen aesthetics and the higher realm that Chinese art is seeking.

*"Zen aesthetics is the aesthetics of life. It regards the theory of mind and nature as its theoretical foundation."* <sup>[28]</sup> The "Vimoya Sutra· Into the Fuji Method" states that: *"The reason is very simple, the thing development should accord with the objective law of thing development, it is the law of cause and effect, cause and effect, the result is changeable."* <sup>[29]</sup> It can be seen from this that the Buddhism law is integrated with Taoism law and the art law, and both regard self-consciousness, body experience, and awareness as the law. Fuji's only approach regards the original heart of the self as the source of law, and regards foreign language, teaching, and foreign teaching as vanity and appearance. The aesthetic mentality of Chinese art is also unclear. It can only be manifested by the human's wonderful understanding, manifested in the spiritual house of the person, and becomes the result of the heart. This epistemology is not only an aesthetic feature of traditional Chinese culture, but also the highest state of truth and law followed by Chinese painting.

#### **IV. Conclusions**

Taoism, Confucianism, and Buddhism opened the source of traditional Chinese aesthetics, while also constructing the core concepts of early ancient painting. The categories of universe, epistemology, and aesthetics in aesthetics have also become the ontology of Chinese painting art. Taoism, Confucianism, and Buddhism have naturally become the realm and height to be pursued by painting. Before the generation of ancient painting theory, art was advancing

forward with aesthetic concepts. After having independent painting theory, aesthetics began to depend on the concept of art and moved forward. The painting theories such as "Shaping the Spirit", "Lively Presenting", "Art must be based on and comes from reality aesthetics" are to become the backbone of traditional aesthetics. From the origin, Taoism, Confucianism, Buddhism, and the enlightenment of painting are one. They are all in pursuit of great liberation and freedom. However, since modern times, the relationship between aesthetics and painting has gradually drifted away. Many painters use painting to discuss paintings in the art department, and use techniques to win the lessons of the theory of painting. Aestheticians also mostly use essays to explain, draw on classics, draw lessons, and draw on paintings. And painting has become almost two unrelated disciplines. In reality, this is incorrect. Nowadays, based on the traditional aesthetic source, re-examining the concept of painting at the beginning of Taipu is undoubtedly a kind of learning and good for today's aesthetics and painting.

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