

On the Relationship between Chinese Landscape Painting and Confucianism, Taoism and Buddhism

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Abstract: The development of Chinese landscape painting is closely related to Confucianism, Taoism and Buddhism. In Taoism and meditation, some monks were more or less influenced by Confucianism, Taoism or Buddhism. Confucianism, Taoism and Buddhism directly or indirectly affect aesthetic taste, creative thinking, creative practice, creative style and creative methods of landscape painters.

1. Introduction

Chinese landscape painting has a long history, as the early Neolithic age was cultivated and practical[1]. The pottery is covered with mountain and water ripples. In the Wei, Jin, southern and Northern Dynasties, Chinese landscape painting has developed more mature and systematic. The Sui, Tang, and five dynasties have reached a high level of prosperity. Later, Shenyan, Ming, Qing, modern cycle and continuity have developed into the world of Chinese painting. It is a masterpiece in the history of Chinese painting and a treasure house of world art. The important reason for the development of Chinese landscape painting is that it has a close relationship with Confucianism, Taoism and Buddhism.

2. Relationship

In China, landscape painting is closely related to Confucianism, Taoism and Buddhism. It is the main function different from foreign landscape painting. The formation of this feature depends on China's national conditions.

2.1. Chinese Landscape Painting is Closely Related to Confucianism, Taoism and Buddhism Because of the Political Environment at that Time.

In the thousands of years of China's slave society and feudal society, as the beginning of the romance of the three countries, the change of the Dynasty continued: "it needs to be divided for a long time, it needs to be divided for a long time"[2]. This separation and integration will inevitably lead to political unrest. Such political disorder sometimes changes, so the literati test is facing a difficult life, so their social and political ideals and personal ideals of life can not be realized, so in disappointment, several of them are in the field of art, but should be transferred to time to avoid the spirit of reality and must speed up the pace of finding methods[3]. Their spiritual realm is in sharp contrast to the reality of time: on the other hand, mountains and rivers are destroyed and people no longer talk about life. This kind of spiritual field is not commensurate with the historical mission, but in a sense, it reflects the spirit of passive struggle between the era and the unique sense of achievement. Once this kind of spirit and emotion is introduced into landscape painting, it must be marked by the times.



Figure 1 Confucianism and Taoism

2.2. The Reasons Closely Related to Chinese Landscape Painting, Confucianism, Taoism and Buddhism are Inseparable from Ancient Chinese Culture, Ideology and Social Customs.

In China's feudal society, Confucianism is the dominant ideology, and its influence on the literature and art led by Chinese landscape painting is beyond doubt[4]. The influence of Taoism on Chinese painting needs some pen and ink. After the middle ages, scholars formed the style of studying Buddhism, especially strengthened the moral respect of feudal rulers. Since the Wei and Jin Dynasties, the immortal family has regarded Laozi as a God and founded Taoism. In the Eastern Jin Dynasty, the royal family believed in Buddhism, and the monks who were famous as monks also had their own pride. For example, Xian and Wang - Ling, the famous representatives of Mendi, have deep friendship with famous monks[5]. Therefore, the cultivation of Chinese landscape painting established in the Wei, Jin and southern and Northern Dynasties, Taoism began to integrate. For example, in the Eastern Jin Dynasty, Lu Yanshao and Zhu Fu's paintings in Luhai city showed that "looking at the sea, mountains are full of feelings". When drawing objective scenes, he mixed subjective feelings. In the Song Dynasty, Zheng Zu emphasized "Jiuzhou union", forming the unity of Confucianism, Taoism, Buddhism, Buddhism and Taoism, which had a great impact on the creation of literature and art, including Chinese landscape painting.

3. Aesthetic Feeling and Creative Thought of Landscape Painters

In the history of Chinese painting, some landscape painters study Taoism, and some landscape painters themselves are monks or Taoism. This shows that Chinese landscape painters are inseparable from Confucianism, Taoism and Buddhism. Confucianism, Taoism and Buddhism are closely related, which directly affects the aesthetic consciousness and creative thinking of landscape painters. Zongbing's landscape preface in the Southern Song Dynasty is a painting theory which unifies the thoughts of Confucianism, Taoism and Buddhism. He respected Confucius' theory of "entertainment", his analysis of "the joy of compassion and wisdom", his evaluation of the ideological state of Rao and Zheng, his analysis of "the joy of compassion and wisdom", his opinion of "the taste of Chenghua", and his report of Buddhist thought accounted for a large proportion. "Painting mountains and waters," he said. The picture is very quiet. There are only four wilds. The social function of landscape painting is to create compassionate happiness and bring people "smooth" fun[6]. For this purpose, he asked to draw landscape paintings "do not violate the collection of heaven, anyone, peak, cloud, forest must be unmanned.". Wei Wei, the painter, also advocated in his "symbolic painting" that landscape painting should achieve the artistic effect of "looking at the clouds in autumn, flying gods, spring wind and powerful thinking". These expositions pay attention to the mixing of scenes, emphasize the artistic concept of the works at that time, pay special attention to the role of subjectivity and enthusiasm of the works of art, and fully express the concept of beauty of landscape painters. The landscape painting of Sui, Tang, Five Dynasties and Song Dynasty also developed greatly and entered a prosperous era. Zhu Zhuyou's

"spring tourism map", with green and green colors, shows the beauty of mountains and rivers, green vegetation, full of land vitality. Visitors will have moments of joy. It's really "thousands of miles away from mountains and rivers[7]." it's not a complete representation of the beauty of the scenery, and I don't know where it comes from. It's more or less happy. In order to describe the scenery of Zhudao, the "rich Lord Wu of Tang Dynasty" began to shape his body. "The cover of Li Chen's painting listens to the sound of water at night", which is known as "the master of God". "The famous paintings of the past dynasties" started from Wu and became Li's magic in making charts of changes in mountains and rivers. Wang Wei, one of the three singers in Tang and Wei dynasties, is also a great painter. In his later years, he studied Buddhism and lived a secular life[8]. " "Playing the piano" is very quiet, slowly. This concept of art is often reflected in his paintings. "The valley is thick, clouds and water are flying, the dust is unexpected, and the journey is wonderful," he wrote in Wan Chuan, a painting of Kyoto's qananfu temple Wu's bold and majestic beauty, "Li" and Li Zhen's heavy color decoration beauty, and then the lyrical beauty of the combination of Wang and Wei's poetry and painting is the unity of Confucianism, Taoism and Buddhism. In the Five Dynasties, the immortal body in the late Tang Dynasty was turned into a realistic beauty of landscape. There are Jingxing, Bao, Dongyuan and shoulan[9]. In the Northern Song Dynasty, Li Chengying and fan appeared again. These landscape painters are not only scholars, but also masters of many monks and monks. Huang Jiao'an is also a "good Taoism". Shoulan, a monk in Zhuling of Yinqing, became famous in the Song Dynasty. His landscape painting was named "good brush and ink, Yanglan's meteorology, good for mountains and rivers". His work "autumn mountain in search of painting" is both spectacular and gloomy. Lu Fengpeng sang in the draft of poems in the south of the mountain: "the mountains and sunset clouds are surrounded by water, and there are 6 big mountains." The painting is full of poems and scenes.

4. The Close Relationship between Confucianism, Taoism and Ancient Chinese Landscape Painting

First, Confucianism, Taoism and Buddhism have a direct "education" function in the production of landscape painting. In particular, the Song Dynasty established Zheng Zhou philosophy. Due to the unity of Confucianism and Taoism, "literature and Taoism" and "a source of style" emphasize the "educational role" of literature and art creation. It's a big shock. This influence is reflected in many paintings. For example, Guo Ruoxu argued that painting should be "reasonable.". This influence is also reflected in the creation technology of landscape painting and painting comments, which is the derivation of this "education" effect. Thirdly, the thoughts of Confucianism, Taoism and Buddhism also have a certain impact on the creative style of landscape painting. As the thought of "unifying Jiuzhou", reflected in the creation of landscape painting, it forms a vigorous artistic style of masculine beauty. According to Jiang Kui's theory of poetry, "every poem has its own atmosphere, dignity, blood and rhyme. If the weather wants to be thick, it will lose its popularity; if the decency wants to be grand, it will lose its craziness; if the blood wants to run through, it will lose its exposure; if the rhyme wants to be elegant, it will lose less. " Here he takes "thick", "grand" and "elegant" as the aesthetic characteristics and standards to measure excellent works of art. Guo Xi also said: "mountains, big things. Its shape wants to be towering, to be Yan Jian, to be XuanHuo, to be Jiju, to be grand, to be thick, to be powerful, to be spiritual, to be serious... This mountain is also in general. " "Water, living things. Its shape wants to be deep, quiet, smooth and vast... It wants to spray thin, swim and shoot, and flow more. To flow far, to fall into the sky, to splash into the ground... The living body of this water also. " In such an aesthetic ideal, it will naturally form a strong and magnificent style of creation. For example, in the Song Dynasty, a group of famous landscape painters emerged, such as Jing Hao, Guan Tong, Dong Yuan, Ju ran, Li Cheng, fan Kuan. Finally, Confucianism, Taoism and Buddhism also have a direct or indirect impact on the artistic conception and creation methods of landscape painting. Fang Shishu said in notes of Tianyong nunnery that painting is "based on the heart to create the environment, with the hand to adapt to the heart". That is to say, in order to play a subjective and dynamic role in painting landscapes, we should not copy the real mountains and rivers completely, but must make choices, generalizations

and re creations in order to "create nature cleverly". If we want to "make it wonderful", we need to have our own heart. This kind of "heart", which is a combination of Confucianism, Taoism and Buddhism, once directly or indirectly influenced the artistic "creation environment" of landscape painting creation.

5. Conclusion

Chinese landscape painting, Confucianism, Taoism and Buddhism are closely related to their profound historical origins. In the development of ancient Chinese landscape painting, it is deeply influenced by Confucianism, Taoism and Buddhism. Confucianism, Taoism and Buddhism had a positive and negative impact on the establishment and development of Chinese painting.

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