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The Expressive Techniques and Spirit of Chinese Landscape Painting with Brush and Ink

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Abstract

After thousands of years of development, Chinese landscape painting has formed its own unique painting language and brushstroke techniques, and formed its unique painting program and brushstroke spirit. In terms of the content expressed in the landscape, painting techniques and expression methods such as tree technique, stone technique, and water technique have been formed. In the process of painting, brush and ink techniques such as hook, crack, wipe, dot, and dye have also been formed. Artists create art through the use of brushes and ink., brush and ink are not just material media, but the elements formed by the use of brush and ink materials and techniques in the painting are always the expression of the artist's emotions and spirit. Different elements and compositions of brushwork create different emotional factors, and the brushwork expressions of different artists form their unique styles, which is the expression of the artist's brushwork spirit. This spirit of brushwork and ink comes from the ideological concepts and aesthetic tastes formed by artists in the process of understanding natural landscapes and social life, as well as from the knowledge and education level of artists.

Keywords: *landscape painting, technical expression, brush and ink spirit, Chinese painting ,aesthetics*

1.Introduction

The development of Chinese papermaking technology promoted the development of Chinese painting, and by the Wei, Jin, Northern and Southern Dynasties, the prototype of landscape painting had basically emerged. In early tomb murals, religious murals, and palace paintings, characters were often the main focus, and landscapes and trees gradually appeared as backgrounds in the paintings. This way of landscape painting gradually magnified, and later literati began to express landscapes intuitively, becoming a way to express their feelings. Sui Dynasty Zhan Zhi artistic conceptionan's "Spring Tour" is the earliest surviving landscape painting, in which the characters are placed very small and become the content of the scenery. The creative technique of "Spring Journey" changed the "ink color halo" method during the Six Dynasties period, forming a painting method of drawing with lines and colors, and emphasizing the color of green and green. It pioneered the development of green and green landscape painting and also marked the formation of Chinese landscape painting.

In the Ming Dynasty, Mo Shilong and Dong Qichang proposed the theory of "Southern and Northern Buddhism" for Chinese landscape painting. The Zen family has two schools of

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thought, the North and the South, which began to be divided in the Tang Dynasty. The painting of the North and the South schools of thought also began in the Tang Dynasty, but their people were not from the North and the South. The North School of thought, Li Sixun's father and son painted the mountain, passed down to Zhao Gan, Zhao Boju, Bosu of the Song Dynasty, and even to the Ma and Xia dynasties. The South School, Wang Mojie, began to use the method of shading light, which changed the method of hooking and chopping. It is said that Zhang Zao, Jing, Guan, Guo Zhongshu, Dong, Ju, The father and son of the Mi family, even the fourth generation of the Yuan dynasty. Similarly, after the Six Ancestors, The descendants of Ma Ju, Yun Men, and Lin Ji are very prosperous, while the Northern Zen Sect is weak.”¹ Chinese landscape painting is divided into two schools: the first school is the "Northern Zen Sect Landscape Painting", which mainly focuses on palace painting. The "Northern Zen Sect Landscape Painting" is mainly created in a gradual and refined manner, with green and green landscapes as the main focus. It inherits the traditional expression techniques of Zhan Ziartistic conception in the Sui Dynasty and develops into a style of exquisite craftsmanship and golden radiance, which is later known as the "Northern Zen Sect Landscape Painting". Representative figures such as Li Sixun and Li Zhaodao are palace painters who mainly paint green and golden landscapes. Another faction is the "Southern Zen Sect Landscape Painting" based on the "Southern Zen Sect" of Buddhism. "Southern Zen Sect Landscape Painting" is created through the practice of Zen Master Huineng's "epiphany", while "Bodhidharma's zen was Mahayana, not Hinayana Zen-the sword of wisdom, not the meditation cushion.”² Southern Zen Sect Landscape Painting "is represented by Wang Wei, mainly painting ink and light crimson landscapes. The painting style is elegant, with emphasis on rendering, and is relatively concise. The lines are extended to the surface and ink is used instead of color, highlighting the role of ink and making progress in methods such as expressive space; The writing style has also undergone new changes, greatly enriching the expressive power of Chinese painting. In terms of creative techniques, the painter Jing Hao of the Five Dynasties period transformed the method of filling and dyeing into the "texturing method". The landscape painting of the Song Dynasty entered a mature period. Tang Xuan said in "Hua Quan": "Landscape painting in Tang Dynasty was not fully developed until the Song Dynasty. ³The landscape painters of the Song Dynasty include Dong Yuan, Juran, Li Cheng, Fan Kuan, Guo Xi, Li Tang, Liu Songnian, Ma Yuan, Xia Yan, and others. In the Yuan Dynasty, the "Four Schools of Yuan" represented by Huang Gongwang, Wang Meng, Ni Zan, and Wu Zhen advocated that painting should prioritize meaning and form, disregarding principles and methods, valuing interest, emphasizing the use of painting to express personal emotions, and transitioning from the teacher's "nature" to the "source of the mind", greatly enriching the freehand brushwork of landscape painting. During the Ming and Qing dynasties, landscape painting had diverse styles in terms of form, with complex and diverse schools emerging, demonstrating the prosperity of the landscape painting world; However, from the perspective of content, it is becoming increasingly vague, and painters tend to imitate ancient Chinese brush and ink, becoming a trend, with few creative works. In the mid Ming Dynasty, the "Ming Four Schools" (Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying), while in the early Qing Dynasty, the Four Kings (Wang Hui, Wang Shimin, Wang Jian, and Wang Yuanartistic conception) emphasized the inheritance and restoration of ancient times. In the early Qing Dynasty, represented by the "Four Painting Monks" such as Hongren, Kun Can, Badashan Ren, and Shi Tao, the offsite painters swept away the trend of ancient painting and pioneered a new path of sketching from life. Their strong personality and spiritual pursuit led to a new peak in landscape painting in the Qing Dynasty.

2.Objective

The main focus of this study is to explore the relationship between human spirit and material technology through three aspects of Chinese landscape painting: brush and ink materials, brush and ink expression techniques, and brush and ink spirit. From the perspective of research purposes, in the creation of Chinese painting, the understanding and application of materials is the process for artists to understand objective things. Artists complete the expression of brush and ink materials through long-term practice and adjustment of materials such as brushes, ink, water, and paper. In the expression of visual content, artists form their own painting language and style characteristics through elements such as points, lines, surfaces, colors, and textures. The formation of each picture is not accidental, and the visual language in the picture always reflects the artist's ideas, emotions, and spiritual will. Through research, it can be found that Chinese artistic expression is a way for artists to express emotions, aesthetics, and spirit, thus revealing the patterns and core of Chinese brush and ink expression. The creation of Chinese landscape painting is different from the real world, it is a reproduction of the artist's inner world. Artists use their own ink language to express an art world that is different from the real world. This art world is pure, detached from the utilitarianism of the real world, expressing the artist's ideal pursuit and spiritual sustenance, while also expressing the artist's literary spirit and realm.

3.Research Equipment and Methods

3.1. Understanding Brush and Ink

In the creation of Chinese painting, emphasis is placed on the use of materials and tools. brush, ink, paper, and inkstone are essential tool materials for Chinese painting creation, also known as the "Four Treasures of the Study". Firstly, a brush. The drawing of Chinese painting is mainly done with a brush. There are mainly sheep hair, wolf hair, and double hair brushes. Sheep hair is softer, wolf hair is harder, and there is both. In terms of brands, there are famous brushes to choose from, such as Xuan brush, Hu brush, and Chuan brush. When choosing a brush, it is important to pay attention to the following four virtues: sharp (the tip of the brush should be sharp), round (the brush should be full of water), even (the front edge of the brush should be flat), and strong (the ink should be elastic). In the process of using the brush, it is important to emphasize the importance of starting with the hidden edge, running with the center edge, and closing with the back edge, as well as the smoothness of the lines and the strength of the strokes, just like in calligraphy, to express the artist's spirit of life. Secondly, ink and pigments. The ink in Chinese calligraphy and painting mainly includes: pine smoke ink and oil smoke ink, which are usually made into solid ink nails, ground into ink on the inkstone with water, and then used again. Nowadays, the commonly used ink is the made ink. Different inks have different properties, and in painting, water is mixed in different proportions to create different shades of effect. The performance of ink not only includes black ink but also different pigments. The classification of pigments includes plant-based pigments and mineral pigments. In terms of classification of landscape painting, it can be divided into palace painting and literati painting. Palace paintings mainly include golden and green landscapes, highlighting the expression of pigment colors, often using a large amount of turquoise mineral pigments and precious gold powder, silver powder, and clam powder. Scholar painting mainly highlights the artistic conception of brush and ink and the expression of literati spirit, mainly manifested in water and ink landscapes and light crimson landscapes, with water and ink as the main colors. It is

also commonly used to dye plants with blue flowers, and to dye mountain bodies and tree trunks with vermilion or other colors. Thirdly, paper. Early Chinese painting was on rock walls, pottery, bronze, and silk, and by the end of the Han Dynasty, the invention of papermaking had led to significant development in painting. The paper used in Chinese painting is generally called rice paper, which can be divided into cooked rice paper and raw rice paper. Raw rice paper can be transformed into cooked rice paper by adding alum elements, which can be used for meticulous painting. Shengxuan paper can soak in water and create freehand brushwork. Shengxuan paper is a popular choice in freehand landscape painting.

3.2 How to Use brush and Ink in Chinese Landscape Painting

Brush and ink are not only material media, but also should pay attention to the use of brush and ink, emphasizing the effect presented on paper. Brush and ink, as the reality reconstructed by artists, are the ways in which artists record reality, express ideas, and convey emotions. Using materials and tools such as brushes and ink as material carriers, creating and depicting artistic images and expressing the artist's thoughts and emotions through modeling methods such as color, lines, brightness, and texture.

In terms of technical expression, "brush" usually refers to the techniques of hooking, drawing, texturing, rubbing, and dots, as well as the changes in the light and weight, speed, deviation, and straightness of the strokes. One method of using a brush is to emphasize balance, where the center of gravity is at the center of the brush and ink; Another method is imbalanced, where the center of gravity is outside the center of the brush and ink. A good brush will show good lines, with the center of gravity at the center of the stroke, containing inner strength. From this perspective, throughout history, good and powerful lines can be considered as calligraphy strokes. Good brush use can reflect the artist's creative style, thereby forming a "calligraphic landscape painting style".⁴As a unique form of plastic arts in China, calligraphy is the art form that best reflects the personal temperament of creators. Calligraphic brushstrokes can better express the artist's spiritual outlook and the artistic style presented in landscape painting.

"Ink" usually refers to methods such as drying, dyeing, breaking, splashing, and accumulating ink, as well as changes in dryness, wetness, concentration, and lightness. Sketching contours is done with a brush, rendering light and dark is done with ink. Rigidity and straightness, winding and graceful, gentle and elegant, with twists and turns, all due to the function of the brush; Ink and wash are dripping, with varying shades of dryness and wetness, creating a halo of baking and dyeing, and misty clouds, all due to the role played by ink. Different forms of ink can evoke different visual and psychological feelings. Such as raw, cooked, flat, left, smooth, astringent, square, round, light, heavy, thin, thick, Cang, Run, tendon, bone, meat, old, tender, strong, soft, clear, Hun, Qiao, clumsy, simple, Hua, sweet, spicy, raw, clumsy, cold, quiet, Yi, material interest, Tianqu, Yiqu, floating thin, sweet and ripe, Cangrun, raw clumsiness, absurdity, Cangmang, Qiu Mei, majestic, simple, ethereal, peeling, squatting and jumping, lurking, sparring, strange steep, plain, steep, ripe, ripe exogenous, wild The brushstrokes, lines, smudges, colors, and compositions in these brushstrokes convey the subtle feelings that brushstrokes give people. These feelings are processed through perception and concepts, rich in psychological content and life experiences.

3.3 The Expression of Brush and Ink Techniques in Chinese Landscape Painting

The brush and ink techniques include hooking, drawing, chopping, drawing, texturing, wiping, dyeing, drawing, brushing, trembling, kneading, thrusting, stretching, and silk techniques, as well as the introduction of calligraphy techniques such as lifting, pressing, pausing, tumbling,

turning, grabbing, bleeding, and returning, forming a rich and colorful brush and ink technique. The painting themes involved in Chinese landscape painting mainly include tree techniques, stone techniques, waterfalls and springs, boats, flowers and birds, and characters. Form stylized brushstroke techniques such as hooking, texturing, wiping, pointing, and dyeing in expression. In the process of painting, attention should also be paid to the relationships between various elements, including combination relationships, composition, and aesthetics. The first step in the creation process of landscape painting is to outline the outer contours of the mountains and rocks; The second step is to crack out the texture of trees and stones, and then adjust the details and brightness relationship by wiping; The third step is to point the moss and draw some plants or highlight or weaken the content of the picture. The technical direction of the points is basically the same, emphasizing the accumulation of three elements and five elements, with natural variations. Regarding the moss dots, Pan Tianshou believed that one should see clarity in confusion and confusion in sobriety, while Li Keran believed that the size and direction of the moss dots in a painting should be basically the same, while Lu Yanshao advocates that in the process of painting, the use of moss should be like a swimming fish, walking one by one".⁵The final step is dyeing. Dyeing includes techniques such as sub dyeing, cover dyeing, halo dyeing, as well as drying, dyeing, breaking, splashing, and accumulating ink. These steps can also be applied comprehensively and intermittently.

In the representation of tree techniques, the trunk of a tree can be drawn using a double hook technique, which can be done from top to bottom or from bottom to top. The painting emphasizes dividing the tree into four branches. If two trees are on the same screen, the previous tree is usually drawn first, divided into two situations: two intersecting trees and two fractal trees. The combination of three trees should pay attention to the relationship of left and right yielding and intersperse. Four plants are divided into three and one plant, five plants are divided into three and two plants, and so on, and the jungle. According to the growth of trees, they can be divided into "Lu-chüeh, Stag's horns', short strong strokes for upward reaching twigs, giving a vertical impression. Hsieh-chao, 'Crabclaw', short downward curving strokes giving drooping appearance."⁶There are various types of tree method performance, such as deer antler method, crab claw method, and exposed root method. The commonly used method of drawing leaves with dots is called the dot leaf method. It can be divided into: plum blossom point, mouse foot point, chrysanthemum point, small mixed point, big mixed point, pepper point, preposition point, sub point, pine leaf point, drooping vine point, Chinese toon leaf point, cypress leaf point, algae point, accumulating three points, algae filament point, drooping head point, wutong point, pointed point, broken brush point, raised head point, flat head point, shirt leaf point, pricking pine point, accumulating three points, raising leaf point, double hook point between sub points, collecting and dispersing Chinese toon leaf point, bamboo point, drooping vine point.⁷Another method of leaf painting is the method of leaf clipping. The leaf clipping method can be done with a thick brush or with a light brush first, with varying rhythms of density and intensity. After drying, it can be colored. At the same time, different tree species have different painting techniques, different scenery has different painting techniques, and different painters have different painting techniques.

The art of drawing stones. In the painting of mountains and stones, emphasis is placed on the expression of volume and space. The stone is divided into three sides. When expressing the stone, the shape of the mountain stone is first outlined, and the combination relationship between each mountain stone is emphasized, which can be divided into the big room small method and the small room big method. When expressing the texture and texture of stones, texturing is used to express them. The manifestations of texturing methods include: axe

chopping texturing, disorderly firewood texturing, lotus leaf texturing, linen texturing, folding texturing, rice dot texturing, horse tooth texturing, and muddy texturing. For example, the literati painters of the Yuan Dynasty, led by Ni Zan, did not consist of a single texturing method, but mixed texturing methods such as folding band texturing, draped hemp texturing, axe splitting texturing, and horse tooth texturing, and expressed them in a way of eager brush brushing. This ever-changing brushstroke endows the mountains and rocks with a profound improvisation, as if every stroke is derived from emotional fluctuations, and the ink and strokes echo each other, creating a sense of rhythm. In addition, there are painting techniques such as water outlets, boats, springs and waterfalls, characters, and architecture.

3.4 The Spatial Expression of Chinese Landscape Painting

Chinese landscape painting emphasizes the expression of perspective space. In landscape painting, emphasis is placed on "dividing stones into three sides and trees into four branches" in terms of shape, and on a "scattered" perspective method in the overall layout of landscape painting. In landscape painting, each building has its own independent perspective relationship, and these independent perspectives are combined on a single image to form scattered perspective. According to the perspective method, Chinese landscape painting is divided into the high and far method, the profound method, and the far method. Guo Xi, a painter from the Northern Song Dynasty, wrote in his book "The High Altitude of Lin Quan · The Instructions to Mountains and Rivers" that "there are three distant mountains: from the bottom of the mountain to the top of the mountain, it is called high and distant; from the front of the mountain to the back, it is called profound; and from the near mountain to the far mountain, it is called flat and distant."⁸ Guo Xi also mentioned three tone sensations in the "Three Distances" section: unique in height, profound in depth, and plain in depth. The towering momentum is abrupt, the profound meanings overlap, and the flat and distant meanings merge and become ethereal and indistinct.

'High and distant' is not confined to literal 'standing tall and looking far'. But it is: "From the bottom of the mountain to the top, it is called high and far." There is also a saying called "insect vision". When people look up at the mountains and rivers from a low place, they see a tall and majestic image. Fan Kuan's "Journey to Mountains and Streams" and Shen Zhou's "High Map of Lushan" are typical masterpieces created using the Gao Yuan method. In order to exaggerate the height of the mountains, the characters, houses, and trees can be depicted in very small sizes, showing that the people are small and the mountains are large.

The term 'profound' refers to 'looking from the front of the mountain to the back, it is called profound.' Drawing a profound feeling from the front to the inside is called profound. The horizon is mostly located at the top of the painting, similar to what is now known as a "bird's-eye view". You can see thousands of rivers and mountains, with hills and valleys condensed between the dimensions of the picture. The depth and grandeur in the painting create an artistic conception with profound space. Wang Meng of the Yuan Dynasty's "The Painting of Wooden Houses in Juqu" used mountains on all sides to create a deep and secluded valley, with the buildings gradually arranged in rows, creating a more difficult and profound sense of depth. The "Pingyuan" landscape requires drawing vast spaces in front, back, left, and right. There are generally two types of Pingyuan painting methods: one is the Pingyuan landscape of low mountains and hills; One type is plain land with only pastoral rivers. Huang Gongwang's "Dwelling in Fuchun Mountain" and Ni Zan's "House in Zizhi Mountain" belong to the type of mountains and waters in Pingyuan. Similar techniques can also be used to depict the vast landscape of plains, but the main focus should be on the perspective of the scenery, such as

the perspective of forest belts and ridges, and the vertical and horizontal lines of rivers to enhance the effect of distance. The flat land is a difficult content to draw. Modern painters used rice paddies to highlight white sails, and also used trees and houses to push away layers by layers.

4.Data Analysis

4.1. The Pursuit of Ink Spirit in Chinese Landscape Painting

The Spirit and Aesthetic Characteristics of Brush and Ink in Landscape Painting. Brush and ink "is not only a tool and technique used in Chinese painting, but also reflects the artist's own aesthetics, spirit, and emotions through different brush and ink expressions. The changes in the form of the brush and ink of different artists reflect different internal spiritual connotations. In theory, it emphasizes the dominance of the brush, with ink flowing with the brush and relying on each other to perfectly depict objects and express artistic conception, in order to achieve an artistic effect that combines form and spirit. In the study of brush and ink, Zong Bing of the Southern Song Dynasty proposed in his "Preface to Painting Mountains and Rivers" the concept of seeking truth, seeking essence, and seeking the heart. He proposed the views of "sages embodying the Tao and reflecting the things", "sages using the divine law and the Tao", and "mountains and rivers using the form to flatter the Tao". In his view, brush and ink are meant to express a person's spiritual appearance, but rather to vigorously promote preaching, empathy, and the use of form to describe form, color, clarity, and taste, and to flatter the way through form. He integrates natural landscapes with the "Dao" (regular truth) of the universe, which directly awakens the existence of the universe's ontology (Dao) through human perceptual form. In the Southern Song Dynasty, Wang Wei's "Xuhua" discusses "Wuhu, not only does he use his fingers and palms alone, but he also uses the Ming God to surrender it. The emotion of this painting is also." It can be seen that the brushwork of painting is the painter's intention to express the emotions of all things that blend subjectivity and objectivity. In his "Paintings", Nanartistic conception Xie He mentioned the "Six Methods": "Firstly, the vivid charm is the essence. Secondly, the use of the bone technique brush is also the essence. Thirdly, the use of the object pictogram is also the essence. Fourthly, the use of color in accordance with the category is also the essence. Fifthly, the position of the business is also the essence. Sixth, the transfer of the model is also the essence." Xie He systematically proposed the aesthetic standards of painting based on the summary of his predecessors, in which the use of the bone technique brush connects the structure and brushwork of the object representation. The content of the Six Methods highlights the form and technical expression of painting brush and ink. After the Five Dynasties, Jing Hao of the Later Liang Dynasty proposed the "six essentials" of "artistic conception, rhyme, thought, scenery, brush, and ink" in his "Record of Brush Techniques", and conducted a more detailed exploration of brush and ink. He transformed the "bone technique brush" into a brush, and the "coloring according to categories" into ink, combining the two. He theoretically affirmed that brush and ink are the basic elements of painting, and integrated the two into one. Liu Daochun's "Preface to the Commentary on Famous Paintings of the Holy Dynasty" in the Northern Song Dynasty proposed the "Six Requirements and Six Lengths" in terms of painting brush and ink. The so-called six essential elements: both aura and strength, one also; the pattern is all old, two also; variation is reasonable, three also; colored painting has luster, four also; to come from nature, five also; learning from others is short, six also. The so-called six elders: rough brine seeks a brush, one also; secluded and astringent seeks talent, two also; delicate seeks strength, three

also; crazy and strange seeks reason, four also; no ink seeks dyeing, five also; flat painting seeks length, six also. At this stage, the basic theory of brush and ink has been basically established, The technical foundation of brush and ink has been basically formed, but brush and ink are not all that painters pursued at that time. They paid more attention to "form, reason, lifelike, and artistic conception." Whether it was literati painting in the Tang, Five, or Song dynasties, it was a typical artistic conception beauty. This period was a period of freehand brushwork and the use of objects to convey the spirit.

In the Yuan Dynasty, Zhao Mengfu advocated the use of calligraphy in painting, which led to the indebrushdence of brush and ink in the Ming and Qing dynasties and the prevalence of the aesthetic theory of "aura". The spiritual direction of brush and ink became more clear. The theory of "painting with calligraphy, revealing wooden peg's morale", coupled with Ni Zan's theory of "the so-called painter who is a servant, but does not want to be similar in appearance, and amuses himself", had a great impact on the painters of the Ming Dynasty, and ushered in a new era of literati painting in which the spirit and emotion were indebrushdently expressed in ink language. After the mid Ming Dynasty, the introduction of the charm and spirit of brush and ink brought the aesthetic level of brush and ink in landscape painting to a new level. Dong Qichang's theory of "exquisite brushwork and ink" provided him with an opportunity and theoretical basis to surpass the traditions of the Song and Yuan dynasties. Dong Qichang separated brush and ink from the valleys, making it a painting language with indebrushdent aesthetic value. When it comes to the strangeness of a strange path, painting is not as good as landscape; when it comes to the subtlety of brush and ink, landscape is never as good as painting. "Brush and ink are two completely different worlds, and the artistic realm created by painters can be comparable to natural creation, even elevating the indebrushdent aesthetic value of brush and ink. Gong Xian proposed in "The Painting Theory of Chaizhang" that the four essential elements for painters are "brushstroke, ink style, hills and valleys, and aura. First, the brushstroke, then the ink style, and more importantly, the hills and valleys. The aura cannot be said, and if the three elements are obtained, the aura will be born. Moreover, it is important to ensure that both "brush artistic conception" and "ink artistic conception" are considered top quality. "One should choose a round and powerful one, or a smooth and fast one, and use a brush that is not dull or weak to obtain the artistic conception of the brush. Ink should be used with appropriate intensity, dry and wet appropriately, without stagnation or withering, to make the green and vigorous artistic conception on the stone want to be exhaled, which is the artistic conception of the ink. Li Kaixian of the Ming Dynasty proposed the "six essentials" of painting in his "Zhonglu Paintings", discussing the "divine brushstroke", "old brushstroke", "vigorous brushstroke", "clear brushstroke", "lively brushstroke", and "moistening brushstroke". Tang Dai of the Qing Dynasty proposed in his book "A Brief Account of Picture Matters" that "Artistic conception and rhyme originate from strokes and ink". The strokes and ink not only rank first among various "essentials", but also endow them with the meaning of Artistic conception and rhyme. Modern painter Huang Binhong is skilled in using brushes and applying ink, proposing the theory of "five strokes and seven inks". In "Five strokes and Seven inks," there are five strokes: one is flat, two is round, three is left, four is heavy, and five is changed. ⁹Seven Ink: Thick Ink Method, Light Ink Method, Breaking Ink Method, Splash Ink Method, Accumulation Ink Method, Jiao Ink Method, and Su Ink Method.

Wu Guanzhong believes that the value of isolated brushwork separated from specific images is equal to zero. In his opinion, the use of brush and ink can be divided into two levels: firstly, there are many ways to form a picture, with dots, lines, blocks, and surfaces all used as modeling methods. Black, white, and multicolored colors create an infinite atmosphere, and isolated

colors have no advantages or disadvantages. Similarly, evaluating isolated brush and ink is meaningless. Secondly, brush and ink are only slaves, they are absolutely enslaved to the expression of the author's thoughts and emotions. Emotions are developing, and as slaves, brush and ink techniques always change their forms. So, isolated ink that is detached from specific images has zero value, just as the unformed mud has zero value. From this, it can be seen that brush and ink must be based on people's ideological and spiritual pursuits, otherwise there will be no value in writing brush and ink.

Table 1: List of Ancient Chinese Landscape Painters.

Time/Year	Artist name	Representative works
Sui and Tang Dynasties (581-979)	Zhan Ziqian, Li Sixun, Li Zhaodao, Wang Wei, Zhang Qian, Jing Hao, Guan Tong, Dong Yuan, Juran	"Spring outing painting", "Jiangfan Tower painting", "Ming Emperor's Visit to Shu painting", "Wangchuan painting", "Kuanglu painting", "Guanshan Travel painting", "Xiaoxiang painting", "Autumn Mountain Asking for a Question"
Song Dynasty (960-1279)	Li Cheng, Fan Kuan, Guo Zhongshu, Gao Keming, Yan Su, Yan Wengui, Xu Daoning, Song Di, Wang Shen, Zhao Lingrang, Wang Ximeng, Mi Fu, and Zhang Zeduan. Southern Song landscape painters: Li Tang, Jiang Liu Songnian, Ma Yuan, Xia Yan, Xiao Zhao, Zhao Boju, Zhao Bohuo, Mi Youren, Zhu Rui, Li Song, Yan Ciping, Ma Lin, Zhao Fu, etc	"Qinglan Xiao Temple", "Snowy Scenery and Cold Forest", "Early Spring", "Along the River during Qingming Festival", "Pine Wind in Ten Thousand Gullies", "Thousands of Miles of Rivers and Mountains", "Wind and Snow Transport Grain", "Treading Song", "Mooring at Night on the Smoke Embankment"
Yuan Dynasty (1271-1368)	Huang Gongwang, Wang Meng, Wu Zhen, Ni Zan, Zhao Mengsui, etc	"Dwelling in Fuchun Mountain", "Hidden in Qingbian", "Six Gentlemen", "Hidden Fishing in Dongting"
Ming Dynasty (1368-1644)	The four schools of Wu: Shen Zhou, Wen Zhengming, Tang Yin, and Qiu Ying; And Dong Qichang, Dai Jin, Lan Ying, Xu Ben, Wang Lu, Chen Ruyan, Wang Fu, Ni Duan, Li Zai, Wu Wei, etc	"Lushan is High", "The Sound of Pines on Mountain Roads", and "The Picture of Han Guangwu Crossing the River"
Qing Dynasty (1644-1912)	Wang Shimin, Wang Jian, Wang Shigu, and Wang Yuanqi are collectively known as the "Four Kings"; Together with Wu Li and Yun Shouping, they are known as the "Six Masters of the Qing Dynasty". Four monks: Shi Tao, Shi Xi, Hongren, and Zhu Da. And Gong Xian and others. Gongbi landscape paintings include Yuan Jiang, Yuan Yao, and others.	Works such as "Scenery of Song and Yuan Dynasties", "Scenery of Ma Wan", "Fishing and Joy in the Rivers and Mountains", "Scenery of Zhao Mengfu", and "Spring Scenery of Lake and Sky"
Modern and contemporary times	Huang Binhong, Fu Baoshi, Zhang Daqian, and others. Others include: Chen Shizeng, Qi Baishi, Xiao Qianzhong, Lin Fengmian, Liu Haisu, Hu Peiheng, Qin Zhongwen, Pan Tianshou, Wu Jingtong, He Tianjian, Wu Hufan, Li Keran, Guan Shanyue, Qian Songyan, He Haixia, Shi Lu, Lu Yanshao, Huang Qiuyuan, Song Wenzhi, and so on	Mount Huangshan Soup Mouth, etc

Table 2: Development of Brush and Ink Painting Theory.

Time/Year	Author	Theoretical name	Basic theory
Southern Song Dynasty	Zong Bing	"Preface to Painting Landscape"	"The sage embodies the way and reflects the things," "the sage uses the divine method and the way," and "the landscape flatters the way with its form."
Southern Song Dynasty	Wang wei	"Narrative Painting"	Alas, not only do we rely on our fingers and palms, but we also use the wisdom of the gods to descend upon us. The sentiment of this painting is also.
the Southern Qi Dynasty	Xiehe	"Appreciation of Painting"	A lively and lively aura is also true. The use of a brush in the two bone method is also true; The three corresponding objects are also pictorial; Four types of application colors are also applicable; The five operating positions are also; Six transmission transfer mold writing is also true.
The Later Liang of the Five Dynasties	Jing hao	"Record of Brush Techniques"	"Six Essentials": "Qi, Rhyme, Thinking, Scenery, Brush, Ink".
Northern Song Dynasty	Liu daocun	Preface to the Review of Famous Paintings in the Holy Dynasty	"The so-called six essential elements are: Qi, rhyme, and strength, one also; the pattern is all old, two also; variation is reasonable, three also; colored painting has luster, four also; go to nature, five also; teacher learning is short, six also. The so-called six elders are: coarse brine seeks brush, one also; obscure and obscure seeks talent, two also; delicate and delicate seeks strength, three also; crazy and strange seeks reason, four also; no ink seeks dye, five also; flat painting seeks length, six also."
Yuan dynasty	Zhao mengfu	/	Using calligraphy in painting to reveal morale.
Yuan dynasty	Ni zan	/	The so-called painter, as a servant, is just a careless brush, not seeking resemblance in form, just chatting to entertain oneself.
the Ming dynasty	Dong qichang	/	The theory of exquisite brushwork and ink, and the theory of strange paths, make painting inferior to landscape painting; In terms of the delicacy of brushwork and ink, landscape is by no means inferior to painting.
the Ming dynasty	Gong xian	"On the Painting of Chaizhang"	Brushwork, ink style, grooves, and aura. Firstly, let's talk about the brushwork, then discuss the ink style, and even more about the ridges and valleys. The qi and rhyme are indescribable, and if the three are achieved, the qi and rhyme will be born.
the Ming dynasty	Li kaixian	"Zhonglu Painting Review"	"Divine brushwork", "Old brushwork", "Strong brushwork", "Clear brushwork", "Active brushwork", "Moisturizing brushwork".
the Ming dynasty	Tang dai	"A Brief Account of Picture Stories"	Qi and rhyme are born from strokes and ink.
modern	Huang binhong	/	"Five strokes and seven inks": Five strokes: one is flat, two is round, three is reserved, four is heavy, and five is changing. Seven Ink Methods: Thick Ink Method, Light Ink Method, Breaking Ink Method, Splashing Ink Method, Accumulation Ink Method, Jiao Ink Method, and Su Ink Method.
modern	Wu gaunzhong	/	Brush and ink are equal to zero.

4.2. The Aesthetic Laws and Brush Taboos in Chinese Landscape Painting

In terms of the expression of Chinese landscape painting, painters of all ages have summarized many rules of expression in landscape painting. These laws highlight the aesthetic pursuit of the times. From the viewpoints of Gu Kaizhi's "Form and Spirit Theory", Xie He's "Six Laws Theory", and Zong Bing's "Chang Shen Theory" proposed by the Jin Dynasty, to Yao's earliest proposal of "mind learning from creation", Zhang Yi's "external learning from creation, obtaining the source of the heart", and Wang Lu's "My heart, mind learning from the eye, and the eye learning from Mount Hua", it can be seen that the essence of Chinese painting is related to human spirit. Painting can be divided into advantages, disadvantages, and character. In his "Paintings", Sheikh divided the calligraphy and painting works of that time into six grades. In Jing Hao's "Record of Brush Techniques", he proposed that "there are six essential elements in painting" and "there are four potential strokes", which praise and criticize "divinity, wonder, strangeness, and cleverness"; Li Sizhen proposed the concept of "Yipin" in his "Painting Review". Zhang Huaiguan proposed the standards of the "divine, wonderful, and capable" three levels in his "Paintings". During the Tang Dynasty, Zhu Jingxuan proposed a four grid

evaluation standard of "divine, wonderful, capable, and elegant" in the "List of Famous Paintings of the Tang Dynasty". Liu Daochun of the Northern Song Dynasty proposed the viewpoint of "Six Essentials, Six Lengths, and Three Grades" in his "Commentary on Famous Paintings of the Song (Holy) Dynasty". The three grades are "divine, wonderful, and capable". During the Northern Song Dynasty, Huang Xiufu's calligraphy and painting character was characterized by "ease, divinity, subtlety, and energy". Bringing 'Yi' to the forefront. Su Shi proposed the viewpoint of "poetry and painting are all the same, with natural craftsmanship and freshness" in his "Write of Broken Branch Poems about Registrar of Yanling King". These viewpoints have made many demands on painting works, but we understand what kind of works to create are good works.

Tang Dynasty painter Wang Wei wrote in his book "On Mountains and Rivers": "When painting mountains and rivers, the intention is to use the brush first. The distance between mountains and trees is equal to the distance between horses. The distance between people has no eyes, and the distance between trees has no branches. The distance between mountains and rocks is like eyebrows, and the distance between water and waves is as high as clouds. This is the secret." In his book "On Mountains and Rivers," he said: In the art of painting, ink and wash are the most superior. They embody the nature of nature and become the work of creation and transformation. They can display large or small pictures to depict a scenery of a hundred miles and a thousand miles. In the east, west, north and south, Wan'er is present; in spring, summer, autumn, and winter, they were born under their brush.¹⁰

There are also some taboos in the creation of landscape painting. As discussed by Jing Hao of the Tang Dynasty in his "Record of Brush Techniques", there are two types of diseases: "There are two types of diseases in the husband: one is intangible, and the other is tangible. For tangible diseases, the flowers and trees are often small and large, or the trees are higher than the mountains, the bridges are not on the banks, and the shape can be measured. Such diseases cannot be changed. Invisible diseases, with their aura and rhyme disappearing, and the objects are all obedient. Although their strokes and ink are good, they are similar to dead objects, and they are not easy to be deleted or modified." Guo Ruoxu of the Song Dynasty said, "Artistic conception and rhyme are not teachers, He values the "source of the mind" but also uses the five teachings to learn, so his creative theory is also highly successful. And proposing the "three diseases" of brush use is a good development for the "bone technique brush". Three diseases: one is the version, two is the carving, and three is the conclusion. He believes that the "version" of "weak wrists and foolish brushstrokes, resulting in a complete loss of unity" leads to the disease of "flat and flat appearance of objects, unable to mix them up"; The "carving" of "suspicion in the use of the brush, and the grudges between the heart and hands" causes the disease of "hooking up and forming a corner"; The "knot" of "if you want to do something, you can't do it, but you can't disperse it" leads to the disease of "like obstruction of things, unable to flow smoothly". This pair of Chinese paintings, using a brush as a tool and based on lines, is undoubtedly a insightful and highly relevant criticism. In addition, in "On the Model of Production", techniques such as painting clothes, trees, rocks, animals, dragons, and water are respectively described, which have profound painting principles and can guide creation. Li Kaixian of the Ming Dynasty proposed the four diseases of brush and ink: rigidity - stiff and inflexible brushwork; Dry - the picture lacks moisture and vitality; Turbidity - the ink is dirty and turbid; Weak - The brush is weak and weak. Huang Binhong proposed that painting should avoid drawing, painting, and erasing. Drawing, without any ups and downs, without any twists and turns; Painting, only its ink is visible, without its brush, even if there is no brush in the ink; Wipe, drag horizontally and pull straight, not with a brush, but with a brush.

5. Conclusion

The aesthetic characteristic of Chinese landscape painting is to express human spirit through brush and ink language. In the expression of Chinese landscape painting, it is necessary to express the artistic conception of brushwork and poetry. The brushwork expression of Chinese painting is a process of improving cultivation, improving human nature, enhancing comprehensive taste and level, and has the function of nurturing the spirit, providing energy for the body and spirit. Chinese painting takes brush and ink as its main language, which is extremely elegant and popular, with a plain and innocent human nature. The vivid and vivid expression of brush and ink emphasizes character, character, and personality, reflecting the spiritual pursuit of Chinese painting. In the development of brush and ink, whether it is the inheritance of traditional brush and ink or the innovative expression of traditional brush and ink; However, the spirit of brush and ink, as well as the aesthetic core of brush and ink, still adheres to the standards of the unity of heaven and man, the source of creation, vivid imagery, harmonious moderation, and vivid charm. There is an inherent connection between different forms and styles of brush and ink, as well as different artistic and spiritual (personality) tastes.

The landscape paintings of the Northern Song and Five Dynasties periods were mostly magnificent nave style giant axes. The main peak in the picture is towering and majestic, surrounded by peaks that stand like giant monuments in the center of the picture. This type of work often portrays distant landscapes, emphasizing vertical movements to express the sublimity and grandeur of mountains. Fan Kuan's masterpiece "The Journey to the Mountains and Streams" is a perfect embodiment of the majestic style of mountains and rivers, expressed through lofty perspective methods, bringing a sense of sublimity to people. The giant peak, which accounts for almost two-thirds of the screen, stands majestically in the center, and the characters below the mountain appear extremely small, even insignificant. Whether it is a dense forest or a caravan on the way, it is just to highlight its greatness and nobility. The screen is clearly divided into three sections, separated by blank mountain roads and ethereal clouds and smoke. What Fan Kuan conveys in his "Journey to Mountains and Streams" is a kind of transcendent cognition carried by mountains and rivers, leading to the eternal spirit. As the majestic landscape style is gradually replaced by lyricism, the visuals no longer tend to depict the towering depth and grandeur of valleys, but instead add a layer of human warmth and interest. At this point, the composition of the screen transitions from the panoramic style that originally portrayed the majestic momentum of mountains and rivers to the romantic style of truncation. "It may be assumed that he used the word in a simniular sense as did SuTung-p'o, who spoke of the inhetent reason or principle of things as their essential character or fiftness, something not debrushdent on formal likeness but rather on resonance of spirit."¹¹ In the painting "Hiding by the Clear Water", Yuan Dynasty painter Wang Meng used a dense brush to superimpose a group of mountains, hoping to express the emotions of anxiety or urgency. Due to drastic social and political changes, literati painters of the Yuan Dynasty no longer objectively depicted natural valleys like painters of the Song Dynasty, but increasingly focused on expressing their inner selves.

Ni Zan's works, such as "Rong Knee Zhai Tu", "Jiang Zhu Feng Lin Tu Ji", and "Autumn Pavilion Jia Shu Tu", often adopt a flat and distant composition method of "one river and two banks". They use sparse brush to dye the dry stones of the cold forest, expressing the noble and indomitable spirit of literati through mountains and rivers. By expressing his own understanding of life and nature through his own brush and ink, he is also a statement of his own state of mind. During the Ming and Qing dynasties in China, the painters of the Xin'an

School of Painting had a unique style: pure, noble, spacious, elegant, handsome, plump, withered, thin, peaceful, firm, profound, and secluded beauty, giving people a cold and quiet feeling. These brushstroke and image expressions formalize the aesthetic orientation of Xin'an School artists in expressing their own spiritual world. Many painters obtrusively discuss the indebrushdence of brush and ink language, while belittling the concrete expression factors such as hills, mountains, rivers, trees, and springs in the sense of modeling. The brush and ink language directly reflects the painter's cultivation, knowledge, social status, and style, turning to the expression of the spirit of brush and ink. Due to the fact that the foundation of the indebrushdence of brush and ink is the spiritual factor of brush and ink, during the late Ming Dynasty, there was a practice of combining the "vivid vitality" of the "six techniques" with the "use of bone techniques", that is, brush and ink are the essence of artistic conception and rhyme. In landscape painting, no matter how accurately the appearance and interior are expressed, without ink and brush, there is no charm to speak of. From this, it can be seen that the style of brush and ink is determined by the shape, structure, natural and cultural background of the object, as well as the temperament, spirit, cultivation, and artistic inheritance of the creative subject. Because forms and colors are all objective things, only freehand brushwork can have the magic of subjective charm. The mountain stone was first depicted as a divine and inviolable image with a certain nobility and grandeur, but later gradually weakened and became a carrier for expressing the painter's inner emotions. This change is reflected in the structural design of the screen and the use of brush and ink. The artist's brush and ink always expresses the artist's spirit and emotions. The coldness and elegance in the brush and ink style of the Xin'an School of Painting are mainly manifested in two aspects: on the one hand, it is subjectivity, and the images greatly emphasize the author's subjective role. The author's subjective emotions and emotional expression have been elevated to an unprecedented level. On the other hand, it is the symbolization of visual language expression, which is also a manifestation of the maturity of brush and ink language. They place their inner emotional world between words and ink to express their personal pursuits, ideals, emotions, and spirit.

Chinese landscape painting emphasizes the expression of objective media, ink and brush, and forms a specific stylized painting language in landscape painting through the techniques of ink and brush expression. Different lines, scratches, dots, and hues will endow different artists with ideological concepts and spiritual emotions. However, in the creation of Chinese painting, most of them express themselves through literati's use of painting patterns, which forms the spirit of brush and ink in Chinese landscape painting. The expression of this spirit of writing and ink comes from one's own expression of real life, expressing the political relationship between oneself and society, often expressing one's own ideals and aspirations, and expressing emotions and aspirations through "poetry expressing one's aspirations" through the use of mountains and rivers and objects expressing one's aspirations; On the other hand, it expresses the unity of oneself and the world, pursuing the realm of unity between heaven and man.

6. Feedback

This article discusses the essence of Chinese painting art from three aspects: brush and ink materials, brush and ink techniques, and brush and ink spirit. In the process of research, we explore and experiment with Chinese painting materials, and then appreciate the methods expressed by Chinese brush and ink through sketching and creation. In the process of creative practice in Chinese painting, a systematic review has been conducted on the brush and ink formulas and theories in Chinese landscape painting. During this period, I received Professor

Sone Simatrang from the University of the Arts of Thailand, who prepared a book list for me and personally found many rare books for me to read. In creative practice, help me analyze the selection of elements, innovation of programs, and expression of composition in painting works. Find expressions of truth, goodness, and beauty through creative design. At the same time, I also received professional guidance from Professor Veerawat Sirivesmas and Professor Eakachat Joneurairatana, and I sincerely thank them for their careful guidance.

Project

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