

ARTICLE

The Linguistic Shaping of Landscape Painting Styles by Traditional Philosophies

Wei Zhou ^{*} , Yongkang Zhang 

International College, Krirk University, Bangkok 10220, Thailand

ABSTRACT

Beginning with the relationship between traditional philosophy and landscape painting styles, this study systematically demonstrates how the three major philosophical traditions—Taoism, Confucianism, and Buddhism—have shaped the artistic language of landscape painting. The research finds that traditional philosophy primarily influences landscape painting styles through three dimensions: compositional language, brush-ink language, and conceptual language. In compositional language, the shaping is achieved through two core mechanisms: “the interplay between emptiness and solidity” and “the unity of heaven and humanity,” where Taoist yin-yang dialectical thinking dominated the treatment of empty-solid relationships, while Confucian unity of heaven and humanity influenced the overall composition; in brush-ink language, this is reflected in two aspects: “simplified and implicit” brushwork characteristics and profound ink-wash artistic conception, with Taoist “quiet non-action” thought directly influencing the artistic pursuit of “one stroke serving as ten”; in conceptual language, influence is primarily generated through the handling of subject-object relationships and the pursuit of transcendent realms. This shaping mechanism, characterized by its multi-layered and systematic nature, has not only influenced artistic creation itself but also had inevitable impacts on art and cultural inheritance. In the context of contemporary artistic creation, this shaping mechanism still holds significant inspirational value, providing important intellectual resources for addressing the relationships between tradition and innovation, and between local and international perspectives.

Keywords: Traditional Philosophy; Landscape Painting; Stylistic Language; Artistic Creation; Cultural Inheritance

*CORRESPONDING AUTHOR:

Wei Zhou, International College, Krirk University, Bangkok 10220, Thailand; Email: 15271943925@163.com

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1. Introduction

Chinese traditional landscape painting, as an essential component of Chinese culture, has its creative style deeply rooted in traditional philosophical thought. As Wang (2024) points out, the relationship between language analysis and philosophical approaches constitutes an important dimension in understanding artistic expression^[1]. From this perspective, the artistic language of landscape painting is not merely a presentation of technique but also a visual expression of philosophical thought. Zhang emphasizes in his research that Chinese landscape painting contains unique aesthetic implications that are inseparable from traditional philosophical thought^[2]. In this study, ‘landscape painting’ refers to a form of traditional Chinese painting that primarily depicts natural mountains, forests, water bodies, and other elements, while integrating specific philosophical concepts and aesthetic ideals. It differs from Western landscape painting which emphasizes objective representation, as it places greater focus on creating artistic conception and philosophical expression. The research concentrates on four key historical periods when landscape painting art matured: Northern Song (such as Fan Kuan’s “Travelers Among Mountains and Streams” and Guo Xi’s “Early Spring”), Southern Song (such as Xia Gui’s “Pure and Remote View of Streams and Mountains”), Yuan Dynasty (such as Huang Gongwang’s “Dwelling in the Fuchun Mountains” and Ni Zan’s “The Rongxi Studio”), and Ming-Qing periods (such as Dong Qichang’s “Album of Landscapes” and Shi Tao’s “Twelve Landscape Albums”). Through analysis of the artistic language in these representative works from different periods, this study reveals the continuous influence and evolution of traditional philosophical thought on landscape painting styles. Particularly in the context of contemporary artistic creation and cultural inheritance, an in-depth study of how traditional philosophy shapes the stylistic language of landscape painting carries significant theoretical value and practical meaning. The background of this research stems from deep reflection on the inheritance and development of Chinese traditional culture. As globalization accelerates, how to reinterpret and understand the value of traditional art in a modern context has become increasingly important. Research by Wang and Liu shows that the philosophical content embedded in Chinese landscape painting directly influences the composition, brush and ink work, and artistic

conception of the paintings^[3]. This influence is reflected not only in artistic form but also more profoundly in Chinese traditional cultural thinking patterns and value orientations. Ai further points out that the artistic expression of Taoist philosophical thought in landscape painting demonstrates the close connection between Chinese traditional philosophy and artistic creation, which still holds important implications for contemporary artistic creation^[4]. The significance of this research is also reflected in its guiding value for contemporary art education and creative practice. By studying Shi Tao’s landscape paintings, Yang discovered deep connections between natural philosophy and artistic expression, which are crucial for understanding and inheriting Chinese traditional art^[5]. Research by Yu from the perspective of ceramic art reveals commonalities between Taoist philosophy and artistic creation, providing new insights for expanding research perspectives^[6]. While academia has conducted research on the relationship between traditional philosophy and landscape painting, these studies have largely focused on the influence of singular philosophical thoughts on landscape painting, or have been limited to examinations of specific historical periods, lacking systematicity and holistic perspective. This study innovatively proposes a multi-dimensional analytical framework of ‘philosophy-language-style,’ systematically examining for the first time the collaborative shaping effects of three major philosophical thoughts—Taoism, Confucianism, and Buddhism—across three artistic language dimensions: composition, brush technique, and artistic conception. This approach reveals the deep-seated mechanisms through which traditional philosophy has shaped landscape painting styles. The main objectives of this research are multifaceted: (1) Establish a complete theoretical framework by systematically examining the influence of traditional philosophical thought on the stylistic language of landscape painting; (2) Explore the specific mechanisms through which philosophical thought influences landscape painting style via artistic language; (3) Analyze the implications of this influence for contemporary landscape painting creation; (4) Discuss how to inherit and innovate traditional landscape painting’s artistic language in a modern context. It should be noted that this study is primarily limited to researching the shaping mechanisms of traditional philosophical thought on the formal aspects of landscape painting’s artistic language, and does not address aspects such as the social function or market

value of landscape paintings; in terms of temporal dimension, it focuses primarily on classical works from the Northern Song through Ming-Qing periods, with contemporary experimental landscape painting creation falling outside the scope of this research; regarding research methodology, theoretical analysis is emphasized, supplemented by typical case analysis, without employing quantitative research methods. These limitations in research scope enable this study to more focally and deeply explore the core issues. Methodologically, this paper adopts a multi-dimensional research strategy: (1) Systematically review relevant theoretical materials through literature research, such as the analysis of Wang and Zheng regarding the relationship between ancient Chinese philosophical thought and landscape painting development, which provides an important theoretical foundation for this research^[7]; (2) Employ comparative research methods, referring to the study by Ji of the development process and philosophical roots of blue-green landscape painting to explore how philosophical thought influenced landscape painting styles in different historical periods^[8]; (3) Use case analysis methods, drawing on the experience of Ju in studying Song Dynasty landscape painting aesthetic philosophy to analyze the manifestation of philosophical thought in specific works^[9]; (4) Adopt interdisciplinary research methods, such as the study by Zhang and Wang of French sinologist Julien's work, exploring how Chinese traditional philosophy shapes landscape painting language from a cross-cultural perspective^[10]. The innovation of this research is mainly reflected in four aspects: (1) Breaking through the traditional research focus on landscape painting techniques to shift research emphasis toward the shaping mechanism of philosophical thought on artistic language, giving the research more theoretical depth; (2) Innovatively proposing a "philosophy-language-style" research framework to systematically examine the specific mechanisms through which traditional philosophical thought influences landscape painting style via artistic language; (3) Re-examining the shaping effect of Chinese traditional philosophy on landscape painting language from a cross-cultural perspective, expanding the research dimensions; (4) Combining research findings with contemporary artistic creation practice to explore innovative development paths for traditional landscape painting in a modern context. Through this research, we can not only deepen our understanding of traditional landscape painting's

artistic essence but also provide new dimensions for contemporary landscape painting creation while offering important theoretical guidance for the inheritance and development of Chinese traditional culture. Additionally, the research findings can provide new ideas and methods for art education and cultural communication, holding broad practical value. In the context of globalization, such in-depth research on traditional artistic language also has important significance for promoting Chinese traditional culture and cross-cultural exchange.

2. Literature Review

2.1. Review of Traditional Philosophy and Landscape Painting Research

In the field of traditional philosophy and landscape painting, scholars have conducted in-depth discussions on their relationship from different perspectives. Cai systematically expounded the philosophical spirit embodied in landscape painting in "Philosophical Interpretation of Chinese Landscape Painting and Landscape Spirit," arguing that landscape painting is not merely an art form but a visual expression of Chinese traditional philosophical thought^[11]. This viewpoint was further developed by Sun, who emphasized the practical inheritance value and contemporary innovative significance of landscape painting's philosophical thought, pointing out that contemporary landscape painting creation should seek innovative development paths while inheriting tradition^[12]. Taoist philosophy's influence on landscape painting is a key area of scholarly attention. Chu explored the philosophical implications of freehand brushwork in landscape painting, considering it a concrete manifestation of the Taoist concept "following nature's way" in artistic creation, reflecting not only technical aspects but also artists' deeper philosophical contemplation of nature and life^[13]. Xu specifically studied how Taoist philosophy's view of void and solid influenced traditional landscape painting's treatment of these relationships, revealing the direct shaping of artistic expression methods by philosophical thinking modes, particularly noting that the artistic treatment of the interplay between void and solid originates from Taoist dialectical thinking^[14]. Wu analyzed the intrinsic connection between Taoist philosophical thought and the humanistic spirit of Chinese traditional landscape painting through the

perspective of “contemplating the Dao with a clear mind,” emphasizing the pursuit of the spiritual realm in artistic creation^[15]. Research by Wang systematically examined Taoist thought elements in Chinese landscape painting art, providing new perspectives for understanding traditional philosophy’s influence on landscape painting^[16]. He particularly emphasized the manifestation of core Taoist concepts such as “governing by non-interference” and “pure naturalness” in landscape painting creation. These research findings provide important theoretical foundations for understanding how traditional philosophy shapes the artistic language of landscape painting. In cross-cultural research, Chen explored English translation strategies for Chinese traditional aesthetic thought, offering important insights for understanding the expression of traditional philosophical thought in landscape painting^[17]. Li et al. studied the implications of Chinese traditional philosophical thought for contemporary ecological civilization construction, finding deep intrinsic connections between traditional philosophy’s view of nature and contemporary ecological civilization concepts, which resonate with the concept of nature in landscape painting^[18]. Yu discussed the relationship between language, thinking, and concepts from a cognitive science perspective, providing scientific theoretical support for understanding how philosophical thought achieves visual expression through artistic language^[19]. Bang and Duo deeply explored the relationship between Taoist philosophy and Chinese landscape painting art, particularly emphasizing Taoist thought’s shaping effect on landscape painting’s artistic language. They pointed out that the Taoist concept of “unity between heaven and human” directly influenced landscape painting’s composition methods and spatial treatment techniques^[20]. Luo and Tian analyzed the expressive characteristics of traditional landscape painting from the perspective of color language, revealing the specific influence of philosophical thought on artistic expression, arguing that traditional landscape painting’s ink expression is closely related to Chinese traditional philosophy’s implicit aesthetics^[21]. Wu interpreted the aesthetic connotations of landscape painting from a philosophical perspective through the interpretation of Shi Tao’s “Remarks on Painting,” emphasizing the intrinsic connection between the “one-stroke” theory in artistic creation and the Taoist concept of “Dao generates one”^[22]. Research by Zhang systematically expounded on philosophical thought in landscape

painting, emphasizing traditional philosophy’s deep influence on landscape painting’s artistic form, particularly in specific manifestations of picture composition and artistic conception creation^[23]. Chen explored the influence of “I Ching” philosophy on Chinese landscape painting’s spatial expression from the perspective of schema theory, providing new research perspectives for understanding the relationship between traditional philosophy and artistic expression^[24]. She particularly pointed out that the spatial layer arrangement in landscape painting often reflects the philosophical thought of yin-yang generation and orderly change in “I Ching.” Research by Mao on the philosophical implications of freehand brushwork in landscape painting further enriched theoretical discussions in this field, emphasizing that freehand brushwork is not only an artistic expression method but also an artistic expression of traditional philosophical thought^[25]. From existing research, scholars generally agree that traditional philosophical thought has had a profound influence on landscape painting creation, manifesting not only in artistic form but more deeply in artistic spirit and cultural connotation. As Ai et al. pointed out, traditional philosophical wisdom has important implications for solving modern problems, a viewpoint equally applicable to landscape painting art’s development^[26]. Research by Sun from the perspective of traditional legal philosophy also provides new dimensions for understanding the relationship between traditional philosophy and artistic expression^[27]. However, deeper research is still needed on how philosophical thought shapes landscape painting style through specific artistic language. Particularly in the contemporary context, understanding and developing the relationship between traditional philosophy and landscape painting, and achieving artistic innovation while maintaining traditional spirit, are issues worthy of further academic discussion.

2.2. Review of Research on Stylistic Language in Landscape Painting

In the field of stylistic language research in landscape painting, scholars have conducted in-depth discussions from multiple dimensions. Hao interpreted Chinese traditional landscape painting from the perspective of symbolic philosophy, arguing that the artistic language of landscape painting is a complete symbolic system containing rich philosophical connotations and cultural implications^[28]. This viewpoint

provides a new research perspective for understanding the stylistic language of landscape painting. Fu specifically studied traditional philosophical spirit in Chinese painting, focusing on the relationship between Zhuangzi's Tao and the artistic conception of Chinese landscape painting, pointing out that the stylistic language of landscape painting is an artistic expression of Zhuangzi's philosophical thought^[29]. Jiang, by studying Ren Yuncheng's landscape paintings, explored the formation mechanism of landscape painting's stylistic language from the perspective of "calligraphy and painting sharing the same origin," arguing that philosophical thinking in calligraphic art has profoundly influenced the brush and ink language of landscape painting^[30]. Cao, in studying the artistic-philosophical relationship between Taoist thought and Chinese traditional landscape painting, systematically analyzed how Taoist philosophy achieves its ideological expression through specific artistic language^[31]. He particularly emphasized the concrete manifestation of core concepts such as "following nature's way" and "quiet non-action" in landscape painting's stylistic language. Wang explored the philosophical implications of landscape painting from the perspective of freehand brushwork, considering it not only an artistic expression method but also a direct reflection of traditional philosophical thinking modes^[32]. From a cross-cultural research perspective, Ding et al. explored Confucian wisdom's influence on self-cultivation, providing important insights for understanding the humanistic spirit in landscape painting's stylistic language^[33]. Asada et al., by studying traditional philosophy in violin design, provided new dimensions for understanding the formation of artistic stylistic language^[34]. Chen explored balanced relationships in artistic expression from the concept of universal equality in Chinese traditional philosophy, offering reference value for understanding the compositional language of landscape painting^[35]. Qian studied the ideological and political education background in traditional Chinese medicine teaching, which shares similar cultural foundations with the inheritance of landscape painting's stylistic language^[36]. Doris et al., by studying traditional philosophy, economic orientation, and religious spirit, revealed commonalities and differences in artistic expression across different cultural backgrounds^[37]. These studies provide a broader cultural vision for understanding the formation of landscape painting's stylistic language. Research by Mahdi et al. on infrastructure resilience

design, though in a different field, offers methodological references for studying the systematicity and structure of landscape painting's stylistic language^[38]. The discussion of Nicholas et al. regarding three spiritual traditional philosophical foundations provides a theoretical reference for understanding how different philosophical thoughts achieve expression through artistic language^[39]. Sun specifically studied the relationship between artistic conception beauty in landscape painting and philosophical thought, arguing that artistic conception is the most important expressive characteristic of landscape painting's stylistic language, directly reflecting Chinese traditional philosophy's profound contemplation of nature and life^[40, 41]. The creation of this artistic conception beauty relies not only on specific artistic techniques but, more importantly, on deep understanding and artistic expression of traditional philosophical thought. From existing research, scholars have formed a multi-dimensional theoretical system in studying landscape painting's stylistic language. These studies focus not only on specific artistic expression techniques but also on exploring their underlying philosophical foundations. However, deeper research is still needed on how traditional philosophical thought shapes landscape painting style through specific artistic language, particularly the influence mechanisms at concrete levels such as composition, brush and ink work, and artistic conception. In the context of contemporary artistic creation, how to understand and develop the stylistic language of traditional landscape painting, and how to achieve artistic innovation while maintaining traditional spiritual core, are issues worthy of further academic discussion. Particularly in the context of globalization, how to maintain cultural characteristics of traditional landscape painting's stylistic language while dialoguing with contemporary artistic trends is a direction that future research needs to focus on. Overall, research on landscape painting's stylistic language has developed from pure artistic technique analysis to in-depth exploration of its philosophical connotations and cultural implications, forming a more complete and systematic theoretical system.

2.3. Research Commentary and Problem Statement

Through systematic review of existing research, the current state of academic study on the relationship between traditional philosophy and landscape painting stylistic language

can be summarized in four dimensions: In the philosophical thought dimension, Taoist studies focus on expressiveness, relationships between the virtual and the real, and the principle of following nature; Confucian studies concentrate on the unity of heaven and humanity; Buddhist studies emphasize the exploration of artistic conception. In the artistic language dimension, compositional language studies examine the influence of the “I Ching” on spatial arrangement, brush technique language analyzes the mechanism of “the common origin of calligraphy and painting,” and conception language research investigates the relationship between philosophy and aesthetics. The methodological dimension displays diverse characteristics, including textual, historical, case study, and cross-cultural comparative approaches. In the modern transformation dimension, some scholars focus on the application value of traditional philosophy in contemporary art. However, existing research still has deficiencies in systematicity, mechanism research, empirical investigation, and exploration of modern value. This study will construct a multi-dimensional ‘philosophy-language-style’ framework to address these shortcomings^[42].

3. The Shaping Mechanism of Traditional Philosophy on Landscape Painting’s Stylistic Language

3.1. Philosophical Thinking’s Shaping of Compositional Language

In studying how traditional philosophical thinking shapes the compositional language of landscape painting, the spatial treatment of void-solid interplay and the heaven-human unity layout are two core elements. These compositional characteristics directly reflect Chinese traditional philosophy’s thinking mode and cosmic view, as shown in **Table 1** below.

In terms of void-solid interplay spatial treatment, traditional philosophical thinking mainly shapes landscape painting’s compositional language through the following ways: First, Taoist yin-yang dialectical thinking influences the treatment of the picture’s void-solid relationships, creating a sense of spatial hierarchy and rhythm through clever combination of blank space and actual scenery. Here, blank space is not simply emptiness but rather a philosophically meaningful

“void” that coexists and transforms with the “solid” in the picture, forming a spatially dynamic aesthetic structure. Second, the Buddhist concept of “emptiness” also profoundly influences spatial treatment in landscape painting, where artists often express the concept of “emptiness” through cloud and mist rendering, creating an ethereal and transparent feeling. Third, the Confucian doctrine of the mean is also reflected in the treatment of sparse-dense relationships, maintaining overall picture harmony while avoiding monotony through appropriate sparse-dense contrast^[43]. Regarding heaven-human unity layout, traditional philosophical thinking’s influence mainly manifests in the following aspects: (1) Taoist view of nature emphasizes “following nature’s way,” directly influencing the proportional relationship between figures and natural scenery in landscape painting, typically showing tiny figures amid magnificent landscapes to emphasize nature’s dominant position^[44]. (2) Confucian thought of heaven-human unity influences picture viewpoint organization, with artists often using the “three distances” method (high distance, level distance, deep distance) to organize pictorial space, enabling viewers to experience harmony with nature during observation. (3) Buddhist integration thought also influences picture layer arrangement, creating a naturally perfect artistic effect through smooth transitions between near, middle, and far views^[45]. This shaping process of compositional language is essentially a concrete manifestation of traditional philosophical thinking in artistic creation. Through void-solid interplay spatial treatment and heaven-human unity layout, landscape painting not only displays nature’s physical form but also expresses Chinese traditional philosophy’s profound contemplation of universal essence and life realm. This compositional language has transcended pure artistic technique to become a visual carrier of traditional philosophical thought, maintaining important reference value in contemporary landscape painting creation^[46].

3.2. Philosophical Concepts’ Influence on Brush and Ink Language

The influence of traditional philosophical concepts on landscape painting’s brush and ink language manifests in two main aspects: the concise and implicit use of brushwork and the creation of ink artistic conception. This influence is reflected both in specific technique applications and deeper spiritual connotations, as shown in **Table 2**.

Table 1. Shaping characteristics of traditional philosophy on landscape painting's compositional language.

Compositional Elements	Philosophical Thinking	Specific Manifestations	Artistic Effects
Void-Solid Interplay	Taoist Yin-Yang Dialectics	Combination of blank space and actual scenery	Enhanced spatial sense
	Buddhist Emptiness Concept	Cloud and mist rendering	Profound artistic conception
	Confucian Doctrine of Mean	Sparse-dense contrast	Harmonious picture
Heaven-Human Unity	Taoist View of Nature	Proportion between figures and scenery	Emphasizing nature as subject
	Confucian Heaven-Human Unity	Viewpoint organization	Unified overall feeling
	Buddhist Integration Thought	Layer arrangement	Rich spatial levels

Table 2. Influence characteristics of traditional philosophy on landscape painting's brush and ink language.

Brush and Ink Elements	Philosophical Foundation	Expressive Characteristics	Artistic Effects
Concise Brushwork	Taoist Quietude and Non-action	One stroke functioning as ten	Profound artistic rhythm
	Confucian Doctrine of Mean	Combined light and heavy strokes	Vigorous brush force
	Buddhist Zen Thought	Simplicity over complexity	Ethereal transparency
Ink Conception	Taoist View of Nature	Variations in ink density and wetness	Vivid spirit resonance
	Confucian Heaven-Human Unity	Rich ink gradations	Profound artistic conception
	Buddhist Clear Emptiness View	Ink fusion	Transcendent realm

Regarding concise and implicit brushwork characteristics, traditional philosophical concepts influence landscape painting's brush and ink language mainly through the following ways: (1) Taoist thought of "quietude and non-action" directly influences the brushwork method in landscape painting, emphasizing the expression of rich content through the most concise brush techniques, embodying the artistic realm of "one stroke functioning as ten." This brushwork emphasizes both formal resemblance and spiritual similarity, conveying rich artistic connotations through concise strokes^[47]. (2) The Confucian doctrine of the mean influences brush technique application, with artists focusing on combining light and heavy strokes, maintaining both force and implicitness to create vigorous yet graceful brush and ink effects. (3) Buddhist Zen thought also profoundly influences landscape painting's brushwork characteristics, emphasizing simplicity over complexity, capturing the spirit of objects with minimal strokes^[48]. Regarding the philosophical connotations of ink conception, traditional philosophical concepts' influence is

even more far-reaching: (1) The Taoist view of nature influences ink usage methods, with artists expressing natural spirit through variations in ink density and wetness, creating vivid and lively artistic effects. Techniques such as ink accumulation, rendering, and breaking all reflect the Taoist philosophical thought of "following nature." (2) Confucian thought of heaven-human unity influences the creation of ink gradations, with artists expressing the harmonious unity of all things through rich ink variations, forming artistic realms both sparse enough for horses to gallop through and dense enough to block the wind^[49]. (3) Buddhist clear emptiness view is also reflected in ink conception creation, expressing a transcendent artistic realm through ink fusion and transformation^[50]. This formation process of brush and ink language is essentially a concrete manifestation of traditional philosophical concepts in artistic creation. Through concise and implicit brushwork and profound ink artistic conception, landscape painting not only displays the external forms of natural scenery but also expresses Chinese traditional philosophy's

profound contemplation of the universe and life^[51]. This brush and ink language has transcended pure technique to become a visual carrier of traditional philosophical thought, maintaining important implications for contemporary landscape painting creation. In contemporary landscape painting creation, how to inherit and develop this philosophically rich brush and ink language, and how to achieve artistic innovation while maintaining traditional spirit, are important topics worthy of in-depth discussion.

3.3. Philosophical Thought's Guidance on Artistic Conception Language

Traditional philosophical thought's guidance on landscape painting's artistic conception language mainly manifests in two levels: the expression of object-self relationship and the pursuit of transcendent artistic realms. This guidance involves both specific artistic expression techniques and higher-level spiritual realm pursuits, as shown in **Table 3**.

Regarding the expression of object-self relationship, traditional philosophical thought guides landscape painting's artistic conception language through the following ways: (1) Taoist theory of equality influences artists' way of observing natural things, emphasizing the fusion of subject and object, enabling the painting to both reflect natural beauty and convey the artist's spiritual realm. This observational approach allows artists to transcend the surface of objects and grasp their essence during creation^[52]. (2) Confucian thought that "the benevolent delight in mountains, the wise delight in waters" influences artists' emotional projection onto nature, creating artistic treatment that both reproduces objective scenery and embodies the artist's spiritual pursuit through emotion-scene fusion. (3) Buddhist thought of forgetting both self and object also profoundly influences artists' creative mindset, enabling them to achieve a state of object-self unity in the creative process^[53]. Regarding the pursuit of transcendent artistic realms, traditional philosophical thought's guidance is even more far-reaching: (1) Taoist thought of free and easy wandering influences artists' pursuit of artistic realms, emphasizing the achievement of ethereal serenity and self-object forgetting through artistic creation. This realm pursuit enables landscape painting to transcend pure natural description and become a true reflection of the artist's spiritual world. (2) Confucian thought of harmony beauty influences the overall spirit resonance of the picture, with artists expressing

the lofty realm of heaven-human virtue through harmonious unified artistic treatment. (3) Buddhist Zen thought is also reflected in the creation of artistic conception, expressing a transcendent spiritual realm through clear and transparent artistic effects^[54]. This formation process of artistic conception language is essentially spiritual guidance of traditional philosophical thought on artistic creation. Through profound expression of object-self relationship and pursuit of transcendent realms, landscape painting not only achieves artistic reproduction of natural beauty but also completes philosophical contemplation of life realms. This artistic conception language has transcended pure artistic expression to become a visual carrier and spiritual expression of traditional philosophical thought. In contemporary landscape painting creation, how to inherit and develop this philosophically rich artistic conception language, and how to achieve artistic innovation while maintaining traditional spirit, are important topics worthy of deep consideration. Meanwhile, the study of this artistic conception language also has important implications for understanding the spiritual characteristics of Chinese traditional culture.

4. Modern Value of Landscape Painting's Stylistic Language from Traditional Philosophical Perspective

4.1. Implications for Contemporary Landscape Painting Creation

Traditional philosophy's implications for contemporary landscape painting creation mainly manifest in creative concepts, artistic language, and spiritual expression. These implications provide important intellectual resources and practical guidance for innovative development of contemporary landscape painting, as shown in **Table 4**.

Traditional philosophy's implications for contemporary landscape painting creation first manifest in the renewal of creative concepts. The traditional philosophical concept of "heaven-human unity" transforms into concern and reflection on the ecological environment in the contemporary context, inspiring artists to incorporate environmental awareness and ecological care in their creation. Taoist thought of "following nature" guides contemporary artists to maintain the pursuit of natural authenticity in creation, avoiding overly

Table 3. Guidance characteristics of traditional philosophy on landscape painting's artistic conception language.

Conception Elements	Philosophical Foundation	Expressive Characteristics	Spiritual Realm
Object-Self Relationship	Taoist Theory of Equality	Subject-object fusion	Heaven-human unity
	Confucian Love of Nature	Emotion-scene fusion	Mind-object communion
	Buddhist Self-Object Forgetting	Object-self unity	Transcendence
Transcendent Realm	Taoist Free and Easy Wandering	Ethereal serenity	Natural non-action
	Confucian Harmony Beauty	Harmonious unity	Heaven-human virtue
	Buddhist Zen State	Clear transparency	Self-object forgetting

Table 4. Implication system of traditional philosophy for contemporary landscape painting creation.

Implication Level	Traditional Foundation	Modern Transformation	Innovation Direction
Creative Concepts	Heaven-Human Unity	Ecological Consciousness	Environmental Theme Expression
	Following Nature	Return to Authenticity	Natural Ecological View
	Self-Object Forgetting	Subject-Object Fusion	Humanistic Care
Artistic Language	Void-Solid Interplay	Spatial Innovation	New Media Application
	Brush-Ink Spirit	Material Breakthrough	Technical Innovation
	Artistic Conception Creation	Concept Renewal	Form Innovation
Spiritual Expression	Transcendence	Modern Reflection	Contemporary Spirit
	Quietude and Non-action	Life Care	Humanistic Sentiment
	Harmony Beauty	Pursuit of Harmony	Aesthetic Innovation

artificial expression. Chan Buddhist thought of forgetting both self and object also provides new approaches for handling subject-object relationships in contemporary landscape painting creation, inspiring artists to incorporate humanistic care while expressing nature^[55]. Regarding artistic language, traditional philosophy's implications mainly manifest in three aspects: (1) The void-solid interplay spatial concept provides an ideological foundation for spatial innovation in contemporary landscape painting, particularly important in new media artistic creation. (2) Traditional brush-ink spirit inspires contemporary artists to break through in material usage and technical innovation, exploring new expressive possibilities while maintaining traditional spirit^[56]. (3) Traditional artistic conception creation provides an important reference for concept renewal and form innovation in contemporary landscape painting. At the spiritual expression level, traditional philosophy's implications have far-reaching significance. The pursuit of transcendence transforms into contemporary artists' deep reflection on real life, the attitude of quietude and non-action prompts artists to focus more on

life's essence, and the concept of harmony beauty guides contemporary landscape painting to maintain aesthetic harmony and unity in formal innovation. These spiritual implications enable contemporary landscape painting to maintain its cultural foundation and spiritual core while innovatively developing. For contemporary landscape painting creation, traditional philosophy's implications not only provide intellectual resources but also indicate directions for innovative development. On one hand, it helps artists achieve artistic innovation while maintaining traditional spirit; on the other hand, it also provides approaches for solving various problems in contemporary landscape painting creation. Particularly in the context of globalization, traditional philosophical wisdom provides important implications for handling relationships between tradition and modernity, East and West, local and international. The value of these implications manifests not only in specific creative practices but also in guiding the development direction of contemporary landscape painting. Furthermore, the insights from traditional philosophical thought on landscape painting creation also hold

reference value for art education, as educators can cultivate students' creative abilities in composition, brush technique, and artistic conception by guiding them to understand the core concepts of traditional philosophy; however, this is not the focus of this paper and warrants specialized discussion in future research^[57].

4.2. Practical Role in Cultural Inheritance

Traditional philosophy's role in the cultural inheritance of landscape painting's stylistic language mainly manifests in multiple levels including cultural values, inheritance methods, and innovative development, providing important practical paths for the modern inheritance of Chinese traditional culture. The cultural inheritance role of traditional philosophy in landscape painting's stylistic language first manifests at the value inheritance level. The concept of "heaven-human unity" transforms into ecological civilization concepts in contemporary times, cultivating environmental awareness through landscape painting art. The concept of "following nature's way" guides people to pursue harmonious development between humans and nature, forming sustainable development cultural concepts. The thought of "harmony beauty" promotes cultural identity at the aesthetic level, enhancing cultural confidence. The inheritance of these traditional values not only maintains cultural continuity but also provides wisdom for solving contemporary social problems^[58, 59]. Regarding inheritance methods, traditional philosophy has guided landscape painting art to achieve innovative development. The spirit of freehand brushwork gains new forms of expression through digital technology, traditional brush and ink display new artistic charm through cross-media expression, and the pursuit of artistic conception gains new contemporary connotations in modern expression. Particularly in the new media era, traditional culture has achieved broader dissemination through innovative transformation, enhancing cultural influence. This innovation in inheritance methods both maintains the essential characteristics of traditional culture and adapts to modern communication needs. Regarding development directions, traditional philosophy's guiding role is more far-reaching. The concept of cultural confidence promotes creative transformation of landscape painting art, an open and inclusive attitude promotes international cultural dialogue, and the spirit of keeping pace with the times ensures the modern value of traditional culture.

Through landscape painting art, traditional philosophical thought gains new vitality in the modern context, providing important paths for the innovative development of Chinese traditional culture. For contemporary cultural construction, traditional philosophy's inheritance through landscape painting art has multiple practical significances: (1) It provides an effective model of cultural inheritance, demonstrating how traditional culture can achieve innovative development while maintaining essential characteristics; (2) It provides beneficial insights for handling relationships between tradition and modernity, local and international; (3) It demonstrates art's unique role in cultural inheritance, providing effective paths for cultural dissemination. This practical role of cultural inheritance manifests not only in the artistic field but also more broadly influences the entire social-cultural construction. Through landscape painting art, traditional philosophical thought continues to exert its value in modern society, providing important support for constructing a modern cultural system with Chinese characteristics. This inheritance is not simple replication but creative transformation and innovative development, enabling traditional culture to radiate new vitality and energy in the new era.

5. Discussion

5.1. Analysis of Research Findings

Through systematic research on the relationship between traditional philosophy and landscape painting's stylistic language, this study has obtained the following main findings:

(1) Traditional philosophical thought has shaped landscape painting's compositional language through two core mechanisms: "void-solid interplay" and "heaven-human unity". Taoist yin-yang dialectical thinking dominated the treatment of void-solid relationships in paintings, creating spatial layers through dialectical unity of blank space and actual scenery; Confucian thought of heaven-human unity influenced overall picture layout, particularly manifesting in the application of the "Three Distances" method^[58].

(2) Regarding brush-ink language, the research found that traditional philosophy's influence mainly manifests in two aspects: "concise and implicit" brushwork characteristics and profound ink artistic conception. Taoist thought of "quietude and non-action" directly influenced the artistic

pursuit of “one stroke functioning as ten”, while Confucian doctrine of the mean is reflected in controlling brush force, and Buddhist Zen thought displays a transcendent artistic realm through ink fusion effects.

(3) Regarding artistic conception language, the research found that traditional philosophy mainly influences through two ways: handling object-self relationships and pursuing transcendent realms. Taoist theory of equality prompted artists to achieve subject-object fusion in creation, Confucian thought that “the benevolent delight in mountains” guided artists to achieve emotion-scene fusion artistic effects, while Buddhist thought of forgetting both self and object drove artists to pursue higher spiritual realms.

(4) The research also found that traditional philosophy’s shaping of landscape painting’s stylistic language is a dynamic process, presenting different characteristics in different historical periods, with this influence mechanism still playing an important role in contemporary landscape painting creation.

(5) The research found that traditional philosophy shaped not only landscape painting’s external form but, more importantly, its internal spiritual character. This shaping manifests both in specific artistic language usage and deeper cultural connotations. In the context of contemporary artistic creation, this shaping mechanism still has important implications, especially providing important intellectual resources for handling relationships between tradition and innovation, local and international.

5.2. Discussion of Major Issues

In exploring how traditional philosophy shapes the stylistic language of landscape painting, this research has identified several core issues requiring deep consideration. The first issue concerns how traditional philosophical thought can continue to guide landscape painting creation in the modern context. The research finds that while traditional philosophical concepts such as “heaven-human unity” and “following nature’s way” have profoundly influenced landscape painting creation, how to organically combine these philosophical ideas with modern artistic concepts and achieve innovative transformation in contemporary society remains a question worth exploring. Particularly against the backdrop of rapid digital technology development, important challenges facing contemporary landscape painting creation

include how traditional philosophical thought can convey its spiritual connotations through new artistic language and expressive forms, and how to achieve artistic innovation while maintaining traditional cultural characteristics. Meanwhile, in the context of globalization, there is a need to deeply explore how Chinese landscape painting with its profound philosophical connotations can dialogue with international art, and how to maintain ethnic characteristics while being understood and accepted by international society in cross-cultural exchange. Another important issue concerns the inheritance of traditional philosophical thought in landscape painting education. Research shows that landscape painting’s artistic language involves not only the inheritance of techniques but, more importantly, the inheritance of philosophical thought and cultural spirit. Current art education faces important challenges in how to effectively teach these deep philosophical connotations in modern art education, and how to cultivate students to both master traditional techniques and understand the philosophical thought behind them. Particularly in today’s fast-paced modern society, educators need to deeply consider and explore how to help the younger generation understand and appreciate profound philosophical concepts such as “quietude and non-action” and “forgetting both self and object” from traditional philosophy, and how to naturally and effectively integrate these ideas into creative practice during the teaching process. Furthermore, important issues requiring further discussion include how traditional philosophical thought can play an innovative role in contemporary artistic creation, how to avoid simple formal imitation and truly understand and apply its spiritual essence, and how to achieve artistic innovation while maintaining the traditional spiritual core. Resolving these issues relates not only to the inheritance and development of landscape painting art but also to the innovative transformation and creative development of Chinese traditional culture in modern society.

6. Conclusions

6.1. Main Research Findings

Through systematic examination of how traditional philosophy shapes the stylistic language of landscape painting, this research has yielded the following main findings: In terms of compositional language, traditional philosophical thought primarily achieves its shaping effect through

two core mechanisms: “the interplay of void and solid” and “the unity of heaven and man.” Specifically, Taoist dialectical thinking of yin and yang governs the handling of void and solid relationships in paintings, creating spatial layers through the dialectical unity of blank space and actual scenery. Confucian thought of heaven-human unity influences the overall layout of paintings, particularly evident in the application of “three distances.” Buddhist philosophy of perfect harmony creates a naturally flowing artistic effect through the arrangement of layers. This shaping is reflected not only at the technical level but also more profoundly in Chinese traditional philosophy’s deep contemplation of the universe’s essence and life’s realm. Regarding brush and ink language, the research finds that traditional philosophy’s influence mainly manifests in two aspects: the “simple and implicit” brushwork characteristics and the profound artistic conception of ink. Taoist thought of “pure inaction” directly influences the artistic pursuit of “one stroke doing the work of ten,” Confucian doctrine of the mean is reflected in the control of brush pressure, while Buddhist Zen is expressed through the effect of ink integration to show a transcendent artistic realm. The formation of this brush and ink language is essentially the concrete manifestation of traditional philosophical concepts in artistic creation, transcending mere technique to become a visual carrier of traditional philosophical thought. The research also finds that this influence has historical continuity, showing different characteristics in different periods, demonstrating the lasting influence of traditional philosophical thought on landscape painting style. In terms of artistic conception language, the research finds that traditional philosophy primarily exerts influence through two approaches: the handling of the relationship between object and self, and the pursuit of transcendent realms. Taoist theory of equality of things leads artists to achieve a state of subject-object unity in creation, Confucian thought that “the benevolent delight in mountains” guides artists to achieve artistic effects of emotional-scenic fusion, while Buddhist thought of forgetting both self and object drives artists to pursue higher spiritual realms. Notably, the research finds that this shaping effect has multi-layered and systematic characteristics, influencing not just individual artistic language elements but functioning as a holistic systematic project. In the context of contemporary artistic creation, this shaping mechanism still holds important implications, particularly

in providing significant intellectual resources for handling relationships between tradition and innovation, local and international elements. Additionally, the research finds that 12 traditional philosophy’s shaping of landscape painting style language has influenced not only artistic creation itself but also art education and cultural inheritance, continuing to play an important role in contemporary society’s cultural construction.

6.2. Main Research Findings

Based on the findings and limitations of this research, the following suggestions are proposed for future research directions:

(1) Strengthen interdisciplinary research on the relationship between traditional philosophy and landscape painting style language. It is recommended to explore the influence mechanism of traditional philosophical thought on landscape painting art from multiple disciplinary perspectives, including art history, aesthetics, and cultural anthropology. Particular emphasis should be placed on utilizing modern technological means, such as digital image analysis technology, to conduct systematic research on landscape paintings across different dynasties to obtain more objective and comprehensive research data. Meanwhile, the research scope should be expanded beyond Taoism, Confucianism, and Buddhism to other philosophical schools, exploring how the interactions between different philosophical thoughts jointly shape the style language of landscape painting. Furthermore, it is suggested to enhance dynamic research on the evolving relationship between philosophical thoughts and landscape painting style language across different historical periods, revealing the development patterns of this influence through diachronic investigation.

(2) Future research should focus more on the innovative transformation of traditional philosophical thought in contemporary artistic creation. It is recommended to explore deeply how traditional philosophical thought can convey its spiritual connotations through new artistic language and forms of expression in the digital age, and how to utilize new media technology to expand the expressive space of landscape painting art. Special attention should be paid to the organic integration of traditional philosophical thought and modern artistic concepts, exploring effective ways to achieve artistic innovation while maintaining traditional cul-

tural characteristics. In this process, research on contemporary artists' creative practices should be strengthened through case analysis and field investigation to summarize the transformation experience of traditional philosophical thought in modern artistic creation. Additionally, attention should be paid to studying the dialogue mechanism between Chinese landscape painting and international art in the context of globalization, exploring how to maintain ethnic characteristics while gaining universal recognition in cross-cultural exchange.

(3) Research on the practical application of traditional philosophical thought in landscape painting education needs to be strengthened. It is recommended to explore deeply how to effectively teach the spiritual connotations of traditional philosophy within the modern art education system, and how to cultivate students to master traditional techniques while understanding the philosophical thoughts behind them. This requires systematic teaching practice research to summarize effective teaching methods and models. Meanwhile, attention should be paid to the characteristics of young generations' acceptance of traditional philosophical thought in the new era, exploring ways of traditional cultural inheritance that adapt to modern educational needs. Furthermore, it is suggested to strengthen empirical research on the transformation mechanism of philosophical thought in landscape painting creation. By establishing evaluation systems, scientifically assess the performance effects of traditional philosophical thought in contemporary artistic creation, providing more targeted guidance for art education and creative practice. These studies can not only promote the inheritance and development of landscape painting art but also provide important theoretical support and practical reference for the innovative transformation of Chinese traditional culture in modern society.

Author Contributions

Conceptualization, W.Z. and Y.Z.; methodology, W.Z.; validation, W.Z. and Y.Z.; formal analysis, W.Z.; investigation, W.Z.; resources, W.Z.; data curation, W.Z.; writing—original draft preparation, W.Z.; writing—review and editing, W.Z.; supervision, Y.Z.; project administration, W.Z.. All authors have read and agreed to the published version of the manuscript.

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Data Availability Statement

Some or all of the data and models used during the study are available from the corresponding author upon request.

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Conflicts of Interest

The authors declare no conflict of interest.

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