

Comparison of Chinese and Foreign Flower Elements Patterns

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ABSTRACT

The symbol pattern of flowers is the darling of art, which is loved by the people of all ethnic groups and countries in the world, and even serves as an important pattern on the coins of different periods of different countries. The difference between Chinese and Western aesthetics is only in their characteristics, and both are a part of the world culture, have their own independent aesthetic system and rhyme direction, and also have some commonalities, collision, communication, integration, change, and development.

Keywords: Art Chinese and foreign, cultural development, flower elements, floral patterns, art symbols, comparison, globalization

Introduction

In his book *Global Times*, Albru wrote: ‘In the 1980s, “globalization” was the key word, and in the 1990s, a general understanding emerged that the modern era is ready, and the global era has begun’ (Peng, 2005, p. 10). He meant that the modern era in a narrow sense has ended.

However, the modernity and modernization that I have mentioned here are even more extensive. In time and space, it contains globalization, which is a part of modern and contemporary nature. Each ethnic group has its own national character, native character,

uniqueness, and independence, and is gradually moving towards modernization and realizing the modern and contemporary character. This broad modern and contemporary nature is not over, it is still developing and changing, always pointing to the distance, always pointing to the future.

Globalization does not mean the decline and dissolution of nation-states, nor does it mean the identity or homogeneity of global cultures (Peng, 2005, p. 10). In the broad sense of modern and contemporary modernization, the art or symbols of their own independent countries or nations will participate in the integration, development, creation, and construction of globalization.

The symbol pattern of flowers is the darling of art, and it is loved by the people and countries of all nationalities in the world, and even serves as an important pattern on the coins of different periods of different countries. This article 'throwing bricks and attracting jade' temporarily do some superficial comparison for people to understand that the differences between Chinese and Western aesthetics are just in characteristics, and none is superior, both are part of the world culture and have their own independent aesthetic system and rhyme and there are also some commonalities, collisions, communication, fusion, change, and development.

Flowers in the Painting is a Noble Sentiment, a Symbol of Beauty

Peony and Chinese Painting

The Chinese nation is a nation advocating beauty. Since ancient times, there has been a kind of peony and peony appreciation wind. Through the ages, the Chinese people have had a special liking for the peony, especially the peony has the 'national colour and sky fragrance, the king of flowers' reputation. Peony, because of its large and beautiful shape, magnificent, elegant, and fragrant flowers, has always been the symbol of prosperity, wealth, health, dignity, and auspiciousness in the hearts of the Chinese people, and was also known as the national flower in the Tang Dynasty. Chinese people will hang peony Chinese paintings in the main hall at home or the main hall of the office, to beautify the bedroom, edify sentiment, or for good luck, with people's beauty ideal.

Peony, because of its shape, is complicated, elegant, and gorgeous. It shows the noble and beautiful, dignified atmosphere, national colour, and sky fragrance, it is difficult to be drawn and it is easy to fall into the vulgar situation. Chinese painters in all dynasties have experienced an artistic creation process of ease, self-practice, and initiative. Since ancient times, many famous painters have painted peony; no matter simple or luxuriant, it is extremely rich in their style and characteristics.

Wang Xuetao is an accomplished master of flower and bird painting in modern China. His freehand brushwork of flowers and bird with pen and ink-sprinkled, colourful, unique style is very interesting. Yu Feian revitalized the painting tradition of flower and bird painting since the Song Dynasty, emphasizing sketch painting, paying attention to seizing the spirit and strong colour, forming

a thick and bony style, and showing the vitality of luxuriance and glory.

Zhang Daqian's flower painting was originally based on the freehand style of the Yuan and Ming literati, but after he came back from Dunhuang in 1943 to study frescoes, he changed his style of painting, inherited the Tang and Song dynasties, and tended to be more exquisite and beautiful.

Wu Changshuo is the best at freehand brushwork and flower painting. He uses calligraphy in painting, integrating calligraphy, seal cutting, and knife handling into painting, forming a unique painting style full of gold and stone flavour. With the calligraphy techniques of 'cursive script' and 'seal script' in the painting, the shape is not realistic, forming a direct expression and lively 'freehand brushwork' brush and ink form affecting the modern Chinese painting circle. Wu Changshuo was the first person good at painting peonies since the late Qing Dynasty.

In the last two years of his life, Qi Baishi's physical strength and energy gradually declined. Sometimes he did not even know how to write his own name 'Baishi', but he still kept painting, especially the peony. In his famous painting 'Peony in the Wind' in the last year of his life, the wind blows in the painting, the pen seems to bring the rustling wind, prompting the rhythm of the waves, grace, ink, free, reflecting a complete life realm of freedom (G. H., 2022).

Plum, Orchid, Bamboo, Chrysanthemum—the Four Gentlemen in Flowers are Common Painting Flowers in China

The application of the 'metaphor and rising' technique in literati paintings, through the expression of plum, orchid, bamboo, and chrysanthemum paintings, expresses the artist's personality which is different from the vulgar and elegant fashion and is of bright integrity. 'Lan Zhang' means the beauty of poetry and 'Lan Jiao' means the truth of friendship. Orchid is quietly elegant and beautiful, outstanding, elegant and clean, and simple and quiet. Confucius praised it as 'orchid when for the king of fragrance'. 'Several plum blossoms in the corner, resist the cold and bloom alone': plum blossom symbolizes pride and independence; chrysanthemum 'alone endure human cold' and is tenacious; and bamboo symbolizes integrity. Since the Song Dynasty, the 'Four Gentlemen' have been repeatedly painted by the painters of all dynasties.

Zheng Banqiao is good at painting bamboo, orchid, stone, pine, chrysanthemum, etc., and for his smooth style, the strong style of orchid and bamboo is the most famous. He was not bound by ancient methods and learned from nature the 'Fine brushwork' and freehand brushwork. He put forward the three stages in bamboo painting, which is the eyes, heart, and hand, using brush and ink skills together. Zheng Banqiao painting bamboo in the cursive script of the long skimming method he draws more without chaotic, less without carelessness, and shows strong art.

Wu Changshuo painted the plum trunk from the bottom disc, folded up, branches tangled, vertical and horizontal, and the line crossed like the Chinese character '女 (Woman)'s shape, trunk ink is thick, pen is dry and flies white, pure and clean, vigorous as a gold knife, the petals are open or close and have circles and dots, it seems casual, but none of it was superfluous.

'Painting plum blossom delicate and powerful only 'Yang Buzhi' one person, strange only 'Yin Hebo' one person, old and strong only 'Wu Changshuo' one person'. All three are unsurpassed. There is no other way for me'. In the face of the plum blossom painting by Yang Buzhi, Yin Hebo, and Wu Changshuo, Qi Baishi once felt that there was no way out, but he finally broke through the siege (Ge, 2009).

At the age of 60, he painted plum, with thick branches, old as iron, exaggerated, and shaped flowers. This seemingly old man was confused, with no rules, in fact, more vigorous, like exaggerated.

Orchids live in secluded valleys and do not dye the world dust. Qi Baishi's painting of orchids is also different from the ancient painters of chastity and beauty, he boldly added grasshoppers, blue moths, beetles, and so on, also will be the orchid 'transplant' back to the secular world. He often painted orchids with dry and heavy ink, painted orchid leaves with wet light ink or pale green colour and painted flowers and achieved a strong visual contrast effect (Hu, et al., 2014).

Qi Baishi painted a lot of chrysanthemums in his life, 'picking chrysanthemums under the east hedge, leisurely see the South mountains' (Tao, Y.M, 417 A.D.), the pursuit of comfortable, quiet, harmony between human and nature.

Flowers Painted by Foreign Artists

In the 19th century in France, the famous court painter Redude did a romantic thing all his life: he focussed on

painting, especially roses. From the prime of life to the white head, 58 years' time, he completed the world-famous 'Rose Atlas', which records 169 kinds of lovely roses. At that time, the botanists were also painters, every tree and grass, a single leaf, all reflected their rigour to science and artistic aesthetic.

The Dutch post-impressionist painter Van Gogh, deeply influenced 20th-century art, especially brutalism and German expressionism. His famous sunflower, iris, apricot flowers and so on, become the immortal work of personality, emotion and vitality. Monet, a famous French painter who is good at using the experiments and expression techniques of light and shadow, also painted a large number of flowers: lilies, tulips, roses, orchids, and daisies, especially in the water lily series.

Renoir and Gauguin also have a large number of flower works, neither of which are the 1:1 exquisite photo-style palace still life imitation of the past. Cezanne has broken the layout and structure of the flowers in the indoor vase and reshaped the highly personalized, relatively free, three-dimensional and new perspective.

In short, whether it is celebrities and high officials, or the masses of the people, ancient and modern Chinese and foreign art painting, sculpture and public art are fond of flowers. Pictures containing flowers, by virtue of beauty, representing sunshine and upward, have rich vitality, surprise, auspiciousness, and even power.

Flower Patterns on Chinese and Foreign Coins

Patterns on coins represent the sovereign dignity and the spiritual connotation of a country. The breeding pattern, result and reproduction of flowers is just similar to the development of a nation, it can be said that the fate of flowers is the embodiment of the fate of human beings. The cultivation, irrigation of flowers, and the confirmation of the whole society and its existence.

Orchid is printed on China's one-yuan RMB. Orchid has a long history of planting in China and has always been regarded as a symbol of purity, elegance, patriotism, and loyalty.

Daffodil is printed on the Chinese 5-yuan RMB. It is simple and elegant, fragrant, and can resist the cold and open in winter, symbolizing the auspicious temperament. Known as the 'queen of flowers', the Chinese rose is printed on the ten-yuan banknote of Chinese RMB. It originated in China and is now popular overseas. It is a contribution to

the cultural exchange between China and the West, and it is China's 'diplomatic flower'.

The lotus flower is printed on the 20-yuan RMB, 'out of the mud without dye', symbolizing elegance, honesty, modesty, cleanliness, and other noble characters. Printed on the 50 yuan is the chrysanthemum, it is one of the four gentlemen of the flower. Chrysanthemum symbolizes moral integrity, in Japan also, it was regarded as the symbol of the royal family. Plum blossoms topped the list of the largest 100-yuan RMB. 'Plum blossom incense from the bitter cold', plum blossom is not only the four gentlemen, or the age of cold three friends, as frost proud snow plum blossom, has always been respected by the Chinese nation. Its noble, strong, and unyielding character is regarded by the Chinese as an important connotation of the national spirit (F.G., 2021).

The crown of red and white roses is on the 20-pound British coin. In commemoration of the Wars of the Roses, England adopted the combined red and white rose as its national flower. The Wars of the Roses ended with the marriage of Henry VII of Lancaster and Elizabeth of York (R.S., 2022).

The rose on the back of a coin in the time of Cosimo III in Italy and the Latin motto aimed to express: The rose, though elegant, is opposed to a thorn if anyone tries to destroy it. Samoan, Greek, Austrian, Niue, Serbian, and other coins have roses on them. The paired floral pattern, released in 2013, is an extension of the 1984 floral collection. The reverse side of the 1-pound coin depicts a rose and an oak branch representing England (One Hua, 2017). At different ages, there are all kinds of flowers on the pound, which symbolizes the recognition of their national spirit.

In short, the flower image is shown in the coins of people around the world, which is the confirmation and symbol of beauty and prosperity and also a positive and brave way to resist foreign aggression and gather strength.

As a Metaphor for Female Characters

In China, our 'The Book of Songs · Zhou Nan · Tao Yao' (11th-6th century BC, by anonymous, Zhu, 1997), has: 'The peach trees are in full blossom, burn its splendor; Woman in the return, brilliant to her home. The peach trees are in full blossom, bears strong thick fruit; Woman in the return, appropriate to her home. The peach trees are in full blossom, its leaf lush and green; Woman in the return, wonderful for his family'. This is the earliest

use of peach blossom to describe a woman, as a wife who supports the family and makes the family beautiful. However, we find that the expression of the peach blossom in the picture of Chinese painting is basically showing the vigorous vitality brought by the peach blossom under the full vitality of spring, as an important carrier of life and reproduction.

In the Song Dynasty, there was a famous peach blossom Chinese painting, a beautiful, simple Chinese brush style, and now it seems that they still keep the gorgeous colour of the peach blossom trees; under the tree painting is a pair of mandarin ducks playing in the water. This is clearly a sign of spring, all things multiplying and flourishing.

Qi Baishi's peach blossoms are full of personality, noisy, loud brush strokes, and are very modern and abstract. The still, flat picture gets a strong expressive force and extended force. At the top of the picture is the bright and noisy, unforgettable, and personalized peach blossom. The peach blossom tree is a pair of cicadas and a pair of eye-catching fish in the lower right corner.

They all show the vitality of their beauty. In the face of nature and works of art, artists, subjects, and viewers, are all equal and lively individuals. Such self-sufficiency, in line with the law of beauty, the form of beauty and unique personality, is the necessary condition for the existence of art.

The expression of the American female painter O'Keeffe's picture is the local attention, attention and affirmation of the micro amplification of flowers, which is a presentation that we can see as another gender, free, healthy, complete, self-confident, and reflecting the law of nature. In fact, this also implies the Chinese consciousness of the natural laws of the universe and reflects the relative freedom. Although the secondary sex, they are half of the population and is an important part of 'people'.

Modern and Contemporary Expression

Chinese people's reference to the appearance of flowers and women can be said to be very implicit and without nudity. But since the Renaissance, the West has affirmed the individual, pursued scientific consciousness, and praised the human body. They think it is in proportion to nature, rhythm, harmony, and beauty. Therefore, the nude in Western artworks is naked in various shapes and sizes.

For example, the characters in Michelangelo's 'The Last Judgment' were originally naked, and the Virgin Mary was also naked. The famous oil painter Munch's representative work of expressionism painting 'Maria' is also nude, personalized, even exaggerated, exciting, and deformed. Damien Hirst's sculpture Virgin Mother is a standing female figure, not only naked, but the other half is dissected and bloody, showing the internal organs.

Peach blossom was painted by Zhou Chunya, a famous contemporary Chinese painter. It expresses spring, vitality, and sex, and the warm and heavy discussion and thinking of life, this is the modern consciousness and contemporary thinking. There are also many painters in the United States with similar performances in the spring suburbs.

Huang (2008, p. 18) in art criticism involves art criticism standard in the first aspect of whether aesthetic said: 'whether for modern art, or for contemporary art, aesthetic did encounter unprecedented challenge, the problem is that when we in accordance with the existing aesthetic standards to judge, which nature is broken, the key is that whether the aesthetic standard itself has also changed? Further, are the social concept and its political and cultural context also changing accordingly? Therefore, in this sense, it is undoubtedly a misreading to simply attribute modern and contemporary art to anti-aesthetic painting or de-aesthetic painting'.

From a micro individual or a local attention, from thinking and discussion, the society, and even the thinking and exploration of the whole human being are mapped. In the process of adjusting, balancing, and projecting again, there will be contradictions and collisions. Such a cultural state of circulation, construction and development is the cultural trend of today's world.

For example, the 2022 World Biennale in Chengdu, China, shows the works of artists from various countries. Such an exhibition hall place is not for people to prostrate themselves humbly in front of it, but to become cautious people who 'dare not speak loudly'. It is an art place where the audience can also participate in artistic creation. For example, the artist Fenwan Chen's flowers are in the mirror, like a maze. It is covered with pink flowers, and the base is made of rotating mirrors. The audience can see their own shadow in it and also can see the gorgeous maze-like flowers. The audience can think about their own social situation, their own value, and meaning, and find their own confirmation through these works of art. In the interactive entertainment of visiting, rest, and play, the interactive participation

highlights the subjectivity of the audience and has great social significance. It has pleased, aesthetically educated, inspired, cultivated, integrated, and united the people of all ethnic groups in the world, and built the spiritual world of the people. Therefore, the people having a strong call for the extension of the exhibition is the positive effect of modern art.

Lu (1908) talked about how to deal with foreign ideology and culture and Chinese traditional culture, he said: 'This is why a wise man must understand the general situation of the world, weigh and contest, get rid of its bias, obtain its essence, and apply to the country, and run harmoniously and freely. Externally, it will not fall behind the world's thoughts, and internally, it will not lose its inherent ancestral blood. It will draw on the advantages of the past and the present and establish new sects'.

The current world trend of thought is that the people of all ethnic groups need to live a prosperous, stable, and happy life. To build a beautiful China and build a beautiful world is the common aspiration and ideal of the people of all ethnic groups in the world. As an artistic expression, different nationalities and individuals should not only pay attention to the expression of individual emotions and cherish individual happiness and fairness but also observe the aesthetic characteristics of people of all ethnic groups in the world. In such a cycle, we can observe, understand, compare, and distinguish the cultural characteristics of different civilization systems in the cultural map of different historical periods (Yan, 2016).

Clive (1914) said: 'art wants to meet the requirements of this era, you must expand their influence, must have more popular art, there must be more for the general whole is not important, but is very important for individual art, because art sometimes is second-rate, but at the same time, he can keep the true colors. Not only that, art must be more inclusive, but of course people cannot achieve this by buying the best artists and making them less expensive, but to create such art in their best to achieve this'.

As Chinese artists, we should summarize the outstanding cultural achievements of the world and the construct and develop cultural experience, and on this basis, more accurately grasp and observe the characteristics of Chinese culture and inspire and strengthen the confidence in Chinese culture, consciousness, and confidence, out of a road with our own national characteristics of cultural revival to make the Chinese culture and the rest of the world culture symbiosis, to further promote the development of human civilization.

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