

The Analysis of Influencing Factors and Characteristics of Chinese Painting in Song Dynasty (960-1279 Ad)

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Abstract

The following research is explored in this paper: This study aims to identify the key factors that shaped the artistic characteristics of Chinese paintings during the Song Dynasty. This paper seeks to elucidate the relationship and role between the artistic characteristics of Chinese paintings in the Song Dynasty and the influencing factors. What part can the relationship between the factors that formed Chinese paintings in the Song Dynasty play in the fields of contemporary art education, social art development, and personal art development?

The objective of this research is to:

1. To analyze and study the factors and categories that influence the artistic characteristics of Chinese painting in the Song Dynasty.
2. To determine the relationship and role of the formal and aesthetic characteristics of Song Dynasty Chinese paintings with influencing factors.
3. To explore the relationship between the formation factors of Song Dynasty Chinese painting and its impact on contemporary art education, social art development, and personal art development.

In this study, data were collected through the administration of questionnaires and the conduct of expert interviews, and subsequently verified through the utilisation of a range of analytical techniques, including descriptive statistics, difference analysis, correlation analysis, structural equation modelling (SEM) validation, consistency analysis and other methods.

In conclusion, This thesis examines the factors and characteristics that shaped Chinese painting during the Song Dynasty (960-1279 AD). It finds that political stability and turmoil influenced the style and subject matter of painting, economic development fostered the painting market and innovation, social and cultural changes and religious diffusion enriched the content of painting, artistic exchanges enhanced expressiveness, and the development of the academy system promoted the systematization of painting theory and practice. In conclusion, the development of the Song Dynasty and the characteristics of the times still have value in terms of systematic research on the reform of modern Chinese painting education and the college system. This is particularly relevant in the current social environment, in order to meet the needs of social development and the people's overall improvement of aesthetic literacy.

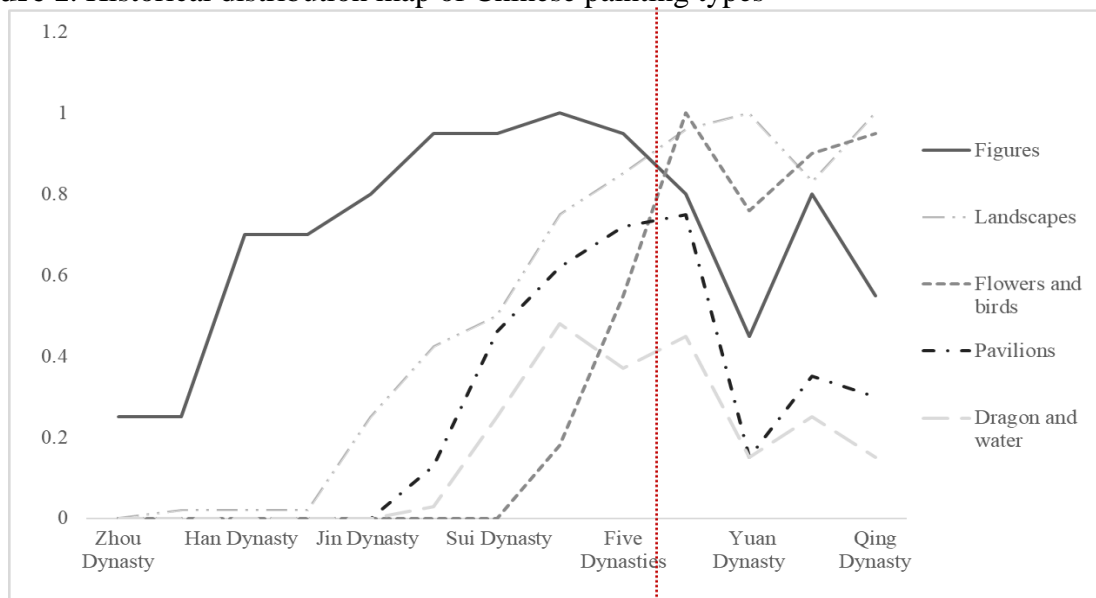
Keywords: Influencing Factors; Characteristics of Chinese Painting; Song Dynasty

Introduction

Chinese painting has undergone a number of significant historical developments from its ancient origins to the present day. These developments have been shaped by a multitude of societal influences, giving rise to a rich tapestry of formal and aesthetic characteristics that are distinctive to each era. In the period preceding the Qin Dynasty (before 221 BC), Chinese painting was primarily utilitarian in nature. With the advent of the Six Dynasties, however, Chinese painting experienced its inaugural golden age. Notable painters from this period include Gu Kaizhi, Lu Tanwei, and Zhang Seng Miao. During the Tang Dynasty, Chinese painting reached its apogee, with the emergence of celebrated artists such as Li Sixun, Wu Daozi, and Wang Wei, who elevated the art form to a new level of excellence. At this juncture, painting transcends the mere demonstration of technical proficiency, assuming the role of a conduit for cultural expression and emotional conveyance. The publication of monographs such as Pei Xiaoyuan's *History of Public and Private Painting* and Zhang Yanyuan's *Records of Famous Paintings of the Past Dynasties* has provided a systematic and comprehensive account of the artistic achievements of his predecessors, while also furnishing invaluable materials for the study of Chinese painting in later generations (Zheng Wuchang, 1985).

The Song Dynasty spanned 319 years and encompassed a total of 57 eras, comprising the Northern Song Dynasty (960-127 AD) and the Southern Song Dynasty (1127-1279 AD).

Figure 1. Historical distribution map of Chinese painting types



Source: drawn by the author

As illustrated in Figure 1, the pre-Qin and Han dynasties continued to flourish and ascend from the Tang Dynasty. Following this, after the Song Dynasty, there was a notable shift in the proportion of various painting disciplines. On the one hand, the stylistic characteristics of Chinese painting in the Song Dynasty inherited those of the Tang Dynasty. However, there were also different brush and ink languages, different styles, and different styles. What factors led to this phenomenon? In the context of contemporary Chinese painting on a global scale, how should tradition be approached? What are the defining characteristics of

Chinese painting in the Song Dynasty, and how do the various influencing factors interact with one another?

Research Objectives

1. To analyze and study the factors and categories that influence the artistic characteristics of Chinese painting in the Song Dynasty.
2. To determine the relationship and role of the formal and aesthetic characteristics of Song Dynasty Chinese paintings with influencing factors.
3. To explore the relationship between the formation factors of Song Dynasty Chinese painting and its impact on contemporary art education, social art development, and personal art development.

Literature Review

Since the end of the Qing Dynasty and the beginning of the Republic of China, Chinese painting has been in a state of constant innovation and reconstruction, influenced by diverse painting traditions and Western painting. This has involved a shift in focus from a distinction between "Western painting" to an in-depth consideration of its own connotations. In order to preserve tradition, artists must innovate in order to meet the aesthetic needs of the times. This process presents two challenges: the challenge of artistic inheritance and innovation, and the challenge of reflecting the changes in the psychological structure and aesthetic concepts of the times (Zhao Shan 2019, Wu, Y., & Zeng, J. 2008).

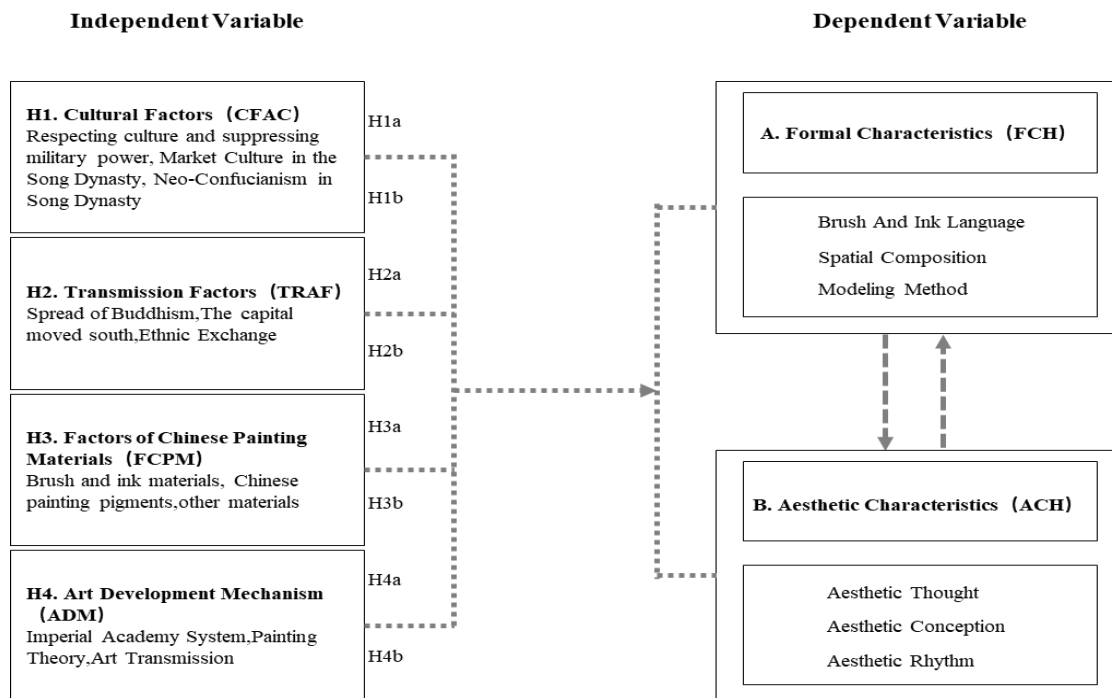
With regard to the historical context of the development of Chinese painting, the Song Dynasty represents a particularly distinctive historical phase. A review of the historical data indicates that the turbulence of the Five Dynasties and Ten Kingdoms (907-979) provided the foundation for the establishment of the Song Dynasty. Following 16 years of campaigning to usurp the throne of the Later Zhou dynasty, Zhao Kuangyin, Taizu of the Song dynasty, finally succeeded in unifying the majority of the territory previously held by the Han and Tang dynasties, thereby concluding the period of division known as the Five Dynasties and Ten Kingdoms. A relatively stable socio-economic environment has been established. The celebrated historian Chen Yinke once observed that: "The culture of the Chinese nation has evolved over thousands of years, with its earliest manifestations emerging during the Zhao and Song dynasties. Furthermore, Western and Japanese historiography generally posits that the Song Dynasty constituted an era of renaissance and economic revolution in Chinese history.

From the perspective of the historical background of the development of Chinese art, the protection and classification of painting works in the Song Dynasty, the emergence of painting history and painting theory, and the relatively complete system of painting academies and academies have had a significant impact on the subsequent development of traditional Chinese painting. Zheng Wuchang, a seminal figure in the field of art theory during the Republic of China, posited an early conceptualisation of the structural foundations of Chinese aesthetics, encompassing the following domains: practicality, ritualism, religion, and literature. and, based on the logic of his discussion, the Song Dynasty represents a significant period of transition from a religious to a literary culture. Additionally, the diverse forms of painting that emerged during the Song Dynasty encompass a vast array of artistic styles and manifestations. To illustrate, the 'Four Gentlemen' theme (for example, plum, orchid, bamboo,

chrysanthemum) underwent further development in the Song Dynasty and also exerted an influence on the art of Goryeo, Japan and other regions (Zheng Wuchang, 1985).

Research Conceptual framework

Figure 2.The conceptual framework



Source: drawn by the author

Research hypothesis

In order to facilitate further in-depth research, based on the relevant independent and dependent variables presented in this paper, predictions and hypothetical judgments are made on the basis of the facts that have emerged but have not yet been confirmed. The research frameworks illustrated in Figure 1 are summarized as follows:

H1a: Cultural factors exert a considerable positive influence on the formal characteristics of Chinese painting during the Song Dynasty.

H1b: Cultural factors exert a considerable influence on the aesthetic characteristics of Chinese painting in the Song Dynasty.

H2a: The propagation factor exerts a considerable positive influence on the formal characteristics of Chinese painting in the Song Dynasty.

H2b: The propagation factor exerts a considerable positive influence on the aesthetic characteristics of Chinese painting in the Song Dynasty.

H3a: The materials employed in Chinese painting exert a significant positive influence on the formal characteristics of Chinese painting in the Song Dynasty.

H3b: The materials used in Chinese painting have a significant positive impact on the aesthetic characteristics of Chinese painting in the Song Dynasty.

H4a: The mechanism of artistic development exerts a significant positive influence on the formal characteristics of Chinese painting in the Song Dynasty.

H4b: The mechanism of artistic development exerts a significant positive influence on the aesthetic characteristics of Chinese painting in the Song Dynasty.

Research Methods

In this study, a combination of quantitative and qualitative research methods was employed for the collection of data through the utilization of questionnaires and expert interviews, with the objective of verifying the relationship between the dependent and independent variables. Verification was conducted using a range of analytical techniques, including descriptive statistics, difference analysis, correlation analysis, structural equation modelling (SEM) verification, consistency analysis and other methods.

1. Data Sources

The data for the quantitative section are derived from the responses to questionnaires. A detailed questionnaire comprising 55 questions was designed based on the independent and dependent variables. It covers the basic information of the participants, as well as cultural factors, communication factors, Chinese painting materials, the art development mechanism, formal characteristics and aesthetic characteristics of Chinese painting in the context of the development of Chinese painting in the Song Dynasty. The qualitative data were primarily obtained through a semi-structured interview process and subsequent analysis of the interview transcripts.

2. Population and sampling

The quantitative sample for this study was drawn from colleges and universities offering related majors in the field of Chinese painting. In accordance with the China Soft Science Ranking, four colleges and universities with Chinese painting majors have been identified as the primary subjects of investigation. The selected institutions are the China Academy of Art, the Central Academy of Fine Arts, the Guangxi Academy of Fine Arts, and Hunan Normal University. The aforementioned institutions are situated in the northern, eastern, southwestern, and central regions of China. The qualitative sample was primarily based on interviews with five experts from different age groups.

3. Data Collection

In the initial phase, quantitative data will be gathered from a questionnaire comprising three sections and ten dimensions, with the objective of elucidating the relationships between the variables represented in the model. In addition to the demographic data provided by respondents, the remaining questions were primarily answered on a five-point Likert scale. The questionnaire comprises a total of 55 questions. Each factor is measured on a five-point Likert scale. A rating of 5 indicates a strong agreement with the statement, 4 indicates agreement, 3 indicates a neutral position, 2 indicates disagreement, and 1 indicates strong disagreement.

In the qualitative section, the issues and factors enumerated in Table 1 are uniformly coded, and the interconnections between them are analyzed to ensure the consistency of the data and results.

Table 1 List of acronyms and abbreviations

CODE	ABBREVIATION	FULL NAME
A	FCH	Formal Characteristics
A1	BIL	Brush And Ink Language
A2	SCOM	Spatial Composition
A3	MODM	Modeling Method
B	ACH	Aesthetic Characteristics
B1	ATH	Aesthetic Thought
B2	AESC	Aesthetic Conception
B3	ARHY	Aesthetic Rhythm
H1	CFAC	Cultural Factors
H2	TRAF	Transmission Factors
H3	FCPM	Factors of Chinese Painting Materials
H4	ADM	Art Development Mechanism

Source: Data and information from this research

Results

The principal objective of this study is to ascertain the interrelationship and function of the formal and aesthetic attributes of Song Dynasty Chinese painting in relation to the underlying influencing factors. A quantitative analysis of the questionnaire data was conducted to evaluate the influence of independent variables (cultural factors, communication factors, Chinese painting materials, and art development mechanisms) on dependent variables (formal characteristics and aesthetic characteristics).

A total of 389 questionnaires were collected. The results of the study are presented in summary form below, organized according to the following categories: demographic information, confirmatory factor analysis, path analysis, mediating effect, and structural equation modelling.

1. To analyze and study the factors and categories that influence the artistic characteristics of Chinese painting in the Song Dynasty.

The research findings indicate that the formal characteristics of Chinese painting during the Song Dynasty can be broadly classified into three categories: A1 Brush and Ink Language, A2 Spatial Composition, and A3 Modelling Method. Additionally, the aesthetic characteristics can be grouped into three main categories: B1 Aesthetic Thinking, B2 Aesthetic Conception, and B3 Aesthetic Rhythm. The factors that influenced the development of painting in the Song Dynasty can be broadly classified into four categories: H1 Cultural Factors, H2 Transmission Factors, H3 Factors of Chinese Painting Materials, and H4 Art Development Mechanism. As illustrated in Figure 3, the Pearson correlation coefficient test reveals a statistically significant positive correlation between all factors ($P < 0.05$). Furthermore, in the course of the interview, the five experts expressed a consensus on the interrelationship between the factors pertaining to the dependent and independent variables in this study. The results of the study indicate that the variables are significantly correlated, suggesting that the independent variables exerted a notable influence on the formal and aesthetic characteristics of Song Dynasty Chinese painting.

Table 2 Correlation verification data information comparison table

	CFAC	TRAF	FCPM	ADM	BIL	SCOM	MODM	ATH	AESC	ARHY
CFAC	1									
TRAF	.204**	1								
FCPM	.106*	0.085	1							
ADM	.154**	.146**	.164**	1						
BIL	.393**	.134**	.326**	0.094	1					
SCOM	.419**	.100*	.116*	0.087	.457**	1				
MODM	.133**	.100*	.290**	.329**	.462**	.545**	1			
ATH	.375**	.372**	0.055	.301**	.441**	.442**	.514**	1		
AESC	.404**	.349**	0.083	.289**	.436**	.491**	.493**	.491**	1	
ARHY	.431**	.103*	.291**	0.098	.512**	.507**	.480**	.505**	.543**	1

Source: Data and information from this research

** . At the 0.01 scale (two-tailed), the correlation is significant.

* . At the 0.05 scale (two-tailed), the correlation is significant.

2. To determine the relationship and role of the formal and aesthetic characteristics of Song Dynasty Chinese paintings with influencing factors.

The results of the second-order model fit test degree verification ($X^2/df = 1.580$), RMR and RMSEA (both lower than 0.08), CFI and TLI (both lower), IFI (greater than 0.9) and PGFI (greater than 0.5) demonstrate that the model is an appropriate fit for the data. The findings indicate that the structural equation model is an appropriate fit. Nevertheless, in the second-order model, the H2a1 Communication factor is associated with the modelling method, while the H2b3 Communication factor is linked to the aesthetic rhythm ($p > 0.05$). H3a2: Chinese painting materials on spatial composition ($p > 0.05$); H3b1: Chinese painting materials on aesthetic thinking ($p > 0.05$); H3b2: Chinese painting materials on aesthetic conception ($p > 0.05$); H4a1: The art development mechanism on brush and ink language ($p > 0.05$); H4a2: The art development mechanism on spatial composition ($p > 0.05$); H4b3: The art development mechanism on aesthetic rhythm ($p > 0.05$). No significant effect was observed. As illustrated in Table 4 and Table 5,

The verification of the fitting degree of the first-order model of structural equations revealed that the H2a propagation factor exerts no significant influence on the formal characteristics, while the H3b Chinese painting material has no significant impact on the aesthetic characteristics ($p > 0.05$). These findings are illustrated in Table 6 and Table 7.

Table 3 Second-order model fit test

Fitting indicators	X^2/df	RMR	RMSEA	CFI	TLI	IFI	PGFI
Fit the value	1.580	0.070	0.039	0.943	0.939	0.943	0.740

Source: Data and information from this research

Table 4 Second-order structural equation modeling path analysis

Path			β	S.E.	C.R.	P
MODM	<---	TRAF	0	0.048	0.009	0.993
ARHY	<---	TRAF	-0.024	0.043	-0.506	0.613
SCOM	<---	FCPM	0.095	0.043	1.903	0.057
ATH	<---	FCPM	-0.014	0.046	-0.309	0.757
AESC	<---	FCPM	0.01	0.044	0.218	0.827
BIL	<---	ADM	0.034	0.053	0.665	0.506
SCOM	<---	ADM	0.076	0.051	1.452	0.147
ARHY	<---	ADM	0.058	0.05	1.152	0.249

Source: Data and information from this research

Table 5 First-order model fit test

Fit index	X ² /df	RMR	RMSEA	CFI	TLI	IFI	PGFI
Fitting values	1.517	0.079	0.036	0.949	0.946	0.949	0.778

Source: Data and information from this research

Table 6 First-order structural equation model path analysis

Path			β	S.E.	C.R.	P
FCH	<---	TRAF	0.029	0.039	0.513	0.608
FCH	<---	ADM	0.148	0.046	2.494	0.013
ACH	<---	FCPM	0.098	0.037	1.935	0.053

Source: Data and information from this research

3. To explore the relationship between the formation factors of Song Dynasty Chinese painting and its impact on contemporary art education, social art development, and personal art development.

The combined statistical results of the questionnaire, the growth of people engaged in the research and creation of Chinese painting, and the improvement of their academic qualifications have led to a significant increase in the importance of cultural factors, aesthetic thinking, spatial composition, and the art cultivation mechanism. The dissemination of art, particularly in the context of Chinese painting, necessitates a prolonged period of practice and study to gain a comprehensive understanding of the language of brush and ink, aesthetic thinking, and aesthetic conception. As illustrated in Table 8,

The results of the interviews indicate that experts A, B, C, and D generally believe that the relationship between the artistic characteristics and influencing factors of Chinese painting in the Song Dynasty has an important enlightening effect on contemporary art education, particularly in the context of the revival of traditional Chinese culture. All experts concur that the artistic characteristics of Chinese painting in the Song Dynasty played an important role in social aesthetic education, especially at the level of individual art development and mass aesthetic education. This is of great significance to the current creation and research of Chinese painting. Once the artistic characteristics of Song Dynasty Chinese painting and the relationship between influencing factors have been grasped, painters can enhance their traditional understanding and undertake a more profound examination of the

characteristics of brush and ink Chinese painting materials. This will facilitate the discovery of an essential route for their own artistic advancement. As illustrated in Table 9.

Table 7 Analysis of differences in dimensions for different time periods

	<5 years	5-10years	10-20years	>20 years	F	P
Cultural Factors	3.56±0.78	3.58±0.71	3.84±0.69	3.81±0.63	4.521	0.004
Communication Factors	3.55±0.92	3.72±0.78	3.92±0.64	3.95±0.62	3.937	0.009
Chinese Painting Materials	3.77±0.83	3.77±0.78	3.85±0.85	3.77±0.75	0.306	0.821
Art Cultivation Mechanism	3.57±0.80	3.71±0.79	3.82±0.70	4.00±0.67	2.565	0.054
Brush and Ink Language	3.50±0.76	3.69±0.74	3.92±0.72	3.94±0.72	5.002	0.002
Spatial Composition	3.44±0.77	3.66±0.71	3.76±0.66	4.06±0.64	5.446	0.001
Modeling Method	3.75±0.73	3.81±0.74	3.76±0.72	4.03±0.70	1.531	0.206
Aesthetic Thinking	3.55±0.74	3.61±0.74	3.77±0.66	3.88±0.63	2.829	0.038
Aesthetic Conception	3.71±0.77	3.71±0.77	3.73±0.71	3.73±0.75	0.033	0.992
Aesthetic Rhythm	3.76±0.71	3.76±0.72	3.84±0.72	3.88±0.65	0.484	0.694

Source: Data and information from this research

Table 8 Interviewee list

Code	Location	Age	Education	Workplace/Position
A	Changsha, Hunan	71	Bachelor's degree	Former Chairman of the Hunan Artists Association and former Dean of the Academy of Fine Arts at Hunan Normal University.
B	Nanning, Guangxi	68	Bachelor's degree	Former Dean of the Guangxi Academy of Arts.
C	Beijing	63	PhD	Former Editor-in-Chief of Fine Arts Magazine
D	Shaoyang, Hunan	54	PhD	Former Director of the Hunan Provincial Theoretical Art Committee.
E	Huaihua, Hunan	46	PhD	Vice Chairman of the Hunan Youth Artists Association

Source: Data and information from this research

Discussion

Cultural factors exerted a considerable positive influence on the formal characteristics of Chinese painting during the Song Dynasty, particularly with regard to spatial composition and modelling techniques. This is consistent with the findings of previous art historical research, which demonstrates that the cultural background of the Song Dynasty, including the political culture of "advocating literature and suppressing martial arts" and the scientific thought of Confucianism, Buddhism and Taoism, played a pivotal role in the evolution of the brush-and-ink language, spatial composition and modelling methods of Chinese painting during this period. (Wang Chaowen, 2000)

Furthermore, cultural factors exert a considerable positive influence on the aesthetic characteristics of Chinese painting in the Song Dynasty, as evidenced by previous art historical documents, particularly in regard to aesthetic thinking, aesthetic conception, and aesthetic rhythm. This demonstrates that the cultural factors of the Song Dynasty had a profound impact on the ideological connotations and artistic expression of the paintings. (Zheng Wuchang, 1985) (Fan Bo, 2008)

The impact of communication factors on the formal attributes of Chinese painting during the Song Dynasty is negligible.

The impact of communication factors on the aesthetic characteristics of Chinese painting during the Song Dynasty is significant, particularly in regard to aesthetic thinking and aesthetic conception. This suggests that diffusion factors, such as the exchange of painting styles between the north and the south and the dissemination of Buddhist art, had a considerable influence on the aesthetic characteristics of Chinese painting during the Song Dynasty. (Fan Bo, 2008; Wang Shucun, 2016; Jiang Yanwen, 2016)

The materials used in Chinese painting had a significant positive influence on the formal characteristics of Chinese painting in the Song Dynasty, particularly in regard to brush-and-ink language and modelling techniques. This finding is consistent with those observed in other types of painting, indicating that the advancement of painting materials during the Song Dynasty played a pivotal role in the expression of paintings. (Xia, T., Karanyathikul, A., & Kotchasit, S. 2023)

While the materials of Chinese painting exert a considerable influence on the aesthetic rhythm, they have a less pronounced impact on aesthetic thinking and aesthetic conception.

The mechanism of artistic development exerted a considerable positive influence on the formal characteristics of Chinese painting during the Song Dynasty, particularly with regard to modelling techniques. A review of historical materials and the surviving works of the Song Dynasty reveals that the mechanism of the Song Dynasty painting academy, the compilation of painting theory, and the differences in the groups of painters have all had a significant impact on the development of Chinese painting. (Yu Jianhua, 1998; Chen Ruilin 2009)

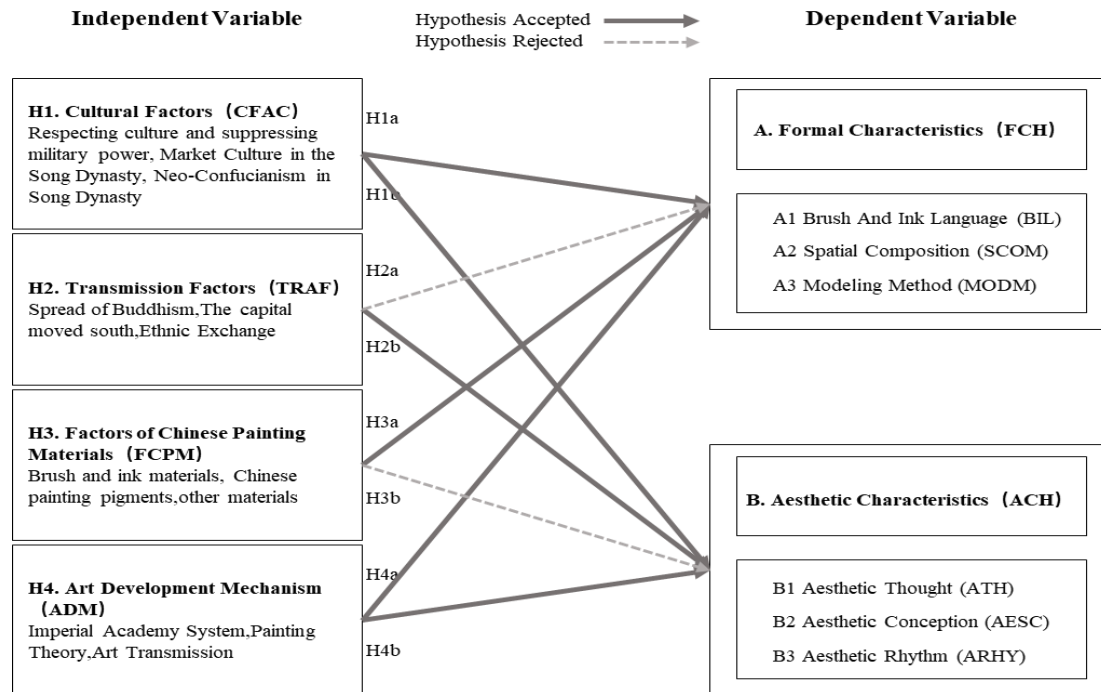
Furthermore, the artistic development mechanism has a significant positive impact on aesthetic characteristics, particularly in aesthetic thinking and aesthetic conception. This has extremely important reference significance for the comprehensive development of Chinese painting at present, indicating that the artistic cultivation mechanism of the Song Dynasty effectively promoted the ideological depth and artistic appeal of paintings. (Yu Jianhua, 1998; Chen, M., 2019).

Conclusions

In light of the aforementioned discussion and a comparison of the study's results with the findings of the literature review, the analysis of the influencing factors and characteristics of Chinese painting in the Song Dynasty (960-1279 AD) can be seen to have a relatively clear value and practical significance in the context of the times. This study serves to reinforce the logical framework for the historical context of the development of Chinese painting. This paper presents a comprehensive analysis of the historical background and formation factors of Chinese painting, as well as an investigation and discussion of the current practitioners, experts, and artists in related fields. This is done with the aim of establishing the preliminary influencing factors of the formation of Chinese painting and the basic relationship structure between its various factors.

The figure below illustrates the significant positive impact, represented by the solid line, and the non-significant impact, represented by the dotted line. Figure 3.

Figure 3 The relationship between influencing factors and formal and aesthetic characteristics



Source: drawn by the author

The findings of the study indicated that: The formal and aesthetic characteristics of Chinese painting in the Song Dynasty, along with the factors that contributed to its formation, offer a useful point of reference for contemporary art education. It offers a concrete framework of thinking and basic methodology, which will facilitate the formation of a profound understanding of the fundamental tenets of Chinese art.

Furthermore, the dissemination methods, material selection, and artistic development mechanisms of Chinese painting in the Song Dynasty have the potential to inform the development of art in today's society. It places an emphasis on cultural heritage and the spirit of innovation, thereby facilitating an increase in the public's horizontal awareness of the Chinese painting tradition. The historical record is employed as a point of reference for the present.

For individual artists, an investigation into the formation factors and artistic characteristics of Chinese painting in the Song Dynasty can provide a foundation for their own artistic creations. By examining the techniques, materials and stylistic evolution of Chinese painting during the Song Dynasty, contemporary artists can gain a deeper insight into the fundamental principles of traditional art, thereby facilitating the formulation of their own unique artistic trajectory. The study of Song Dynasty Chinese painting has the dual benefit of enhancing the technical proficiency of the artist and deepening their intellectual and cultural understanding.

The model analysis demonstrates that the political, economic and cultural context of "Heavy literature and military suppression", Confucianism, Buddhism and Taoism exerted a considerable and beneficial impact on the evolution of formal attributes such as brush and ink language, spatial composition and modelling techniques in Chinese painting during the Song Dynasty. Moreover, it exerted a considerable influence on the aesthetic thinking, aesthetic concept and aesthetic rhythm of Chinese painting during the Song Dynasty. The propagation factor is primarily manifested in the style and style propagation, with a relatively limited influence. However, from another perspective, the communication factors, such as the exchange of painting styles between the north and the south and the spread of Buddhist art, have further promoted the aesthetic characteristics of Chinese painting. The materials used in Chinese painting exert a significant positive influence on the formal characteristics of Chinese painting during the Song Dynasty, as well as a considerable impact on the aesthetic rhythm. Nevertheless, they have no discernible effect on aesthetic thinking or aesthetic concepts. The mechanism of artistic development exerts a considerable positive influence on the formal characteristics of Chinese painting in the Song Dynasty. The most significant of these is the modelling method, followed by the improvement of the mechanism of the Song Dynasty painting academy, the development of painting theory, and the development of painter groups, all of which have an important impact. With regard to aesthetic characteristics, in particular aesthetic thinking and aesthetic concepts, this also has a significant positive impact, which has multi-dimensional reference significance for the reform of Chinese painting teaching, the comprehensive development of aesthetic education, and the development of individual art.

Recommendation

In light of the findings of the study, it is recommended that art education institutions, cultural functional departments, art creators and researchers undertake further analysis and research.

1. Integration of Research and Innovative Thought

Future investigations should enhance the systematic examination of the linguistic lineage and the various factors influencing Chinese painting during the Song Dynasty. This paper undertakes a practical aesthetic inquiry, incorporating specific case studies, and engages in integrated research on the art ecology and the multi-faceted development framework of art in the Song Dynasty. The aim is to foster the sustainable advancement of Chinese painting, while also exploring its contemporary applications and developmental trajectories, thereby providing both theoretical foundations and practical guidance for the creation of modern Chinese art.

2. Expansion of Data Collection Scope and Sample Size

Subsequent research endeavors should aim to broaden the scope and increase the sample size of data collection, encompassing a more extensive array of regions and populations. This includes enhancing the frequency of observational data collection to bolster the representativeness and generalizability of surveys and investigations. Additionally, there is a need to refine data collection methodologies to yield more comprehensive and nuanced results.

3. Verification and Optimization of Theoretical Model Applicability

Future research should focus on further validating the applicability and efficacy of the theoretical model across various historical contexts and social environments. It is essential to explore the potential for its application in other cultural regions or nations, necessitating strategic adjustments. Through cross-cultural and transnational studies, the theoretical model can be refined and optimized, thereby enhancing its rationality and broadening its applicability.

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