

On the Traditional Color Aesthetics of Confucianism and Taoism

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Abstract: Chinese traditional culture in the two base, both in cultivate one's morality, guide the thoughts of the world, but is not identical to the development of Chinese civilization plays an important role, represent the Chinese civilization of the kernel and the artistic spirit, their color concept laid the color aesthetics of the Chinese nation, the color concept of the Chinese nation, for the development of Chinese modern color art provides an important creative basis and ideological root.

Keywords: Color Aesthetics; Confucian Culture; Taoist Culture; Five View

Color is the most sensitive form element that can cause people's aesthetic pleasure. It can not only decorate our life, but also directly affect people's emotion and psychology. Many nations in the world have their own color culture, as four ancient civilization of Chinese civilization, in the development of five thousand years formed their own unique Oriental color aesthetic system, the color culture profound heavy and complicated, the color is not only a visual elements, more also contains the spirit of the Chinese nation philosophy and national emotion, in the world system, and as China's two major schools of thought, represented by Zhuang Taoism, and represented by Confucius and Confucianism, their color concept can laid the color aesthetics of the Chinese nation, the color concept of the Chinese nation has a profound influence.

1. An Overview of the Ancient Chinese Color View

1.1 Philosophical Foundation of the Ancient Color View

Ancient China had a long history of emphasis on color, Ancient times, The original people who still lived in caves had learned to wrap their bodies in their hides, Pierce the animal

teeth, beautiful stones and other objects, Apply it red with iron ore, This behavior of using color is the initial color consciousness of the ancestors, Since then, through the course of thousands of years of Chinese civilization, But at this time, the perception of color is not yet clear, So it gives it a mystery, Developed along with the religious witchcraft, People will not only paint their ornaments in red, And sprinkle hematite powder around the body, Red was thus given a special meaning by the primitive people, The color consciousness of the Chinese nation is also produced and developed from this.

In the pre-Qin period, the concept of Yin and Yang and the five elements came into being. In the Spring and Autumn Period and the Warring States Period, formal philosophical ideas were formed. As the cornerstone of Chinese national thought, the theory of Yin and Yang and the five elements not only had a profound influence on the national thought and national spirit, but also had an indelible influence in the field of art. In the Chinese philosophical system, the five elements represent the foundation of the formation and relationship of all things in the world. They are the basic laws of the operation of the universe, covering all aspects, including time, orientation, climate, humanistic society, heaven, earth, god and man and so on, and thus derived five virtues, five sides and five colors. The so-called five colors are green, red, yellow, white and black. At the same time, in the theory of the five elements, the five colors also represent the five directions, with a strong symbolic significance. In the Rites of Zhou, "The painting of cloye is mixed. The east is called green, the south is called red, the west is called white, the north is called black, the heaven is called mysterious, the earth is called yellow" [1]. In the Zhou Dynasty, under the influence of the theory of Yin and Yang, the Zhou people divided color into different grades. Those commensurate with the five elements were called positive color, and their status was the highest, while

those that did not consistent with the five elements were called intercolor, such as the Book of Rites. Jade algae records: "is called green, red, yellow, white, black; is not called the five square color also, green, red, blue, purple, monkey yellow is also" [1].

The formation of the concept of five color made the color enter into the social life more widely, and endowed it with a certain cultural connotation, and even the concept of hierarchy.

1.2 Establishment and Development of the Five-Color Aesthetic Principle

In ancient Chinese color aesthetics, five colors were mainly the dominant position, which influenced the development of artistic civilization in China for thousands of years. Although the concept of five colors was gradually prevalent in the Warring States Period, it was basically established in the pre-Qin period, namely the Xia, Shang and Zhou dynasties, in the Book of Rites. The tan bow records: "The Xia queen is still black, the use of the dark, the Yin of the white, the use of the white, the imperial, the white; the Zhou of the sunrise, Rocinante, Rocinante," [1]. This color concept is also corresponds to the theory of five lines of Yin and Yang, such as shang advocate gold, and gold corresponding white, so Yin shang promoting white, zhou advocate spirit, anger and red is commensurate, so the zhou is red, the qin dynasty, so the emperor advocate water advocate the corresponding dark color, namely black, and in the han dynasty, because of water, and soil corresponding color is yellow, as the overthrow of the qin dynasty han dynasty, the emperor's clothing from black to yellow [5].

Feudal period, low social productivity, technology is not complete, color belongs to the rare product, coupled with the influence of the five lines of Yin and Yang, rulers in order to maintain their special identity and majesty, gives the color unique hierarchy concept and political significance, five colors also become a symbol of status and power, the distinct reflected in clothing and architectural color hierarchy, such as in many dynasties, the royal noble clothing, appliances, color used in architectural decoration, folk is prohibited to use. Zhou rites since its establishment, cumbersome ritual, ceremony and further strengthen the hierarchical consciousness of

five colors, among them, the clothing color is the most obvious ritual carrier, is also an important tool of imperial subjects, at that time, clothing color "Ming high, distinguished" value function, to some extent, regulate the behavior of people, stabilize the social order. Therefore, the five colors are not only the embodiment of aesthetic consciousness, but also have the political function after being added to the label of hierarchy by the feudal rulers.

The formation of the color of the Chinese nation and the aesthetic consciousness has been by the primitive society wicca, superstition to independent aesthetic consciousness, formed a unique, different from other nationalities of the Chinese color aesthetic system, and after giving the hierarchical concept, make color not only has the aesthetic decoration, also become the ruler to maintain its dominant tools. At the same time, the establishment of the concept of five color has played a promoting role in promoting the prosperity and development of ancient color refining technology and art, and laid a firm foundation for the gradual secularization of color in later generations.

2. The Development and Expression of Confucian Color Aesthetics

2.1 The Philosophical Root of Confucian Color Aesthetics

In order to reconcile social contradictions and maintain the rule of emperors, Confucianism emerged at the historic moment, and then influenced the development course of Chinese civilization for thousands of years. At that time, Confucius put forward the idea of "benevolence" and "propriety", advocated the restoration of the ritual and music system of the Shang and Zhou dynasties, put forward the idea of "self-denial and restoring the ritual", and standardized the social ethical system with "rites". It can be said that the starting point of Confucianism is the ritual system, Xunzi. "The ceremony, the great division of the law, and the discipline". Since the Xia, Shang and Zhou dynasties, color has been the concrete carrier of the ritual system. While promoting the ritual system, Confucianism also inherits the view of five color, linking color with the ritual system together, starting from the "ritual", and finally realizing the purpose of "benevolence". This

behavior of strongly promoting the positive color hierarchy system further stabilizes the status of the five-color view. Although the color advocated by all dynasties in China is different, there are also periods when the status of intercolor is more than the orthocolor, or the status of orthocolor, but in fact, the status of orthocolor in the royal family has been very high. Influenced by Confucianism, the royal color will still be given priority to with five colors, such as the emperor's clothing, since the Han dynasty established for the yellow, only the emperor can wear yellow dress, and "people may not be red yellow for clothes", after thousands of years few change, the Qing dynasty even made more detailed division, such as apricot yellow, bright yellow, golden, etc., bright yellow for royal exclusive, folk disabled. In addition, since the Tang Dynasty, the government began to distinguish the official grades by the color of the official clothing. During the reign of Zhenguan, the clothing colors of officials were formally established. In the Tang Hui, it is recorded that "three and more than purple, four and five and more than Fei, six and seven green, eight and nine green". After that, the grade of the dress colors of the ancient officials has changed, but generally, zhu, purple, scarlet, green and green colors are mainly [6].

2.2 With Color and Courtesy, With Color and Virtue

The Confucian view of color starts from the system of rites, emphasizes the normative meaning of "benevolence" and "propriety", tries its best to maintain the positive color status of the five colors, and strengthens its symbolic meaning of superiority and inferiority, nobility and inferiority.《The Book of Rites. Jade algae records: "clothes are the color, clothes between the color" [1]. In the Confucian color view, color for decoration not confused down, otherwise is the ritual, the spring and autumn period and the warring states period, the duke for love purple, improve its status, Confucius denounced as "evil purple zhu", think purple took the red color status, is not kind behavior, here contains the hierarchy of the ruling class and ritual thought [7].

In Confucianism, color is not only to maintain the feudal level, but also can be color to metaphor of virtue, think color beauty, because

the metaphor of the people of virtue, color decoration can reflect the noble moral character, for color, like to obey the color purity and stability, Confucius said: "I think prime, white is white, black is black". And than this symbolic technique of art and culture also had a profound influence, enrich the development of ancient Chinese color art, such as in opera color, black represents integrity, red represents loyal, yellow represents just fierce, etc., are influenced by five colours and Confucian color, until modern, China also advocate red, think red is auspicious festival color.

In the Confucian color aesthetics, in addition to the functional value, its aesthetic value has also been affirmed. "Lu Shi Spring and Autumn Annals" said: "tree five colors, colorful, column articles, the way of raising eyes", is the affirmation of the aesthetic value of color. In addition, the middle mean strongly advocated by Confucianism also embodies the aesthetic value of color, The Analects of Confucius. Yong also "yue:" quality is wild, history, polite, then the gentleman "[2], here" article "is the form of decoration, external decoration beauty," quality "is the essence, internal spiritual beauty, Confucius thinks, quality is not beautiful, quality will lead to flashy, quality is boring, only" polite "conform to aesthetic law, as the essence of the color of external decoration and items to cooperate with each other, to conform to the Chinese aesthetic standards.

3. The Connotation and Characteristics of Taoist Color Aesthetics

3.1 The Core Thought of Taoist Color Aesthetics

Compared with Confucian culture, as another important school of philosophy that originated in China, Taoism also has its own color aesthetics. While Confucianism emphasizes the social normative significance of "benevolence" and "propriety", and highly advocates the concept of five colors, Taoism holds an indifferent attitude towards five colors. Taoism emphasizes the nature return of human nature and the harmony between man and nature. The core spirit of Taoism is "rule without action" and "practicing nature". In the view of Taoism, the highest realm of color aesthetics is "colorless color". Compared with

the beautiful Confucian colors, Taoism highly advocates simplicity, natural and plain.

Taoism attaches great importance to the development of spiritual civilization, and emphasizes self-cultivation, and opposes materialism and hedonism. Therefore, Lao Tzu said, "The five colors are blind, and the five tones make people deaf." It can be seen that Taoism holds a negative attitude towards color, but this does not mean that Taoism opposes all colors. Taoism advocates water virtue. In the theory of the five elements, water virtue corresponds to black, "colorless and five colors become yan, all colors belong to one, only black". Therefore, Taoism advocates black as the first, and takes it as the symbolic color of Taoism. Taoism, on the other hand, also emphasizes the beauty of simplicity, "see simple, less desires", in addition to "eye not greedy five colors, not greedy colorful, simple, indifferent heart, thus forever", this view requirements cannot pursue the surface of the luxuriant, and to natural inaction, indifferent to simple as the ideal state of life, expected to return to the thought of free from the shackles of social civilization, with nature.

Taoist color view can condensed the ancient Chinese philosophy, ideology, artistic aesthetic essence, Lao tze yue: "one, life two, two, three, three things", the concept of "tao" to reveal the birth of the universe and the evolution of the world, the way, natural thought, determines its color view is consistent with its ideas, namely empty, no, empty, black and white is the symbol of Yin and Yang, nature also became the "avenue to Jane" "inaction" thought matching color. But the black and white here is not the regular black and white in the five color view, not the visually perceived visually, but the empty and empty nature of all things in Taoist philosophy, which contains the infinite color of nature [7].

3.2 Influence of Taoist Color Aesthetics on Ancient Chinese Art

The Taoist culture opposes the abuse of color, Advocating the color concept of black and white, It plays an important role in the development of the whole Chinese civilization, Has had a profound influence on Chinese cultural thought, It has also profoundly influenced the color expression and creativity of ancient Chinese art and culture, Among them, directly influenced by the Taoist color

view is the traditional Chinese ink painting, The black and white view of Taoism has influenced the creation of literati for a long time, for the time, Most of the literati who were untalented and unable to make contributions retired to the mountains, Learn from Taoism and Zen, The Taoist worship of black coincides with the frustrated thought of the literati for meditation, Therefore, literati painters prefer to express the calm and depressed emotions to the black and white of ink and white, To express a desire for freedom and great ambition, Thus laid the position of ink color in Chinese painting [4].

Chinese painting with ink for the beginning since the Tang Dynasty, Zhang Yanyuan recorded in the "painting": "is the ink and five colors, that proud; meaning five colors, like good" [3], ink color for the five colors, most can reflect all the colorful color changes and natural mysterious artistic conception, which is consistent with the Taoist of natural inaction, colorless color thought. Chinese painting pay attention to verve, in the traditional color system, have "ink five color" — namely coke, thick, heavy, light, clear, ink is color, a single ink is divided into five types, embodies the mystery of color in traditional painting, make the single color can present a rich beauty, as Shi Tao yue: "black ink group, black ink group of heaven and earth wide". The use of ink color changes to emphasize the charm of things, even without Danqing, also can shine, black seems monotonous, but in the eyes of literati painters, but can be formed by the subtle differences of light and shade of the magnificent scene between heaven and earth.

In addition, another important technique in Chinese painting, — leaving white space, also matches with Taoist culture. In Taoism, white is colorless, which is opposite and interdependent with the five colors. Just like the transformation of Yin and Yang, ink color and white color set off each other, so that the beauty of ink and the artistic conception in the painting can be shown. From the point of view of modern aesthetics, black and white also belong to the classic collocation, black and white can bring strong visual impact to people, minimalism does not mean simple simplification, on the contrary, it is rich unity, is a color collocation with great design beauty and artistic value.

4. Epilogue

After thousands of years of development, the color aesthetics of Chinese civilization has formed a unique color culture system, which has had a profound impact on food, clothing, housing and transportation, as well as art, culture and spiritual thought. Chinese traditional culture is generally based on Confucianism and Taoism, Although the two families have different ideas in cultivating their morality and guiding the world, But both played a crucial role in the development of Chinese civilization, In Confucianism, "Heaven is far away, Humanity you " emphasize people-oriented, In the concept of color also praise the effect of five color on human enlightenment, Taoist "return to simplicity" "Taoist nature" emphasizes pure nature, Its black and white color view is the best form of expression of the ideological connotation of the literati painters, The two go hand in hand and lead in the same way, Both represent the ideological core and artistic spirit of Chinese civilization, It provides an important creative basis and ideological root

for the development of Chinese modern color art.

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