



EXPLORING THE CHINESE EIGHTEEN-STROKE TECHNIQUE FOR CONTEMPORARY  
PAINTINGS BASED ON THE SIX-CANON THEORY



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Graduate School, Silpakorn University

Academic Year 2021

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สาขาวิชาศิลปการออกแบบ แบบ 1.1 ปรัชญาดุษฎีบัณฑิต(หลักสูตรนานาชาติ)

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ลิขสิทธิ์ของมหาวิทยาลัยศิลปากร

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Title                    EXPLORING THE CHINESE EIGHTEEN-STROKE TECHNIQUE FOR  
                              CONTEMPORARY PAINTINGS BASED ON THE SIX-CANON THEORY

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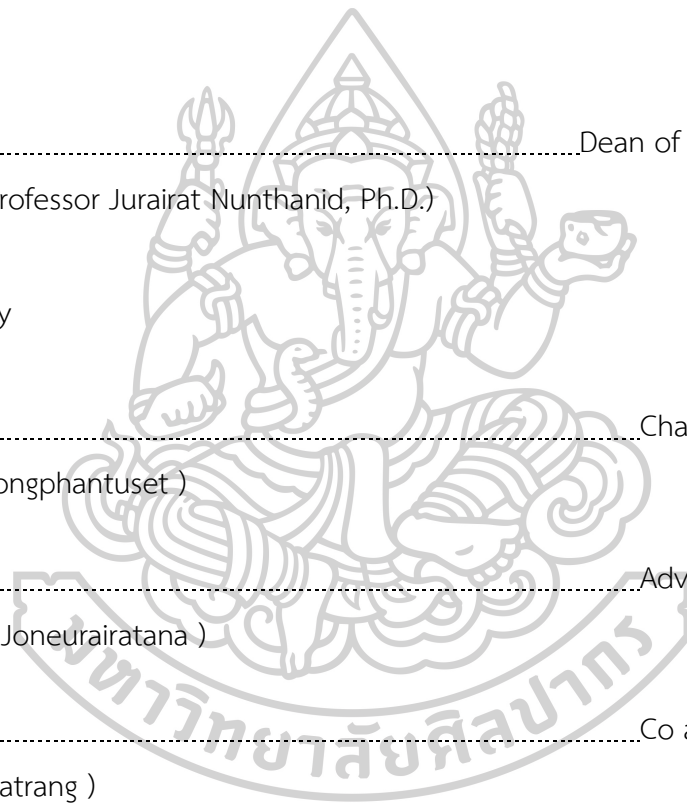
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Keyword : Eighteen-Stroke, Six-Canon Theory, Contemporary Painting, Chinese Painting Technique

MISS XUE HU : EXPLORING THE CHINESE EIGHTEEN-STROKE TECHNIQUE FOR CONTEMPORARY PAINTINGS BASED ON THE SIX-CANON THEORY THESIS ADVISOR : EAKACHAT JONEURAIRATANA

Eighteen-Stroke, one of the essences of Chinese painting techniques, is significant to creating contemporary painting, both theoretical and practical. However, there are still three gaps: 1) The contents of the Chinese Eighteen-Stroke technique are incomplete. 2) The contents of the Chinese Eighteen-Stroke technique are unclear. 3) Sample illustrations of the Chinese Eighteen-Stroke technique are insufficient. Filling these three gaps is the aim of this study.

To completing the Eighteen-Stroke theoretical system, this study set the research objective as 1) to decode the Chinese Eighteen-Stroke technique based on the Six-Canon theory. Get specific theoretical through content analysis approach. For visualizing the Chinese Eighteen-Stroke technique, this study set the research objective as 2) to develop the sample illustrations of the Chinese Eighteen-Stroke technique. For testing the results from objectives 1 and 2, this study is based on the Sixth Canon of Six-Canon theory as a creative approach and set research objective as 3) to create contemporary paintings by the results from objectives 1 and 2.

As a result, of this research, the systematic theory of the Chinese Eighteen-Stroke technique is obtained; the decoding manual of the Chinese Eighteen-Stroke technique is developed that becomes a collection of systematic theory and sample illustrations; a series of contemporary paintings are created by applying Chinese Eighteen-Stroke technique.

In theory, this study provides a research method on the Chinese painting technique; this study provides a theoretical reference for scholars and educators who study the Chinese Eighteen-Stroke technique. In practice, the sample illustrations of Eighteen-Stroke benefit training; this study offers a new perspective for creating the contemporary painting by traditional Chinese painting technique.



## ACKNOWLEDGEMENTS

Firstly, I sincerely appreciate my advisor Professor Eakachart Janeurairatana, for his guidance and help on my Ph.D. dissertation. Thanks to Professor Eakachart Janeurairatana for giving me patient guidance when my dissertation is confused and painful. Thanks to Professor Eakachart Janeurairatana for his encouragement and affirmation, which gave me the confidence to complete my Ph.D. dissertation.

Secondly, I sincerely thank my advisor Assoc Prof. Sone Simatrang, for his inspiration on my art creation. Thanks to Assoc. Prof. Sone Simatrang always encourages me to keep practicing, stick to my ideals, and keep creating.

Thirdly, I would like to thank Assist. Prof. Dr. Jirawat Vongphantuset, for his help with my Ph.D. dissertation and for giving me advice and encouragement when I felt confused about the logic of the dissertation.

In addition, I would like to thank Mrs. Malinee Wigran for her care and warmth. Thanks to Prof. Dr. Mustaffa Halabi Azahari, Assoc. Prof. Dr. Pairoj Jamuni, Assist. Prof. Veerawat Sirivesmas and Dr. Rueaglada Punyalikhit's help to my dissertation. And thanks to my classmates and friends for their encouragement and support.

Finally, I would like to thank my parents and grandparents for their support, encouragement, understanding, and deep love for me. Because of families, I have the motivation to persist. Families will always be my confidence and concern.

Xue HU

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## Chapter 1: Introduction

### 1.1 Background of the Research

As one of the traditional Chinese painting techniques, the Eighteen-Stroke has significant historical and cultural value. After the continuous efforts of painters of the past dynasties, the Eighteen-Stroke evolved from the development of the Six Dynasties to the Yuan Dynasty in China (Wei, 2011). Afterward, many Chinese painting techniques were developed and evolved based on Eighteen-Stroke (Gao, 2021), for example, the painting method of mountains in Chinese painting. Therefore, the Eighteen-Stroke is the essence of the painting techniques and is the historical development of Chinese painting (Z. Li, 1991).

However, it is tough to obtain the systematic theory of Eighteen-Stroke from the existing data because most of the existing data are ancient texts. There are mostly not especially used to record the Eighteen-Stroke (S. Chen, 2016b) (Z. Xu, 2014). The books that record the Eighteen-Stroke are mostly not especially used to record the Eighteen-Stroke, that many of them are ancient painting collections (S. Chen, 2016a). On the other hand, the development of Eighteen-Stroke spans a long historical dynasty, involving many painters. These reasons add difficulty to researching of Eighteen-Stroke (S. Chen, 2006b). Therefore, the research on Eighteen-Stroke needs to construct a specific and clear theoretical system.

As one of the critical theories of Chinese painting, the Six-Canon theory has made clear and specific standards for all aspects of Chinese painting (Han, 2009). The Six-Canon theory is summarized from painting practice, so the Six-Canon is the theoretical and practical combination (Dong 2005). This dissertation taking the Six-Canon theory as the theoretical basis, constructing indicators for the Eighteen-Stroke decoding, is significant for obtaining the specific aspect of the Eighteen-Stroke (S. Chen, 2006a). In addition, most of the sample illustrations are unclear and are not beneficial to Eighteen-Stroke's research and practice (Yu, 2009). For this reason, that is necessary to develop sample illustrations of Eighteen-Stroke.



This dissertation topic is “Exploring Chinese Eighteen-Stroke Technique for Creating Contemporary Paintings Based on the Six-Canon Theory.” The objective of this study is to create contemporary paintings with Eighteen-Stroke. The research's significance is to identify the Chinese Eighteen-Stroke technique and to create contemporary paintings. Using Eighteen-Stroke to create contemporary paintings proves that traditional Chinese painting techniques can meet the requirements of creating contemporary paintings. The traditional Chinese techniques and paradigms of Chinese painting are enough to develop and innovate (S. Chen, 2016a) (S. Chen, 2006b). Thence, the traditional techniques of Chinese painting need to emphasize and learned.

## **1.2 Statement of Problems**

Since the concept of Eighteen-Stroke was proposed in the Ming Dynasty in China, through the continuous development of Chinese painters in the past dynasties, the Eighteen-Stroke has also been enriched. The significant and historical value of Eighteen-Stroke can be seen from the development of Chinese painting. However, because the development of the Eighteen-Stroke theoretical system spans multiple historical dynasties, the ancient books that have existed for a long time are scattered, resulting in gaps of present research Eighteen-Stroke theoretical system. Through analysis that get the specific three gaps of Eighteen-Stroke: 1) The contents of the Chinese Eighteen-Stroke technique are incomplete. 2) The contents of the Chinese Eighteen-Stroke technique are unclear. 3) Sample illustrations of the Chinese Eighteen-Stroke technique are insufficient.

This study analyzes which specific aspects need to be obtained in the Chinese Eighteen-Stroke technique and lists the particular content to deal with these problems. In addition, to visualize the Eighteen-Stroke more clearly and completely, based on the systematic theory of the Eighteen-Stroke to develop sample illustrations.

What approach and perspective are used to create contemporary paintings, and what role traditional Chinese painting techniques play in creating contemporary paintings can be verified in this study. The use of Eighteen-Stroke, the

traditional Chinese painting technique, to create contemporary paintings reflects that the innovation of contemporary painting should focus on the creation of artistic conception and feeling, rather than breaking away from tradition and abandoning tradition.

### 1.3 Hypothesis

Based on the Six-Canon theory to decode the Chinese Eighteen-Stroke technique, which uses it for creating contemporary paintings.

### 1.4 Research Questions

1. What is the Chinese Eighteen-Stroke technique?
2. How to visualizes the Chinese Eighteen-Stroke technique?
3. How are contemporary paintings can be created by applying the Chinese Eighteen-Stroke technique?

### 1.5 Research Objectives

1. To decode the Chinese Eighteen-Stroke technique based on the Six-Canon theory.
2. To develop the sample illustrations of the Chinese Eighteen-Stroke technique.
3. To create contemporary paintings by applying the Chinese Eighteen-Stroke technique.

### 1.6 Significance of the Research

The Significance of this dissertation can be divided into three parts:

1. For research:
  - 1) The contents of the Chinese Eighteen-Stroke technique are clear and complete, which provides theoretical support for understanding and learning. It fills the gaps in the Chinese Eighteen-Stroke technique theory system.
  - 2) To provides a paradigm for decoding traditional Chinese painting techniques. This dissertation uses the Content Analysis approach to decode the

Eighteen-Stroke theory, which provides a viable path for specific research on the content of Chinese painting techniques.

2. For practice: Sample illustrations of the Chinese Eighteen-Stroke technique that provide practical examples for copying and practicing.

3. For creation:

1) To provide a concrete example for creating contemporary paintings using traditional Chinese painting techniques.

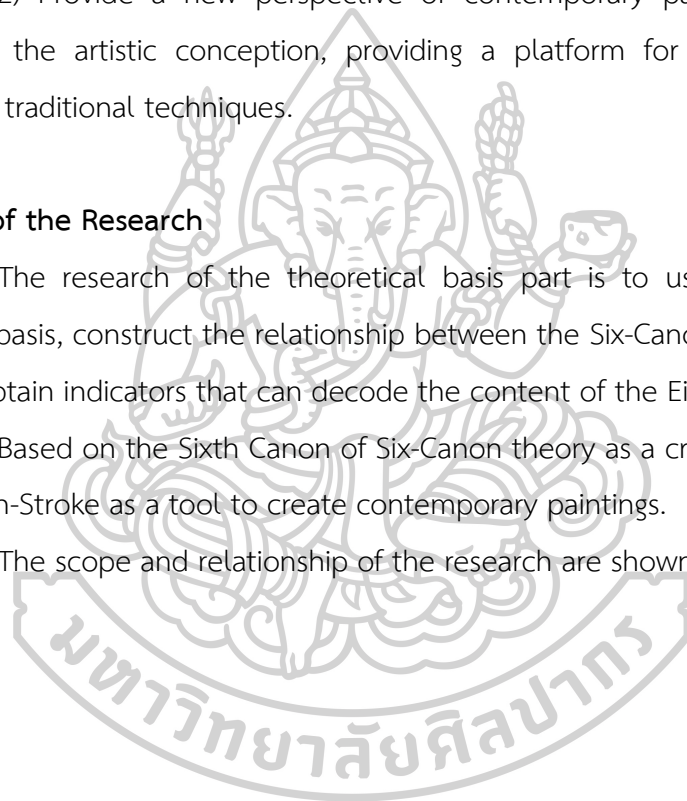
2) Provide a new perspective of contemporary painting creation that focuses on the artistic conception, providing a platform for feeling rather than abandoning traditional techniques.

### **1.7 Scope of the Research**

The research of the theoretical basis part is to use Six-Canon as the theoretical basis, construct the relationship between the Six-Canon and the Eighteen-Stroke to obtain indicators that can decode the content of the Eighteen-Stroke.

Based on the Sixth Canon of Six-Canon theory as a creative approach and use Eighteen-Stroke as a tool to create contemporary paintings.

The scope and relationship of the research are shown in Figure 1:



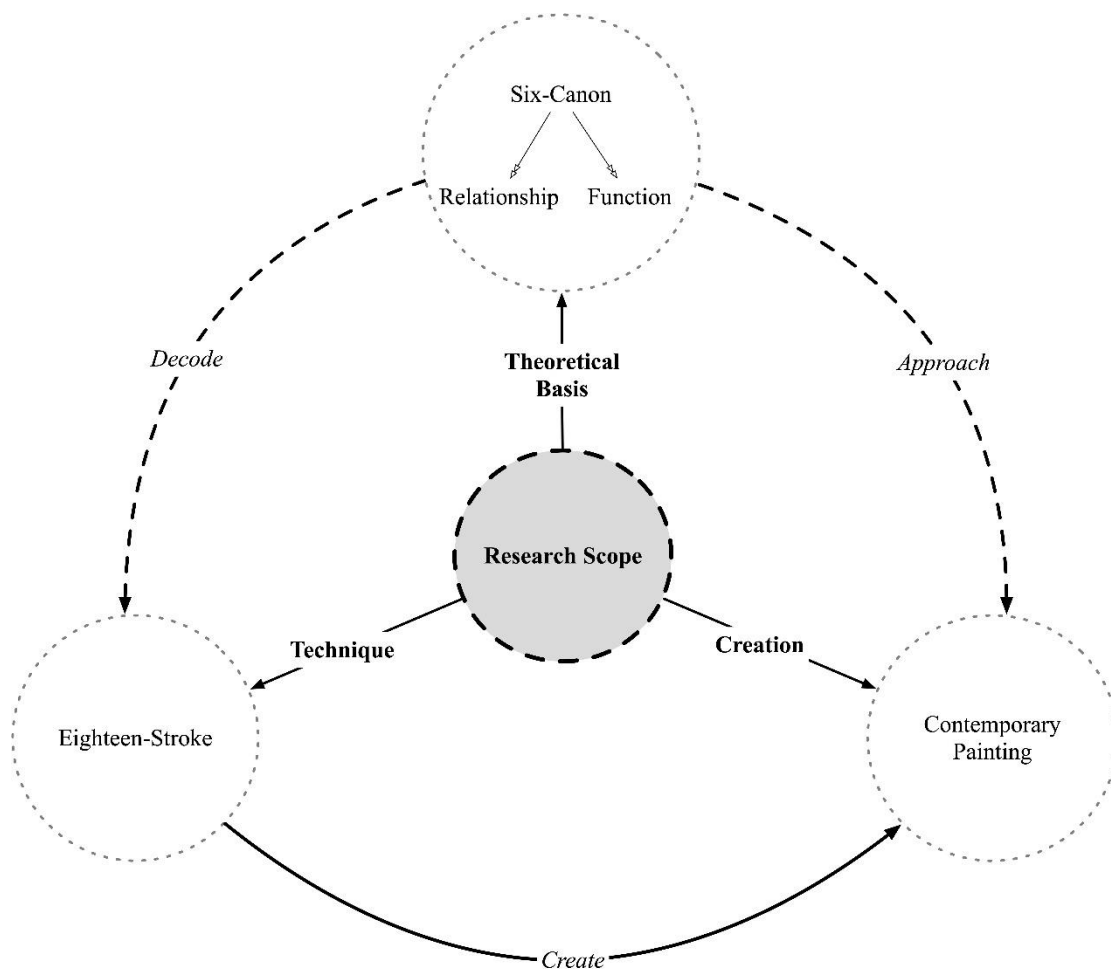


Figure 1. Research Scope

Picture Source: Made by Xue HU

### 1.8 Research Outcomes

1. The systematic theory of the Chinese Eighteen-Stroke technique
2. Decoding manual of the Chinese Eighteen-Stroke technique
3. A series of contemporary paintings

### 1.9 Definition of Terms

1. Chinese Brush

Chinese brush is a traditional Chinese tool for writing and painting. Chinese brush has a long history and high cultural value. There are many different

materials and sizes of Chinese brushes. Using a brush can produce very effective results for calligraphy and painting (Jia, 2007).

All the sample illustrations and creative paintings in this dissertation are drawn by Chinese brush.

## 2. Chinese Ink

Chinese ink refers to a tool that uses Chinese brush with ink to create calligraphy or Chinese painting. According to the different proportions of water added, the saturation of the Chinese ink is different. Different saturation of ink will have different effects. (Mei, 2018)

All the sample illustrations and creative paintings in this dissertation are created by different saturation of Chinese ink.

## 3. Chinese Rice paper (Xuan paper)

Chinese rice paper is a unique paper used for calligraphy and Chinese painting in China.

Rice paper can be roughly divided into three types: 1. Absorbing water is strong, and the ink rendering degree is high; 2. Hardly absorbing water, and the ink rendering degree is low; 3. The absorbing water and rendering degree between the former two. (*Xuan Paper*, 2021)

All the above-mentioned rice paper types are used in this dissertation for drawing sample illustrations and creative paintings.

## 4. Stroke and Eighteen-Stroke

The stroke refers to the unique concept "Miao" in Chinese painting, which refers to using a brush to express the volume, shape, texture, sense, and movement of an object, that is, a way to express the painting with only brushstrokes. Like lines, but different. (M. Fan, 2019)

Therefore, the Eighteen-Stroke, also called the Chinese Eighteen-Stroke technique, in this dissertation refers to a unique concept in Chinese painting techniques, a method of writing eighteen different brushstrokes. For simplicity, this dissertation uses Eighteen-Stroke. The specific names of each of the eighteen traces include: Gao Gu You Si Stroke; Qin Xian Stroke; Tie Xian Stroke; Xing Yun Liu Shui Stroke; Ma Huang Stroke; Ding Tou Shu Wei Stroke; Hun Stroke; Jue Tou Stroke; Cao

Yi Stroke; Zhe Lu Stroke; Gan Lan Stroke; Zao He Stroke; Liu Ye Stroke; Zhu Ye Stroke; Zhan Bi Shui Wen Stroke; Jian Bi Stroke; Ku Chai Stroke; Qiu Yin Stroke (Shucun, 2003).

### 5. Six-Canon Theory

The Six-Canon theory was summarized and put forward by the Southern Qi Dynasty painter and painting critic Xie He in his book *The Record of the Classification of Painters*. The Six-Canon theory is also called the Six-Canon of Xie He. (Soame, 1968) (Han, 2009)

The Six-Canon theory for Chinese painting has specific requirements and standards for Chinese painting's artistic conception, brushwork, characteristics, modeling, color, and learning methods. It is one of the essential theories of Chinese painting. (X. Dong, 2005a) (YeLei, 2017)

#### 1.10 Dissertation Structure

The overall structure of this dissertation is comprised of 5 chapters.

Chapter 1 is focused on introducing the background of the research, statement of problems, research hypothesis questions, objectives, significance, outcomes, and define the research scope and terms of the dissertation.

Chapter 2 is the literature review, focused on the Eighteen-Stroke development, history, and value to get the Eighteen-Stroke theory gaps. Moreover, analyzing the function and relationship of the Six-Canon as a theoretical framework for this study.

Chapter 3 is the research methods in which used in this dissertation are content analysis and creative practice. Use the content analysis to get the systematic theory of Eighteen-Stroke. The creative practice is to create contemporary paintings.

Chapter 4 is the results of the systematic theory of Eighteen-Stroke and sample illustrations. And the result of creating contemporary paintings by applying Eighteen-Stroke.

Chapter 5 is focused on the conclusion and recommendation, fulfill and extend research objectives and significance.

## Chapter 2: Literature Review

### 2.1 Introduction to Chapter 2

This chapter mainly expounds on three parts. The first part introduces what Eighteen-Stroke is and expounds on the value of Eighteen-Stroke. Make a specific discussion on the historical development of each stroke. The second part expounds on the theoretical system of Eighteen-Stroke. Analysis of the Eighteen-Stroke current stage theory simultaneously analyzes the gaps and the reasons for the existence of the Eighteen-Stroke theoretical system. The third part is taking Six-Canon theory as the theoretical framework. Analysis of the relationship and functions of the Six-Canon theory.

### 2.2 Eighteen-Stroke

#### 2.2.1 Introduction / Definition of Eighteen-Stroke

Eighteen-Stroke is one of the techniques of Chinese painting. These different strokes were designed by the painters from the Six Dynasties to Yuan Dynasty to express different characters painting clothes texture, different character's identities, different thoughts, and emotions, linking with the social reality and life at that time. And inner character traits, the strokes technique created by concise and general artistic processing (Z. Li, 1991). In summary, there are a total of 18 distinctive brush strokes, so they are called Eighteen-Stroke. Many studies and uses of brushstroke methods in Chinese painting in the past dynasties that the Eighteen-Stroke are among the most representative conclusions (S. Chen, 2006b). Eighteen-Stroke does not refer to a single line of eighteen different shapes but eighteen types of strokes drawing. Each stroke type is a specific expression type formed after the attempts and efforts of many painters. (Z. Li, 1991).

The concept of Eighteen-Stroke was first proposed in the Ming dynasty by Zou Dezhong in the book *Painting Mentoring* (Jia, 2007). Zou Dezhong summarized the use of brushstrokes in ancient Chinese figure painting and divided them into the name of Eighteen-Stroke, namely: Gao Gu You Si Stroke, Qin Xian Stroke, Tie Xian



Stroke, Xin Yun Liu Shui Stroke, Ma Huang Stroke, Ding Tou Shu Wei Stroke, Hun Stroke, Jue Tou Stroke, Cao Yi Stroke, Zhe Lu Stroke, Gan Lan Stroke, Zao He Stroke, Liu Ye Stroke, Zhu Ye Stroke, Zhan Bi Shui Wen Stroke, Jian Bi Stroke, Chai Bi Stroke, Qiu Yin Stroke. And added an explanation of fifteen brushstroke methods (Yao, 2019). After the book *Painting Mentoring*, Zou Dezhong did not give specific brush methods and example illustrations for each stroke. Since the Ming and Qing Dynasties, most of the records and books about the Eighteen-Stroke, explanations, and example illustrations are only a few words, which only record the names of some strokes and some descriptions of the strokes (Yao, 2019).

### 2.2.2 Values of the Eighteen-Stroke

Eighteen-Stroke have their independent aesthetic value. That is to express the painter's emotions or thoughts through the rhythm of the stroke, to emphasize the continuous enrichment of line drawing with brushwork and ink, to form an independent aesthetic system (S. Wang, 2013) (Z. Li, 1991).

The historical value of the Eighteen-Stroke is a stroke system derived from the continuous exploration and enrichment of ancient Chinese painters. It is also the basis of the Chinese painting language (S. Chen, 2006b).

#### 2.2.2.1 The Independent Aesthetic Value

The first important method of Chinese painting was the stroke method (Z. Xu, 2014). The definition of line in Chinese painting is more of the brush strokes written with a brush, not just a line, but a stroke with thought and emotion through the brush. Stroke is a painting method created for shape, mainly for the shaping of various shapes, images, and objects (Z. Li, 1991). The paintings can also be directly or indirectly connected with virtual, natural, body, and class. So, stroke is more than just lines.

There are not only eighteen methods in Chinese painting, but the Eighteen-Stroke are the most representative stroke methods that form a fixed technique (S. Wang, 2013). Strokes are the most basic modeling method and aesthetic taste of Chinese painting. In the continuous exploration and development of painters of the past dynasties, the strokes have also continuously enriched their



expressiveness (S. Chen, 2016a). Beginning in the Wei, Jin, Southern, and Northern Dynasties, brushstroke methods appeared. For example, Gu Kaizhi of the Eastern Jin Dynasty represented the Gao Gu You Si Stroke. Gao Gu described this kind of stroke as the atmosphere of brushstrokes and pursuit. You Si was its shape and brushwork; That is the painter's feelings about this stroke. So, the Gao Gu You Si stroke described the stroke itself, not the object being depicted (S. Chen, 2006a). The stroke method pays attention to the dryness, wetness of the ink used, and the skeleton of the brushwork (S. Chen, 2006b).

When the stroke method continued to develop until the Tang Dynasty completed the lifting, pressing, rising, falling, forward, and backward movement of the brush, the stroke itself has changed in severity and speed. When each kind of stroke is used, the angle of use is different, it can produce different effects, and its sense of rhythm is reflected (X. Mao, 2016). The process of expressing the artistic conception of the strokes of Chinese painting is compatible with the twists, frustrations, density, interlacing, and repetition of the stroke. Every movement of the stroke is closely connected with the mood activities at that time. The artist needs to get through the four links of heart, hand, pen, and stroke. Expressing emotions with stroke is the relationship between the painter and each stroke. The artist's brain needs to direct his arms, wrists, fingers, and brush and then express it through the stroke (Z. Xu, 2014). The use of Eighteen-Stroke is not rigid with stylized. They use one stroke to complete a painting or multiple strokes to combine and express the painting. The dynamic and static feelings expressed by the strokes are closely related to the painter's intention and the premise of borrowing and drawing the heart (S. Chen, 2006a). For example, strokes such as Gao Gu You Si Stroke and Qin Xian Stroke have no thickness changes, the strokes are uniformly exerted, and the speed of the strokes is the same. They are characterized by durable, implicit, and unintentional, which belong to static strokes. The strokes of Zhe Lu Stroke and Jue Tou Stroke have large ups and downs that have a strong sense of movement, more dynamic strokes (S. Chen, 2006b).

The essence of stroke is not to emphasize the movement and stillness, nor to practice the technique of expressing the movement and stillness, but to show

the creative nature of the stroke and its rhythmic beauty through the movement and stillness. To express the author's thoughts and accomplishments and show the vitality of the stroke (Z. Li, 1991) (S. Chen, 2016a). Therefore, the stroke technique has aesthetic value and is only related to the painter's own pursuit's taste, feeling, and grasp. Thus, the stroke method forms an aesthetic system and does not need to be related to objects.

#### *2.2.2.2 The Historical and Cultural Value*

Eighteen-Stroke was the stroke system with epochal significance that was constantly developing in history development. The Eighteen-Stroke embodies the development and changes of Chinese painting after thousands of years. It was the aggregation and embodiment of the essence of painters of the past dynasties (S. Chen, 2016a).

Chinese painting to the present is derived from the same origin. The unique materials, tools, and painting methods formed reflect the cultural orientation in such a long historical period. Inheritance was the prerequisite for maintaining the inherent fundamental spirit and unique appearance of culture (Yu, 2009) (S. Chen, 2000). All cultures must rely on effective means and inheritance methods to retain their indispensable essential elements and maintain the cultural survival conditions and environment. Otherwise, this culture may perish or disappear (S. Chen, 2006a). Therefore, when facing art categories or varieties typical culture carriers, one must not ignore their inheritance. Chinese painting is the specific art category formed in the development of Chinese civilization (S. Wang, 2013) (S. Chen, 2016a).

As the most representative and characteristic drawing system of Chinese painting, the Eighteen-Stroke should not stop the concept that it is only a Chinese painting technique but put the Eighteen-Stroke in history (X. Mao, 2016). Looking at and understanding development, Eighteen-Stroke, like other artistic creation activities, is a kind of cognition activity of people about the objective world. The Eighteen-Stroke are closely connected with aesthetics, material conditions, self-cultivation, emotions, and other factors. The painter obtains them through artistic practice based on the unique visual experience of the time. And due to the painter's different

experiences, feelings, and aesthetics, various painting schools and artistic styles thus forming different line drawing types (Z. Li, 1991).

The standard feature of Chinese painting is the stroke to shape and build the structure with stroke, which is of particular significance in Chinese painting (S. Chen, 2006b). Although the Eighteen-Stroke originated in feudal society, they are still used today to express Chinese painting art. The overall expression of the painting is a combination of concept, appearance, and spirit, and finally belongs to the use of the brush; this is the essence of Chinese painting using the brush (Z. Li, 1991). Using the brush is the carrier of Chinese painting, the foothold, and the support point for the entire painting (S. Wang, 2013). As the basis technical of Chinese painting, Eighteen-Stroke is a mature stylized primary drawing method and a basic artistic vocabulary of Chinese painting (S. Chen, 2006b). The combination of the fundamental artistic vocabulary of Chinese painting is the creative language of Chinese painting. Eighteen-Stroke is an essential foundation for the artistic language of Chinese painting (Z. Li, 1991).

### 2.2.3 The Generation of Each Stroke

There are two critical aspects of the Eighteen-Stroke. On the one hand, from the development of the Six dynasties to the Yuan Dynasty, the appearance type of stroke was formed by the continuous exploration of painters of the past dynasties. Therefore, some strokes were recorded before the Ming Dynasty. On the other hand, some stroke concept was first proposed by the painter Zou Dezhong in his book, which was recorded in the Ming Dynasty.

#### 2.2.3.1 Gao Gu You Si Stroke

It is also called You Si Stroke. The earliest written record can be traced back to the Southern Song Dynasty Zhao Xihu, the book of *Dongtian Qinglu Collection*, which lists the painters who use You Si Stroke and compares the differences between the painter's Li Gonglin and Sun Zhiwei in using You Si Stroke. There is also a record in the Yuan Dynasty Xia Wenyan, the book of *Appreciation of illustrated Handbook*, that painters Li Gonglin and Sun Zhiwei often made You Si Stroke (Yunwu Wang, 1930) (Xia, 2017). In the Yuan Dynasty, the spring silkworm spit

silk was used to describe the characteristics of You Si Stroke, which described the continuous stroke method, like the silk thread spit out of the silkworm looming in the sun. In Tang Hou's book *Painting Appreciation* in the Yuan Dynasty, the representative writer who recorded hairspring drawing was Gu Kaizhi and praised him for the elegance and vividness of his painting. Later, many painters learned to copy Gu Kaizhi's painting brushwork and style (Tang, 1980). In the Ming Dynasty, Zou Dezhong's book *Painting Mentoring* added Gao Gu, listed first in the book. The word Gao Gu is added before the You Si Stroke, which means that this stroke is the oldest meaning. It is believed that the You Si Stroke description has the most extended history in the Eighteen-Stroke and is also the earliest stroke (Xie, 1998). Therefore, the representative painter of Gao Gu You Si Stroke is Gu Kaizhi, and it was produced during the Eastern Jin Dynasty (S. Wang, 2013).

#### 2.2.3.2 Qin Xian Stroke

Zou Dezhong's description of the Qin Xian Stroke in the book of *Painting Mentoring* only mentioned the stroke of figure painting used by painters Zhou Fang and Qian Shunju (S. Wu, 1997), no other explanation. *Chinese Painting Tasting Catalog* Wang Keyu Late Ming and early Qing The explanation of the description of the Qin Xian Stroke in the book also lists the painting method used by the painter Zhou Fang in the Tang Dynasty (Y. Li, 2005). In the Qing Dynasty Ze Lang Book, the description of the Qin Xian Stroke was added to the description characteristic of the Qin Xian Stroke. Simultaneously, the representative painters who represented the painter's Qin Xian Stroke were Zhou Fang of the Tang Dynasty, and the Southern Song painter Qian Shunju used this stroke more often (S. Wang, 2013). From the masterpiece of the painter Zhou Fang, it can be seen that the historical period when the Qin Xian Stroke was produced about the Tang Dynasty (Z. Xu, 2014) (F. Xu, 2014).

#### 2.2.3.3 Tie Xian Stroke

The earliest record of Tie Xian Stroke appeared in the Southern Song Dynasty Zhao Xihu, the book of *Dongtian Qinglu Collection*, which recorded the appearance characteristics of Tie Xian Stroke. (H. Wang, 2010). The Tie Xian Stroke is named because the stroke looks like an iron line, and there is no change in thickness (S. Fan, 2017). In Zou Dezhong's book of *Painting Mentoring*, Zhang Shuhou was

proposed as the representative painter. In the Qing Dynasty *Painting Tips*, Ze Lang thinks of Qin Xian Stroke creation by painter Zhang Shuhou that added the stroke type feature of Qin Xian Stroke. In the paintings collection of the Republic of China period, Wang Yunxuan's book of *He Chao's Three Thousand Methods of Figure*, and Ma Dai the book of *Ma Dai's Painting Treasure* all believe that Qin Xian Stroke is the basis for learning Chinese painting and one should start with Qin Xian Stroke. Produced in the Wei, Jin, Sui, and Tang Dynasties, the stroke is strong and powerful (S. Chen, 2000).

#### 2.2.3.4 Xing Yun Liu Shui Stroke

In the Yuan Dynasty, the painting appraisal book of Tang Hou *Painting Appreciation* in the record of the painting of clouds and flowing water mentioned that the representative painter of his belt was Li Gonglin, and explained the characteristics of Li Gonglin's paintings (Tang, 1980). In the Yuan Dynasty Xia Wenyan, the book of *Appreciation of illustrated Handbook*, there is also a description of the description of running clouds and flowing water, and it also introduces the characteristics of Li Gonglin's brushwork that the stroke is very smooth and there are fluctuations in the lift and press (Xia, 2017). In the painting scores of the Republic of China period, Wang Yunxuan's book *He Chao's Three Thousand Methods of Figure* and Ma Dai's book *Ma Dai's Painting Treasure* also mentioned that Li Gonglin used Xing Yun Liu Shui Stroke to paint. It can be seen that the representative painter of Xing Yun Liu Shui Stroke and was produced probably in the Northern Song Dynasty (S. Chen, 2006a) (S. Wang, 2013).

#### 2.2.3.5 Ma Huang Stroke

Zou Dezhong, in the book *Painting Mentoring*, pointed out the representative painter's Ma Hezhi and Gu Xingyi (S. Wu, 1997). Besides, there is no other explanation. In the *Chinese Painting Tasting Catalog* by Wang Keyu at the end of the Ming Dynasty, another name for the Ma Huang Stroke was added, Ma Huang Stroke, another name is Bluegrass Stroke (K. Wang, 1911). It also pointed out that the representative painter was Ma Hezhi, a famous painter in the Southern Song Dynasty. Gu Xingyi was a court painter in the late Southern Song Dynasty who imitated Ma Hezhi's painting style and was a Ma Hezhi (S. Wu, 1997). In the painting book of the



Republic of China period, painter Huang Ze's book of *Ancient Buddha Painting Collection* explained the brushwork of Ma Huang Stroke. It described the characteristics of the Ma Huang Stroke. From this, it can be inferred that the Ma Huang Stroke period was the Southern Song (Z. Li, 1991).

#### 2.2.3.6 Ding Tou Shu Wei Stroke

Zou Dezhong, in the book explanation of Ding Tou Shu Wei Stroke *Painting Mentoring*, only listed painter Wu Dongqing, and no other reason was given (S. Wu, 1997). Ming Dynasty Zhou Lvjing, in the book *Collection by a Hermit* and Wang Keyu in the book *Chinese Painting Tasting Catalog* talked about the Eighteen-Stroke, Mentioned Ding Tou Shu Wei Stroke, but also only mentioned that Wu Dongqing used this stroke. Until in the Qing Dynasty, Ze Lang, in the book *Painting Tips*, added some descriptions of the Ding Tou Shu Wei Stroke (K. Wang, 1911). The painter Wu Dongqing was a painter of the Song Dynasty and was good at painting Buddha statues. From this, it is inferred that the time when the Ding Tou Shu Wei Stroke was produced was about the Northern Song Dynasty (Yu, 2009).

#### 2.2.3.7 Hun Stroke

Zou Dezhong did not explain the specific description or characteristics of Hun Stroke in his book *Painting Mentoring* (S. Wu, 1997). The representative painter about Hun Stroke is not mentioned in the painting book. However, in the painting scores of the Republic of China period, there is a particular explanation of the brushwork of Hun Stroke. The style of Hun Stroke is bold and free, and it has the technique of splashing ink (S. Wang, 2013). According to the Hun Stroke characteristics of the splashing ink, it is inferred that it was produced in about the Song Dynasty (Yu, 2009).

#### 2.2.3.8 Jue Tou Stroke

In the book *Painting Mentoring*, Zou Dezhong mentioned that the representative of the painting of the Jue Tou Stroke is the Southern Song Painters Ma Yuan and Xia Gui mainly used Jue Tou Ding Stroke. The Ming Dynasty Zhou Lvjing in the book *Collection by a Hermit* and Wang Keyu in the book *Chinese Painting Tasting Catalog*, the description of Jue Tou Stroke is consistent with Zou Dezhong. The Qing Dynasty booke of *Kaisen's Eighteen-Stroke* introducing the style of Jue Tou Stroke.

According to the representative painter brushwork, Jue Tou Stroke is inferred that it was produced during the Southern Song Dynasty.

#### *2.2.3.9 Cao Yi Stroke*

In the book *Painting Mentoring*, Zou Dezhong mentioned the Cao Wei period of Cao Buxing, the representative painter of Cao Yi Stroke (S. Wu, 1997). However, it was recorded and explained in *Famous Paintings in History* by Zhang Yanyuan of the Tang Dynasty, which believed that Cao Yi Stroke was used by the Northern Qi painter Cao Zhongda (Y. Zhang, 2016). Cao Yi Stroke was also discussed in the *Painting Appreciation* in the Tang Hou of the Yuan Dynasty. The style of Cao Yi Stroke used the painting Buddha was created by Cao Zhongda of the Northern Qi Dynasty (Tang, 1980). After investigation, the academic circles generally agree that Cao Yi Stroke was created by Cao Zhongda (Yu, 2009). So, the time when Cao Yi Stroke was produced was about the Northern Qi Dynasty.

#### *2.2.3.10 Zhe Lu Stroke*

Zhe Lu Stroke is based on the fact that after the wind blows the reed on the riverside, the leaves of the reed turn in directions with the wind, showing obvious changes in thickness and turning, hence the name (Z. Li, 1991). Zou Dezhong, in the book *Painting Mentoring*, mentioned Zhe Lu Stroke, the representative painter is Liang Kai (S. Wu, 1997). The representative painters of Zhe Lu Stroke recorded in the Ming and Qing dynasties books are all Liang Kai, and Liang Kai used Zhe Lu Stroke to paint in his later years (Yu, 2009). The time when Zhe Lu Stroke was produced is about the Southern Song Dynasty.

#### *2.2.3.11 Gan Lan Stroke*

The representative painters of Gan Lan Stroke in the Ming Dynasty painting books are all Painter Yan Hui in the late Song and early Yuan dynasties (S. Wu, 1997). Others did not explain the Gan Lan Stroke. Painter Yan Hui uses his brush vividly, he likes to make thick ink brushes in his painting method, and his brushwork is vigorous and bold (Yu, 2009). The approximate time when Gan Lan Stroke came into being was the Yuan Dynasty.

#### 2.2.3.12 Zao He Stroke

Zhou Lvjing's book *Collection by Hermit in the Ming Dynasty*. The representative painter of the Zao He Stroke in the *book Collection by a Hermit* is Wu Daozi, a painter of the Tang Dynasty (S. Wu, 1997) (L. Zhou, n.d.). The painter Wu Daozi often used this stroke when painting certain Guanyin, but there are no handed down paintings that have been preserved. There are only rubbings of stone carvings. From the rubbings, one can see the characteristics and style of Zao He Stroke that the stroke has a strong sense of rhythm. The Zao He Stroke was produced approximately in the Tang Dynasty.

#### 2.2.3.13 Liu Ye Stroke

The Ming Dynasty Zhou Lvjing, in his book of *Book Collection by a Hermit*, believes that the representative painter of Liu Ye Stroke is Wu Daozi. Zou Dezhong, in his book of *Painting Mentoring* and Wang Keyu *Chinese Painting Tasting Catalog*, also suggests that the representative painter of Liu Ye Stroke is Wu Daozi, that is Wu Daozi painting a kind of style of Guanyin (S. Wang, 2013) (Z. Xu, 2014). Liu Ye Stroke is named after its appearance like a willow leaf, reflecting the delicateness of willow leaf drawing (Z. Li, 1991). The Liu Ye Stroke was produced in the Tang Dynasty.

#### 2.2.3.14 Zhu Ye Stroke

The painting catalogs of the Ming and Qing dynasties did not give examples of representative painters of Zhu Ye Stroke, only the characteristics of Zhu Ye Stroke were described (S. Wu, 1997). According to the characteristics of Zhu Ye Stroke, it can be seen that the origin of Zhu Ye Stroke comes from the method of drawing bamboo, not just the shape of bamboo leaf drawing (S. Wang, 2013). The technique of painting ink bamboo was popular in the Song Dynasty. The figure painting technique of Zhu Ye Stroke is the development of the ink bamboo technique (Z. Li, 1991). From this, it can be inferred that the time when the Zhu Ye Stroke was produced should be in and after the Song Dynasty (Yu, 2009) (Z. Li, 1991).

#### 2.2.3.15 Zhan Bi Shui Wen Stroke

Zhan Bi is also called Can Bi, which was first explained as a kind of writing brush for calligraphy. In the *Xuan He Painting List* compiled by the Northern Song Dynasty, there are three mentions of Zhan Bi. The first time, the painter Zheng Fashi



and his disciple Zheng Falun in the Sui Dynasty used Zhan Bi Stroke to draw the folds of the figures. The second time describes the Five Dynasties Southern Tang painter Zhou Wenju and the Southern Tang Li Yu. The characters painted are thin and hard with Zhan Bi that trembling method. For the third time, Li Yu, the Southern Tang Dynasty, used calligraphy and a trembling brush that Zhan Bi stroke to paint. Li Yu used this three-fold method to draw bamboo (Yu, 2017). In Tang Zhang Yanyuan's book *Famous Paintings in History*, he also pointed out the artistic characteristics of the Sui dynasty painter Sun Shangzi mostly used Zhan Bi Stroke (Y. Zhang, 2016). Therefore, the appearance of Zhan Bi Shui Wen Stroke was approximately from the Sui Dynasty to the Southern Tang Dynasty.

#### 2.2.3.16 Jian Bi Stroke

The earliest record of Jian Bi Stroke is in the book of *Appreciation of Illustrated Handbook* compiled by the famous collector Xia Wenyan in the Yuan Dynasty. The Jian Bi Stroke was proposed in the record of the painter Liang Kai. There is also a description of the stick figure in the book. The painter Song Jiale imitates the brushwork of the figure painting of Shi Ke, but it is far inferior to Shi Ke (Xia, 2017). In the Yuan Dynasty, it was recorded in the *Painting Appreciation* book that the painter Shi Ke painted figure paintings. Only the faces, hands, and feet of the figures were drawn with a brush, and the others were drawn with thick ink and splashed ink (Tang, 1980). The representative painter of Jian Bi Stroke is Liang Kai of the Southern Song Dynasty and Shi Ke of the Five Dynasties. The production and development of Jian Bi Stroke are about the period of the Five Dynasties to the Southern Song Dynasty.

#### 2.2.3.17 Ku Chai Stroke

Ku Chai Stroke Another name is Chai Bi Stroke. There is no record of representative painters in the paintings of Ming and Qing Dynasties, only the rough and concise characteristics of Ku Chai Stroke (S. Wu, 1997). It was not until the Republic of China period the book of *He Chao's Three Thousand Methods of Figure painting* mentioned that the representative painter was proposed as the Song Dynasty Zhao Xuan, but Zhao Xuan did not have a masterpiece handed down (Yu, 2009) (Z. Xu, 2014). At the same time, combined with Ku Chai Stroke characteristics and style judgment that was produced about the Song Dynasty (S. Wang, 2013).

### 2.2.3.18 Qiu Yin Stroke

There is no explanation or description of Qiu Yin Stroke in the paintings of the Ming Dynasty. The Qing Dynasty painting book *Ze Lang Painting Tips* described the characteristics of Qiu Yin Stroke, and later in the Republic of China period, made some supplements to the characteristics and brushwork of Qiu Yin Stroke (S. Wu, 1997). In the book of *He Chao's Three Thousand Methods of Figure painting* mentioned the characteristics of Qiu Yin Stroke was painter Wu Daozi's middle-aged brushwork. However, the representative painter of Qiu Yin Stroke has not been said (Shucun, 2003). The *Ancient Buddha painting collection* believes that the Qiu Yin Stroke is similar to the Cao Yi painting, and ancient painters often use this painting (Huang, 2014). But no explicit mention of the Qiu Yin Stroke represents the painter and the age of formation.

## 2.3 The Theoretical System of Eighteen-Stroke

### 2.3.1 Theoretical Development

The development of the Eighteen-Stroke theory system needs to be divided into two parts to study. The first part is that the concept of the Eighteen-Stroke was first proposed in the Ming Dynasty and developed to the Republic of China, forming an initial systematic Eighteen-Stroke system. The second part is the current research of the Eighteen-Stroke.

#### 2.3.1.1 From the Ming Dynasty to the Republic of China Period

The Eighteen-Stroke theory has three stages of development. In the first stage, in the Ming Dynasty, Zou Dezhong put forward the concept of Eighteen-Stroke in the book *Painting Mentoring*, but Zou Dezhong did not give specific brushwork and example illustrations for each stroke method. After that, the Ming and Qing scholars' continuous increase and filling of writing books and painting collections enabled the interpretation of stroke to be further developed and improved (Z. Xu, 2014), forming a systematic interpretation of stroke and examples of descriptions (S. Wang, 2013).

The second stage was the spread of Eighteen-Stroke books to Japan in the Ming and Qing dynasties. Japanese painters made some supplements to the Eighteen-Stroke. They were absorbed and developed by the Painter Wang Ying

traveling in Japan and edited as *Kaisen's Eighteen-Stroke* (Yao, 2019) (Yu, 2009) (H. Li, 1999).

The third stage was when *Kaisen's Eighteen-Stroke* was included in the *Dianshizhai Painting Collection*, which greatly influenced the study of Eighteen-Stroke during the Republic of China. Three books on the study of Eighteen-Stroke explanation and example illustrations during the Republic of China, *Ancient Buddha Painting Collection*, *Ma Dai's Painting Treasure*, *He Chao's Three Thousand Methods of Figure painting* have a direct impact (Yao, 2019) (Huang, 2014) (Ma, 1981) (S. Wu, 1997).

#### 2.3.1.2 Current Research

##### 1. Research Books of Eighteen-Stroke

1) Fan Meijun (2019), *Interpretation of Eighteen Strokes Techniques*. The book analyzed the techniques of each of the Eighteen-Stroke and did an analysis but did not make a detailed and specific analysis and definition of the techniques and characteristics of each of the Eighteen-Stroke. Moreover, the division of the eighteen descriptions is only a preliminary division. The example illustrations used in the book are mainly the illustrations of the book of *Kaisen's Eighteen-Stroke*. But the examples are not studied based on the original text of the Eighteen-Stroke of ancient paintings. (M. Fan, 2019)

2) Huang Xi (2019), *Eighteen-Stroke of Professor Huang Xi*. Based on Wang Ying's Eighteen-Stroke illustration, Professor Huang Xi added his understanding to draw this book. This book is a copy of the model illustration book. The characters are clear, the illustrations the style of brushwork change is more straightforward (J. Mao, 2019). However, there is not much introduction and sorting of the theoretical part of the Eighteen-Stroke technique.

3) Wang Zan (2019), *Line Drawings of Chinese Characters*, selected the representative of each Eighteen-Stroke as an example to analyze the characteristics of each stroke. However, there is still insufficient textual research on the line. Its characteristics and the definition of strokes are not clear enough.

4) Zheng Lingling (2018), *How to Practice Stroke*, introduced the basic history and characteristics of the Eighteen-Stroke, but the analysis was not specific

and in-depth. The example illustrations are printed, and the selected representative works and example illustrations are inaccurate.

5) Fan Shengfu (2017), *Eighteen-Stroke of Chinese Painting*. Some sample illustrations selected in the book correspond to inaccurate strokes.

## 2. Research Thesis of Eighteen-Stroke

2.1) Wang Hehe (Central Academy of Fine Arts, Ph.D. thesis, 2010 years), *The Historical Evolution of the Concept of Eighteen-Stroke in Ancient Chinese Figure Painting and the Significance of Painting History*.

This dissertation makes a simple exploration of the issue of the spread of the Eighteen-Stroke. A certain degree of research has been done on the books and sources that record Eighteen-Stroke. At the same time, this dissertation also explored some techniques of Eighteen-Stroke. (H. Wang, 2010) However, this dissertation did not explain and define the specific aspects of the Eighteen-Stroke technique in depth.

2.2) Lu Yao (Harbin Normal University, Ph.D. thesis, 2019 years), *Textual Research on the Origin and Origin of "Eighteen Descriptions" Painting Spectrum*.

This dissertation makes an in-depth and detailed exploration of the dissemination and development of the ancient books of Eighteen-Stroke and sorts out the influence and communication relationship of Eighteen-Stroke in Ming, Qing, and Republic of China period. It compares the influence of Eighteen-Stroke on Japanese paintings after they were introduced to Japan. Comprehensively construct the process of dissemination and development of the Eighteen-stroke, revealing its effect on domestic and foreign in the dissemination process (Yao, 2019).

But this dissemination did not point out the existing problems of the Eighteen-Stroke, nor did it make an in-depth analysis of the content of the Eighteen-Stroke.

### 2.3.2 Theoretical Gaps

There are three problems of a systematic theoretical system of the Eighteen-Stroke: 1) The content of the Eighteen-Stroke technique is incomplete; 2)

The content of the Eighteen-Stroke technique is unclear; 3) The Eighteen-Stroke sample illustrations are unclear.

#### 2.3.2.1 Content Incomplete

The reason for the incompleteness of the content system of the Eighteen-Stroke because: 1) The type of books that record the Eighteen-Stroke is a collection of predecessors or miscellaneous talks, for example, in the Ming Dynasty Zhou Lvjing's *Book Collection by a Hermit*, which is a collection of extensive collections of past dynasties. It is the first time transcribing the contents of the Eighteen-Stroke in Painting Mentoring fully, but the order of the stroke is different. The description of the Eighteen-Stroke has also been revised. However, there are many doubts about *Book Collection by a Hermit*. When Zhou Lvjing included books compiled by predecessors, it was added and deleted according to its subjective perspective (S. Wu, 1997). In the Ming Dynasty, the *Collection of Huaxia's Paintings and Painting Theories*, edited by Yang Erzeng with a total of 8 volumes, records landscape painting books of characters, flowers, bamboos, animals, etc. The record of the Eighteen-Stroke is a completely transcribed *Book Collection by a Hermit* (E. Yang, 2020).

2) The purpose of the book recording the Eighteen-Stroke is not to research the Eighteen-Stroke in detail. For example, in the Qing Dynasty, *Jie Zhou's Painting Collection* did not directly define or explain the Eighteen-Stroke but used some of the descriptions as cases and some suggestions for beginners to paint (Shen, 2016) (Y. Li, 2005). *Zheng Ji's Brief Introduction to Painting* by Zheng Ji in the Qing Dynasty discusses the combination of the Eighteen-Stroke and the traditional mountain and stone wrinkle method instead of researching the eighteen paintings (Zheng, 2020) (S. Wang, 2013). In the Republic of China, painter Huang Ze was the first painter who compiled a particular painting book for Buddha. The *Ancient Buddha painting collection* records eighteen traces to include white-drawn Buddha paintings, not to study Eighteen-Stroke (Huang, 2014).

#### 2.3.2.2 Content Unclear

The reasons for the unclear content of the Eighteen-Stroke: 1) The books that record the Eighteen-Stroke are only transcribed or direct quotes. The clear and

accurate descriptions of the Eighteen-Stroke have not been verified. In the Ming Dynasty, Edited by Yang Erzeng, *Collection of Huaxia's Paintings and Painting Theories* the record of the Eighteen-Stroke is completely transcribed the *Book Collection by a Hermit* (E. Yang, 2020) (L. Zhou, n.d.). The descriptions of the Eighteen-Stroke in the book of *Dianshizhai Painting Collection* of the Qing Dynasty have completely transcribed *Kaisen's Eighteen-Stroke*. The Eighteen-Stroke in *Shortcut in Painting*, a collection of Japanese-edited painting books, was directly transcribed from *Book Collection by a Hermit* (L. Zhou, n.d.) (Sakazaki, 1917).

2) The books that record the content of the Eighteen-Stroke only inherit the description of the Eighteen-Stroke in the previous books, and there is no analysis and judgment of the content of the Eighteen-Stroke. Therefore, the content of the Eighteen-Stroke is prone to unclear descriptions and vague references. For example, in the *Painting Mentoring* description of Qin Xian Stroke, there is only Zhou Ju. No other explanation. There is no analysis and textual research on Zhou Ju in *Book Collection by a Hermit*, *Chinese Painting Tasting Catalog*, *Painting Tips*. These three books directly inherit the book *Painting Mentoring* description of Qin Xian Stroke. But after textual research, Zhou Ju refers to the names of two painters, the painters of Zhou Fang and Qian Shunju (L. Zhou, n.d.) (K. Wang, 1911) (S. Wang, 2013).

### 2.3.2.3 Insufficient Samples

The reason for the inadequate example illustrations of the Eighteen-Stroke may be due to: 1) Multiple transcriptions. The first example of the Eighteen-Stroke was Qing Dynasty *Kaisen's Eighteen-Stroke*, and then most of the painting books were copied or directly quoted from *Kaisen's Eighteen-Stroke* (Ying Wang, 1861). For example, part of the example illustration of the Republic of China period *Ma Dai's Painting Treasure* (As shown in Figure 2) is an imitation of the example illustration of *Kaisen's Eighteen-Stroke* (As shown in Figure 3). Another example, part of the example illustration in *He Chao's Three Thousand Methods of Figure painting* (As shown in Figure 4), directly references *Kaisen's Eighteen-Stroke* (as shown in Figure 5).





Figure 2. The Example Illustration of Ma Dai's Painting Treasure  
 Picture Source: Ma Dai, *The Book of Ma Dai's Painting Treasure*, 1981, Page 50



Figure 3. The Example Illustration of Kaisen's Eighteen-Stroke  
 Picture Source: Wang Ying, *Kaisen's Eighteen-Stroke*, 1861, Page 9





Figure 4. The Example Illustration of He Chao's Three Thousand Methods of Figure Painting

Picture Source: Wu, Shuping, *Compilation of Chinese Paintings, Volume 13*, 2003, Page 289



Figure 5. The Example Illustration of Kaisen's Eighteen-Stroke

Picture Source: Wang Ying, *Kaisen's Eighteen-Stroke*, 1861, Page 1

2) At that time, the printing technology was imperfect that in the late Qing Dynasty and the Republic of China was not mature and perfect, unable to highlight the characteristics of rice paper and writing brush, the characteristics of

brushwork could not be demonstrated by the printing technology of the time. Therefore, the example illustration of the Eighteen-Stroke cannot fully reflect the characteristics.

## 2.4 Theoretical Framework

Taking the Six-Canon theory as the theoretical framework to decoding Eighteen-Stroke and creating contemporary paintings is instructive and practical. Six-Canon is a comprehensive painting program that combines theory and practice (J. Liu, 1960). The Six-Canon are among China's most essential and stable Chinese painting theories (Han, 2009). Analyze the function of each canon to clarify the specific content for decoding Eighteen-Stroke. By analyzing the relationship between each canon, clarify the approach and purpose of creating the contemporary painting.

### 2.4.1. Six-Canon Theory

The Six-Canon theory was summarized and put forward by the Southern Qi Dynasty painter and painting critic Xie He in his book *The Record of the Classification of Painters*. The Six-Canon theory is the criteria for painting evaluation and creation (Xie, 1998). The Six-Canon theory includes all the indispensable aspects of the creativity and skills of paintings of all themes. It has a high degree of theoretical generality and the universal meaning that all themes can be applied to paintings (X. Dong, 2005a).

The Six-Canon proposed by Xie He was first proposed as a painting evaluation. The earliest mature type of Chinese painting is figure painting, and the Six-Canon are from the principles by the practice of figure painting (Wei, 2011).

With the continuous expansion of the art of painting and later extended to paintings of various themes, the Six-Canon became the criteria for evaluating and creating the entire Chinese painting (Han, 2009), the Six-Canon became the general art guidelines for all painting subjects in China (X. Dong, 2005a). Painter Xie He summarized the practical experience of Chinese painting and created a systematic and scientific principled painting theory. It has played a great control in the creation of Chinese painters and has become a guide for the creation of painters and the criterion for the creation of paintings (J. Liu, 1960). The Six-Canon theory proposed a

complete theoretical framework for painting. The Six-Canon integrated the previous theories and laid the foundation for later (Liao, 2015). Traditional Chinese culture is the root of the Six-Canon theory of thought. The Six-Canon theory starts from the ancient Chinese culture's epistemology of nature and fully emphasizes the high degree of unity between the state of mind and the image. From Lao Tzu and Zhuangzi's philosophical thoughts originated, closely tied to the highest state of the unity of nature and man (X. Dong, 2005a).

The Six-Canon theory is summarized as concise and comprehensive and the most critical aesthetic theory of painting in Chinese traditional culture (YeLei, 2017). Since the development of ancient times, the Six-Canon theory has become the standard of Chinese painting theory and the standard for measuring the success or failure of painting works. It is the highest standard and important aesthetic principle for judging works of art in ancient Chinese painting (F. Xu, 2014). From the Southern Dynasties, the Six-Canon has continued to the present day. The Six-Canon theory has been applied, enriched, and developed into all aspects of art. They have become one of the most stable, influential, and general aesthetic Chinese painting theories (X. Dong, 2005a).

The Six-Canon theory includes:

1) The First Canon Qi Yun Sheng Dong was initially used to measure the vividness of the characters in the paintings but later expanded to other themes and even a specific painting form factor (Han, 2009). Qi is the category that summarizes the origin of art and all sorts of the artist's vitality, creativity, and artistic life (F. Xu, 2014). Qi means the powerful expression of life and spirit. It is the subject of art and the expression of the artist's thoughts, emotions, temperament, spirit, style, and demeanor to reach the realm of gods and wonders (Xie, 1998). The First Canon Qi Yun Sheng Dong means that the artwork as a whole has a vivid and charm, full of vitality (J. Liu, 1960). So, the First Canon sums up as Vivid Artwork.

2) The Second Canon Gu Fa Yong Bi means using the brush. The traditional Chinese figure painting was all outlined through lines (H. Li, 1999). The second Canon refers to the skills required to use the brush and reflects the beauty

and momentum of the brush (X. Dong, 2005a). So, the Second Canon sums up as Powerful Brushwork.

3) The Third Canon Ying Wu Xiang Xing draws its form according to the object (Han, 2009). Refer to the high degree of similarity in the appearance of the corresponding objects, but it includes the objective reality of appearance and the painter's true emotions. (F. Xu, 2014). So, the Third Canon sums up as True Depiction.

4) The Fourth Canon Sui Lei Fu Cai means lay on the colors according to the object's nature. Refer to selecting the appropriate color and density according to the object represented (YeLei, 2017) (Hu et al., 2021). So, the Fourth Canon sums up as Color by Object.

5) The Fifth Canon Jing Ying Wei Zhi means division and planning or placing and arrangement of painting (S. Chen, 2000). Corresponding to composition, the composition must be carefully arranged, considering the particularity and ingenuity of the composition (Han, 2009). So, the Fifth Canon sums up as Composition.

6) The Sixth Canon Chuan Yi Mo Xie means copying and learning from the masterpieces of predecessors (F. Xu, 2014). Learning Chinese painting starts with copying masterpieces, then imitating, and finally forming a self-style (Han, 2009). But before constructing a self-style, one needs to repeat the copy (F. Xu, 2014) (S. Chen, 2016a). So, the Sixth Canon sums up as Reproduction.

#### 2.4.2 The Function of Each Canon

In the Six-Canon of Painting proposed by Xie He, each has a different function in art, which is generally divided into the functions of the overall appreciation and appraisal of artistic works, the functions of painting techniques, and the methods of creating paintings.

The First Canon Vivid Artwork, the overall painting or the modeling and figurative art painting, has a vivid, energetic effect and fresh vitality (YeLei, 2017) and has artistic appeal. Vivid Artwork is also the most precious spirit in Chinese painting (X. Dong, 2005a). The First Canon Vivid Artwork is a comprehensive, profound, complete, and unique appreciation canon, not only for the appreciation of artworks but also for

creators. Because only when one has a deep understanding of the creator can one appreciate the work more deeply and understand all the meaning contained in work (J. Liu, 1960). Conversely, we can have a deeper understanding of the creator and why the work is produced through the work. The First Canon Vivid Artwork is an art appreciation standard and appraisal program based on practicality (X. Dong, 2005a).

The Second Canon Powerful Brushwork refers to how to express the basic structure of the painting, the stroke or brushwork used to define the structure of the painting (F. Xu, 2014). The shaping power and expressive power of the brush, the beauty of the power of the brush, this form of brush use is unique to the Chinese painting style and shows its style characteristics in specific painting tools and materials (Y. Zhang, 2016). Using brush covers the external characteristics of the object to be depicted and refers to the internal character characteristics of the object (Z. Li, 1991). It also refers to a strong, powerful, spine-thinking thought, and spirit expressed by using the brush to describe the temperament and spirit of the human or objects in the painting. Clarified the significance of the Second Canon Powerful Brushwork in Chinese painting, emphasized the painting theory featuring the use of the brush, embodied the importance of the use of the brush, and paid attention to the spiritual expression (Z. Xu, 2014). With the continuous development of the Six-Canon, the Second Canon Powerful in the use of the brush further Complete, more prosperous changes (Yelei, 2017). The Second Canon Powerful has always been an essential basis for modeling Chinese painting, and it is one of the modeling techniques.

The Third Canon True Depiction, according to the image and appearance of the objective object, the artist recognizes the characteristics or spirit of the object, and the artist makes appropriate adjustments subjectively to express the creator's true feelings (Han, 2009) (Xie, 1998). True Depiction is described by the brushwork method of The Second Canon Powerful Brushwork, which emphasizes the external authenticity of the object image. It deeply represents the unity of the internal temperament and superficial authenticity of the object image (Yelei, 2017). It is the organic unity of the shape and demeanor of objective reality and the subjective

emotions of the painter (J. Liu, 1960). The Third Canon True Depiction is also one of the modeling techniques.

The Fourth Canon Color by Object, originally refers to the color performance according to the different requirements of specific objects (Han, 2009). Pay attention to the performance of the inherent color of the object, that is, the color of the object itself. On the other hand, the unique color view of Chinese painting determines that artists can also express and choose colors that have nothing to do with objects according to their feelings and choose the colors in the artist's mind (J. Liu, 1960). It is the organic unity of the color of the image itself and the color of subjective emotion. The third expression is an objective expression and a presentation of the painter's emotional self-expression (S. Wang, 2013) (YeLei, 2017). The Fourth Canon Color by Object is also one of the modeling techniques.

The Fifth Canon Composition, to express the theme of the search for the structure of the painting, the arrangement of the objects and the overall layout must be planned, and the overall layout must be created at the same time to express thoughts, emotions, and aesthetic connotations within a limited range. And combine different object symbols and languages according to specific rules to form a perfect painting space (X. Dong, 2005a). Chinese painting pays excellent attention to the outstanding performance of the main body in the composition, and at the same time, pays attention to the performance of the main body and the part (Z. Xu, 2014). The painting has a distinct center, and the overall sense of form is unified and harmonious. Chinese painting also emphasizes the space of the paper, is good at leaving intentional blank and space, and pays attention to the relationship between the scene inside the painting and the scene outside the painting (Zong, 2015) (YeLei, 2017). The Fifth Canon Composition is the complete manifestation of the Second Canon Powerful Brushwork, the Third Canon True Depiction, and the Fourth Canon Color by Object (X. Dong, 2005a). The Fifth Canon Composition is one of the freely used and arranged modeling techniques of the artist.

In the Sixth Canon Reproduction, there are two meanings. One is to learn from the tradition after copying the masterpiece, reproduce the tradition, and copy it faithfully. Contains the meaning of reproduction (Han, 2009). The second is to seek



insights from the process of copying, learn from the traditional methods in creating works, and then express through writing, becoming a brand new thing (J. Liu, 1960). The Sixth Canon Reproduction includes Chinese painting learning and creative thinking activities (X. Dong, 2005b). The Sixth Canon Reproduction is the approach and method of painting creation.

In summary, The First Canon Vivid Artwork function is to appreciate and evaluate the overall artwork. The Second Canon Powerful Brushwork, The Third Canon True Depiction, The Fourth Canon Color by Object, and The Fifth Canon Composition are the four painting and modeling techniques. However, The Second Canon Powerful Brushwork, The Third Canon True Depiction, and The Fourth Canon Color by Object are the most specific, vivid, and most direct techniques of Chinese painting, which are the most typical techniques that the painter can use and are most easily felt by the viewer (Z. Li, 1991). The Fifth Canon Composition, the composition is a subjective arrangement of the positions of objects, a kind of rhythm. This rhythm can be the combination and performance of brushstrokes, the intensity of the ink, or the creation of atmosphere (X. Dong, 2005b). It is a purposeful arrangement made by the creator according to the theme of the painting or self-will, and there is no specific requirement. The function of the Sixth Canon Reproduction is a method of artistic creation and learning.

Therefore, explore the specific theoretical and practical requirements corresponding to the Eighteenth Strokes that the particular aspects for decoding that are: The Second Canon Powerful Brushwork, The Third Canon True Depiction; The Fourth Canon Color by Object; The Sixth Canon Reproduction.

#### 2.4.3 The Relationship between Each Canon

According to the above function analysis of each canon, construct the relationship of each canon.

The First Canon Vivid Artwork is Six-Canon as the general outline (Han, 2009). Each canon is a tool and approach to realize the First Canon Vivid Artwork (X. Dong, 2005a). The First Canon Vivid Artwork, as the core principle of the Six-Canon, is an organic combination of painting techniques and appreciation (S. Chen, 2016a).



Therefore, the First Canon Vivid Artwork is the goal and realm that needs to be achieved when creating paintings.

The realization of this general outline is concentrated in the Second Canon Powerful Brushwork in the creative practice (Han, 2009). The Third Canon True Depiction and the Fourth Canon Color by Object need to be achieved through the Second Canon Powerful Brushwork (F. Xu, 2014). The Second Canon Powerful Brushwork, the Third Canon True Depiction, and the Fourth Canon Color by Object are the first time Chinese painting stipulates the three most fundamental aspects of the artistic expression skills of painting (J. Liu, 1960).

The Fifth Canon Composition completely realizes the painting process (Han, 2009) (J. Liu, 1960). The Fifth Canon is a tool for painting creation, but it is not a limitation on the composition of painting creation (X. Dong, 2005a).

The Sixth Canon Reproduction is a comprehensive application of these four methods (Ye, 2005). The Sixth Canon Reproduction includes representative painters and their masterpieces. It is to learn classic Chinese paintings by copying and handing down masterpieces, obtaining new insights, and applying them to create new Chinese paintings. It is the method to learn Chinese painting (J. Liu, 1960) (X. Dong, 2005a).

The above analysis concluded that The First Canon Vivid Artwork is the purpose of painting creation. The Second Canon Powerful Brushwork, the Third Canon True Depiction, the Fourth Canon Color by Object, and the Fifth Canon Composition are tools of painting creation. The Sixth Canon Reproduction is the approach to learn and create Chinese painting. So, the relationship between the Six-Canon is shown in Figure 6:

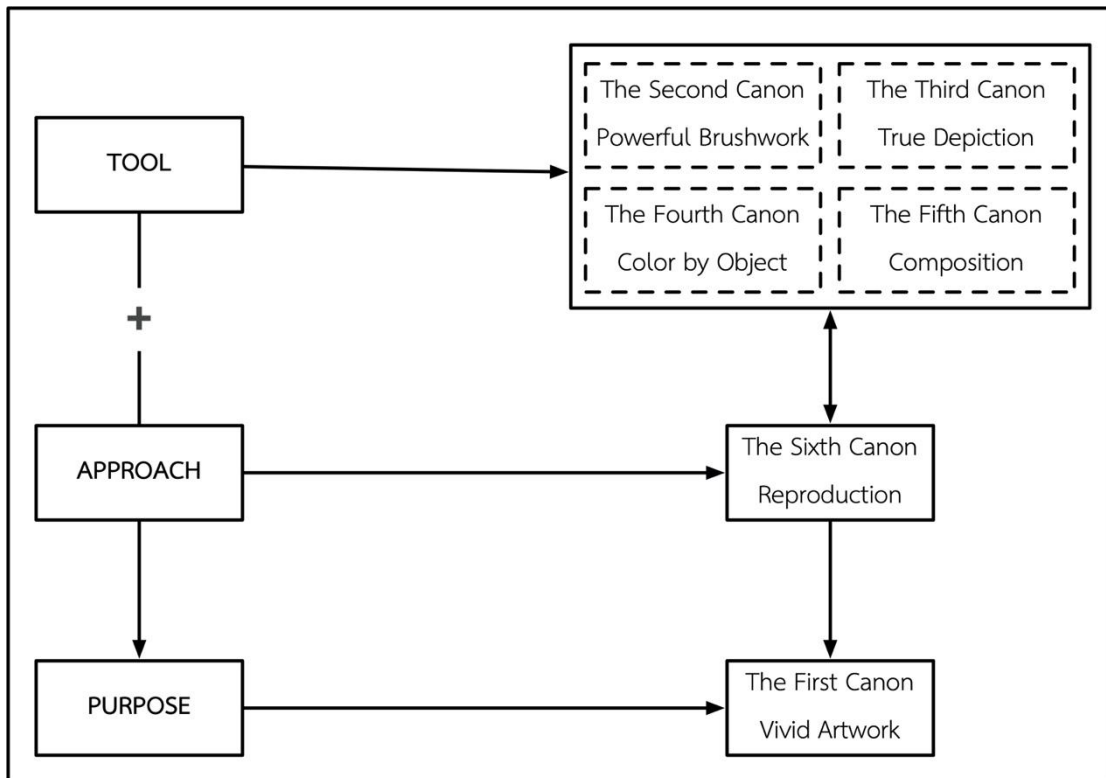


Figure 6. The Relationship Between the Six-Canon

Picture Source: Made by Xue HU

From this, that Six-Canon theory contains the step and the approach need to realize the creation of contemporary paintings. Taking the Six-Canon theory as the research basis provides clear standards and methods for theory and creative practice.

## 2.5 Conclusion of Chapter 2

Eighteen-Stroke's significance lies in its rich technical system, and it also lies in its independent aesthetic value and historical value. Through the research status to Eighteen-Stroke, the three gaps of the Eighteen-Stroke theoretical system are summarized: 1) The contents of the Chinese Eighteen-Stroke technique are incomplete. 2) The contents of the Chinese Eighteen-Stroke technique are unclear. 3) Sample illustrations of the Chinese Eighteen-Stroke technique are insufficient.

Taking Six-Canon theory as the theoretical framework of this study, analyzing the function of each canon, it is concluded that the specific aspects of the

Eighteen-Stroke theoretical system that need to research are: The Second Canon Powerful Brushwork, The Third Canon True Depiction; The Fourth Canon Color by Object; The Sixth Canon Reproduction. By analyzing the relationship of each canon, the creative approach by the Sixth Canon Reproduction as this artwork creation, and the creative purpose by the First Canon Vivid Artwork as this artwork creation.

Thus, it provides a theoretical basis for the following research and implementation.



## Chapter 3: Research Methodology

### 3.1 Introduction to Chapter 3

The research method of this dissertation is divided into two parts:

The first part is the data collection and analysis of the Eighteen-Stroke, using the qualitative research-Content Analysis Approach to decode the representative, brushwork (There are several ways to use brushwork in Chinese painting, as shown in Table 2), characteristics, ink saturation (The saturation of Chinese ink varies according to the degree of water addition, as shown in Table 3) of Eighteen-Stroke, get the systematic theory of the Eighteen-Stroke. According to the obtained Eighteen-Stroke system theory, develop its sample illustrations.

Table 1. Three Ways to Use the Brush

Table Source: Made by Xue HU

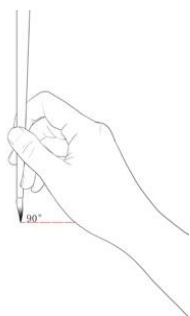





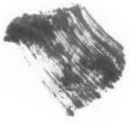






| Brush Name     | Tip Brush   | Side Brush  | Flat Brush  |
|----------------|---|---|---|
| Slope Angle    | The brush is held vertically at 90 degrees around (Tip Brush $\approx 90^\circ$ ) to the paper's surface. | The brush is held at the range of the degree between 90 degrees and 45 degrees ( $90^\circ >$ Side Brush $> 45^\circ$ ) to the paper's surface. | The brush is held at the degree less than 45 degrees (Flat Brush $< 45^\circ$ ) to the paper's surface. |
| Sample Picture |                        |   |                    |

Table 2. Different Levels of Chinese Ink Saturation

Table Source: Made by Xue HU

| Name                   | Full Ink   | Heavy Ink  | Half Ink  | Light Ink  | Little Ink   |
|------------------------|--|--|---|--|--|
| Ratio<br>(Ink / Water) | 100%   | Around<br>80%  | Around<br>50%   | Around<br>20%  | Around<br>5%   |
| Dry                    |   |   |   |   |   |
| Wet                    |  |  |  |  |  |

The second part is creating contemporary paintings, taking the Sixth Canon Reproduction as a creative approach, the Eighteen-Stroke as a creation tool, to achieve the purpose of the First Canon Vivid Artwork. Through a lot of practice, create a series of contemporary paintings.

The relationship between the two parts is shown in Figure 7:

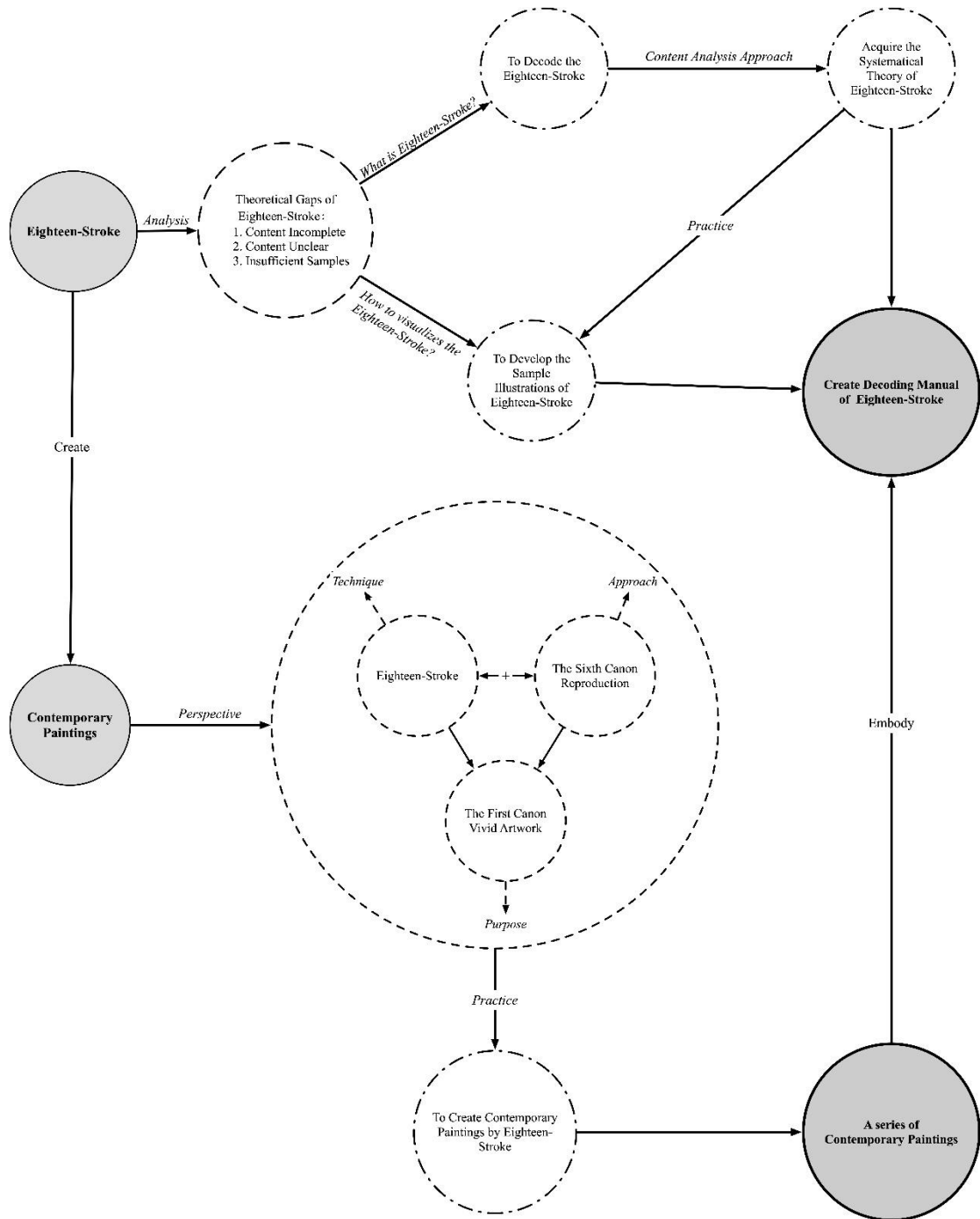


Figure 7. Research Methodology Framework

Picture Source: Made by Xue HU

### 3.2 Content Analysis Approach for Decoding the Eighteen-Stroke

The Content Analysis approach is a research method that analyzes the recorded and archived texts. That is to say, the object of the Content Analysis approach research is the text that exists before the study. The investigation results depend on the research process rather than the analyst, reflecting procedural objectivity (X. Zhou, 2014). When analyzing the text, the researcher needs to weigh and evaluate the needs and the possible results of the quantitative and non-quantitative analysis. Combining quantitative and qualitative content analysis can strengthen the researcher's assertion of the conclusion's validity by double verifying the research results. (Leetaru, 2012) (ROBERT, 2019)

Given the above characteristics of the Content Analysis method, it is very effective for analyzing and establishing the content of the Chinese Eighteen-Stroke technique. And the process of the Content Analysis Approach:

1. Design research question based on the theme
2. Document selection and sampling
3. Categories Construction
4. Coding
5. Reliability assessment
6. Data analysis and report

(X. Zhou, 2014) (Leetaru, 2012)

To obtain an explicit and complete technical content of the Eighteen-Stroke:

1. It is necessary to start from the ancient Chinese books and retrieve the Eighteen-Stroke recorded or described to obtain the Sample Size.
2. Get the Categories by analyzing the corresponding relationship between Six-Canon and the Eighteen-Stroke.
3. Coding to extract a complete description of the Eighteen-Stroke from the obtained samples, then extract related content according to the category.
4. Reliability assessment of the coded Eighteen-Stroke technique content.
5. Analyze the coded data of the Eighteen-Stroke and decode the Eighteen-Stroke.



## 6. Create samples of the Eighteen-Stroke.

### 3.2.1 Sampling

The concept of Eighteen-Stroke first appeared in the Ming Dynasty and belonged to traditional Chinese culture. To obtain more detailed information and explanations of Eighteen-Stroke, one needs to start with ancient books and paintings, from comprehensive books (including ancient texts, ancient painting books, ancient painting theory) to search. So, from *Complete Library in the Four Branches of Literature*, *Compilation of Chinese Paintings*, *Chinese Folk Painting*, *Chinese Painting*, and *Calligraphy Complete Book*, *Research on Chinese Painting Theory*, *Textual Research on Works of Chinese Painting*, *Chinese Painting Theory* and *Textual Research on Works of Chinese Painting* to search and select books that have the Eighteen-Stroke have been recorded or described from Ming Dynasty to Qing Dynasty. (Yao, 2019)

The books that have the Eighteen-Stroke that have been recorded or described from the search are:

#### 1. The Ming Dynasty period:

1) *Painting Mentoring* was included in Wang Shucun's book *Chinese Folk Painting*

2) *Book Collection by a Hermit* was included in Wu Shuping's book *Compilation of Chinese Paintings* (Volume 12).

3) *Collection of Huaxia's Paintings and Painting Theories* edited by Yang Erzeng, was included in *Complete Library in the Four Branches of Literature*. But the description of the Eighteen-Stroke in the book is the same as *Book Collection by a Hermit*, a paraphrase.

4) *Chinese Painting Tasting Catalog* was included in *the Chinese Painting and Calligraphy Complete Book* (Volume 5).

#### 2. The Qing Dynasty period:

1) *Painting Tips* was included in Wang Shixiang's book *Research on Chinese Painting Theory*

2) *Kaisen's Eighteen-Stroke*, published in 1861 years, another name *Wang Ying's Eighteen-Stroke*

### 3. The Republic of China period

*Kaisen's Eighteen-Stroke* was included in the *DianShiZhai Pictorial* during the Republic of China, which made the Eighteen-Stroke widely spread. Among the painting books of the Republic of China, the books that the Eighteen-Stroke have been recorded or described are:

1) Wang Ying's book *Kaisen's Eighteen-Stroke* was included in the *DianShiZhai Pictorial*

2) Huang Ze's book of *Ancient Buddha Painting Collection*, Hubei Fine Arts Publishing House

3) Ma Dai's book of *Ma Dai's Painting Treasure*, Shanghai Bookstore Publishing House

4) Wang Yunxuan's book of *He Chao's Three Thousand Methods of Figure Painting* was included in Wu Shuping's book *Compilation of Chinese Paintings* (Volume 12), Tianjin Ancient Books Publishing House  
(Z. Li, 1991) (H. Wang, 2010)

### 4. Japanese books on the study of Eighteen-Stroke

1) Tani Buncho's book of *Xie Shan Lou Drawing Method* was included in *绘画にすける線の研究* (H. Wang, 2010) (Yao, 2019)

2) Nawada Taite's book of *Eighteen-Stroke Schema of Figure Painting* was included in *绘画にすける線の研究* (H. Wang, 2010) (Yao, 2019)

3) *Shortcut in Painting* was directly transcribed from the Chinese Ming Dynasty Book Collection by a Hermit (H. Wang, 2010) (Yao, 2019)

Based on the above search and analysis, select the samples of Eighteen-Stroke (as shown in table 3).

Table 3. A Summary of Ancient Books Recorded or Described of Eighteen-Stroke

Table Source: Made by Xue HU

| Number | Book Name  | Years  | Author                               | Recording method  |
|--------|--|--|--------------------------------------|-------------------|
| 1      | <i>Painting Mentoring</i>                                  | The Ming Dynasty<br>(About 1506-1521)        | Zou Dezhong                          | Text              |
| 2      | <i>Book Collection by a Hermit</i>                         | The Ming Dynasty<br>(About 1598)             | Zhou Lvjing                          | Text              |
| 3      | <i>Chinese Painting Tasting Catalog</i>                    | The Late Ming and Early Qing<br>(About 1643) | Wang Keyu                            | Text              |
| 4      | <i>Painting Tips</i>                                       | The Qing Dynasty<br>(About 1809)             | Ze Lang                              | Text              |
| 5      | <i>Xie Shan Lou Drawing Method</i>                         | The Qing Dynasty<br>(About 1788-1840)        | Tani Buncho<br>(Japanese)            | Text and Pictures |
| 6      | <i>Eighteen-Stroke Schema of Figure Painting</i>           | The Qing Dynasty<br>(About 1845)             | Nawada Taite<br>(Japanese)           | Text and Pictures |
| 7      | <i>Kaisen's Eighteen-Stroke</i>                            | The Qing Dynasty<br>(About 1861)             | Wang Ying<br>(Used Name: Oda Kaisen) | Text and Pictures |
| 8      | <i>Ancient Buddha Painting Collection</i>                  | The Republic of China Period<br>(About 1924) | Huang Ze                             | Text and Pictures |
| 9      | <i>Ma Dai's Painting Treasure</i>                          | The Republic of China Period<br>(About 1928) | Ma Dai                               | Text and Pictures |
| 10     | <i>He Chao's Three Thousand Methods of Figure Painting</i> | The Republic of China Period<br>(About 1929) | Wang Yunxuan                         | Text and Pictures |

### 3.2.2 Categories Construction

The Six-Canon proposed by Xie He for Chinese paintings, based on the analysis of the functionality of the Six-Canon in Chapter 2, the Eighteen-Stroke should focus on the Second Canon Powerful Brushwork, the Third Canon True Depiction, and the Fourth Canon Color by Object. Explore the three aspects and analyze the specific theoretical and practical requirements corresponding to the Eighteen-Stroke from these three principles. The Sixth Canon Reproduction is a process of practice as well as a process of learning. Only by finding the painter's masterpieces, practicing constantly, and mastering the essence can we pave the way for further creation. The specific function of the Sixth Canon Reproduction corresponding to the Eighteen-Stroke is to better assist in determining the brushwork, characteristics, and ink of the Eighteen-Stroke, with the representative painter of each stroke as an auxiliary judgment.

The Sixth Canon Reproduction copies and learns representative painter's representative works, corresponding to the representative painters of each of the Eighteen-Stroke, which can assist in judging the brushwork, characteristics, and ink saturation of each stroke.

The Second Canon Powerful Brushwork emphasizes how to use the brush to highlight the momentum and power of the work. Using the brush is undoubtedly very critical and is the carrier of other essential factors. This is the aesthetic principle determined by the unique materials and tools of Chinese painting. The Second Canon Powerful Brushwork is a specific requirement for modeling techniques. The particular need for exploring the content of the Eighteen-Stroke technique is how to use the brush for each stroke.

The Third Canon True Depiction describes the object that wants to express. It is necessary to give it a suitable shape according to its image characteristics. While depicting the object's authenticity, it is essential to grasp the relationship between the characteristics of the external image and the overall painting and adjust accordingly. Only by mastering the characteristics of each stroke can one grasp the essence of the stroke and better use its characteristics to express objects. The Third Canon True Depiction is a specific requirement for modeling

techniques (Han, 2009). Corresponding to the particular requirements for exploring the content of the Eighteen-Stroke techniques, what are the characteristics of each stroke.

The Fourth Canon Color by Object, according to the attributes and characteristics of the object, gives it color. The Fourth Canon Color by Object is a specific requirement for the modeling technique. Hence, the color for the Eighteen-Stroke refers to the ink saturation of the stroke. The ink has different saturation, so The Fourth Canon Color by Object corresponds to the Eighteen-Stroke technique; the specific requirement is the saturation of each stroke of ink.

Through the above analysis, Six-Canon corresponds to four indicators of Eighteen-Stroke that obtained: The Sixth Canon Reproduction- Representative, The Second Canon Powerful Brushwork – Brushwork, The Third Canon True Depiction- Characteristics, The Fourth Canon Color by Object- Ink Saturation.

### 3.2.3 Coding

Extract the original descriptions related to Eighteen-Stroke from 10 books, then describe Eighteen-Stroke separately according to the four indicators by categories construction. And coding sequence with Eighteen-Stroke of coding tables following Table 4.

*Table 4. Coding Sequence of Eighteen-Stroke*

*Table Source: Made by Xue HU*

| Number | Stroke Name              |
|--------|--------------------------|
| 1      | Gao Gu You Si Stroke     |
| 2      | Qin Xian Stroke          |
| 3      | Tie Xian Stroke          |
| 4      | Xing Yun Liu Shui Stroke |
| 5      | Ma Huang Stroke          |
| 6      | Ding Tou Shu Wei Stroke  |
| 7      | Hun Stroke               |

|    |                         |
|----|-------------------------|
| 8  | Jue Tou Ding Stroke     |
| 9  | Cao Yi Stroke           |
| 10 | Zhe Lu Stroke           |
| 11 | Gan Lan Stroke          |
| 12 | Zao He Stroke           |
| 13 | Liu Ye Stroke           |
| 14 | Zhu Ye Stroke           |
| 15 | Zhan Bi Shui Wen Stroke |
| 16 | Jian Bi Stroke          |
| 17 | Ku Chai Stroke          |
| 18 | Qiu Yin Stroke          |

Table 5. Coding Table of Gao Gu You Si Stroke

Table Source: Made by Xue HU

| 1. Data on Gao Gu You Si Stroke         |   |                     |                                     |                |
|---|---|---------------------|-------------------------------------|----------------|
| Books                                   | Original Descriptions   |                     |                                     |                |
|   | Representative  | Brushwork           | Characteristics                     | Ink Saturation |
| <i>Painting Mentoring</i>               | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. (Shucun, 2003) |                     |                                     |                |
|   | No mention  | Using the Tip Brush | Like painter Cao Zhongda's strokes. | No mention     |
| <i>Book Collection by a Hermit</i>      | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. (S. Wu, 1997)  |                     |                                     |                |
|   | No mention  | Using the Tip Brush | Like painter Cao Zhongda's strokes. | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. (Board, 2009)  |                     |                                     |                |
|   | No mention  | Using the Tip Brush | Like painter Cao Zhongda's strokes. | No mention     |

|  |  |                     |  |            |
|--|--|---------------------|--|------------|
|  | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. Gao Gu You Si Stroke is the most ancient and quaint. (S. Wang, 2013)  |                     |  |            |
| <i>Painting Tips</i>                             | No mention   | Using the Tip Brush | Like painter Cao Zhongda's strokes. Gao Gu You Si Stroke is the most ancient and quaint. | No mention |
| <i>Xie Shan Lou</i>                              | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. (金原, 1927) (Yao, 2019)   |                     |  |            |
| <i>Drawing Method</i>                            | No mention   | Using the Tip Brush | Like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise.    | No mention |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. This stroke is a traditional painting method. Since the painter of Cao Buxing, many famous painters have used this painting method. (金原, 1927) (Yao, 2019)  |                     |  |            |
|  | No mention   | Using the Tip Brush | Like painter Cao Zhongda's strokes.  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. (Xie, 1998) (Ying Wang, 1861) |                     |  |            |
|  | No mention   | Using the Tip Brush | Like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise.    | No mention |
| <i>Ancient Buddha</i>                            | This stroke name is You Si Stroke, also called Gao Gu You Si Stroke. Ancient painters often used this stroke. This stroke is as thin as silk.  |                     |  |            |



|  |   |                     |   |  |
|--|---|---------------------|---|--|
| <i>Painting Collection</i>                                 | (Huang, 2014)   |                     |   |  |
|  | No mention  | No mention          | This stroke is as thin as silk.   | No mention                             |
| <i>Ma Dai's Painting Treasure</i>                          | <p>This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. This stroke is suitable for Light Ink and is very elegant. (Ma, 1981)</p>   |                     |   |  |
|  | No mention  | Using the Tip Brush | <p>Like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. Very elegant.</p>  | This stroke is suitable for Light Ink. |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | <p>This stroke is suitable for using the Tip Brush, like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. There is a record that the painter Gu Kaizhi's painting stroke is exquisite, like silk spit out by a silkworm in spring, so this stroke is uniform, thin and continuous, which is the ancient method of Gao Gu You Si Stroke. Gao Gu You Si Stroke is the most ancient and quaint in the Eighteen-Stroke. Like Calligrapher Li Si's Lesser Seal is the originator of Lesser Seal. According to this characteristic, the Gao Gu You Si Stroke originated from the painter Gu Kaizhi. (S. Wu, 1997)</p> |                     |   |  |
|  | Gu Kaizhi   | Using the Tip Brush | <p>Like painter Cao Zhongda's strokes. Writing this stroke should be fluent and concise. Exquisite, like silk, is spit out by a silkworm in spring, so this stroke is uniform, thin and continuous.</p> | No mention                             |

|  |  |  |                          |  |
|--|--|--|--------------------------|--|
|  |  |  | Most ancient and quaint. |  |
|--|--|--|--------------------------|--|

Table 6. Coding Table of Qin Xian Stroke

Table Source: Made by Xue HU

| 2. Data on Qin Xian Stroke              |  |                     |   |                |
|---|--|---------------------|---|----------------|
| Books                                   | Original Descriptions  |                     |   |                |
|   | Representative   | Brushwork           | Characteristics   | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, this stroke often was used by painters Zhou Fang and Qian Shunju. (Shucun, 2003)  |                     |   |                |
|   | Painters Zhou Fang and Qian Shunju   | No mention          | No mention  | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, this stroke often was used by painters Zhou Fang and Qian Shunju. (S. Wu, 1997)   |                     |   |                |
|   | Painters Zhou Fang and Qian Shunju   | No mention          | No mention  | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, this stroke often was used by painters Zhou Fang and Qian Shunju. (Board, 2009)   |                     |   |                |
|   | Painters Zhou Fang and Qian Shunju   | No mention          | No mention  | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke like a plant stem straight and fluent. Create this stroke by painters Zhou Ju and Qian Shunju. (S. Wang, 2013)   |                     |   |                |
|   | Painters Zhou Ju and Qian Shunju   | No mention          | Like a plant stem straight and fluent                                       | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | This stroke often was used by painters Zhou Fang and Qian Shunju. Using the Tip Brush in writing this stroke, the heart and the hand should correspond, so the stroke is fluent and continuous, don't be too quick. And this stroke is as dense as strings. (金原, 1927) (Yao, 2019) |                     |   |                |
|   | Painters Zhou Fang and Qian Shunju   | Using the Tip Brush | The stroke is fluent and continuous.<br>This stroke is as dense as strings. | No mention     |

|  |   |                     |   |            |
|--|---|---------------------|---|------------|
| <i>Eighteen-Stroke</i>                                     | For example, this stroke often was used by painters Zhou Fang and Qian Shunju. (金原, 1927) (Yao, 2019)   |                     |   |            |
| <i>Schema of Figure Painting</i>                           | Painters Zhou Fang and Qian Shunju  | No mention          | No mention  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                            | Using the Tip Brush in writing this stroke, the heart and the hand should correspond, so the stroke is fluent and continuous, don't be too quick. This stroke as dense and continuous as the strings. (Xie, 1998) (Ying Wang, 1861)   |                     |   |            |
|  | No mention  | Using the Tip Brush | the stroke is fluent and continuous.<br>This stroke as dense and continuous as the strings. | No mention |
| <i>Ancient Buddha Painting Collection</i>                  | Using the Tip Brush in writing this stroke, similar to the string, is straight and powerful, doesn't mess. (Huang, 2014)  |                     |   |            |
|  | No mention  | Using the Tip Brush | Straight and powerful   | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | Using the Tip Brush in writing this stroke, the heart and the hand should correspond, so the stroke is fluent and continuous, don't be too quick. This stroke as dense and continuous as the strings. That is, this stroke in one goes like coherent calligraphy. (Ma, 1981)  |                     |   |            |
|  | No mention  | Using the Tip Brush | The stroke is fluent and continuous.<br>This stroke as dense and continuous as the strings. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | Using the Tip Brush in writing this stroke, the heart and the hand should correspond, so the stroke is fluent and continuous, don't be too quick. Use this stroke to draw the characters' pleats, as dense and long as the strings, but not chaotic. In the Ming Dynasty, Wang Keyu studied the history of paintings books in the past, but there was no such painter as Zhou Ju. Only painter Zhou Wenju was good at painting official uniforms, Taoism, and |                     |   |            |

|  |   |                     |  |            |
|--|---|---------------------|--|------------|
|  | ladies. The strokes are similar to the painter of Zhou Fang style. The brushstrokes of the clothes are very delicate. (S. Wu, 1997) |                     |  |            |
|  | Painter Zhou Wenju  | Using the Tip Brush | The stroke is fluent and continuous. As dense and long as the strings. | No mention |

Table 7. Coding Table of Tie Xian Stroke

Table Source: Made by Xue HU

| 3. Data on Tie Xian Stroke              |  |            |                                      |                |
|---|--|------------|--------------------------------------|----------------|
| Books                                   | Original Descriptions  |            |                                      |                |
|   | Representative   | Brushwork  | Characteristics                      | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, this stroke often was used by painter Zhang Shuhou. (Shucun, 2003)  |            |                                      |                |
|   | Painter Zhang Shuhou   | No mention | No mention                           | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, this stroke often was used by painter Zhang Shuhou. (S. Wu, 1997)   |            |                                      |                |
|   | Painter Zhang Shuhou   | No mention | No mention                           | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, this stroke often was used by painter Zhang Shuhou. (Board, 2009)   |            |                                      |                |
|   | Painter Zhang Shuhou   | No mention | No mention                           | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke like Seal script. Painter Zhang Shuhou created this stroke. (S. Wang, 2013)  |            |                                      |                |
|   | Painter Zhang Shuhou.  | No mention | Writing this stroke like Seal script | No mention     |
| <i>Xie Shan Lou</i>                     | For example, this stroke often was used by painter Zhang Shuhou. This stroke suitable for using the Tip Brush start is like engraved on stones |            |                                      |                |

|   |   |  |   |            |
|---|---|--|---|------------|
| <i>Drawing Method</i>                     | with the awl. To learn calligraphy, you should learn the Regular script first and then the running script. So, similar to learning paint, one should also learn Tie Xian Stroke first. (金原, 1927) (Yao, 2019)   |  |   |            |
|   | Painter Zhang Shuhou  | Using Tip Brush start  | Like engraved on stones with the awl                        | No mention |
| <i>Eighteen-Stroke</i>                    | For example, this stroke often was used by painter Zhang Shuhou. This stroke is a traditional painting method. (金原, 1927) (Yao, 2019)   |  |   |            |
| <i>Schema of Figure Painting</i>          | The painter Zhang Shuhou  | No mention   | No mention  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>           | For example, this stroke often was used by painter Zhang Shuhou. This stroke suitable for using the Tip Brush start is like engraved on stones with the awl. To learn calligraphy, learn the Regular script first and then the running script. So, similar to learning paint, one should also learn Tie Xian Stroke first. (Xie, 1998) (Ying Wang, 1861)                  |  |   |            |
|   | No mention  | Using the Tip Brush start  | Like engraved on stones with the awl                        | No mention |
| <i>Ancient Buddha Painting Collection</i> | This stroke is suitable for using the Tip Brush start, thin and straight, is like engraved on stones with the awl. Writing this stroke from beginning to end should be decisive and cautious. To learn calligraphy, learn the Regular script first and then the running script. So, similar to learning paint, one should also learn Tie Xian Stroke first. (Huang, 2014) |  |   |            |
|   | No mention  | Using the Tip Brush start.<br>Writing this stroke from beginning to end should be decisive and cautious. | Thin and straight, is like engraved on stones with the awl. | No mention |
| <i>Ma Dai's</i>                           | This stroke is suitable for using the Tip Brush start, thin and powerful, is  |  |   |            |

|   |  |   |                   |  |
|---|--|---|-------------------|--|
| <p><i>Painting Treasure</i></p>                                   | <p>like engraved on stones with the awl. To learn calligraphy, learn the Regular script first and then the running script. Or, like study landscape painting, start to study the wrinkle method of painting mountains. Also, similar to learning paint, Tie Xian Stroke is the basis for learning figure painting of Line drawing. (Ma, 1981)</p>  |   |                   |  |
| <p>No mention</p>   | <p>Using the Tip Brush start</p>   | <p>Thin and powerful, is like engraved on stones with the awl.</p>  | <p>No mention</p> |  |
| <p><i>He Chao's Three Thousand Methods of Figure Painting</i></p> | <p>This stroke is suitable for using the Tip Brush start, thin and straight, is like engraved on stones with the awl. Writing this stroke from beginning to end should be decisive and cautious. To learn calligraphy, learn the Regular script first and then the running script. Also, similar to learning paint, Tie Xian Stroke is the basis for learning figure painting of Line drawing.</p> <p>According to He Liangjun, painter Zhao Songxue's stroke is from painter Li Gonglin, and Li Gonglin's stroke is derived from painter Gu Kaizhi, the thin and powerful Tie Xian Stroke. As Wang Keyu said, the Tie Xian Stroke was used by the painter Zhang Shuhou, and the forename is Wo, Yuan dynasty. Wang Keyu's poetry society said that painter Li Gonglin's stroke is the basis for learning figure painting, so Tie Xian Stroke from the essence of Gu Kaizhi and Li Gonglin's stroke. (S. Wu, 1997)</p> |   |                   |  |
| <p>painter Zhang Shuhou</p>                                       | <p>Using the Tip Brush start. Writing this stroke from beginning to end should be decisive and cautious.</p>   | <p>Thin and straight, is like engraved on stones with the awl. The thin and powerful Tie Xian Stroke.</p> | <p>No mention</p> |  |

Table 8. Coding Table of Xing Yun Liu Shui Stroke

Table Source: Made by Xue HU

| 4. Data on Xing Yun Liu Shui Stroke              |  |                     |                                |                |
|--|--|---------------------|--------------------------------|----------------|
| Books  | Original Descriptions  |                     |                                |                |
|  | Representative   | Brushwork           | Characteristics                | Ink Saturation |
| <i>Painting Mentoring</i>                        | No mention   |                     |                                |                |
|  | No mention   | No mention          | No mention                     | No mention     |
| <i>Book Collection by a Hermit</i>               | No mention   |                     |                                |                |
|  | No mention   | No mention          | No mention                     | No mention     |
| <i>Chinese Painting Tasting Catalog</i>          | No mention   |                     |                                |                |
|  | No mention   | No mention          | No mention                     | No mention     |
| <i>Painting Tips</i>                             | No mention   |                     |                                |                |
|  | No mention   | No mention          | No mention                     | No mention     |
| <i>Xie Shan Lou Drawing Method</i>               | This stroke is suitable for using the Tip Brush. Writing this stroke concisely. This stroke is like clouds floating on the stream, and the water flows in the wind direction. (金原, 1927) (Yao, 2019)           |                     |                                |                |
|  | No mention   | Using the Tip Brush | Writing this stroke concisely. | No mention     |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is painter Gu Kaizhi's stroke method. (金原, 1927) (Yao, 2019)   |                     |                                |                |
|  | Painter Gu Kaizhi  | No mention          | No mention                     | No mention     |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush and writing this stroke concisely. This stroke is like clouds floating on the stream, and the water flows in the wind direction. (Xie, 1998) (Ying Wang, 1861) |                     |                                |                |



|  |  |                     |   |            |
|--|--|---------------------|---|------------|
|  | No mention   | Using the Tip Brush | Writing this stroke concisely.  | No mention |
| <i>Ancient Buddha Painting Collection</i>                  | This stroke is suitable for using the Tip Brush. This stroke is like a method to draw streams and clouds. The painters of Li Gonglin and Ding Nanyu (Ding Yunpeng) often used this stroke. (Huang, 2014)   |                     |   |            |
|  | Painters of Li Gonglin and Ding Nanyu (Ding Yunpeng)   | Using the Tip Brush | This stroke is like a method to draw streams and clouds.  | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush. Writing this stroke should be fluent from beginning to end. This stroke is like clouds floating on the stream, and the water flows in the wind direction. This stroke distribution with a sense of rhythm is vivid and inadvertent, so it is most suitable for painting Buddha's image. (Ma, 1981)  |                     |   |            |
|  | No mention   | Using the Tip Brush | Writing this stroke should be fluent from beginning to end. This stroke distribution with a sense of rhythm is vivid and inadvertent. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush and writing this stroke concisely. This stroke is like clouds floating on the stream, and the water flows in the wind direction. According to the Song Dynasty painter Wu Zongyuan, and forename is Zong Dao, a native of Luoyang, Henan Province. He was good at painting Taoist and Buddha images, learning painter Wu Daozi's drawing method, writing the strokes are vivid, like the running script, everyone marveled at this magical painting. According to this method of Xing Yun Liu Shui Stroke, it also came from Wu Daozi. Most of this stroke is used to depict the images of the Arhat and Buddha. Pei Wenzhai's <i>painting collection</i> said that painter Li Gonglin learned ancient methods that his brushwork is fluence and have different in high, |                     |   |            |

|  |   |                        |   |            |
|--|---|------------------------|---|------------|
|  | low, light, and heavy effect, that is Xing Yun Liu Shui Stroke. (S. Wu, 1997) |                        |   |            |
|  | Painter Wu Zongyuan;<br>Painter Wu Daozi;<br>Painter Li Gonglin               | Using the Tip<br>Brush | Writing this stroke concisely.<br>Writing the strokes are vivid, like the running script; fluence and have different in high, low, light, and heavy effect. | No mention |

Table 9. Coding Table of Ma Huang Stroke

Table Source: Made by Xue HU

| 5. Data on Ma Huang Stroke              |   |            |                 |                |
|---|---|------------|-----------------|----------------|
| Books                                   | Original Descriptions   |            |                 |                |
|   | Representative  | Brushwork  | Characteristics | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. (Shucun, 2003)  |            |                 |                |
|   | Painters of Ma Hezhi and Gu Xingyi  | No mention | No mention      | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. (S. Wu, 1997)   |            |                 |                |
|   | Painters of Ma Hezhi and Gu Xingyi  | No mention | No mention      | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. Ma Huang Stroke, another name is Lan Ye Stroke. (Board, 2009) |            |                 |                |
|   | Painters of Ma Hezhi and Gu Xingyi  | No mention | No mention      | No mention     |

|   |   |                           |   |            |
|---|---|---------------------------|---|------------|
| <i>Painting Tips</i>                      | Writing this stroke with twists and turns often was used by painters Ma Hezhi and Gu Xingyi. Lan Ye Stroke, another name is Ma Huang Stroke. (S. Wang, 2013)  |                           |   |            |
|   | Painter Ma Hezhi and Gu Xingyi  | No mention                | Writing this stroke with the twists and turns   | No mention |
| <i>Xie Shan</i>                           | For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. (金原, 1927) (Yao, 2019)  |                           |   |            |
| <i>Lou Drawing Method</i>                 | Painters of Ma Hezhi and Gu Xingyi  | No mention                | No mention  | No mention |
| <i>Eighteen-Stroke</i>                    | For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. (金原, 1927) (Yao, 2019)  |                           |   |            |
| <i>Schema of Figure Painting</i>          | painters of Ma Hezhi and Gu Xingyi  | No mention                | No mention  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>           | This stroke is suitable for using the Tip Brush. Writing this stroke has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. (Xie, 1998) (Ying Wang, 1861) |                           |   |            |
|   | No mention  | Using the Tip Brush       | Writing this stroke have the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. | No mention |
| <i>Ancient Buddha Painting Collection</i> | This stroke is suitable for using the Tip Brush start. Writing this stroke has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. (Huang, 2014)           |                           |   |            |
|   | No mention  | Using the Tip Brush start | Writing this stroke has the sharp corner at the turning point of the stroke.  | No mention |

|  |  |  |   |            |
|--|--|--|---|------------|
|  |  |  | This stroke is similar to the coiled leech state.   |            |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush start. Writing this stroke twists and turns has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. (Ma, 1981)  |  |   |            |
|  | No mention   | Using the Tip Brush start  | Writing this stroke twists and turns has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush start. Writing this stroke has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state. For example, this stroke often was used by painters Ma Hezhi and Gu Xingyi. Painter Ma Hezhi was famous in the Song dynasties, which drawn Buddha using Ma Huang Stroke gracefully and don't exaggerate. Start this stroke hides the brush's tip, writing the stroke has the twists and turns, in the end, return tip of the brush. Painter Gu Xingyi worked on painting in ancient Chinese courts, an apprentice of Ma Hezhi. (S. Wu, 1997) |  |   |            |
|  | Painters of Ma Hezhi and Gu Xingyi   | Using the Tip Brush.<br>Start this stroke hides the brush's tip, writing the stroke has the twists and turns, in the end, return tip of the brush. | Writing this stroke has the sharp corner at the turning point of the stroke. This stroke is similar to the coiled leech state.                  | No mention |

Table 10. Coding Table of Ding Tou Shu Wei Stroke

Table Source: Made by Xue HU

| 6. Data on Ding Tou Shu Wei Stroke      |  |                     |   |                |
|---|--|---------------------|---|----------------|
| Books                                   | Original Descriptions  |                     |   |                |
|   | Representative   | Brushwork           | Characteristics   | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, this stroke often was used by painter Wu Dongqing. (Shucun, 2003)   |                     |   |                |
|   | Painter Wu Dongqing  | No mention          | No mention  | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, this stroke often was used by painter Wu Dongqing. (S. Wu, 1997)  |                     |   |                |
|   | Painter Wu Dongqing  | No mention          | No mention  | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, this stroke often was used by painter Wu Dongqing. (Board, 2009)  |                     |   |                |
|   | Painter Wu Dongqing  | No mention          | No mention  | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke start is fat, and the end is thin. Painter Wu Dongqing mostly used this stroke. (S. Wang, 2013)  |                     |   |                |
|   | Painter Wu Dongqing  | No mention          | Writing this stroke start is fat, and the end is thin.  | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | Painter Wu Dongqing mostly used this stroke. This stroke is suitable for using the Tip Brush, start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. (金原, 1927) (Yao, 2019) |                     |   |                |
|   | Painter Wu Dongqing  | Using the Tip Brush | Start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. | No mention     |

|  |  |                     |  |            |
|--|--|---------------------|--|------------|
| <i>Eighteen-Stroke</i>                     | For example, this stroke often was used by painter Wu Dongqing. (金原, 1927) (Yao, 2019)   |                     |  |            |
| <i>Schema of Figure Painting</i>           | Painter Wu Dongqing  | No mention          | No mention   | No mention |
| <i>Kaisen's Eighteen-Stroke</i>            | This stroke is suitable for using the Tip Brush, start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. (Xie, 1998) (Ying Wang, 1861)   |                     |  |            |
|  | No mention   | Using the Tip Brush | Start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail.  | No mention |
| <i>Ancient Buddha Painting Collection</i>  | Lan Ye Stroke, another name is Ding Tou Shu Wei Stroke. This stroke is suitable for using the Tip Brush, similar to the draw orchid leaf method. Ding Tou Shu Wei Stroke shape like Mantis' belly. (Huang, 2014)   |                     |  |            |
|  | No mention   | Using the Tip Brush | Shape like Mantis' belly   | No mention |
| <i>Ma Dai's Painting Treasure</i>          | This stroke is suitable for using the Tip Brush, start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. This stroke is fluent from start to end. (Ma, 1981)   |                     |  |            |
|  | No mention   | Using the Tip Brush | Start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. This stroke is fluent from start to end. | No mention |
| <i>He Chao's Three Thousand Methods of</i> | This stroke is suitable for using the Tip Brush, start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. Painter Wu Dongqing learns from the painter Wu Daozi and is very good at painting Buddha that is particularly elegant. Wang Keyu talked about the |                     |  |            |

|                        |  |                     |   |            |
|------------------------|--|---------------------|---|------------|
| <i>Figure Painting</i> | Eighteen-Stroke, said that Ding Tou Shu Wei Stroke comes from painter Wu Dongqing. (S. Wu, 1997) |                     |   |            |
|                        | Painter Wu Dongqing  | Using the Tip Brush | Start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail. | No mention |

Table 11. Coding Table of Hun Stroke

Table Source: Made by Xue HU

| 7. Data on Hun Stroke                   |  |            |                 |   |
|---|--|------------|-----------------|---|
| Books                                   | Original Descriptions  |            |                 |   |
|   | Representative   | Brushwork  | Characteristics | Ink Saturation  |
| <i>Painting Mentoring</i>               | Many painters used this stroke. (S. Wang, 2013)  |            |                 |   |
|   | No mention   | No mention | No mention      | No mention  |
| <i>Book Collection by a Hermit</i>      | Many painters used this stroke. (S. Wu, 1997)  |            |                 |   |
|   | No mention   | No mention | No mention      | No mention  |
| <i>Chinese Painting Tasting Catalog</i> | Many painters used this stroke. (Board, 2009)  |            |                 |   |
|   | No mention   | No mention | No mention      | No mention  |
| <i>Painting Tips</i>                    | This stroke first uses the Light Ink to outline the object's shape, then uses the wrinkle method with the Full Ink to shape the structure. Many painters used this stroke. (S. Wang, 2013) |            |                 |   |
|   | No mention   | No mention | No mention      | The Light Ink to outline the object's shape, the Full Ink to shape the structure. |
| <i>Xie Shan</i>                         | The painter Wu Daozi mostly used this stroke. This stroke first uses the   |            |                 |   |



|  |  |            |            |   |
|--|--|------------|------------|---|
| <i>Lou Drawing Method</i>                        | Light Ink to outline the object's shape, then uses the wrinkle method with the Full Ink to shape the structure. Many painters used this stroke. (金原, 1927) (Yao, 2019)   |            |            |   |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | The painter Wu Daozi   | No mention | No mention | The Light Ink to outline the object's shape, the Full Ink to shape the structure. |
| <i>Kaisen's Eighteen-Stroke</i>                  | Many painters used this stroke. (金原, 1927) (Yao, 2019)   |            |            |   |
| <i>Ancient Buddha Painting Collection</i>        | No mention   | No mention | No mention | The Light Ink to outline the object's shape, the Full Ink to shape the structure. |
| <i>Ma Dai's Painting Treasure</i>                | This stroke first uses the Light Ink to outline the object's shape, then uses the wrinkle method with the Full Ink to shape the structure. Many painters used this stroke. (Xie, 1998) (Ying Wang, 1861)                       |            |            |   |
| <i>Ancient Buddha Painting Collection</i>        | No mention   | No mention | No mention | The Light Ink to outline the object's shape, the Full Ink to shape the structure. |
| <i>Ma Dai's Painting Treasure</i>                | This stroke is suitable for using the Tip Brush to outline the object's shape, then using the Side Brush with Light Ink to shape the clothes' folds. Finally, using the Flat Brush of the Full Ink to emphasize the structure. |            |            |   |

|  |   |   |  |   |
|--|---|---|--|---|
|  | This stroke is powerful and has magnificent momentum. (Ma, 1981)  |   |  |   |
|  | No mention  | Using the Tip Brush.<br>Then using the Side Brush.<br>Finally, using the Flat Brush | This stroke is powerful and has magnificent momentum.                          | With Light Ink to shape the clothes' folds.<br>The Full Ink to emphasize the structure. |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush with the Light Ink to outline, then uses the wrinkle method with the Full Ink to shape the structure. This stroke has a sense of balance. Similar to You Si Stroke and Qiu Yin Stroke that many painters used this stroke. Writing calligraphy and painting, the length of history, the more flexible and vigorous of brushstroke. For example, the Official Script is developed from Seal Script, Seal Script is developed from Large Seal Script, and Large Seal Script is derived from Oracle Bone Script. Therefore, the Hun Stroke has a long history, and the brushwork is flexible and vigorous, not far from the history of You Si Stroke and Qiu Yin Stroke. (S. Wu, 1997) |   |  |   |
|  | No mention  | This stroke is suitable for using the Tip Brush with the Light ink to outline.      | This stroke has a sense of balance.<br>The brushwork is flexible and vigorous. | The Light Ink to outline.<br>The Full Ink to shape the structure.                       |

Table 12. Coding Table of Jue Tou Ding Stroke

Table Source: Made by Xue HU

| 8. Data on Jue Tou Ding Stroke |                       |           |                 |                |
|--------------------------------|-----------------------|-----------|-----------------|----------------|
| Books                          | Original Descriptions |           |                 |                |
|                                | Representative        | Brushwork | Characteristics | Ink Saturation |

|  |  |            |   |         |
|--|--|------------|---|---------|
| <i>Painting Mentoring</i>                        | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. (Shucun, 2003)   |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | No mention  | Dry Ink |
| <i>Book Collection by a Hermit</i>               | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. (S. Wu, 1997)  |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | No mention  | Dry Ink |
| <i>Chinese Painting Tasting Catalog</i>          | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. (Board, 2009)  |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | No mention  | Dry Ink |
| <i>Painting Tips</i>                             | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. (S. Wang, 2013)  |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | No mention  | Dry Ink |
| <i>Xie Shan Lou Drawing Method</i>               | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. In writing, sometimes this stroke start is shaped like a nail head, which is quick and magnificent. (金原, 1927) (Yao, 2019) |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | sometimes this stroke start is shaped like a nail head, which is quick and magnificent. | Dry Ink |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is suitable to use Dry Ink. Painters Ma Yuan and Xia Gui mainly used this Stroke. (金原, 1927) (Yao, 2019)   |            |   |         |
|  | Painters Ma Yuan and Xia Gui   | No mention | No mention  | Dry Ink |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable to use Dry Ink. In writing, sometimes this stroke start is shaped like a nail head, which is quick and magnificent. (Xie, 1998) (Ying Wang, 1861)  |            |   |         |

|  |   |                                   |   |            |
|--|---|-----------------------------------|---|------------|
|  | No mention  | No mention                        | sometimes this stroke start is shaped like a nail head, which is quick and magnificent.   | Dry Ink    |
| <i>Ancient Buddha Painting Collection</i>                  | No mention  |                                   |   |            |
|  | No mention  | No mention                        | No mention  | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable to use Dry Ink. In writing, this stroke hides the brush's tip, is shaped like a nail head, which is quick and magnificent. (Ma, 1981)   |                                   |   |            |
|  | No mention  | This stroke hides the brush's tip | Shaped like a nail head, which is quick and magnificent   | Dry Ink    |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | <p>This stroke is suitable to use Dry Ink. In writing, sometimes this stroke start is shaped like a nail head, which is quick and magnificent.</p> <p>Wang Mingyu said that the Jue Tou Ding Stroke came from the Song Dynasty painters Ma Yuan and Xia Gui. The Jin Dynasty and Southern Dynasty did not have this Stroke.</p> <p>This stroke is suitable for using the Side Brush. The trend of this stroke from rounded to sharp angle is formed at the stroke turning. Writing this stroke is like writing calligraphy. (S. Wu, 1997)</p> |                                   |   |            |
|  | Painters Ma Yuan and Xia Gui  | Using the Side Brush              | <p>This stroke start is shaped like a nail head, which is quick and magnificent.</p> <p>The trend of this stroke from rounded to sharp angle is formed at the stroke turning.</p> | Dry Ink    |

Table 13. Coding Table of Cao Yi Stroke

Table Source: Made by Xue HU

| 9. Data on Cao Yi Stroke                |   |            |   |                |
|---|---|------------|---|----------------|
| Books                                   | Original Descriptions   |            |   |                |
|   | Representative  | Brushwork  | Characteristics   | Ink Saturation |
| <i>Painting Mentoring</i>               | In the Three Kingdoms Period, painter Cao Buxing mainly used this Stroke. (Shucun, 2003)  |            |   |                |
|   | Painter Cao Buxing  | No mention | No mention  | No mention     |
| <i>Book Collection by a Hermit</i>      | In the Three Kingdoms Period, painter Cao Buxing mainly used this Stroke. (S. Wu, 1997)   |            |   |                |
|   | Painter Cao Buxing  | No mention | No mention  | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | In the Three Kingdoms Period, painter Cao Buxing mainly used this Stroke. (Board, 2009)   |            |   |                |
|   | Painter Cao Buxing  | No mention | No mention  | No mention     |
| <i>Painting Tips</i>                    | Painter Cao Buxing mainly used this Stroke to draw clothes folds. Using this stroke to draw paintings is like a tulle on the body, the feeling like just emerging from the water. (S. Wang, 2013)   |            |   |                |
|   | painter Cao Buxing  | No mention | Using this stroke to draw paintings is like a tulle on the body, the feeling like just emerging from the water. | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | In the Three Kingdoms Period, painter Cao Buxing mainly used this Stroke. This stroke is suitable for using the Tip Brush. Using this stroke to draw paintings, the folds of clothes are layered that dense and tight. This stroke is similar to the Qiu Yin Stroke but thinner. (金原, 1927) (Yao, 2019) |            |   |                |

|  |  |                      |  |            |
|--|--|----------------------|--|------------|
|  | Painter Cao Buxing.  | Using the Tip Brush  | The folds of clothes are layered that dense and tight. This stroke is similar to the Qiu Yin Stroke but thinner. | No mention |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | In the Three Kingdoms Period, painter Cao Buxing mainly used this Stroke. Using this stroke to draw paintings is like a tulle on the body, the feeling like just emerging from the water. (金原, 1927) (Yao, 2019)         |                      |  |            |
|  | Painter Cao Buxing   | No mention           | Using this stroke to draw paintings is like a tulle on the body, the feeling like just emerging from the water.  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush. Using this stroke to draw paintings, the folds of clothes are layered that dense and tight. This stroke is similar to the Qiu Yin Stroke. (Xie, 1998) (Ying Wang, 1861) |                      |  |            |
|  | No mention   | Using the Tip Brush, | The folds of clothes are layered that dense and tight.   | No mention |
| <i>Ancient Buddha Painting Collection</i>        | This stroke is suitable for using the Tip Brush to describe the details of the painting. This stroke is like the stroke method of the painter Cao Zhongda. Writing this stroke is delicate. (Huang, 2014)                |                      |  |            |
|  | Painter Cao Zhongda  | using the Tip Brush  | Writing this stroke is delicate.   | No mention |
| <i>Ma Dai's Painting Treasure</i>                | This stroke is suitable for using the Tip Brush. Using this stroke to draw paintings, the folds of clothes are layered that dense and tight. This stroke is similar to the Qiu Yin Stroke delicate. (Ma, 1981)           |                      |  |            |
|  | No mention   | Using the Tip Brush, | The folds of clothes are layered that dense and tight.   | No mention |

|  |  |                     |  |            |
|--|--|---------------------|--|------------|
|  |  |                     | This stroke is similar to the Qiu Yin Stroke delicate.                             |            |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Using this stroke to draw paintings, the folds of clothes are layered that dense and tight. This stroke is similar to the Qiu Yin Stroke. Writing this stroke fluent. Song Dynasty critic Guo Ruoxu talked about the Line drawing methods, said that Cao Wu style, Wu is painter Wu Daozi, Cao is painter Cao Zhongda. Wu Daozi's brushstroke is more rounded, and the feeling is graceful. Cao Zhongda draws paintings the folds of clothes are layered that dense and tight. So, said that Wu Daozi and Cao Zhongda created these two styles of clothing pattern strokes. Cao Yi Stroke originated from painters Cao Zhongda or Cao Buxing. (S. Wu, 1997) |                     |  |            |
|  | Painters Cao Zhongda or Cao Buxing.  | Using the Tip Brush | The folds of clothes are layered that dense and tight. Writing this stroke fluent. | No mention |

Table 14. Coding Table of Zhe Lu Stroke

Table Source: Made by Xue HU

| 10. Data on Zhe Lu Stroke |   |                     |                 |                |
|---------------------------|---|---------------------|-----------------|----------------|
| Books                     | Original Descriptions   |                     |                 |                |
|                           | Representative  | Brushwork           | Characteristics | Ink Saturation |
| <i>Painting Mentoring</i> | For example, painter Liang Kai mainly used this stroke. This stroke is suitable for using the Tip Brush. (Shucun, 2003) |                     |                 |                |
|                           | Painter Liang Kai   | Using the Tip Brush | No mention      | No mention     |
| <i>Book Collection</i>    | For example, painter Liang Kai mainly used this stroke. This stroke is suitable for using the Tip Brush. (S. Wu, 1997)  |                     |                 |                |



|  |  |   |                         |            |
|--|--|---|-------------------------|------------|
| <i>by a Hermit</i>                               | Painter Liang Kai  | Using the Tip Brush   | No mention              | No mention |
| <i>Chinese Painting Tasting Catalog</i>          | For example, painter Liang Kai mainly used this stroke. This stroke is suitable for using the Tip Brush. (Board, 2009)                                     |   |                         |            |
|  | Painter Liang Kai  | Using the Tip Brush   | No mention              | No mention |
| <i>Painting Tips</i>                             | This stroke is suitable for using the Tip Brush. For example, painter Liang Kai mainly used this stroke. (S. Wang, 2013)                                   |   |                         |            |
|  | painter Liang Kai  | Using the Tip Brush   | No mention              | No mention |
| <i>Xie Shan Lou Drawing Method</i>               | Painter Liang Kai mainly used this stroke. This stroke is suitable for using the Tip Brush. This stroke is shaped like reed leaves. (金原, 1927) (Yao, 2019) |   |                         |            |
|  | Painter Liang Kai  | Using the Tip Brush   | shaped like reed leaves | No mention |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | For example, painter Liang Kai mainly used this stroke. This stroke is suitable for using the Tip Brush. (金原, 1927) (Yao, 2019)                            |   |                         |            |
|  | Painter Liang Kai  | Using the Tip Brush   | No mention              | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush or Side Brush. (Xie, 1998) (Ying Wang, 1861)   |   |                         |            |
|  | No mention   | Using the Tip Brush or Side Brush.  | No mention              | No mention |
| <i>Ancient Buddha Painting Collection</i>        | This stroke is suitable for using the Tip Brush or Side Brush. Writing this stroke is similar to the bamboo leave method. (Huang, 2014)                    |   |                         |            |
|  | No mention   | Using the Tip Brush or Side Brush. Writing this stroke is similar to the bamboo leave method. | No mention              | No mention |

|  |   |                                    |   |            |
|--|---|------------------------------------|---|------------|
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush or Side Brush. Writing this stroke, the turning point is slender that like the fold of reed leaves. (Ma, 1981)  |                                    |   |            |
|  | No mention  | Using the Tip Brush or Side Brush. | The turning point is slender that like the fold of reed leaves.                         | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Writing this stroke, the turning point is powerful that like the fold of reed leaves.<br>In the Ming Dynasty, Wang Keyu said that painter Liang Kai mainly used this stroke. According to Liang Kai's figure painting, the elegance and freestyle of the Buddha. So, in his later years, the figure painting was simple and concise; Zhe Lu Stroke is one of them. (S. Wu, 1997) |                                    |   |            |
|  | Painter Liang Kai   | Using the Tip Brush                | The turning point is powerful that like the fold of reed leaves.<br>Simple and concise. | No mention |

Table 15. Coding Table of Gan Lan Stroke

Table Source: Made by Xue HU

| 11. Data on Gan Lan Stroke         |  |            |                 |                |
|------------------------------------|--|------------|-----------------|----------------|
| Books                              | Original Descriptions  |            |                 |                |
|                                    | Representative   | Brushwork  | Characteristics | Ink Saturation |
| <i>Painting Mentoring</i>          | Painter Yan Hui in the late Song and early Yuan dynasties, Jiangxi Province, mostly used this stroke. (Shucun, 2003) |            |                 |                |
|                                    | Painter Yan Hui  | No mention | No mention      | No mention     |
| <i>Book Collection by a Hermit</i> | Painter Yan Hui in the late Song and early Yuan dynasties, Jiangxi Province, mostly used this stroke. (S. Wu, 1997)  |            |                 |                |
|                                    | Painter Yan Hui  | No mention | No mention      | No             |

|  |  |   |  |            |
|--|--|---|--|------------|
|  |  |   |  | mention    |
| <i>Chinese Painting Tasting Catalog</i>          | Painter Yan Hui in the late Song and early Yuan dynasties, Jiangxi Province, mostly used this stroke. (Board, 2009)  |   |  |            |
|  | Painter Yan Hui  | No mention  | No mention   | No mention |
| <i>Painting Tips</i>                             | The shape of this stroke is sharp at the beginning and end but wide in the middle. Painter Yan Hui in the late Song and early Yuan dynasties mostly used this stroke. (S. Wang, 2013)  |   |  |            |
|  | Painter Yan Hui  | No mention  | The shape of this stroke is sharp at the beginning and end but wide in the middle. | No mention |
| <i>Xie Shan Lou Drawing Method</i>               | This stroke is suitable for using the Tip Brush, writing this stroke like olive shape. Avoid dragging the brush in this stroke end, be neat. <i>Chinese Painting Tasting Catalog</i> said that painter Yan Hui mostly used this stroke. (金原, 1927) (Yao, 2019) |   |  |            |
|  | Painter Yan Hui  | Using the Tip Brush. Avoid dragging the brush in this stroke end. | Writing this stroke like olive shape.  | No mention |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | Painter Yan Hui in the late Song and early Yuan dynasties, Jiangxi Province, mostly used this stroke. (金原, 1927) (Yao, 2019)   |   |  |            |
|  | Painter Yan Hui  | No mention  | No mention   | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush, writing this stroke like olive shape. Avoid dragging the brush in this stroke end, be neat. (Xie, 1998) (Ying Wang, 1861)   |   |  |            |
|  | No mention   | Using the Tip Brush.  | Writing this stroke like olive shape.  | No mention |

|  |  |   |  |            |
|--|--|---|--|------------|
|  |  | Avoid dragging the brush in this stroke end.  |  |            |
| <i>Ancient Buddha Painting Collection</i>                  | This stroke is suitable for using the Tip Brush, writing this stroke like olive shape. Avoid dragging the brush in this stroke end, be neat. In the Qing Dynasty, painter Jin Dongxin often used this stroke. (Huang, 2014)  |   |  |            |
|  | Painter Jin Dongxin  | Using the Tip Brush.<br>Avoid dragging the brush in this stroke end.  | Writing this stroke like olive shape.                                  | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush, and the start should hide the tip of the brush. Writing this stroke is trembling and fluttering, the shape like olive. Avoid dragging the brush in this stroke end. (Ma, 1981)  |   |  |            |
|  | No mention   | Using the Tip Brush.<br>The start should hide the tip of the brush.<br>Avoid dragging the brush in this stroke end. | Writing this stroke is trembling and fluttering, the shape like olive. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Writing this stroke is trembling and fluttering, the shape like olive. Avoid dragging the brush in this stroke end. Wang Keyu talked about the Eighteen-Stroke, said that painter Yan Hui mostly used Gan Lan Stroke. Painter Yan Hui in the late Song and early Yuan dynasties, Jiangxi Province, the forename is Qiu Yue. He is very good at painting ghost-themed paintings, very vivid and lively. At that time, it was called Jiangxi Painting School. (S. Wu, 1997) |   |  |            |
|  | Painter Yan Hui  | Using the Tip Brush.<br>Avoid dragging  | Writing this stroke is trembling and fluttering, the                   | No mention |

|  |  |                               |                   |  |
|--|--|-------------------------------|-------------------|--|
|  |  | the brush in this stroke end. | shape like olive. |  |
|--|--|-------------------------------|-------------------|--|

Table 16. Coding Table of Zao He Stroke

Table Source: Made by Xue HU

| 12. Data on Zao He Stroke        |   |                     |                 |                |
|----------------------------------|---|---------------------|-----------------|----------------|
| Books                            | Original Descriptions   |                     |                 |                |
|                                  | Representative  | Brushwork           | Characteristics | Ink Saturation |
| <i>Painting</i>                  | This stroke is suitable for using the Tip Brush. (Shucun, 2003)   |                     |                 |                |
| <i>Mentoring</i>                 | No mention  | Using the Tip Brush | No mention      | No mention     |
| <i>Book Collection</i>           | Painter Wu Daozi often used this stroke to draw the Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (S. Wu, 1997)          |                     |                 |                |
| <i>by a Hermit</i>               | Painter Wu Daozi  | No mention          | No mention      | No mention     |
| <i>Chinese Painting</i>          | This stroke is suitable for using the Tip Brush. (Board, 2009)  |                     |                 |                |
| <i>Tasting Catalog</i>           | No mention  | Using the Tip Brush | No mention      | No mention     |
| <i>Painting Tips</i>             | This stroke is suitable for using the Tip Brush. (S. Wang, 2013)  |                     |                 |                |
| <i>Xie Shan Lou</i>              | Painter Wu Daozi often used this stroke to draw the Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (金原, 1927) (Yao, 2019) |                     |                 |                |
| <i>Drawing Method</i>            | Painter Wu Daozi  | No mention          | No mention      | No mention     |
| <i>Eighteen-Stroke</i>           | This stroke is suitable for using the Tip Brush. Painter Yan Hui mostly used Zao He Stroke. (金原, 1927) (Yao, 2019)                                |                     |                 |                |
| <i>Schema of Figure Painting</i> | Painter Yan Hui   | Using the Tip Brush | No mention      | No mention     |
|                                  | This stroke is suitable for using the Tip Brush. Writing this stroke, start   |                     |                 |                |

|  |   |  |            |  |
|--|---|--|------------|--|
| <i>aizen's Eighteen-Stroke</i>                             | should hide the brush's tip, make a dot like the core of the jujube. Another name is Guan Yin Stroke. (Xie, 1998) (Ying Wang, 1861)   |  |            |  |
| No mention   | Using the Tip Brush.<br>Start should hide the brush's tip.  | Make a dot like the core of the jujube.  | No mention |  |
| <i>Ancient Buddha Painting Collection</i>                  | This stroke is suitable for using the Tip Brush. Writing this stroke, make a dot like the core of the jujube. The end of this stroke is suitable for thin. Another name is Guan Yin Stroke. (Huang, 2014)   |  |            |  |
| No mention   | Using the Tip Brush   | Make a dot like the core of the jujube. The end of this stroke is suitable for thin.   | No mention |  |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush. Writing this stroke, start should hide the brush's tip, make a dot like the core of the jujube. Writing this stroke is fluttering and vigorous, not have sharp corners at the turning. Another name is Guan Yin Stroke. (Ma, 1981)   |  |            |  |
| No mention   | Using the Tip Brush.<br>start should hide the brush's tip.  | Make a dot like the core of the jujube. Writing this stroke is fluttering and vigorous, not have sharp corners at the turning. | No mention |  |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Writing this stroke, start should hide the brush's tip, make a dot like the core of the jujube. This stroke is round and vigorous; another name is Guan Yin Stroke. <i>Painting History</i> said that painter Li Gonglin was good at painting Buddha and Arhats, especially Guanyin. This Zao He Stroke is also called Guanyin Stroke, probably based on Li Gonglin's paintings. (S. Wu, 1997) |  |            |  |
| Probably based on Li Gonglin's                             | Using the Tip Brush.<br>start should hide the   | Make a dot like the core of the  | No mention |  |

|  |            |              |  |  |
|--|------------|--------------|--|--|
|  | paintings. | brush's tip, | jujube. This stroke is round and vigorous. |  |
|--|------------|--------------|--|--|

Table 17. Coding Table of Liu Ye Stroke

Table Source: Made by Xue HU

| 13. Data on Liu Ye Stroke               |  |            |  |                |
|---|--|------------|--|----------------|
| Books                                   | Original Descriptions  |            |  |                |
|   | Representative   | Brushwork  | Characteristics                              | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, painter Wu Daozi used this stroke when painting Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (Shucun, 2003)   |            |  |                |
|   | Painter Wu Daozi   | No mention | No mention                                   | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, painter Wu Daozi mostly used this stroke. (S. Wu, 1997)   |            |  |                |
|   | Painter Wu Daozi   | No mention | No mention                                   | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, painter Wu Daozi used this stroke when painting Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (Board, 2009)  |            |  |                |
|   | Painter Wu Daozi   | No mention | No mention                                   | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke is elegant and graceful. For example, painter Wu Daozi used this stroke when painting Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (S. Wang, 2013) |            |  |                |
|   | Painter Wu Daozi   | No mention | Writing this stroke is elegant and graceful. | No mention     |



|   |  |                            |  |                   |
|---|--|----------------------------|--|-------------------|
| <p><i>Xie Shan Lou Drawing Method</i></p>               | <p>This stroke is suitable for using the Tip Brush. Don't be too quick in writing this stroke and avoid pause. This stroke is fluent, shaped like the willow leaf. (金原, 1927) (Yao, 2019)</p>        |                            |  |                   |
|   | <p>No mention</p>  | <p>Using the Tip Brush</p> | <p>This stroke is fluent, shaped like the willow leaf.</p>   | <p>No mention</p> |
| <p><i>Eighteen-Stroke Schema of Figure Painting</i></p> | <p>For example, painter Wu Daozi used this stroke when painting Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (金原, 1927) (Yao, 2019)</p>                                    |                            |  |                   |
|   | <p>Painter Wu Daozi</p>  | <p>No mention</p>          | <p>No mention</p>  | <p>No mention</p> |
| <p><i>Kaisen's Eighteen-Stroke</i></p>                  | <p>This stroke is suitable for using the Tip Brush. Don't be too quick in writing this stroke and avoid pause. This stroke is fluent, shaped like the willow leaf. (Xie, 1998) (Ying Wang, 1861)</p> |                            |  |                   |
|   | <p>No mention</p>  | <p>using the Tip Brush</p> | <p>This stroke is fluent, shaped like the willow leaf.</p>   | <p>No mention</p> |
| <p><i>Ancient Buddha Painting Collection</i></p>        | <p>Writing this stroke is elegant and moist; avoid pause. This stroke is fluent, shaped like the willow leaf. (Huang, 2014)</p>  |                            |  |                   |
|   | <p>No mention</p>  | <p>No mention</p>          | <p>Writing this stroke is elegant and moist.<br/>This stroke is fluent, shaped like the willow leaf.</p> | <p>moist</p>      |
| <p><i>Ma Dai's Painting Treasure</i></p>                | <p>This stroke is suitable for using the Tip Brush. Don't be too quick in writing this stroke and avoid pause. This stroke is fluent and graceful, shaped like the willow leaf. (Ma, 1981)</p>       |                            |  |                   |
|   | <p>No mention</p>  | <p>Using the Tip Brush</p> | <p>This stroke is fluent and graceful, shaped like the willow leaf.</p>                                  | <p>No mention</p> |

|  |  |                     |   |       |
|--|--|---------------------|---|-------|
| <i>He Chao's<br/>Three<br/>Thousand<br/>Methods<br/>of Figure<br/>Painting</i> | <p>This stroke is suitable for using the Tip Brush. Don't be too quick in writing this stroke and avoid pause. This stroke is graceful and moist, shaped like the willow leaf.</p> <p>In the Ming Dynasty, Wang Keyu talked about the Eighteen-Stroke, said that the Liu Ye Stroke comes from the painter Wu Daozi used this stroke to draw the Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). According to painter Li Gonglin's copy of painter Wu Daozi's Guanyin, that is elegant and moist Liu Ye Stroke. So, the Liu Ye Stroke from Wu Daozi. (S. Wu, 1997)</p> |                     |   |       |
|  | Painter Wu Daozi   | Using the Tip Brush | This stroke is graceful and moist, shaped like the willow leaf. | moist |

Table 18. Coding Table of Zhu Ye Stroke

Table Source: Made by Xue HU

| 14. Data on Zhu Ye Stroke               |   |            |                 |                |
|---|---|------------|-----------------|----------------|
| Books                                   | Original Descriptions   |            |                 |                |
|   | Representative  | Brushwork  | Characteristics | Ink Saturation |
| <i>Painting Mentoring</i>               | This stroke is fat and short. (Shucun, 2003)                        |            |                 |                |
|   | No mention  | No mention | Fat and short   | No mention     |
| <i>Book Collection by a Hermit</i>      | This stroke is short. (S. Wu, 1997)                                 |            |                 |                |
|   | No mention  | No mention | Short           | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | This stroke is fat and short. (Board, 2009)                         |            |                 |                |
|   | No mention  | No mention | Fat and short   | No mention     |
| <i>Painting Tips</i>                    | This stroke is fat and short. Writing this stroke method is drawing |            |                 |                |

|  |   |   |   |            |
|--|---|---|---|------------|
|  | bamboo leaves, the shape as bamboo leaves 个, 介 shaped. (S. Wang, 2013)  |   |   |            |
|  | No mention  | Writing this stroke method is drawing bamboo leaves                           | The shape as bamboo leaves 个, 介 shaped. | No mention |
| <i>Xie Shan Lou Drawing Method</i>               | This stroke is suitable for using the Flat Brush. This stroke is fat and short. Writing this stroke method is drawing bamboo leaves. (金原, 1927) (Yao, 2019) |   |   |            |
|  | No mention  | Using the Flat Brush.<br>Writing this stroke method is drawing bamboo leaves. | Fat and short.                          | No mention |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is suitable for using the Flat Brush. This stroke is short. Writing this stroke method is drawing bamboo leaves. (金原, 1927) (Yao, 2019)         |   |   |            |
|  | No mention  | Using the Flat Brush.<br>Writing this stroke method is drawing bamboo leaves. | Short                                   | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Flat Brush; this stroke is fat and short the drawing method of bamboo leaves. (Xie, 1998) (Ying Wang, 1861)           |   |   |            |
|  | No mention  | Using the Flat Brush,<br>Drawing method of drawing bamboo leaves.             | Fat and short                           | No mention |
| <i>Ancient Buddha Painting</i>                   | This stroke is suitable for using the Flat Brush. This stroke is fat and short, the drawing method of drawing bamboo leaves. (Huang, 2014)                  |   |   |            |
|  | No mention  | Using the Flat  | Fat and short                           | No         |

|  |  |   |  |            |
|--|--|---|--|------------|
| <i>Collection</i>  |  | Brush.<br>Drawing method of drawing bamboo leaves.  |  | mention    |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Flat Brush. This stroke is fat and short, the drawing method of drawing bamboo leaves. (Ma, 1981)  |   |  |            |
|  | No mention   | Using the Flat Brush.<br>Drawing method of drawing bamboo leaves.   | Fat and short  | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Side Brush. This stroke is fat and short, the drawing method of drawing bamboo leaves. Writing this stroke need vigorous and vivid, avoid ink spots.<br>In the Ming Dynasty, Wang Keyu said that the Zhu Ye Stroke painters should use the Side Brush. The stroke is fat and short. Writing this stroke start has paused, with the square or round shapes. (S. Wu, 1997) |   |  |            |
|  | No mention   | Using the Side Brush.<br>drawing method of drawing bamboo leaves.<br>Writing this stroke start has paused, with the square or round shapes. | Fat and short.<br>Vigorous and vivid, avoid ink spots. | No mention |

Table 19. Coding Table of Zhan Bi Shui Wen Stroke

Table Source: Made by Xue HU

| 15. Data on Zhan Bi Shui Wen Stroke              |   |            |                                   |                |
|--|---|------------|-----------------------------------|----------------|
| Books  | Original Descriptions   |            |                                   |                |
|  | Representative  | Brushwork  | Characteristics                   | Ink Saturation |
| <i>Painting Mentoring</i>                        | No mention  |            |                                   |                |
|  | No mention  | No mention | No mention                        | No mention     |
| <i>Book Collection by a Hermit</i>               | No mention  |            |                                   |                |
|  | No mention  | No mention | No mention                        | No mention     |
| <i>Chinese Painting Tasting Catalog</i>          | No mention  |            |                                   |                |
|  | No mention  | No mention | No mention                        | No mention     |
| <i>Painting Tips</i>                             | This stroke is thick and concise. (S. Wang, 2013)   |            |                                   |                |
|  | No mention  | No mention | This stroke is thick and concise. | No mention     |
| <i>Xie Shan Lou Drawing Method</i>               | Painter Wu Daozi mostly used this stroke. (金原, 1927) (Yao, 2019)  |            |                                   |                |
|  | Painter Wu Daozi  | No mention | No mention                        | No mention     |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is thick and concise. Painter Wu Daozi mostly used this stroke that to draw Guanyin (Guanyin is one of the Four Bodhisattvas of Chinese Buddhism). (金原, 1927) (Yao, 2019)             |            |                                   |                |
|  | Painter Wu Daozi  | No mention | This stroke is thick and concise. | No mention     |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip, and quick that have tremble and turns, a sense of movement. (Xie, 1998) (Ying Wang, 1861) |            |                                   |                |

|  |  |  |   |            |
|--|--|--|---|------------|
|  | No mention   | Using the Tip Brush.<br>Writing this stroke should hide the brush's tip. | Quick that have tremble and turns, a sense of movement. | No mention |
| <i>Ancient Buddha Painting Collection</i>                  | This stroke is suitable for using the Tip Brush. Writing this stroke have tremble and turns, a sense of movement. (Huang, 2014)  |  |   |            |
|  | No mention   | Using the Tip Brush.   | Tremble and turns, a sense of movement.                 | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip, and quick that have tremble and turns, a sense of movement. (Ma, 1981)   |  |   |            |
|  | No mention   | Using the Tip Brush.<br>Start should hide the brush's tip.               | Quick that have tremble and turns, a sense of movement. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip, and quick that have tremble and turns, a sense of movement.<br>The early Sui Dynasty painter Zheng Fashi mostly drew figure paintings on the theme of ghosts and gods, was good at Zhan Bi Shui Wen Stroke. This stroke is most used in the figure painting of clothing, hand, and feet with tremble and turns, a sense of movement. Another example is the Song Dynasty painter Zhao Ziyun drew figure paintings whose folds are like the Cursive Script, Zhan Bi Shui Wen Stroke's origin. (S. Wu, 1997) |  |   |            |
|  | Painter Zheng Fashi;<br>Painter Zhao Ziyun   | Using the Tip Brush.<br>Start should hide the brush's tip.               | Quick that have tremble and turns, a sense of movement. | No mention |

Table 20. Coding Table of Jian Bi Stroke

Table Source: Made by Xue HU

| 16. Data on Jian Bi Stroke              |   |                      |  |                |
|---|---|----------------------|--|----------------|
| Books                                   | Original Descriptions   |                      |  |                |
|   | Representative  | Brushwork            | Characteristics                            | Ink Saturation |
| <i>Painting Mentoring</i>               | For example, painters Ma Yuan and Liang Kai mainly used this stroke. (Shucun, 2003)   |                      |  |                |
|   | Painters Ma Yuan and Liang Kai  | No mention           | No mention                                 | No mention     |
| <i>Book Collection by a Hermit</i>      | For example, painters Ma Yuan and Liang Kai mainly used this stroke. (S. Wu, 1997)  |                      |  |                |
|   | Painters Ma Yuan and Liang Kai  | No mention           | No mention                                 | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | For example, painters Ma Yuan and Liang Kai mainly used this stroke. (Board, 2009)  |                      |  |                |
|   | Painters Ma Yuan and Liang Kai  | No mention           | No mention                                 | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke should be casual and inadvertent. For example, painters Ma Yuan and Liang Kai mainly used Jian Bi Stroke. (S. Wang, 2013)   |                      |  |                |
|   | Painters Ma Yuan and Liang Kai  | No mention           | Casual and inadvertent                     | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | This stroke is suitable for using the Flat Brush. Writing this stroke is thick and concise, casual and inadvertent. For example, painters Ma Yuan and Liang Kai mainly used this stroke. (金原, 1927) (Yao, 2019) |                      |  |                |
|   | Painters Ma Yuan and Liang Kai  | Using the Flat Brush | Thick and concise, casual and inadvertent. | No mention     |
| <i>Eighteen-Stroke</i>                  | For example, painters Ma Yuan and Liang Kai mainly used this stroke. (金原, 1927) (Yao, 2019)   |                      |  |                |



|  |  |            |   |            |
|--|--|------------|---|------------|
| <i>Schema of Figure Painting</i>                           | Painters Ma Yuan and Liang Kai   | No mention | No mention  | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                            | For example, painters Ma Yuan and Liang Kai mainly used Jian Bi Stroke. Writing this stroke should be casual and inadvertent. (Xie, 1998) (Ying Wang, 1861)  |            |   |            |
|  | Painters Ma Yuan and Liang Kai   | No mention | Casual and inadvertent.                             | No mention |
| <i>Ancient Buddha Painting Collection</i>                  | This stroke another name is Extreme Simple Stroke. For example, painter Ma Yuan mainly used Jian Bi Stroke. Writing this stroke should be simple and powerful. (Huang, 2014)   |            |   |            |
|  | Painter Ma Yuan  | No mention | Simple and powerful                                 | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | Writing this stroke is thick and concise, should be vigorous and powerful. Painters Ma Yuan and Liang Kai mainly used Jian Bi Stroke. (Ma, 1981)   |            |   |            |
|  | Painters Ma Yuan and Liang Kai   | No mention | Thick and concise, should be vigorous and powerful  | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | For example, painters Ma Yuan and Liang Kai mainly used Jian Bi Stroke. Writing this stroke is thick and concise, casual and inadvertent. The Southern Song Dynasty painter, Jia Shigu, worked on painting in ancient Chinese courts, studied painter Li Gonglin's figure paintings, and got the essence of his leisurely and freely style. Painter Liang Kai is the Jia Shigu apprentice but more famous. Liang Kai's style is casual, inadvertently, simple. Also is the Jian Bi Stroke's characteristics. (S. Wu, 1997) |            |   |            |
|  | Painters Ma Yuan and Liang Kai   | No mention | Thick and concise, casual and Inadvertence. Simple. | No mention |

Table 21. Coding Table of Ku Chai Stroke

Table Source: Made by Xue HU

| 17. Data on Ku Chai Stroke              |   |  |  |                |
|---|---|--|--|----------------|
| Books                                   | Original Descriptions   |  |  |                |
|   | Representative  | Brushwork  | Characteristics  | Ink Saturation |
| <i>Painting Mentoring</i>               | Writing this stroke is thick and concise. (Shucun, 2003)  |  |  |                |
|   | No mention  | No mention                                       | thick and concise  | No mention     |
| <i>Book Collection by a Hermit</i>      | Writing this stroke is thick and concise. (S. Wu, 1997)   |  |  |                |
|   | No mention  | No mention                                       | Thick and concise  | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | Writing this stroke is thick and concise. This stroke is scattered like firewood. (Board, 2009)   |  |  |                |
|   | No mention  | No mention                                       | Thick and concise. This stroke is scattered like firewood.           | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke is thick and concise. This stroke is scattered like firewood. (S. Wang, 2013)   |  |  |                |
|   | No mention  | No mention                                       | Thick and concise. This stroke is scattered like firewood.           | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | This stroke is suitable for using the Tip Brush start, and it should hide the brush's tip. Writing this stroke is quick that tremble and turns, a sense of movement. This stroke is thick and concise. Another name Ancient Leaves Stroke. (金原, 1927) (Yao, 2019) |  |  |                |
|   | No mention  | Using the Tip Brush start, Hide the brush's tip. | Quick that tremble and turns, a sense of movement. Thick and concise | No mention     |

|  |   |  |                        |            |
|--|---|--|------------------------|------------|
| <i>Eighteen-Stroke Schema of Figure Painting</i>           | Writing this stroke is thick and concise. The Song Dynasty painters often used this stroke. (金原, 1927) (Yao, 2019)  |  |                        |            |
|  | The Song Dynasty painters often used this stroke.   | No mention   | Thick and concise      | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                            | This stroke is suitable for using the Flat Brush. Writing this stroke is thick and concise. (Xie, 1998) (Ying Wang, 1861)   |  |                        |            |
|  | No mention  | No mention   | Thick and concise      | No mention |
| <i>Ancient Buddha Painting Collection</i>                  | Ku Chai Stroke, another name Jue Tou Stroke. This stroke is suitable for using the Tip Brush start, like writing Seal Script of calligraphy. Writing this stroke method was similar to painter Ma Hezhi's drew trees. (Huang, 2014)   |  |                        |            |
|  | No mention  | using the Tip Brush start  | No mention             | No mention |
| <i>Ma Dai's Painting Treasure</i>                          | This stroke is suitable for using the Flat Brush with a large brush. Writing this stroke, the brush's tip goes backward first, then press down. Writing this stroke is like writing the Seal Script of calligraphy that vigorous and powerful. Another name is Chai Bi Stroke. (Ma, 1981)   |  |                        |            |
|  | No mention  | Using the Flat Brush,<br>The brush's tip goes backward first, then press down. | Vigorous and powerful. | No mention |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Flat Brush. Writing this stroke is thick and concise. When writing, this stroke should be natural and continuous. Although the stroke is broken, it feels that still connected. According to the Zhe Lu Stroke, Zhu Ye Stroke, etc. All these strokes are thick and concise, and the Ku Chai Stroke is even more concise. Painter Zhao Xuan of the Song Dynasty mostly used Ku Chai Stroke with Dry Full Ink, which looks like it lacks ink but is still connected. (S. Wu, 1997) |  |                        |            |

|  |                   |                       |  |              |
|--|-------------------|-----------------------|--|--------------|
|  | Painter Zhao Xuan | Using the Flat Brush. | Thick and concise. Natural and continuous. | Dry Full Ink |
|--|-------------------|-----------------------|--|--------------|

Table 22. Coding Table of Qiu Yin Stroke

Table Source: Made by Xue HU

| 18. Data on Qiu Yin Stroke              |  |  |   |                |
|---|--|--|---|----------------|
| Books                                   | Original Descriptions  |  |   |                |
|   | Representative   | Brushwork                              | Characteristics                             | Ink Saturation |
| <i>Painting Mentoring</i>               | No mention   |  |   |                |
|   | No mention   | No mention                             | No mention                                  | No mention     |
| <i>Book Collection by a Hermit</i>      | No mention   |  |   |                |
|   | No mention   | No mention                             | No mention                                  | No mention     |
| <i>Chinese Painting Tasting Catalog</i> | No mention   |  |   |                |
|   | No mention   | No mention                             | No mention                                  | No mention     |
| <i>Painting Tips</i>                    | Writing this stroke has many twists. (S. Wang, 2013)   |  |   |                |
|   | No mention   | No mention                             | Many twists                                 | No mention     |
| <i>Xie Shan Lou Drawing Method</i>      | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip and avoid moving the brush too fast. This stroke is delicate, moist, fluent from beginning to end. (金原, 1927) (Yao, 2019) |  |   |                |
|   | No mention   | Using the Tip Brush. Start should hide | This stroke is delicate, moist, fluent from | Moist          |

|  |  |   |   |            |
|--|--|---|---|------------|
|  |  | the brush's tip.  | beginning to end.   |            |
| <i>Eighteen-Stroke Schema of Figure Painting</i> | This stroke is similar to Cao Yi Stroke but is fatter. (金原, 1927) (Yao, 2019)  |   |   |            |
|  | No mention   | No mention  | Similar to Cao Yi Stroke but is fatter.                       | No mention |
| <i>Kaisen's Eighteen-Stroke</i>                  | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip and avoid moving the brush too fast. This stroke is delicate, moist, fluent from beginning to end. (Xie, 1998) (Ying Wang, 1861)  |   |   |            |
|  | No mention   | Using the Tip Brush. Start should hide the brush's tip. | This stroke is delicate, moist, fluent from beginning to end. | Moist      |
| <i>Ancient Buddha Painting Collection</i>        | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip. This stroke is delicate, moist, fluent from beginning to end. Using Qiu Yin Stroke draw, the figure painting is a state that is just from the water that the folds of clothes are layered dense and tight. So, another name of the Qiu Yin Stroke is Emerging from the Water Stroke. (Huang, 2014) |   |   |            |
|  | No mention   | Using the Tip Brush. start should hide the brush's tip  | This stroke is delicate, moist, fluent from beginning to end. | Moist      |
| <i>Ma Dai's Painting Treasure</i>                | This stroke is suitable for Using the Tip Brush. Writing this stroke start should hide the brush's tip and avoid moving the brush too fast. This stroke is delicate, moist, fluent from beginning to end. This stroke is shaped like an earthworm. (Ma, 1981)  |   |   |            |
|  | No mention   | Using the Tip Brush. Start should hide the brush's tip. | This stroke is delicate, moist, fluent from beginning to end. | Moist      |

|  |  |  |  |       |
|--|--|--|--|-------|
|  |  |  | Shaped like an earthworm.  |       |
| <i>He Chao's Three Thousand Methods of Figure Painting</i> | This stroke is suitable for using the Tip Brush. Writing this stroke start should hide the brush's tip and avoid moving the brush too fast. This stroke is delicate, moist, thin, fluent from beginning to end.  |  |  |       |
|  | <i>Notes on Past Famous Paintings</i> said that the painter Wu Daozi's middle-aged stroke is elegant that has a vivid and sense of the moment. Qiu Yin stroke is similar to the stroke of Wu Daozi's middle age. Qiu Yin stroke is delicate, moist, round, as decorative patterns. (S. Wu, 1997) |  |  |       |
|  | Painter Wu Daozi's middle-aged stroke  | Using the Tip Brush start.<br>Start should hide the brush's tip. | This stroke is delicate, moist, thin, fluent from Beginning to end. round. | Moist |


### 3.2.4 Reliability Assessment

Invite two experts to test the reliability of the Eighteen-Stroke encoding process. Randomly select four different tables from 18 coding tables and give them to two experts to assess the accuracy of samples selection, corresponding indicators extraction accuracy, special techniques explanation, and the accuracy of ancient Chinese to English translation.

The reliability assessment results are shown in Table 23, Table 24.

Table 23. Result Expert 1 of Reliability Assessment

Table Source: Made by Xue HU

| Reliability Assessment  |    |    |    |    |    |    |    |    |    |     |
|---|----|----|----|----|----|----|----|----|----|-----|
| Expert 1: Prof. Hao Xu<br>School of Arts, Anhui University of Finance and Economics |    |    |    |    |    |    |    |    |    |     |
|    |    |    |    |    |    |    |    |    |    |     |
| Assessment of the Stroke: 1. Gao Gu You Si Stroke                                   |    |    |    |    |    |    |    |    |    |     |
| Assessment Accuracy (%)   | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |
| Samples Selection   |    |    |    |    |    |    |    |    |    | √   |
| Corresponding Indications Extraction  |    |    |    |    |    |    |    |    | √  |     |
| Special Techniques Explanation  |    |    |    |    |    |    |    |    |    | √   |
| Ancient Chinese to English Translation  |    |    |    |    |    |    |    |    |    | √   |
| Assessment of the Stroke: 7. Hun Stroke   |    |    |    |    |    |    |    |    |    |     |
| Assessment Accuracy (%)   | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |
| Samples Selection   |    |    |    |    |    |    |    |    |    | √   |
| Corresponding Indications Extraction  |    |    |    |    |    |    |    |    |    | √   |
| Special Techniques Explanation  |    |    |    |    |    |    |    |    |    | √   |
| Ancient Chinese to English Translation  |    |    |    |    |    |    |    |    | √  |     |
| Assessment of the Stroke: 11. Gan Lan Stroke  |    |    |    |    |    |    |    |    |    |     |
| Assessment Accuracy (%)   | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |
| Samples Selection   |    |    |    |    |    |    |    |    | √  |     |
| Corresponding Indications Extraction  |    |    |    |    |    |    |    |    |    | √   |
| Special Techniques Explanation  |    |    |    |    |    |    |    |    |    | √   |
| Ancient Chinese to English Translation  |    |    |    |    |    |    |    |    |    | √   |
| Assessment of the Stroke: 16. Jian Bi Stroke  |    |    |    |    |    |    |    |    |    |     |
| Assessment Accuracy (%)   | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |





|   |  |  |  |  |  |  |  |  |   |  |
|---|--|--|--|--|--|--|--|--|---|--|
| Samples Selection                           |  |  |  |  |  |  |  |  |   | √  |
| Corresponding Indications Extraction        |  |  |  |  |  |  |  |  |   | √  |
| Special Techniques Explanation              |  |  |  |  |  |  |  |  | √ |  |
| Ancient Chinese to English Translation      |  |  |  |  |  |  |  |  | √ |  |
| <b>Assessment Average Accuracy</b>          |  |  |  |  |  |  |  |  |   |  |
| Samples Selection: 97.5%                    |  |  |  |  |  |  |  |  |   |  |
| Corresponding Indications Extraction: 97.5% |  |  |  |  |  |  |  |  |   |  |
| Special Techniques Explanation: 97.5%       |  |  |  |  |  |  |  |  |   |  |
| Ancient Chinese to English Translation: 95% |  |  |  |  |  |  |  |  |   |  |
|   |  |  |  |  |  |  |  |  |   | Signature:  |
|   |  |  |  |  |  |  |  |  |   | Date: 20-12-2020   |

Table 24. Result Expert 2 of Reliability Assessment

Table Source: Made by Xue HU

| Reliability Assessment  |    |    |    |    |    |    |    |    |    |     |
|---|----|----|----|----|----|----|----|----|----|-----|
| Expert 2: Dr. Xing Ding<br>Art and Design Department, Sejong University             |    |    |    |    |    |    |    |    |    |     |
|  |    |    |    |    |    |    |    |    |    |     |
| Assessment of the Stroke: 3. Tie Xian Stroke  |    |    |    |    |    |    |    |    |    |     |
| Assessment Accuracy (%)   | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |
| Samples Selection   |    |    |    |    |    |    |    |    |    | √   |
| Corresponding Indications Extraction  |    |    |    |    |    |    |    |    |    | √   |
| Special Techniques Explanation  |    |    |    |    |    |    |    |    | √  |     |
| Ancient Chinese to English Translation  |    |    |    |    |    |    |    |    | √  |     |
| Assessment of the Stroke: 12. Zhao He Stroke  |    |    |    |    |    |    |    |    |    |     |

|  |    |    |    |    |    |    |    |    |    |  |
|--|----|----|----|----|----|----|----|----|----|--|
| Assessment Accuracy (%)                              | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100  |
| Samples Selection                                    |    |    |    |    |    |    |    |    |    | √  |
| Corresponding Indications Extraction                 |    |    |    |    |    |    |    |    |    | √  |
| Special Techniques Explanation                       |    |    |    |    |    |    |    |    |    | √  |
| Ancient Chinese to English Translation               |    |    |    |    |    |    |    |    | √  |  |
| Assessment of the Stroke: 6. Ding Tou Shu Wei Stroke |    |    |    |    |    |    |    |    |    |  |
| Assessment Accuracy (%)                              | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100  |
| Samples Selection                                    |    |    |    |    |    |    |    |    | √  |  |
| Corresponding Indications Extraction                 |    |    |    |    |    |    |    |    |    | √  |
| Special Techniques Explanation                       |    |    |    |    |    |    |    |    | √  |  |
| Ancient Chinese to English Translation               |    |    |    |    |    |    |    |    |    | √  |
| Assessment of the Stroke: 1. Gao Gu You Si Stroke    |    |    |    |    |    |    |    |    |    |  |
| Assessment Accuracy (%)                              | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100  |
| Samples Selection                                    |    |    |    |    |    |    |    |    |    | √  |
| Corresponding Indications Extraction                 |    |    |    |    |    |    |    |    |    | √  |
| Special Techniques Explanation                       |    |    |    |    |    |    |    |    |    | √  |
| Ancient Chinese to English Translation               |    |    |    |    |    |    |    |    |    | √  |
| <b>Assessment Average Accuracy</b>                   |    |    |    |    |    |    |    |    |    |  |
| Samples Selection: 97.5%                             |    |    |    |    |    |    |    |    |    |  |
| Corresponding Indications Extraction: 100%           |    |    |    |    |    |    |    |    |    |  |
| Special Techniques Explanation: 95%                  |    |    |    |    |    |    |    |    |    |  |
| Ancient Chinese to English Translation: 95%          |    |    |    |    |    |    |    |    |    |  |
|  |    |    |    |    |    |    |    |    |    | Signature:  |
|  |    |    |    |    |    |    |    |    |    | Date: 20-12-2020   |

### 3.3 To develop Samples of the Eighteen-Stroke

Use the Representative, Brushwork, Characteristics, and Ink Saturation obtained after decoding to develop examples of Eighteen-Stroke. There will be detailed theories of Representative, Brushwork, Characteristics, and Ink Saturation

next to the sample illustrations of the Eighteen-Stroke. And will design a decoding manual of the Eighteen-Stroke that combines theory and illustration.

### **3.4 Practice Approach for Create Contemporary Paintings**

Based on the theoretical framework, creating contemporary paintings with practice can be divided into:

1. Purpose: The First Canon Vivid Artwork
2. Theme: Portraits and Mountains
3. Inspiration: From Readymade Art.
4. Approach: The Sixth Canon Reproduction
5. Technique: Eighteen-Stroke

The purpose of the creation of this study is to realize the vivid of the artwork. The theme of this creation is Portraits and Mountains. Then, with the inspiration of Readymade Art, through the new perspective to the original object. The creative approach is The Sixth Canon Reproduction that chooses the masterpiece of Eighteen-Stroke for reproduction, tries every part of the masterpiece, and determines the new perspective to find the part that fits the creative theme. In the end, a series of contemporary paintings through multiple rounds of practice.



## Chapter 4: Results of Theory and Artwork

### 4.1 Introduction to Chapter 4

This chapter is divided into three parts:

The first part is analysis Representative, Brushwork, Characteristics, and Ink Saturation according to the coding data of Eighteen-Stroke in Chapter 3 that the result of decoding these data is obtained.

The second part combines the theory and illustrations of each stroke to construct the Eighteen-Stroke theoretical system and sample illustrations.

The third part is through practice to creating the contemporary painting. Based on the new perspective, carrying out contemporary painting is carried out with creative inspiration and theme.

### 4.2 Results of Decoding the Eighteen-Stroke

After coding the Representative, Brushwork, Characteristics, and Ink Saturation data of Eighteen-Stroke, the coding needs to be analyzed, and the result is obtained. First, it is necessary to analyze the Representative of each stroke and use Representative as the analysis aid of Brushwork, Characteristics, and Ink Saturation.

#### 4.2.1 Results of Decoding the Representative

##### 1. Gao Gu You Si Stroke

There is only one description about Gao Gu You Si Stroke Representative, the painter Gu Kaizhi. According to the history of Gao Gu You Si Stroke which Gu Kaizhi is the representative painter.

##### 2. Qin Xian Stroke

There are six identical descriptions of Qin Xian Stroke representative painters, which are described: painters Zhou Fang and Qian Shunju.

There is a description of Qin Xian Stroke representative painter: painter Zhou Wenju, but when examining Zhou Wenju's paintings, he often uses trembling brushwork, not Qin Xian Stroke.

Therefore, the representative painter of Qin Xian Stroke is Zhou Fang and Qian Shunju.

### 3. Tie Xian Stroke

There are six identical descriptions of the representative painter of Tie Xian Stroke: painter Zhang Shuhou. Painter Zhang Shuhou the forename is Wo. Zhang Shuhou is also called Zhang Wo.

Therefore, the representative painter of Tie Xian Stroke is Zhang Shuhou (Zhang Wo).

### 4. Xing Yun Liu Shui Stroke

There is a description of Xing Yun Liu Shui Stroke representative painter: The painters of Li Gonglin and Ding Nanyu (Ding Yunpeng) often used this stroke.

There is a description of Xing Yun Liu Shui Stroke representative painter: Painter Gu Kaizhi, examining Xing Yun Liu Shui Stroke's history. Painters of Li Gonglin learn more about Gu Kaizhi's stroke method, then develop and make breakthroughs.

Xing Yun Liu Shui Stroke representative painter: painter Wu Daozi; Inspect its history, Li Gonglin learns ancient methods from Wu Daozi.

Therefore, Xing Yun Liu Shui Stroke's representative painters are Li Gonglin and Ding Nanyu (Ding Yunpeng).

### 5. Ma Huang Stroke

There are seven descriptions of Ma Huang Stroke representing painters: Painters of Ma Hezhi and Gu Xingyi. And painter Gu Xingyi is an apprentice of Ma Hezhi.

Therefore, Ma Huang Stroke's representative painters are Ma Hezhi and Gu Xingyi.

### 6. Ding Tou Shu Wei Stroke

There are seven identical descriptions of Ding Tou Shu Wei Stroke representing the painter: painter Wu Dongqing.

However, painter Wu Dongqing has no masterpiece handed down, but according to historical records, painter Ren Bonian in the Qing Dynasty used Ding Tou Shu Wei Stroke (Yu, 2009).

Therefore, Ding Tou Shu Wei Stroke's representative painter is Wu Dongqing and Ren Bonian.

#### 7. Hun Stroke

There is a description of the representative painter of Hun Stroke: The painter Wu Daozi. But it is not found that Wu Daozi has similar paintings by Hun Stroke, and Wu Daozi's brush is elegant and delicate, which does not meet the characteristics of Hun Stroke. To examine the history of Hun Stroke, painter Shi Ke often used Hun Stroke (Yu, 2009) (S. Wu, 1997).

Therefore, the Hun Stroke representative's painter is Shi Ke.

#### 8. Jue Tou Ding Stroke

There are seven identical Jue Tou Ding Stroke descriptions representing painters: Painters Ma Yuan and Xia Gui.

Therefore, painters Ma Yuan and Xia Gui are representatives of Jue Tou Ding Stroke.

#### 9. Cao Yi Stroke

There is a description of the representative painter of Cao Yi Stroke: painter of Cao Zhongda.

There is a description of the representative painter of Cao Yi Stroke: painter of Cao Zhongda or Cao Buxing.

There are six identical descriptions of Cao Yi Stroke representing painters: Painter Cao Buxing.

It was recorded and explained in *Famous Paintings in History* by Zhang Yanyuan of the Tang Dynasty, which believed that Cao Yi Stroke was used by the painter Cao Zhongda of the Northern Qi Dynasty (Y. Zhang, 2016). Cao Yi Stroke was also discussed in Tang Hou's book of *Painting Appreciation* in the Yuan Dynasty. The painting and statue style of Cao Yimiao was created by Cao Zhongda of the Northern Qi Dynasty (Tang, 1980). After investigation, the academic circles agree that Cao Yi Stroke was created by Cao Zhongda (Yu, 2009). However, Cao Zhongda's masterpieces were too old to be preserved. According to investigations, the Ming Dynasty painter Ding Yunpeng was good at using Cao Yi Stroke (Z. Li, 1991).

Therefore, Cao Yi Stroke represents is painters Cao Zhongda and Ding Yunpeng.

#### 10. Zhe Lu Stroke

There are seven same descriptions of Zhe Lu Stroke as the representative painter: Painter Liang Kai. According to Zhe Lu Stroke's history, Zhe Lu Stroke's representative painter is Liang Kai.

#### 11. Gan Lan Stroke

There are seven identical descriptions of Gan Lan Stroke representing painters: Painter Yan Hui.

There is a description of the representative painter of Gan Lan Stroke: painter Jin Dongxin. Investigating the painter Jin Dongxin, the brushstrokes and characteristics conform to the Gan Lan Stroke.

So, the representatives of Gan Lan Stroke are painters of Yan Hui and Jin Dongxin.

#### 12. Zao He Stroke

There are two identical descriptions about Zao He Stroke as a representative painter: Painter Wu Daozi. Investigating Wu Daozi Guanyin's paintings is consistent with the characteristics of Zao He Stroke.

There is a description of the representative painter of Zao He Stroke: Painter Yan Hui. Investigating the works of Painter Yan Hui, most of the brushes used are characterized by olive strokes. Painter Yan Hui does not conform to the characteristics of Zao He Stroke.

Zao He Stroke's representative painter is described: Probably based on Li Gonglin's paintings. Investigation of Li Gonglin's paintings did not find any paintings painted with Zao He Stroke.

Therefore, the representative painter of Zao He Stroke is Wu Daozi.

#### 13. Liu Ye Stroke

There are six identical descriptions about Liu Ye Stroke representing the painter: Painter Wu Daozi, a kind of Wu Daozi painting Guanyin paint that conforms to the history and characteristics of Liu Ye Stroke.

Therefore, the representative painter of Liu Ye Stroke is Wu Daozi.



#### 14. Zhu Ye Stroke

There is no description of Zhu Ye Stroke's representative painter. Looking at Zhu Ye Stroke's history, the approximate generation period is the Song Dynasty and beyond.

Modern and contemporary scholars believe that (S. Wu, 1997) (Z. Li, 1991) the Qing Dynasty painter Luo Pin mostly used Zhu Ye Stroke, and inspecting his paintings is consistent with the characteristics of Zhu Ye Stroke and the use of brushwork (M. Fan, 2019).

Therefore, the representative painter of Zhu Ye Stroke is Luo Pin.

#### 15. Zhan Bi Shui Wen Stroke

There are six identical descriptions about Zhan Bi Shui Wen Stroke representing the painter: Wu Daozi. However, Wu Daozi's paintings have not found any paintings by Zhan Bi Shui Wen Stroke.

There is a description of Zhan Bi Shui Wen Stroke's representative painters: painter Zheng Fashi and painter Zhao Ziyun.

Investigating the historical introduction of painter Zheng Fashi and painter Zhao Ziyun, the brushwork characteristic is consistent with Zhan Bi Shui Wen Stroke, but there is no masterpiece handed down. According to the history of painting, Zhou Wenju, a painter from the Southern Tang Dynasty of the Five Dynasties, was often used Zhan Bi Shui Wen Stroke (Yu, 2017) (Yu, 2009).

So, Zhan Bi Shui Wen Stroke representative painters: Zhou Wenju, Zheng Fashi, and Zhao Ziyun.

#### 16. Jian Bi Stroke

There is a description of Jian Bi Stroke's representative painter: Painter Ma Yuan.

There are nine identical descriptions about Jian Bi Stroke representing the painter: Painters Ma Yuan and Liang Kai. This is a complement to the representative painter.

Therefore, the representative painter of Jian Bi Stroke is Ma Yuan and Liang Kai.

#### 17. Ku Chai Stroke

A description of Ku Chai Stroke as a representative painter: The Song Dynasty painters often used this stroke. Did not specify the representative painter.

A description of Ku Chai Stroke as a representative painter: painter Zhao Xuan. According to historical records, painter Zhao Xuan's brushwork and characteristic description are consistent with Ku Chai Stroke, but no paintings have been handed down (Yu, 2017).

But according to the investigation, the Ming Dynasty painter Zhang Lu was good at painting with Ku Chai Stroke (Yu, 2017) (Yu, 2009).

Therefore, the representative painters of Ku Chai Stroke are Zhao Xuan and Zhang Lu.

#### 18. Qiu Yin Stroke

There is a description of Qiu Yin Stroke's representative: painter Wu Daozi's middle-aged stroke. However, no similar representative paintings by Wu Daozi have been found.

Examining Qiu Yin Stroke, the contemporary research on Eighteen-Stroke mentioned that the representative painter is Chen Hongshou (M. Fan, 2019) (Z. Li, 1991).

### 4.2.2 Results of Decoding the Brushwork

#### 1. Gao Gu You Si Stroke

Regarding the brushwork of Gao Gu You Si Stroke, the nine identical descriptions are the same: using the Tip Brush.

So, the Brushwork of Gao Gu You Si Stroke: Using the Tip Brush.

#### 2. Qin Xian Stroke

There are five identical descriptions about the brushwork of Qin Xian Stroke: using the Tip Brush. And emphasize the continuity of this stroke.

So, the Brushwork of Qin Xian Stroke: using the Tip Brush.

#### 3. Tie Xian Stroke

The five identical descriptions about Tie Xian Stroke's brushwork: using Tip Brush start.

The two identical descriptions about Tie Xian Stroke's brushwork: Writing this stroke from beginning to end should be decisive and cautious. It is a supplement to Using the Tip Brush start. Use the brush decisive and carefully, then the brush speed will not be too fast.

So, the brushwork of Tie Xian Stroke from the beginning to the end is: using Tip Brush.

#### 4. Xing Yun Liu Shui Stroke

There are five same descriptions of Xing Yun Liu Shui Stroke's brushwork using the Tip Brush.

So, the brushwork of Xing Yun Liu Shui Stroke from the beginning to the end is Using Tip Brush.

#### 5. Ma Huang Stroke

A description of Ma Huang Stroke's brushwork: using the Tip Brush.

The two same descriptions of Ma Huang Stroke brushwork: using the Tip Brush start. It is a supplement to the above brushwork.

A description of Ma Huang Stroke brushwork: Start this stroke hides the brush's tip, writing the stroke has the twists and turns, in the end, return tip of the brush. It supplements a more detailed description of brushwork.

So, Ma Huang Stroke's brushwork: Using the Tip Brush, start hides the tip of the brush. In the end, return the tip of the brush.

#### 6. Ding Tou Shu Wei Stroke

There are five identical descriptions about Ding Tou Shu Wei Stroke's brushwork: using the Tip Brush.

So, Ding Tou Shu Wei Stroke's brushwork: using the Tip Brush.

#### 7. Hun Stroke

A description of the Hun Stroke brushwork: this stroke is suitable for using the Tip Brush with the Light Ink to outline.

A description of the Hun Stroke brushwork: using the Tip Brush, then using the Side Brush. Finally, using the Flat Brush.

Hun Stroke is divided into two steps. The first step is using the Tip Brush or the Side Brush to outline. There is no strict restriction on the use of the brushwork

in this step, and it depends on the needs of the painting. The second step is to use the Flat Brush to emphasize the structure.

So, Hun Stroke's brushwork: first using the Tip Brush or the Side Brush, second using the Flat Brush.

#### 8. Jue Tou Ding Stroke

A description of Jue Tou Ding Stroke's brushwork: using the Side Brush.

A description of Jue Tou Ding Stroke's brushwork: this stroke hides the brush's tip. It supplements a more detailed description of the brushwork that this stroke starts.

This is an explanation of the brushwork of writing stroke. The brushwork of writing stroke is fast because fast writing stroke will produce the phenomenon of dragging or leaving blank spaces in the strokes.

So, Jue Tou Ding Stroke's brushwork: using the Side Brush, that starts hides the brush's tip.

#### 9. Cao Yi Stroke

There are five identical descriptions about Cao Yi Stroke's brushwork: using the Tip Brush.

So, Cao Yi Stroke's brushwork: Using the Tip Brush.

#### 10. Zhe Lu Stroke

There are seven identical descriptions of Zhe Lu Stroke's brushwork: using the Tip Brush. There are four identical descriptions of Zhe Lu Stroke's brushwork: using the Tip Brush or Side Brush.

A description of Zhe Lu Stroke's brushwork: Writing this stroke is similar to the bamboo leave method. There are two ways to draw bamboo leaves, using the Tip Brush or Side Brush.

Investigating Zhe Lu Stroke's representative painting (As shown in figure 10) and observing its brushwork, that Zhe Lu Stroke's brushwork is the Tip Brush or Side Brush (W. Liu & Chen, 2014).

So, Zhe Lu Stroke's brushwork: using the Tip Brush or Side Brush.



Figure 8. Masterpieces of Zhe Lu Stroke (Partial)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 123

#### 11. Gan Lan Stroke

There are four identical descriptions of Gan Lan Stroke's brushwork: Avoid dragging the brush in this stroke end. Emphasizes the neatness of the strokes when ending the brush.

There are five identical descriptions of Gan Lan Stroke's brushwork: using the Tip Brush. Combining the masterpieces (As shown in figure 11), Gan Lan Stroke's brush is large, using the Tip Brush or the Side Brush.

A description of Gan Lan Stroke's brushwork: the start should hide the tip of the brush. It is a supplement to the above brushwork that describes Gan Lan Stroke's brushwork.

So, Gan Lan Stroke's brushwork: using the Tip Brush or the Side Brush. Start should hide the tip of the brush.



Figure 9. Masterpieces of Gan Lan Stroke (Partial)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 184

#### 12. Zao He Stroke

There are eight identical descriptions of Zao He Stroke's brushwork: using the Tip Brush.

There are three identical descriptions of Zao He Stroke's brushwork: the start should hide the brush's tip. It is a supplement to the above brushwork.

So, Zao He Stroke's brushwork: using the Tip Brush, start should hide the brush's tip.

#### 13. Liu Ye Stroke

There are four identical descriptions of Liu Ye Stroke's brushwork: using the Tip Brush.

So, Liu Ye Stroke's brushwork: using the Tip Brush.

#### 14. Zhu Ye Stroke

There are seven identical descriptions of Zhu Ye Stroke's brushwork: writing this stroke method is drawing bamboo leaves. The bamboo leaf method is used the Side Brush or the Flat Brush, which is determined according to the painting's requirements, and there is no restriction.



There are five identical descriptions of Zhu Ye Stroke's brushwork: using the Flat Brush. A description of Zhu Ye Stroke's brushwork: using the Side Brush. Consistent with the above description.

A description of Zhu Ye Stroke's brushwork: writing this stroke start has paused, with the square or round shapes. It is a supplement to the above this stroke start.

So, Zhu Ye Stroke's brushwork: using the Side Brush or the Flat Brush. The start has paused.

#### 15. Zhan Bi Shui Wen Stroke

There are four identical descriptions of Zhan Bi Shui Wen Stroke's brushwork: using the Tip Brush.

There are three identical descriptions of Zhan Bi Shui Wen Stroke's brushwork: start should hide the brush's tip. It is a supplement to the above brushwork.

So, Zhan Bi Shui Wen Stroke's brushwork: using the Tip Brush; Start hide the brush's tip.

#### 16. Jian Bi Stroke

A description of Jian Bi Stroke's brushwork: Using the Flat Brush.

Investigating the representative paintings (As shown in Figures 12 and Figures 13), Jian Bi Stroke's brushwork is flexible and changeable, and there is no fixed and restricted brushwork. But most of the strokes start with the Tip Brush or the Side Brush, and writing the stroke is the Side Brush or the Flat Brush, at the end of stroke using the Side Brush or the Flat Brush.





Figure 10. and Figure 11. Masterpieces of Jian Bi Stroke (Partial)

Picture Source:

Figure 10: <https://www.flickr.com/photos/chinese-history-and-art-museum/6833162943>

Figure 11: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 125

So, Jian Bi Stroke's brushwork: the start is the Tip Brush or the Side Brush. Writing to the ends is the Side Brush or the Flat Brush.

#### 17. Ku Chai Stroke

There are two identical descriptions of Ku Chai Stroke: using the Tip Brush start. There are two identical descriptions of Ku Chai Stroke: using the Flat Brush. Investigating the representative painting, most of the brushwork used is the Flat Brush and combined with the Tip Brush.

A description of Ku Chai Stroke's brushwork: hide the brush's tip. It is a supplement to the above brushwork.

Ku Chai Stroke's brushwork description: the brush's tip goes backward first, then press down. This is consistent with the above description but a different expression.

So, Ku Chai Stroke's brushwork: using the Tip Brush or the Flat Brush. Start to hide the brush's tip.

#### 18. Qiu Yin Stroke

There are five identical descriptions of Qiu Yin Stroke's brushwork: using the Tip Brush.

Qiu Yin Stroke's brushwork has five identical descriptions: start should hide the brush's tip. It is a supplement to the above brushwork.

In summary, Qiu Yin Stroke's brushwork: using the Tip Brush. Start should hide the brush's tip.

#### 4.2.3 Results of Decoding the Characteristics

##### 1. Gao Gu You Si Stroke

There are nine identical descriptions of Gao Gu You Si Stroke characteristics: like Painter Cao Zhongda's strokes. Investigate the characteristics of the painter Cao Zhongda's stroke that is smooth, continuous.

There are four identical descriptions of the characteristics of Gao Gu You Si Stroke: writing this stroke should be fluent and concise. It is a supplement to the above Characteristics that are fluent and concise.

There are two identical descriptions of the characteristics of Gao Gu You Si Stroke: the most ancient and quaint. It is a supplement to the above Characteristics that ancient and quaint.

Gao Gu You Si Stroke has a characteristic description: this stroke is as thin as silk. It is a supplement to the above Characteristics that thin.

There is a characteristic description of Gao Gu You Si Stroke: very elegant. This stroke is as thin as silk. It is a supplement to the above Characteristics that elegant.

There is a characteristic description of Gao Gu You Si Stroke: exquisite, like silk spit out by a silkworm in spring, so this stroke is uniform, thin and continuous. It is a supplement to the above Characteristics that exquisite, uniform.

So, the characteristics of Gao Gu You Si Stroke characteristics: Smooth; Continuous; Fluent; Concise; Ancient; Quaint; Thin; Elegant; Exquisite; Uniform.

##### 2. Qin Xian Stroke

There is a characteristic description of Qin Xian Stroke: like a plant stem straight and fluent. It is a metaphor for the characteristics of Qin Xian Stroke that are straight and fluent.

There are four identical descriptions of the characteristics of Qin Xian Stroke: the stroke is fluent and continuous. It is a supplement to the above Characteristics that are continuous.

There is a characteristic description of Qin Xian Stroke: this stroke is as dense and continuous as the strings. Consistent with the above description, emphasize the continuity of this stroke.

There is a characteristic description of Qin Xian Stroke: this stroke is as dense as strings. This is a description of the state of the stroke.

There is a characteristic description of Qin Xian Stroke: as dense and long as the strings. It is a supplement to the above Characteristics that long and thin.

There is a characteristic description of Qin Xian Stroke: straight and powerful. It is a supplement to the above Characteristics that are powerful.

Therefore, the characteristics of Qin Xian Stroke characteristics: Straight; Fluent; Continuous; Long; Thin; Powerful.

### 3. Tie Xian Stroke

There are six identical descriptions of the characteristics of Tie Xian Stroke: like engraved on stones with the awl. This is to describe how powerful the brushstrokes are.

There is a characteristic description of Tie Xian Stroke: Thin and straight. It is a supplement to the above Characteristics that thin and straight.

There are two identical descriptions of the characteristics of Tie Xian Stroke: thin and powerful. Consistent with the above description.

So, the characteristics of Tie Xian Stroke characteristics: Powerful; Thin; Straight.

### 4. Xing Yun Liu Shui Stroke

There are three identical descriptions of the characteristics of Xing Yun Liu Shui Stroke: writing this stroke concisely.

Xing Yun Liu Shui Stroke has a characteristic description: this stroke is like a method to draw streams and clouds. It is a metaphor for the characteristics of Xing Yun Liu Shui Stroke that are fluent.

There is a characteristic description of Xing Yun Liu Shui Stroke: writing this stroke should be fluent from beginning to end. Consistent with the above description.

Xing Yun Liu Shui Stroke has a characteristic description: this stroke distribution with a sense of rhythm is vivid and inadvertent. It is a supplement to the above Characteristics that a sense of rhythm, vivid and inadvertent.

Xing Yun Liu Shui Stroke has a characteristic description: writing the strokes are vivid, like the running script. Consistent with the above description.

There is a characteristic description of Xing Yun Liu Shui Stroke: fluence and have different in high, low, light, and heavy effect. It describes Xing Yun Liu Shui Stroke's characteristics that a sense of rhythm and vividness.

So, the characteristics of Xing Yun Liu Shui Stroke characteristic: Concise; Fluent; Sense of rhythm; Vivid; Inadvertent.

#### 5. Ma Huang Stroke

There are four identical descriptions of the characteristics of Ma Huang Stroke: This stroke is similar to the coiled leech state. It is to describe the shape of Ma Huang Stroke like a leech, soft shape.

There is a characteristic description of Ma Huang Stroke: writing this stroke with twists and turns. It is a supplement to the above Characteristics that twists and turns.

There are three identical descriptions of the characteristics of Ma Huang Stroke: writing this stroke has the sharp corner at the turning point of the stroke.

Ma Huang Stroke's characteristic description: writing this stroke twists and turns has the sharp corner at the turning point of the stroke.

Examining the representative painter's masterpiece (As shown in figure 14) shows that the strokes have many turns, but the turning points have sharp or round. Therefore, whether the turning points are sharp, or round can be adjusted according to the painting's needs.

In summary, the characteristics of Ma Huang Stroke: Soft shape; Twists and turns.



Figure 12. Masterpieces of Ma Huang Stroke (Partial)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2009/2121/img0067.xml>

#### 6. Ding Tou Shu Wei Stroke

There are four identical descriptions of the characteristics of Ding Tou Shu Wei Stroke: start to make a dot like a nail's head, writing this stroke, in the end, slipping away like a mouse's tail.

A characteristic description of Ding Tou Shu Wei Stroke: writing this stroke start is fat, and the end is thin. This explains the characteristics that the strokes start to form a shape like a nail head, so the start of the stroke is fat, and then the stroke is slipping away to the end of the stroke, the stroke end is thin.

A characteristic description of Ding Tou Shu Wei Stroke: the stroke is fluent from start to end. The meaning is similar to the above expression, highlighting the fluence of the stroke.

A characteristic description of Ding Tou Shu Wei Stroke: shape like Mantis' belly. This description is a metaphor for characteristics and is incorrect. The belly of a

praying mantis is fat in the middle, thin at the start and ends. It does not fit the characteristics of Ding Tou Shu Wei Stroke.

In summary, the characteristics of Ding Tou Shu Wei Stroke: Start to make a dot like a nail's head; at the end like a mouse's tail; Fluent.

#### 7. Hun Stroke

There is a characteristic description of Hun Stroke: this stroke is powerful and magnificent momentum.

There is a characteristic description of Hun Stroke: this stroke has a sense of balance; the brushwork is flexible and vigorous. This is a supplement of the characteristics of Hun Stroke a sense of balance, flexible and vigorous.

So, the characteristics of Hun Stroke: Powerful; Magnificent momentum; Sense of balance; Flexible; Vigorous.

#### 8. Jue Tou Ding Stroke

A characteristic description of Jue Tou Ding Stroke: shaped like a nail head, which is quick and magnificent.

There are three identical descriptions of the characteristics of Jue Tou Ding Stroke: sometimes this stroke start is shaped like a nail head, which is quick and magnificent. This is a supplement of Jue Tou Ding Stroke's characteristics that the start shapes like a nail head.

A characteristic description of Jue Tou Ding Stroke: the trend of this stroke from rounded to sharp angle is formed at the stroke turning. Turning the angle round or sharp at the stroke is determined by the painting's requirements and is not limited.

So, the characteristics of Jue Tou Ding Stroke: Start shape like the nail head; Quick; Magnificent.

#### 9. Cao Yi Stroke

There are two identical descriptions of the characteristics of Cao Yi Stroke: using this stroke to draw paintings is like tulle on the body, the feeling like just emerging from the water. It is a metaphor describing the thinness and layered of the stroke.



There are four identical descriptions of the characteristics of Cao Yi Stroke: the folds of clothes are layered that dense and tight. It is a supplement to the above Characteristics that layered.

There is a characteristic description of Cao Yi Stroke: This stroke is similar to the Qiu Yin Stroke but thinner. It has a similar meaning to the above description.

There is a characteristic description of Cao Yi Stroke: This stroke is similar to the Qiu Yin Stroke delicate. It is a supplement to the above Characteristics that are delicate.

There is a characteristic description of Cao Yi Stroke: writing this stroke is delicate. It has a similar meaning to the above description.

There is a characteristic description of Cao Yi Stroke: writing this stroke fluent. It is a supplement to the above Characteristics that fluent.

In summary, the characteristics of Cao Yi Stroke: Thin; Layered; Delicate; Fluent.

#### 10. Zhe Lu Stroke

A characteristic description of Zhe Lu Stroke: the turning point is slender like the fold of reed leaves. This is to emphasize the thin of the turning point.

A characteristic description of Zhe Lu Stroke: the turning point is powerful that like the fold of reed leaves. This is to emphasize the power of the turning point.

A characteristic description of Zhe Lu Stroke: shaped like reed leaves. It is a supplement to the above Characteristics that are shaped like reed leaves.

A characteristic description of Zhe Lu Stroke: simple and concise. It is a supplement to the above Characteristics that Simple and concise.

In summary, Zhe Lu Stroke's characteristics: Thin and power of the turning point; Shaped like reed leaves; Simple; Concise.

#### 11. Gan Lan Stroke

There is a characteristic description of Gan Lan Stroke: the shape of this stroke is sharp at the beginning and end but wide in the middle.

There are five identical descriptions of the characteristics of Gan Lan Stroke: writing this stroke like olive shape. This is a metaphor for the shape of Gan Lan Stroke. It has a similar meaning to the above description.



There are two identical descriptions of the characteristics of Gan Lan Stroke: writing this stroke is trembling and fluttering. It is a supplement to the above Characteristics that are trembling and fluttering.

In summary, Gan Lan Stroke's characteristics: Sharp at the beginning and end; wide in the middle; Trembling; Fluttering.

## 12. Zao He Stroke

There are four identical descriptions of the characteristics of Zao He Stroke: make a dot like the core of the jujube.

A characteristic description of Zao He Stroke: the end of this stroke is suitable for thin. It is a supplement to the above Characteristics that the stroke of the end is thin.

A characteristic description of Zao He Stroke: writing this stroke is fluttering and vigorous, not have sharp corners at the turning. It is a supplement to the above characteristics: fluttering, vigorous, and not having sharp corners at the turning.

A characteristic description of Zao He Stroke: this stroke is round and vigorous. It is a supplement to the above Characteristics that round.

In summary, Zao He Stroke's characteristics: Make a dot like the core of the jujube; The end is thin; Fluttering; Vigorous; Round.

## 13. Liu Ye Stroke

There is a characteristic description of Liu Ye Stroke: writing this stroke is elegant and graceful.

There are three identical descriptions of the characteristics of Liu Ye Stroke: this stroke is fluent. It is a supplement to the above Characteristics that fluent.

There are five identical descriptions of the characteristics of Liu Ye Stroke: shape like the willow leaf. It is a supplement to the above Characteristics that shape like the willow leaf.

There is a characteristic description of Liu Ye Stroke: writing this stroke is elegant and moist. It is a supplement to the above Characteristics that are elegant and moist.

There is a characteristic description of Liu Ye Stroke: this stroke is fluent and graceful. It has the same meaning as the above description.

There is a characteristic description of Liu Ye Stroke: this stroke is graceful and moist. It has the same meaning as the above description.

In summary, Liu Ye Stroke's characteristics: Elegant; Graceful; Fluent; Shape like the willow leaf; Moisten.

#### 14. Zhu Ye Stroke

There are seven identical descriptions of the characteristics of Zhu Ye Stroke: fat and short.

There are two identical descriptions of the characteristics of Zhu Ye Stroke: short. It has the same meaning as the above description.

There is a characteristic description of Liu Ye Stroke: the shape as bamboo leaves 个, 介 shaped. It is a supplement to the above Characteristics that shape as bamboo leaves 个, 介 shaped.

There is a characteristic description of Liu Ye Stroke: vigorous and vivid, avoid ink spots. This sentence describes the fluent of this stroke. It is a supplement to the above Characteristics that are vigorous, vivid, fluent.

In summary, the characteristics of Zhu Ye Stroke: Fat; Shor; shape as bamboo leaves 个, 介 shaped; Vigorous; Vivid; Fluent.

#### 15. Zhan Bi Shui Wen Stroke

There are two identical descriptions of the characteristics of Zhan Bi Shui Wen Stroke: this stroke is thick and concise. Looking at the representative works (As shown in figure 15) of brush strokes, this stroke is not thick. Therefore, the characteristic of Zhan Bi Shui Wen Stroke is concise.

There are three identical descriptions of the characteristics of Zhan Bi Shui Wen Stroke: quick that have tremble and turns, a sense of movement. It is a supplement to the above Characteristics that tremble and turns, sense of movement.

There is a characteristic description of Zhan Bi Shui Wen Stroke: tremble and turns, a sense of movement. It has the same meaning as the above description.



Figure 13. Masterpieces of Zhan Bi Shui Wen Stroke (Partial)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2008/1567/img0002.xml>

In summary, the characteristics of Zhan Bi Shui Wen Stroke: Concise; Tremble and turns; Sense of movement.

#### 16. Jian Bi Stroke

There are four identical descriptions of the characteristics of Jian Bi Stroke: casual and inadvertence.

There are three identical descriptions of the characteristics of Jian Bi Stroke: thick and concise. It is a supplement to the above Characteristics that thick and concise.

There is a characteristic description of Liu Ye Stroke: should be vigorous and powerful. It is a supplement to the above Characteristics that vigorous and powerful.

There is a characteristic description of Liu Ye Stroke: simple. It is a supplement to the above Characteristics that are Simple.

In summary, the characteristics of Jian Bi Stroke: Casual; Inadvertence; Thick; Concise; Vigorous; Powerful; Simple.

#### 17. Ku Chai Stroke

There are eight identical descriptions of the characteristics of Ku Chai Stroke: thick and concise.

There are two identical descriptions of the characteristics of Ku Chai Stroke: this stroke is scattered like firewood. This is to describe the characteristics of casual.

A characteristic description of Ku Chai Stroke: quick that tremble and turns, a sense of movement. It is a supplement to the above Characteristics that tremble and turns, a sense of movement.

A characteristic description of Ku Chai Stroke: vigorous and powerful. It is a supplement to the above Characteristics that vigorous and powerful.

A characteristic description of Ku Chai Stroke: natural and continuous. It is a supplement to the above Characteristics that are natural and continuous.

In summary, Ku Chai Stroke's characteristics: Thick; Concise; Casual; Tremble and turns; Sense of movement; Vigorous; Powerful; Natural and continuous.

#### 18. Qiu Yin Stroke

There is a characteristic description of Qiu Yin Stroke: many twists. This is the twist used to describe the Qiu Yin Stroke.

There are four identical descriptions of the characteristics of Qiu Yin Stroke: this stroke is delicate, moist, fluent from beginning to end. It is a supplement to the above Characteristics that are delicate, moist, fluent.

There is a characteristic description of Qiu Yin Stroke: similar to Cao Yi Stroke but is fatter. This is described as Qiu Yin Stroke, similar to Cao Yi Stroke, but thicker. But still belongs to the thin stroke.

There is a characteristic description of Qiu Yin Stroke: this stroke is delicate, moist, thin, fluent from beginning to end. It is a supplement to the above Characteristics that thin.

There is a characteristic description of Qiu Yin Stroke: shaped like an earthworm. It is a supplement to the above Characteristics that thin.

There is a characteristic description of Qiu Yin Stroke: round. It is a supplement to the above Characteristics that round.

In summary, the characteristics of Qiu Yin Stroke: Twist; Delicate; Moist; Fluent; Thin; Shape like an earthworm; Round.

#### 4.2.4 Results of Decoding the Ink Saturation

##### 1. Gao Gu You Si Stroke

There is an ink saturation description of Gao Gu You Si Stroke: this stroke is suitable for light Ink. According to Gao Gu You Si Stroke's characteristics, like silk spit out by a silkworm in spring, also conforms to the above description of the ink saturation. At the same time, it is also consistent with the inspection of the representative painter Gu Kaizhi.

Therefore, the ink saturation of Gao Gu You Si Stroke is Light Ink.

##### 2. Qin Xian Stroke

There is no specific description of Qin Xian Stroke's ink saturation. Painter Qian Shunju's unpreserved paintings. But the representative painters of Zhou Fang's masterpieces (As shown in figure 16) are mostly Light Ink or Half Ink (T. Zhang et al., 2014).

So, the ink saturation of Qin Xian Stroke is Light Ink or Half Ink.



Figure 14. Masterpieces of Qin Xian Stroke (Partial)

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Chinese Famous Figure Painting (Volume One)*, 2014, Page 50

### 3. Tie Xian Stroke

There is no specific description of Tie Xian Stroke's ink saturation. Examining Tie Xian Stroke representative painting by the painter Zhang Shuhou mostly uses Light Ink or Half Ink (As shown in figure 17).

So, the ink saturation of Tie Xian Stroke is Light Ink or Half Ink.



Figure 15. Masterpieces of Tie Xian Stroke (Partial)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2010/2908/img0001.xml>

### 4. Xing Yun Liu Shui Stroke

There is no specific description of Xing Yun Liu Shui Stroke's ink saturation, therefore, examining Xing Yun Liu Shui Stroke's representative painting by Li Gonglin (As shown in figure 18). Light Ink is often used.

So, the ink saturation of Xing Yun Liu Shui Stroke is Light Ink.





Figure 16. Masterpieces of Xing Yun Liu Shui Stroke (Partial)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2009/2137/img0004.xml>

#### 5. Ma Huang Stroke

There is no specific description of Ma Huang Stroke's ink saturation. Examining Ma Huang Stroke representative painting by the painter Ma Hezhi is mostly used Half Ink, as shown in figure 23 Masterpieces of Ma Huang Stroke.

So, the ink saturation of Ma Huang Stroke is Half Ink.

#### 6. Ding Tou Shu Wei Stroke

Regarding Ding Tou Shu Wei Stroke, there is no specific ink saturation description, so went to investigate the representative painter of Wu Dongqing, but Wu Dongqing has no masterpieces handed down from generation to generation. In the investigation of the Qing Dynasty painter Ren Bonian, he mostly used Ding Tou Shu Wei Stroke (As shown in figure 19) and used ink saturation as Half Ink (Ren, 2016).

So, ink saturation of Ding Tou Shu Wei Stroke is Half Ink or Heavy Ink.





Figure 17. Masterpieces of Ding Tou Shu Wei Stroke (Partial)

Picture Source: Ren Bonian, *Oriental Painting: Figure Painting of Qing Dynasty*, 2016

#### 7. Hun Stroke

There are four identical descriptions of the ink saturation of Hun Stroke: the Light Ink to outline the object's shape, the Full Ink to shape the structure.

There is an ink saturation description of Hun Stroke: with Light Ink to shape the clothes' folds. Then the Full Ink emphasizes the structure. Similar in meaning to the above description.

There is an ink saturation description of Hun Stroke: the Light Ink to outline, then the Full Ink to shape the structure. Similar in meaning to the above description.

In summary, ink saturation of Hun Stroke: First, use the Light Ink. Then use the Full Ink.

#### 8. Jue Tou Ding Stroke

All descriptions about Jue Tou Ding Stroke of the ink saturation are Dry Ink. Dry ink only emphasizes dryness and does not specify ink saturation. Therefore, to inspect the painting (As shown in Figure 20), representative painter Ma Yuan usually uses Full Ink or Heavy Ink.

So, the ink saturation of Jue Tou Ding Stroke is the Dry Full Ink or Dry Heavy Ink.



Figure 18. Masterpieces of Jue Tou Ding Stroke (Partial)

Picture Source: <https://www.dpm.org.cn/collection/paint/231752.html>

#### 9. Cao Yi Stroke

There is no specific description of Cao Yi Stroke's ink saturation. But in the Characteristics description of Gao Gu You Si Stroke, there are nine the same: Like Painter Cao Zhongda's strokes when depicting characters' clothes. The representative painter of Cao Yi Stroke is Painter Cao Zhongda, the ink saturation Gao Gu You Si Stroke is Light Ink.

So, the ink saturation of Cao Yi Stroke is Light Ink too.

#### 10. Zhe Lu Stroke

There is no specific description of Zhe Lu Stroke's ink saturation. Therefore, as shown in figure 19, the masterpieces of Zhe Lu Stroke are mostly Half Ink or Heavy Ink.

So, the ink saturation of Zhe Lu Stroke is Half Ink or Heavy Ink.

#### 11. Gan Lan Stroke

There is no specific description of Gan Lan Stroke's ink saturation. Therefore, as shown in figure 20, the masterpieces of Gan Lan Stroke are mostly Half Ink or Heavy Ink.

So, the ink saturation of Gan Lan Stroke is Half Ink or Heavy Ink.

#### 12. Zao He Stroke

There is no specific description of Zao He Stroke's ink saturation. The representative painter Wu Daozi used Zao He Stroke to paint only stone carvings, and the ink color cannot be determined. Therefore, to examine the painting (As shown in figure 21) of the Qing Dynasty, painter Jinnong mostly uses Zao He Stroke to draw, often using Half Ink or Heavy Ink.

So, the ink saturation of Zao He Stroke is Half Ink or Heavy Ink.



*Figure 19. Masterpieces of Zao He Stroke (Partial)*

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Chinese Famous Figure Painting (Volume Four)*, 2014, Page 252

#### 13. Liu Ye Stroke

There are two identical descriptions of the ink saturation of Liu Ye Stroke: Moist. But there is no specific Ink Saturation. So inspected the representative painter Wu Daozi used Liu Ye Stroke to paint works (As shown in figure 22), mostly Wet Half Ink.

So, the ink saturation of Liu Ye Stroke Wet Half Ink.



Figure 20. Masterpieces of Liu Ye Stroke (Partial)

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Chinese Famous Figure Painting (Volume One)*, 2014, Page 38

#### 14. Zhu Ye Stroke

The description of Zhu Ye Stroke's ink saturation is not clearly described, nor is it clearly mentioned by the representative painter. Therefore, according to the characteristics of Zhu Ye Stroke, the Qing Dynasty painter Luo Pin, who used Zhu Ye Stroke for drawing (As shown in figure 23), mostly used Half Ink or Heavy Ink.

So, the ink saturation of Zhu Ye Stroke is Half Ink or Heavy Ink.



Figure 21. Masterpieces of Zhu Ye Stroke (Partial)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 359

#### 15. Zhan Bi Shui Wen Stroke

There is no specific description of Zhan Bi Shui Wen Stroke's ink saturation. Therefore, when examining the masterpieces of Zhan Bi Shui Wen Stroke (Figure 24), the ink saturation is mostly Half Ink or Heavy Ink.

So, the ink saturation of Zhan Bi Shui Wen Stroke is Half Ink or Heavy Ink.

#### 16. Jian Bi Stroke

There is no specific description of Jian Bi Stroke's ink saturation. The representative painter Liang Kai used the painting (Figure 21 and Figure 22) of Jian Bi Stroke. The ink saturation is flexible and changeable. Most of the ink saturation is Light Ink or Full Ink.

Therefore, the ink saturation of Jian Bi Stroke is Light Ink or Full Ink.

#### 17. Ku Chai Stroke

There is an ink saturation description of Ku Chai Stroke: Dry Full Ink.

Examining the paintings drawn by the representative painter Zhang Lu using Ku Chai Stroke (M. Fan, 2019), combined with Ku Chai Stroke's characteristics and the brushwork (Yao, 2019). The ink saturation of Ku Chai Stroke emphasizes dryness (J. Mao, 2019). There is no particular restriction on the definition of ink saturation.

So, the ink saturation of Ku Chai Stroke is Dry Ink.

#### 18. Qiu Yin Stroke

There are five identical descriptions of Qiu Yin stroke's ink saturation: Moist. But the specific ink saturation is not explained. According to the description, the Qiu Yin stroke is similar to Cao Yi Stroke. The ink saturation of Cao Yi Stroke is Light Ink. And according to the representative of the Ming Dynasty painter, Chen Hongshou (As shown in figure 24) often used Qiu Yin Stroke, the ink saturation is Light Ink.

Therefore, the ink saturation of Qiu Yin Stroke is Wet Light Ink.





Figure 22. Masterpieces of Qiu Yin Stroke (Partial)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2008/1177/img0003.xml>

#### 4.3 Results of Eighteen-Stroke Systematic Theory and Sample Illustrations

According to 4.2 results of decoding the Eighteen-Stroke, a complete and clear theory is obtained: Representative, Brushwork, Characteristics, Ink Saturation to creating samples of Eighteen-Stroke.

The Eighteen-Stroke samples are displayed of theory combined with illustrations. Each illustration marked the start, run, and end because of the stroke's brushwork process with a start, run, and end. (As shown in Figure 23, Figure 24, Figure 25, Figure 26, Figure 27, Figure 28, Figure 29, Figure 30, Figure 31, Figure 32, Figure 33, Figure 34, Figure 35, Figure 36, Figure 37, Figure 38, Figure 39, Figure 40)

## 1. Gao Gu You Si Stroke

Representative: Painter Gu Kaizhi

Brushwork: Using the Tip Brush

Characteristics: Smooth; Continuous; Fluent; Concise; Ancient; Quaint;  
Thin; Elegant; Exquisite; Uniform.

Ink Saturation: Light Ink

| <b>Start</b>      | <b>Run</b>        | <b>End</b>        |
|-------------------|-------------------|-------------------|
| <b>Brushwork:</b> | <b>Brushwork:</b> | <b>Brushwork:</b> |
| 1. Tip Brush      | 1. Tip Brush      | 1. Tip Brush      |
| 2. Lifting        | 2. Lifting        | 2. Lifting        |



Figure 23. Sample Illustration of Gao Gu You Si Stroke

Picture Source: Made by Xue HU



## 2. Qin Xian Stroke

Representative: Painters Zhou Fang and Qian Shunju

Brushwork: Using the Tip Brush

Characteristics: Straight; Fluent; Continuous; Long; Thin; Powerful.

Ink Saturation: Light Ink or Half Ink

**Start**  
***Brushwork:***  
1. Tip Brush  
2. Lifting

**Run**  
***Brushwork:***  
1. Tip Brush  
2. Lifting

**End**  
***Brushwork:***  
1. Tip Brush  
2. Lifting



*Figure 24. Sample Illustration of Qin Xian Stroke*

*Picture Source: Made by Xue HU*

### 3. Tie Xian Stroke

Representative: Painter Zhang Shuhou (Zhang Wo)

Brushwork: Using the Tip Brush

Characteristics: Powerful; Thin; Straight.

Ink Saturation: Light Ink or Half Ink

**Start**  
***Brushwork:***  
Tip Brush

**Run**  
***Brushwork:***  
Tip Brush

**End**  
***Brushwork:***  
Tip Brush



Figure 25. Sample Illustration of Tie Xian Stroke

Picture Source: Made by Xue HU

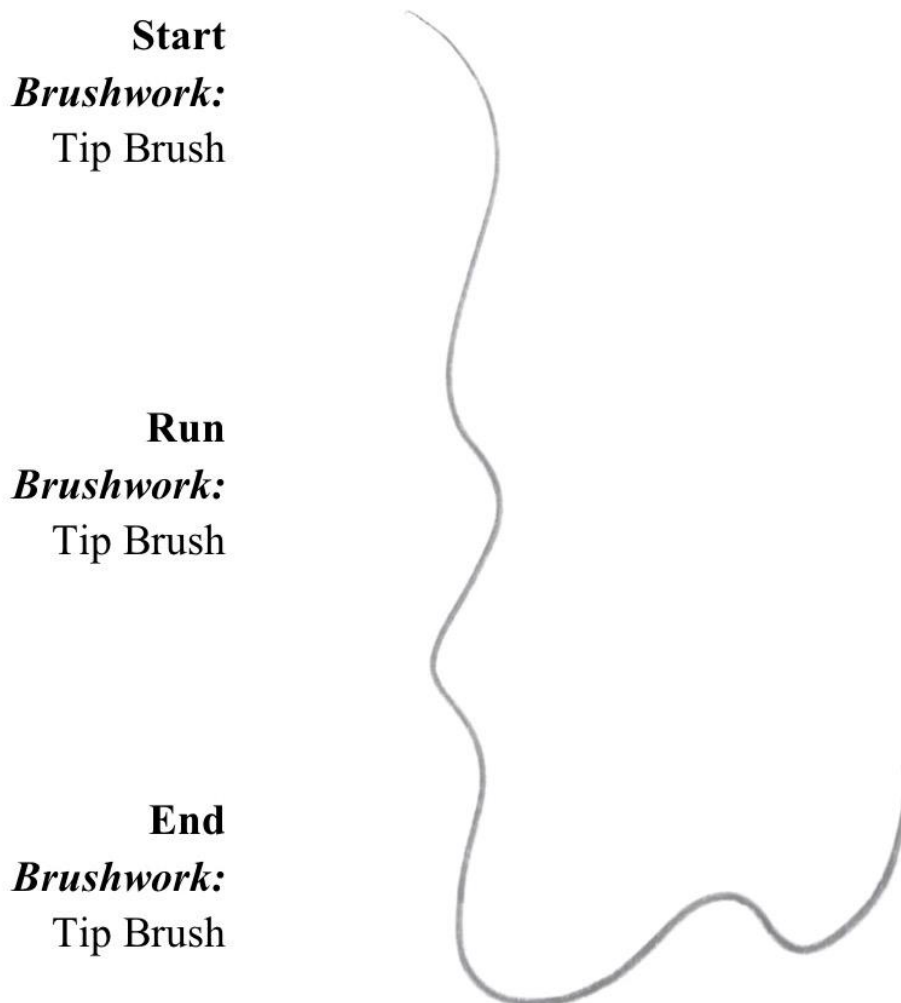
#### 4. Xing Yun Liu Shui Stroke

Representative: Painters Li Gonglin and Ding Nanyu (Ding Yunpeng)

Brushwork: Using the Tip Brush

Characteristics: Concise; Fluent; Sense of rhythm; Vivid; Inadvertent.

Ink Saturation: Light Ink



*Figure 26. Sample Illustration of Xing Yun Liu Shui Stroke*

*Picture Source: Made by Xue HU*

## 5. Ma Huang Stroke

Representative: Painters Ma Hezhi and Gu Xingyi

Brushwork: Using the Tip Brush, start hides the tip of the brush. In the end, return the tip of the brush.

Characteristics: Soft shape; Twists and turns.

Ink Saturation: Half Ink

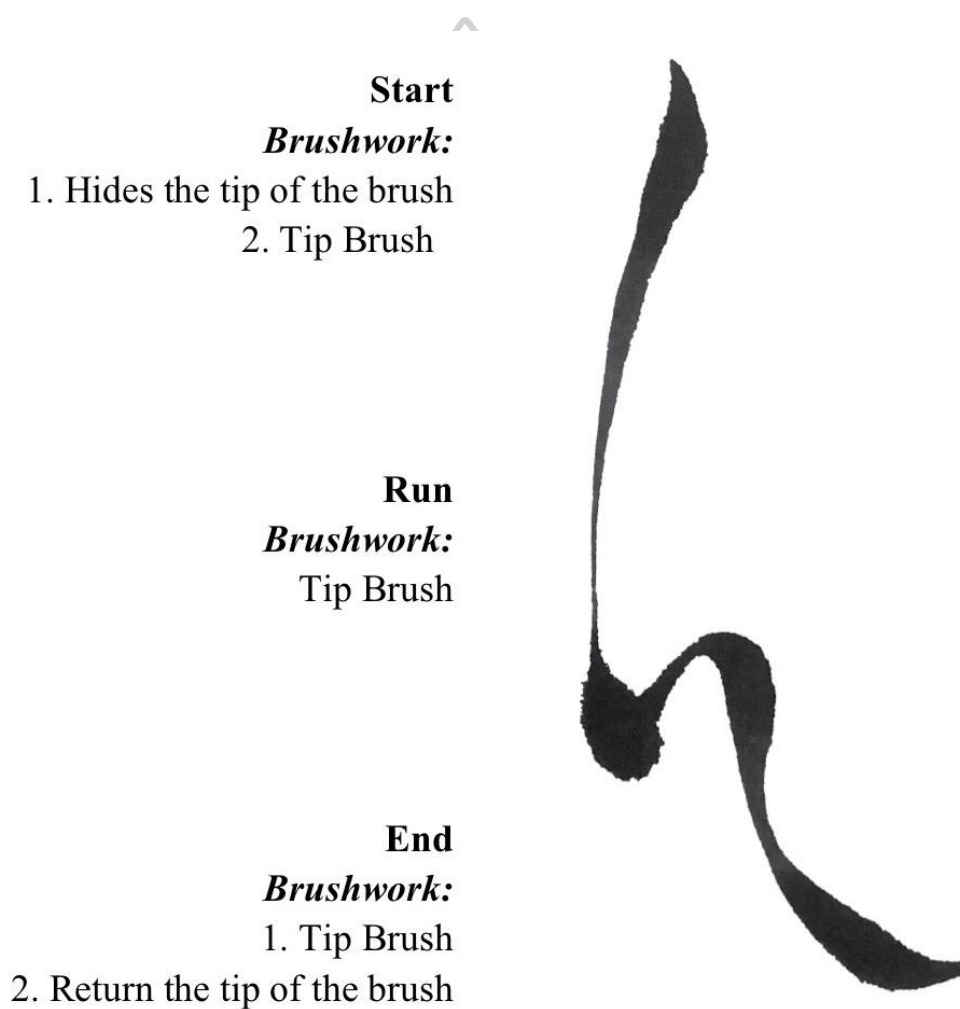


Figure 27. Sample Illustration of Ma Huang Stroke

Picture Source: Made by Xue HU

### 6. Ding Tou Shu Wei Stroke

Representative: Painters Wu Dongqing and Ren Bonian

Brushwork: Using the Tip Brush

Characteristics: Start to make a dot like a nail's head; at the end like a mouse's tail; Fluent.

Ink Saturation: Half Ink or Heavy Ink

#### **Start**

##### ***Brushwork:***

1. Tip Brush
2. Pressing

#### **Run**

##### ***Brushwork:***

Tip Brush

#### **End**

##### ***Brushwork:***

1. Tip Brush
2. Lifting



*Figure 28. Sample Illustration of Ding Tou Shu Wei Stroke*

*Picture Source: Made by Xue HU*

## 7. Hun Stroke

Representative: Painter Shi Ke

Brushwork: First, using the Tip Brush or the Side Brush, then using the Flat Brush.

Characteristics: Powerful; Magnificent momentum; Sense of balance; Flexible; Vigorous.

Ink Saturation: First, use the Light Ink. Then use the Full Ink.

**First*****Brushwork:***

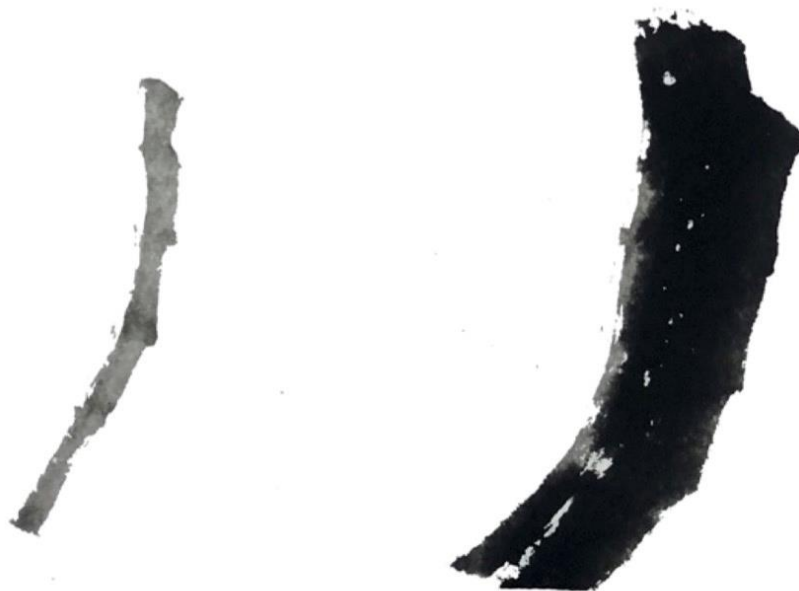
Tip Brush or Side Brush

***Ink Saturation:*** Light Ink

**Second*****Brushwork:***

Flat Brush

***Ink Saturation:*** Full Ink



*Figure 29. Sample Illustration of Hun Stroke*

*Picture Source: Made by Xue HU*

## 8. Jue Tou Ding Stroke

Representative: Painters Ma Yuan and Xia Gui

Brushwork: Using the Side Brush, which starts to hide the brush's tip.

Characteristics: Start shape like the nail head; Quick; Magnificent.

Ink Saturation: Dry Full Ink or Dry Heavy Ink

- Start**  
**Brushwork:**  
 1. Hides the tip of the brush  
 2. Side Brush  
 3. Pressing

**Run**  
**Brushwork:**  
 Side Brush

**End**  
**Brushwork:**  
 Side Brush



Figure 30. Sample Illustration of Jue Tou Ding Stroke

Picture Source: Made by Xue HU



## 9. Cao Yi Stroke

Representative: Painters Cao Zhongda and Ding Yunpeng

Brushwork: Using the Tip Brush

Characteristics: Thin; Layered; Delicate; Fluent.

Ink Saturation: Light Ink

**Start****Brushwork:**

1. Tip Brush
2. Lifting

**Run****Brushwork:**

1. Tip Brush
2. Lifting

**End****Brushwork:**

1. Tip Brush
2. Lifting

Figure 31. Sample Illustration of Cao Yi Stroke

Picture Source: Made by Xue HU

## 10. Zhe Lu Stroke

Representative: Painter Liang Kai

Brushwork: Using the Tip Brush or Side Brush.

Characteristics: Thin and power of the turning point; Shaped like reed leaves; Simple; Concise.

Ink Saturation: Half Ink or Heavy Ink

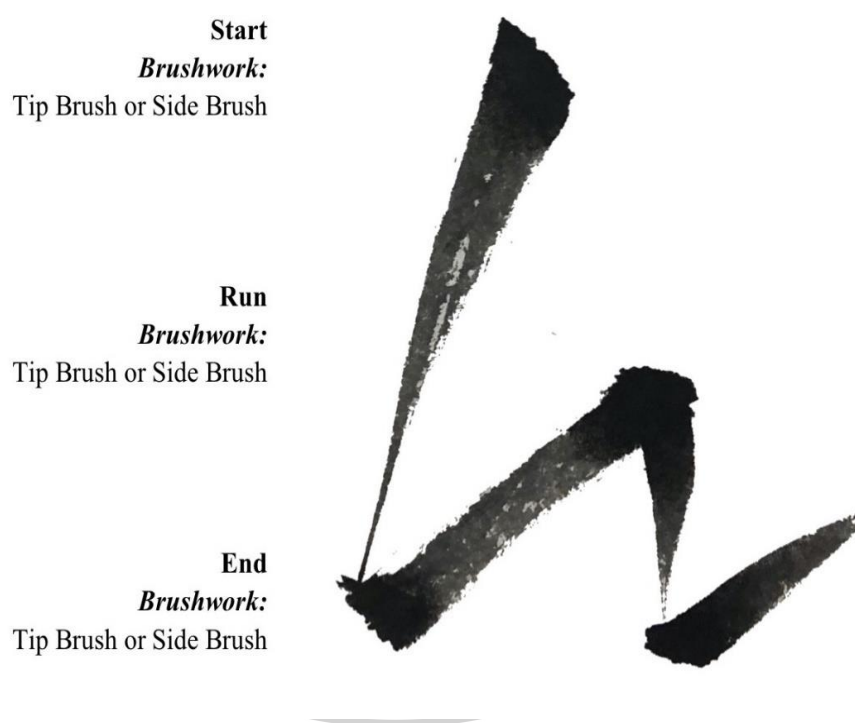


Figure 32. Sample Illustration of Zhe Lu Stroke

Picture Source: Made by Xue HU

## 11. Gan Lan Stroke

Representative: Painters Yan Hui and Jin Dongxin

Brushwork: Using the Tip Brush or the Side Brush. Start should hide the brush's tip.

Characteristics: Sharp at the beginning and end; wide in the middle; Trembling; Fluttering.

Ink Saturation: Half Ink or Heavy Ink

- Start**  
**Brushwork:**  
 1. Hide the tip of the brush  
 2. Tip Brush or Side Brush  
 3. Lifting

- Run**  
**Brushwork:**  
 Tip Brush or Side Brush

- End**  
**Brushwork:**  
 1. Tip Brush or Side Brush  
 2. Lifting



Figure 33. Sample Illustration of Gan Lan Stroke

Picture Source: Made by Xue HU

## 12. Zao He Stroke

Representative: Painter Wu Daozi

Brushwork: Using the Tip Brush, start should hide the brush's tip.

Characteristics: Make a dot like the core of the jujube; The end is thin; Fluttering; Vigorous; Round.

Ink Saturation: Half Ink or Heavy Ink

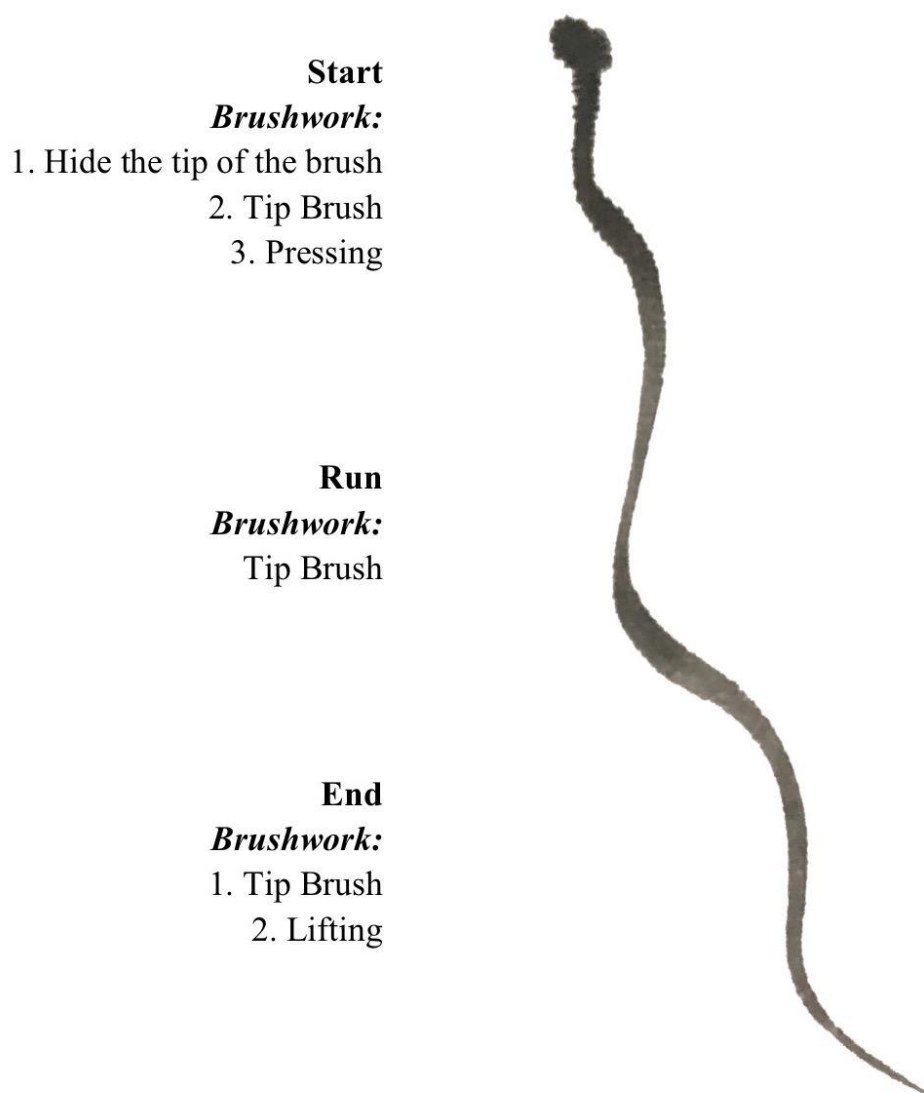


Figure 34. Sample Illustration of Zao He Stroke

Picture Source: Made by Xue HU

## 13. Liu Ye Stroke

Representative: Painter Wu Daozi

Brushwork: Using the Tip Brush.

Characteristics: Elegant; Graceful; Fluent; Shape like the willow leaf; Moist.

Ink Saturation: Wet Half Ink

**Start**  
**Brushwork:**  
Tip Brush

**Run**  
**Brushwork:**  
Tip Brush

**End**  
**Brushwork:**  
Tip Brush



Figure 35. Sample Illustration of Liu Ye Stroke

Picture Source: Made by Xue HU

## 14. Zhu Ye Stroke

Representative: Painter Luo Pin

Brushwork: Using the Side Brush or the Flat Brush. The start has paused.

Characteristics: Fat; Shor; shape as bamboo leaves 个, 介 shaped;  
Vigorous; Vivid; Fluent.

Ink Saturation: Half Ink or Heavy Ink

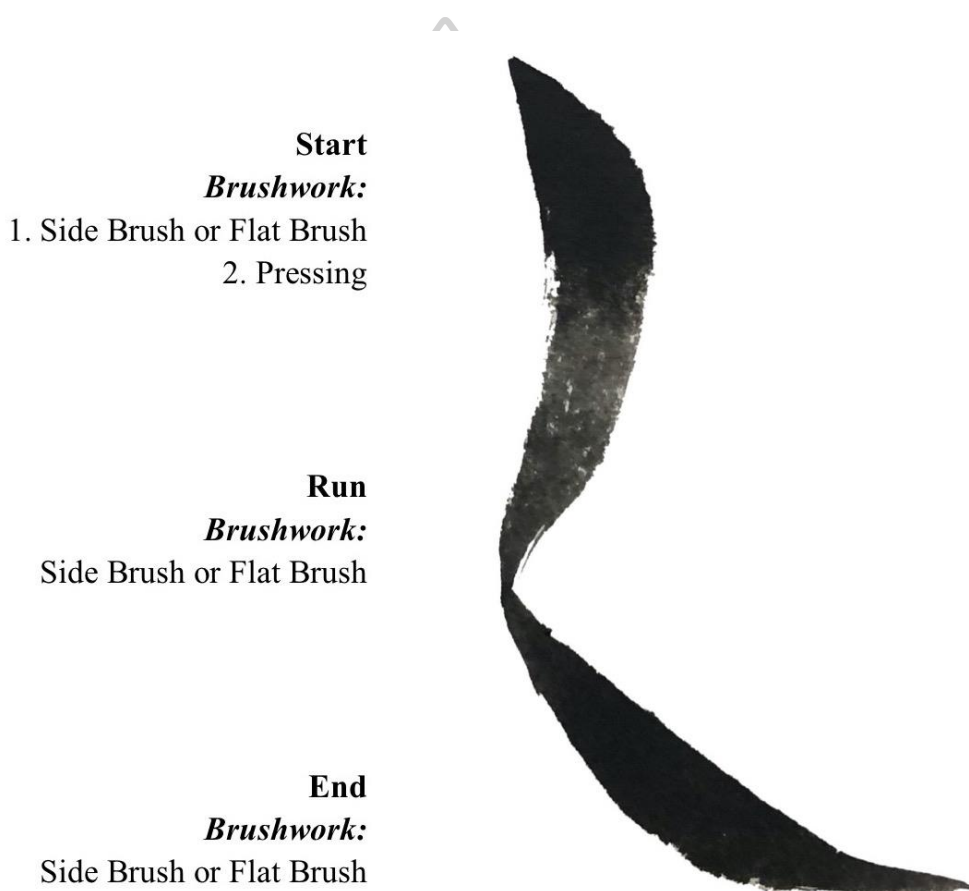


Figure 36. Sample Illustration of Zhu Ye Stroke

Picture Source: Made by Xue HU

## 15. Zhan Bi Shui Wen Stroke

Representative: Painters Zhou Wenju, Zheng Fashi, and Zhao Ziyun.

Brushwork: Using the Tip Brush; Start hide the brush's tip.

Characteristics: Concise; Tremble and turns; Sense of movement.

Ink Saturation: Half Ink or Heavy Ink

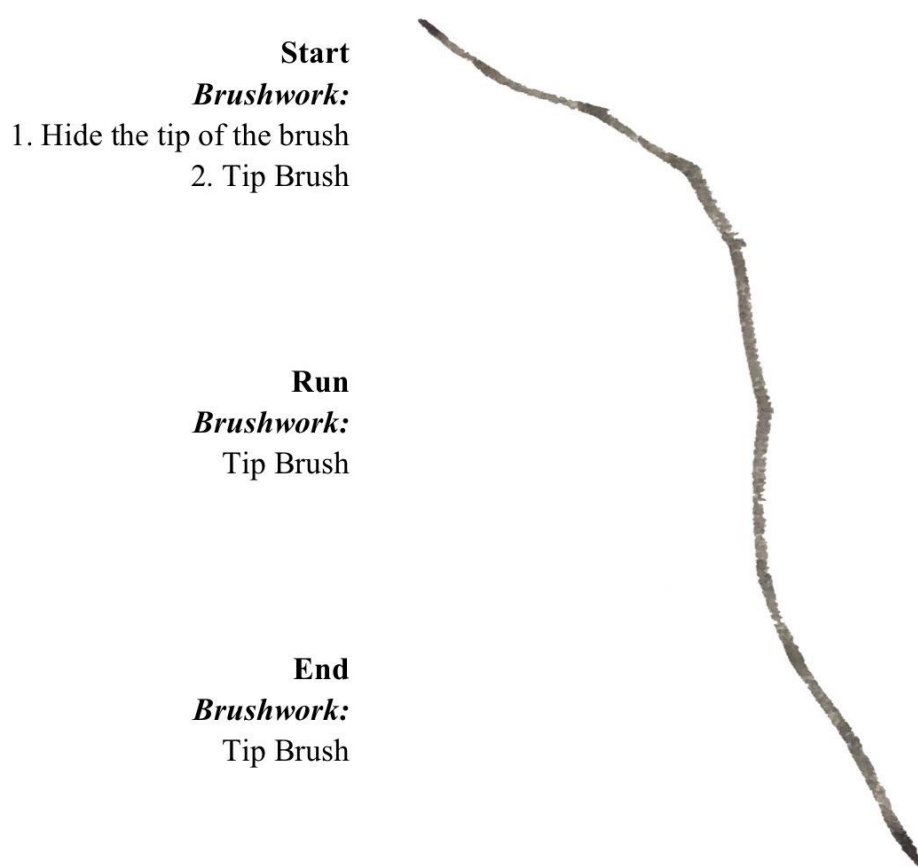


Figure 37. Sample Illustration of Zhan Bi Shui Wen Stroke

Picture Source: Made by Xue HU



## 16. Jian Bi Stroke

Representative: Painters Ma Yuan and Liang Kai

Brushwork: The start is the Tip Brush or the Side Brush. Writing to the ends is the Side Brush or the Flat Brush.

Characteristics: Casual; Inadvertence; Thick; Concise; Vigorous; Powerful; Simple.

Ink Saturation: Light Ink or Full Ink

**Start**

***Brushwork:***

Tip Brush or Side Brush

**Run**

***Brushwork:***

Side Brush or Flat Brush

**End**

***Brushwork:***

Side Brush or Flat Brush



*Figure 38. Sample Illustration of Jian Bi Stroke*

*Picture Source: Made by Xue HU*

## 17. Ku Chai Stroke

Representative: Painters Zhao Xuan and Zhang Lu

Brushwork: Using the Tip Brush or the Flat Brush. Start to hide the brush's tip.

Characteristics: Thick; Concise; Casual; Tremble and turns; Sense of movement; Vigorous; Powerful; Natural and continuous.

Ink Saturation: Dry Ink

**Start*****Brushwork:***

1. Hide the tip of the brush
2. Tip Brush or Flat Brush

**Run*****Brushwork:***

Tip Brush or Flat Brush

**End*****Brushwork:***

Tip Brush or Flat Brush



*Figure 39. Sample Illustration of Ku Chai Stroke*

*Picture Source: Made by Xue HU*

## 18. Qiu Yin Stroke

Representative: Painter Chen Hongshou

Brushwork: Using the Tip Brush. Start should hide the brush's tip.

Characteristics: Twist; Delicate; Moist; Fluent; Thin; Shape like an earthworm; Round.

Ink Saturation: Wet Light Ink

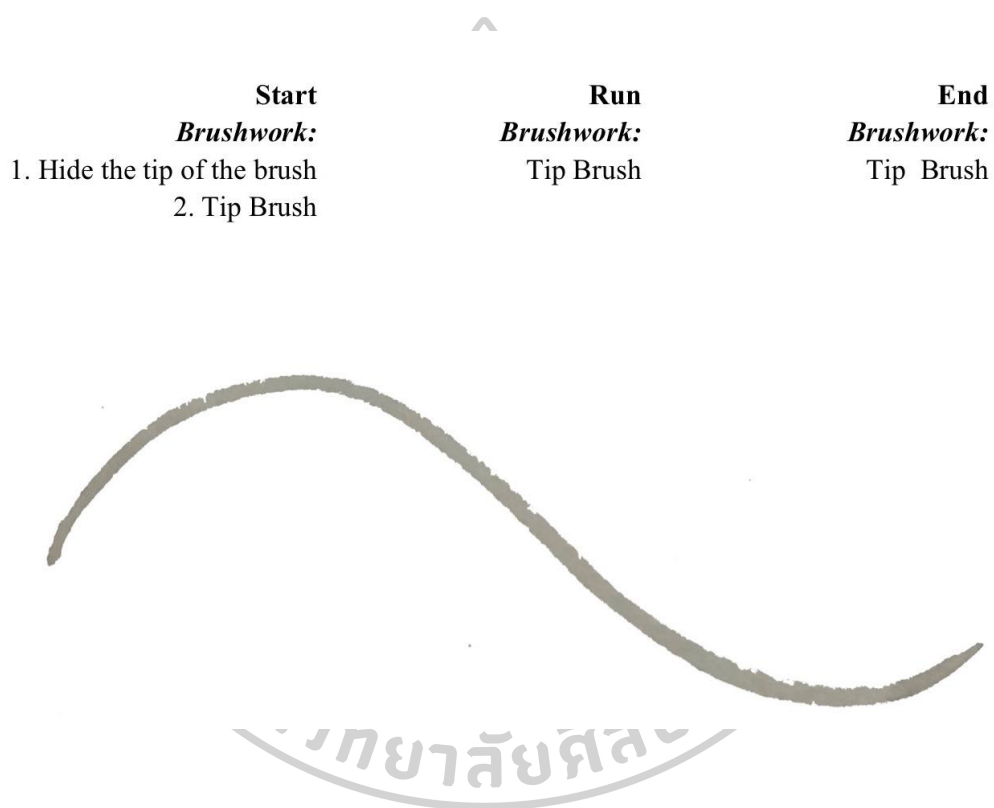


Figure 40. Sample Illustration of Qiu Yin Stroke

Picture Source: Made by Xue HU

#### 4.4 Results of Creating Contemporary Paintings

In creating contemporary paintings, this study uses Readymade Art as the inspiration. The theme of the creation is Portraits and Mountains, and the creative approach of the Sixth Canon Reproduction to achieve the purpose of the First Canon Vivid Artwork in multiple rounds of practice.

##### 4.4.1 Creative Inspiration

The creative inspiration of this research comes from Readymade Art. Marcel Duchamp first used the term "Ready-made" to describe his artworks (John, 2003).

The *Fountain* is a ready-made sculpture by Marcel Duchamp in 1917, consisting of a porcelain urinal, turning the urinal upside down, and signing "R. Mutt"(Lin, 2012) (As shown in figure 43). The *Fountain* is regarded by art historians and theorists of the avant-garde as a significant landmark in 20th-century art (MARK & ANNABEL, 2016) (J. Chen, 2002).



Figure 41. Fountain

Picture Source:

[https://zh.wikipedia.org/wiki/%E5%99%B4%E6%B3%89\\_\(%E6%9D%9C%E8%B1%A1\)](https://zh.wikipedia.org/wiki/%E5%99%B4%E6%B3%89_(%E6%9D%9C%E8%B1%A1))

If the urinal is only regarded as a urinal, it will always be daily necessities, but if you look at it from another dimension, it can also become a work of art (Calvin, 2019) (Lin, 2012). From this point of view, Duchamp's artwork breaks the boundaries between art and non-art (J. Chen, 2002). According to Duchamp, art is not a passive act, and audience participation is also part of the creation. Duchamp's artworks have created an art communication platform where the audience is the subject, and the artwork is the object. (Lin, 2012) (John, 2003)

This study takes Readymade Art as the creative inspiration, look at traditional art through a new perspective, breaking the boundaries between traditional art and contemporary art. Based on traditional art as the foundation of creation, change the perspective to experiment with each part of the masterpiece, to select the most suitable part.

#### 4.4.2 Creation Theme

The creative theme of this study is Portraits and Mountains. The theme of this creation is set because want to discuss in this creation is the relationship between humans and nature. What this creation wants to express are the spirit and feelings. Eighteen-Stroke's masterpieces are all Chinese figure paintings, and the parts selected and intercepted are all certain parts of the human body. Through a specific perspective change, a new contemporary painting with a mountain shape is generated.

With the development and strength of China's national power, China's cultural development has become increasingly self-confident, painters pay more attention to expressing and transmitting the spirit of painting (John, 2003) (Lv, 2019). Take the Chinese painter Wu Guanzhong as an example, Mr. Wu Guanzhong said that only the works express the author's intentions, and all techniques are slaves. The audience looks at the carrier--painting, but the carrier is emotion. I hope the audience and the author will know each other and appreciate each other (Pan, 2013).

Take Wu Guanzhong's painting as an example *Lao Mountain Pine and Stone* (As shown in figure 44), highly abstract and summarize the theme with brushstrokes. It is not entirely abstract or completely realistic (G. Wu, 2008). In this

painting, the traditional Chinese ink and artistic conception combine with modern decorative art, and the painting has a solid decorative sense. Wu Guanzhong directly expresses his mind and feelings through the stroke (G. Wu, 2009).



Figure 42. Lao Mountain Pine and Stone

Picture Source: <https://www.pinterest.com/pin/332351647472779500/>

And taking the other example of *The Great Wall* (As shown in figure 45), similarly, only the brushstrokes express the theme, and the specific elements are refined to be more abstract. The image of the Great Wall is summarized and said that the painting is magnificent (G. Wu, 2007) (Gao, 2021).



Figure 43. The Great Wall

Picture Source: <http://chonghua.69ys.com/result/detail/184197>

From Wu Guanzhong's artworks, the use of Chinese brush and Chinese ink enough to express the artwork's theme is rich in both the form and the artistic conception (Gao, 2021), and the abstract form of the artwork leaves enough space for the audience to explore. Highly generalized abstract brushstrokes can fully express the theme of the painting. The painting creation of this study also uses highly generalized and leisurely brushstrokes to express the theme. It is extracted from the concrete image of the mountain and the portrait that focused on expressing the relationship between the two, either peaceful communication or fierce collision, leaving space for self-exploration of the audience.

#### 4.4.3 Creation Steps

Therefore, when creating contemporary paintings, first, according to the creative inspiration Readymade Art, look at the traditional masterpiece of Eighteen-Stroke from a new perspective. Using the Sixth Canon Reproduction as a creative method, according to the theme of Portraits and Mountains, choose the Eighteen-Stroke masterpiece as a basis, and reproduce a particular part of the masterpiece from a new perspective. To achieve the purpose of the First Canon Vivid Artwork in multiple rounds of practice, and finally, create a series of contemporary paintings

The specific creative process is divided into:

1. Try to practice every part of the masterpiece of Eighteen-Stroke
2. Choose the part that fits the creative theme from the masterpiece and determine the form.
3. Try the size, position, and direction of each painting to form a series of paintings.
4. Choose the best composition

##### *4.4.3.1 Selecting Masterpiece Part and Form*

The masterpieces of Eighteen-Stroke are all figure paintings, and the appropriate parts are all parts of the human body. Look at traditional masterpieces from a new perspective, practice every part of the masterpiece of Eighteen-Stroke, and select the part that best fits the theme through rotating, enlarging, zooming out or splitting, etc. (As shown in figure 46, figure 47). Through the experiment of each



part of the Eighteen-Stroke' masterpiece, determine the selected part and form of the Eighteen-Stroke masterpiece.



Figure 44. Practice Draft Every Partial of the Eighteen-Stroke's Masterpiece (1)

Picture Source: Photo by Xue HU



Figure 45. Practice Draft Every Partial of the Eighteen-Stroke's Masterpiece (2)

Picture Source: Photo by Xue HU

After a lot of practice, the part that was determined is as follows:

(1) Gao Gu You Si Stroke

Representative: Painter Gu Kaizhi

Masterpiece: *Admonitions of the Instructress to the Court Ladies (partial)*,

Painted on silk, long scroll, 39 x 1197 cm



Figure 46. Select from Masterpiece of Gao Gu You Si Stroke (1)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2009/1271/img0002.xml>

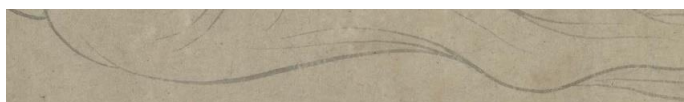
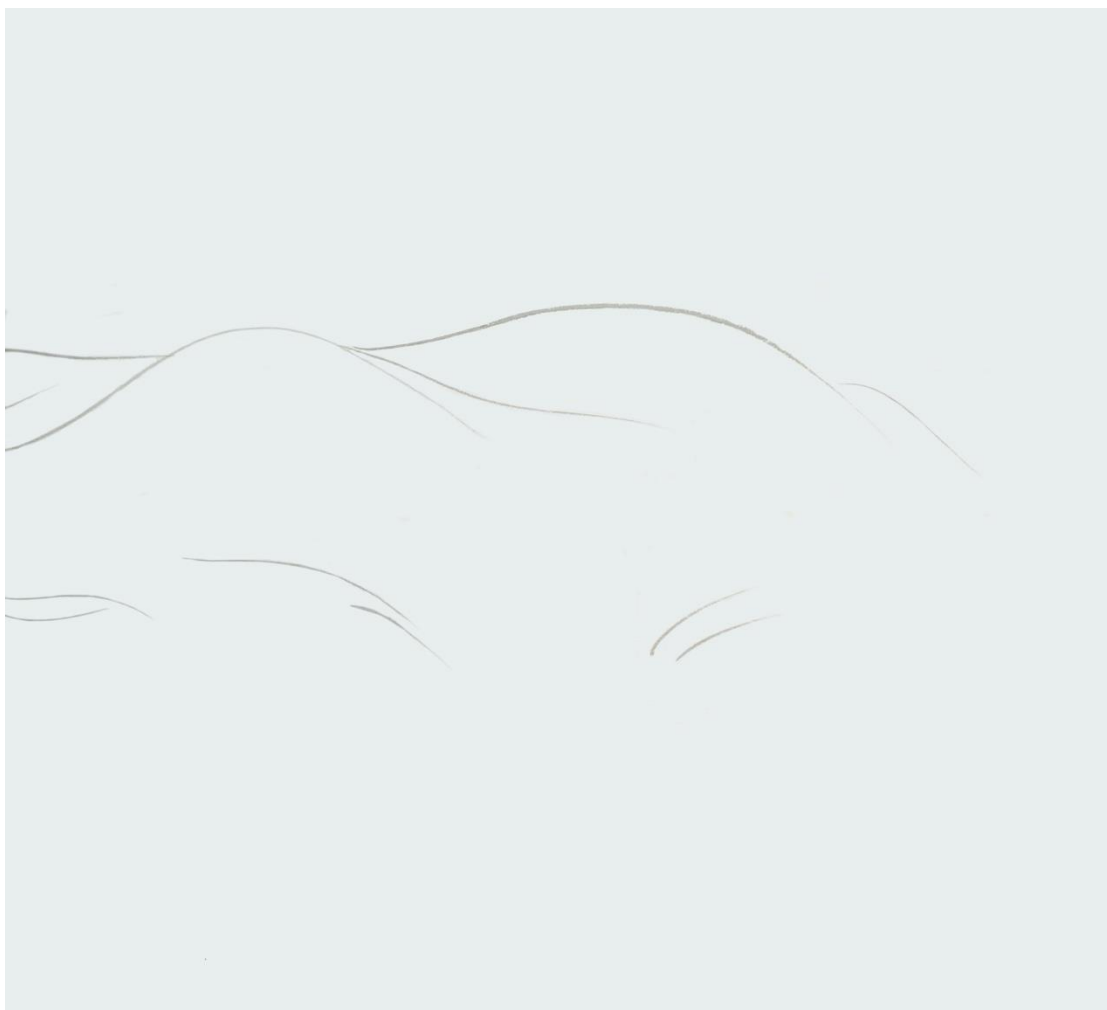


Figure 47. Selected Part (1)



*Figure 48. The Enlarged and 180° Rotated (1)*



*Figure 49. Painting (1)*

*Picture Source: Painting by Xue HU*

(2) Qin Xian Stroke

Representative: Painters Zhou Fang

Masterpiece: *Court Ladies Adorning Their Hair with Flowers (partial)*,

Painted on silk, 46.4 x 182 cm



Figure 50. Select from Masterpiece of Qin Xian Stroke (2)

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Chinese Famous Figure Painting (Volume One)*, 2014, Page 50





Figure 51. Selected Part (2)



Figure 52. The Enlarged and 180° Rotated (2)

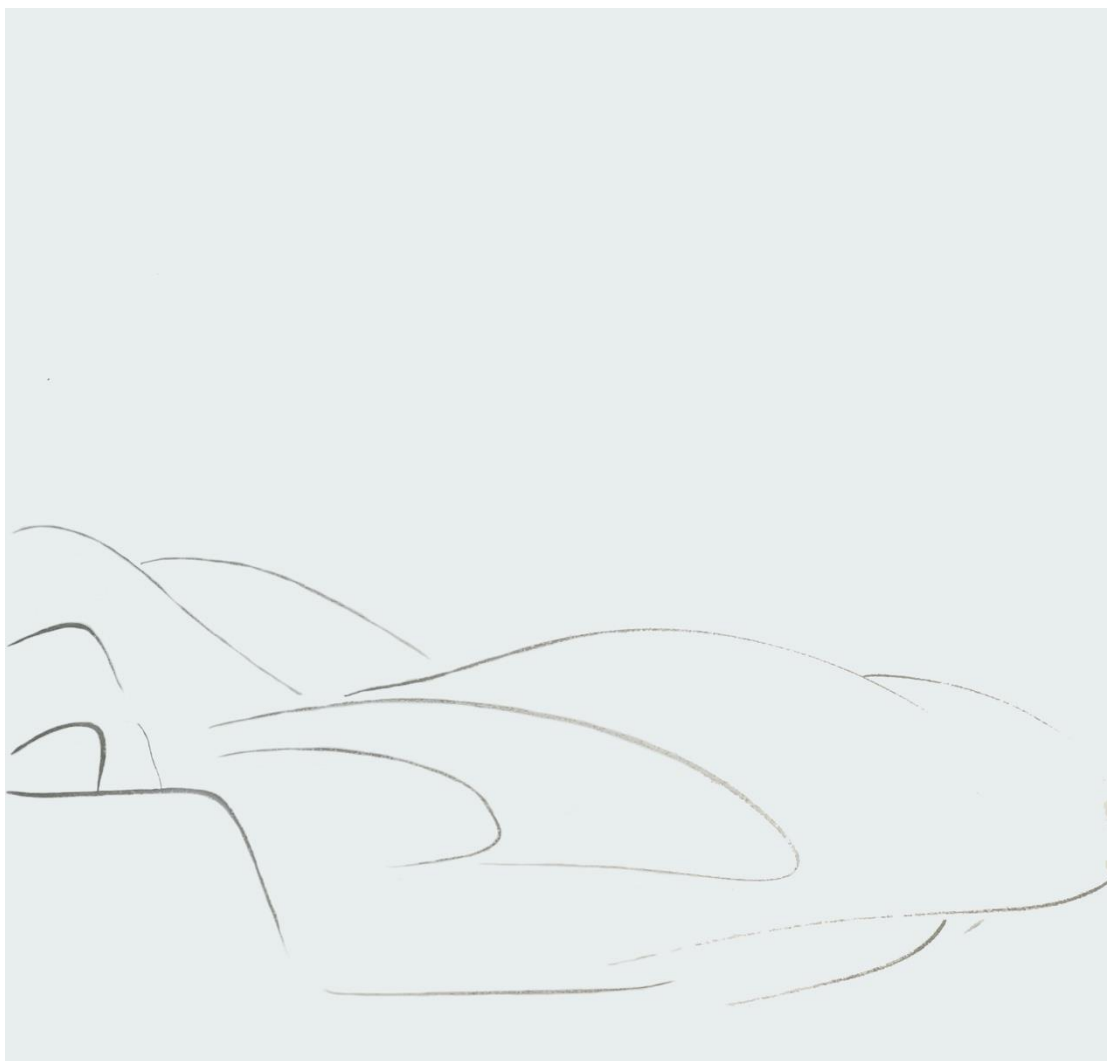
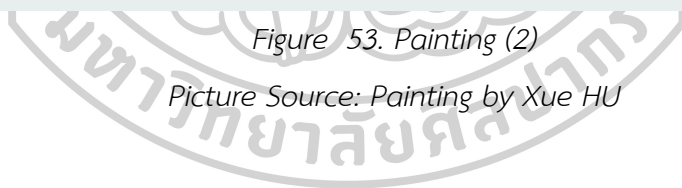


Figure 53. Painting (2)

Picture Source: Painting by Xue HU



(3) Tie Xian Stroke

Representative: Painter Zhang Shuhou (Zhang Wo)

Masterpiece: Nine Song (partial),

Painted on paper, long scroll, 35 x 775 cm



Figure 54. Select from Masterpiece of Tie Xian Stroke (3)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2010/2908/img0001.xml>





Figure 55. Selected Part (3)

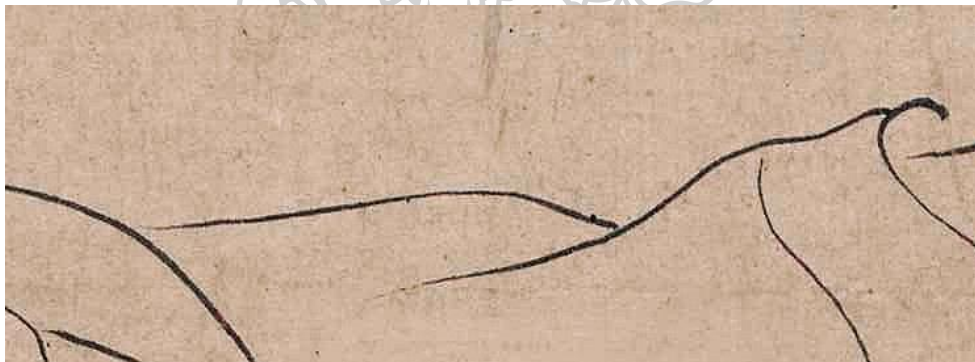


Figure 56. The Enlarged and 90°-to-Left Rotated (3)



Figure 57. Painting (3)

Picture Source: Painting by Xue HU

(4) Xing Yun Liu Shui Stroke

Representative: Painter Li Gonglin

Masterpiece: *Vimo performance and Teaching (partial)*

Painted on paper, long scroll, 34.6 x 207.5 cm



Figure 58. Select from Masterpiece of Xing Yun Liu Shui Stroke (4)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2009/2137/img0004.xml>



Figure 59. Selected Part (4)



Figure 60. The Enlarge and 90°-to-Left Rotated (4)



Figure 61. Painting (4)

Picture Source: Painting by Xue HU

(5) Ma Huang Stroke

Representative: Painter Ma Hezhi and Gu Xingyi

Masterpiece: *Binfeng Picture Scroll (partial)*,

Painted on paper, long scroll, 52.7 x 111.7 cm



Figure 62. Select from Masterpiece of Ma Huang Stroke (5)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2009/2121/img0067.xml>





Figure 63. Selected Part (5)

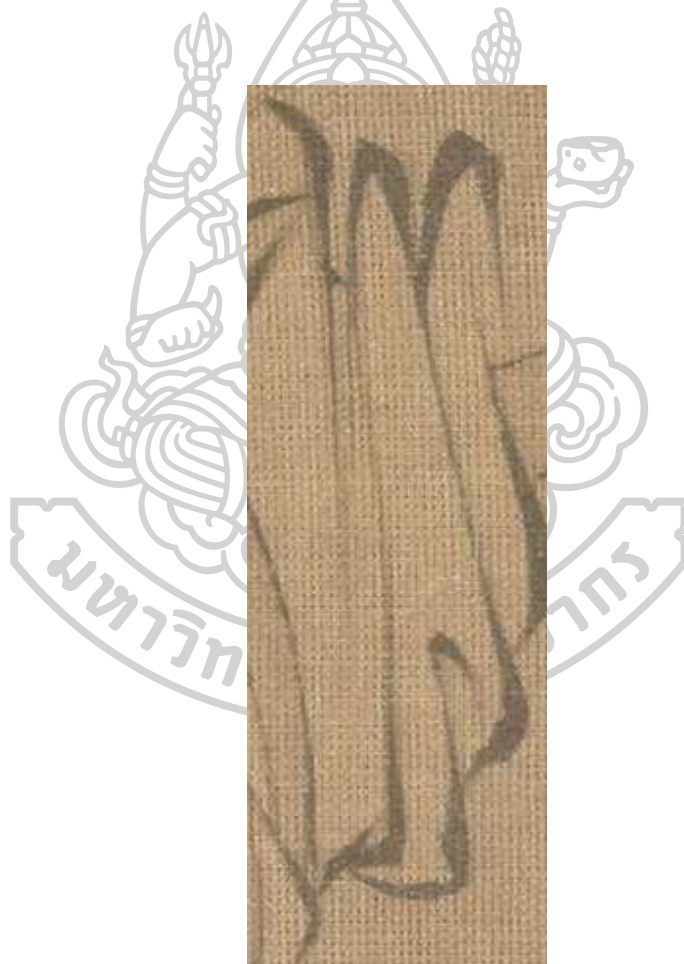


Figure 64. The Enlarged and Rotated 180° (5)





Figure 65. Painting (5)  
Picture Source: Painting by Xue HU

(6) Ding Tou Shu Wei Stroke

Representative: Painter Wu Dongqing

Masterpiece: *Figure drawing*

Painted on paper, 94 x 45 cm



Figure 66. Select from Masterpiece of Ding Tou Shu Wei Stroke (6)

Picture Source: Ren Bonian, *Oriental Painting: Figure Painting of Qing Dynasty*, 2016



Figure 67. Selected Part (6)



Figure 68. The Enlarged and 90°-to-Right Rotated (6)



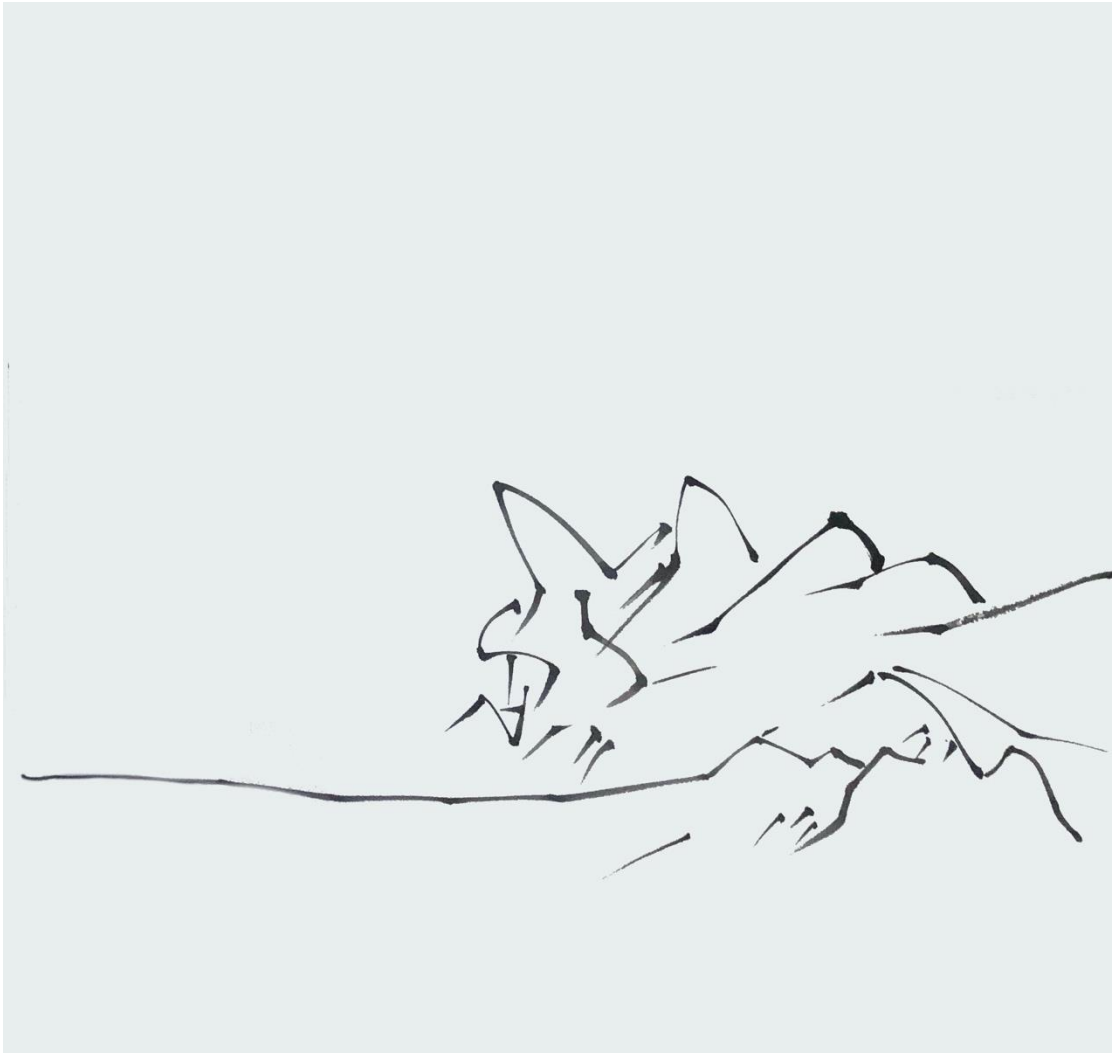
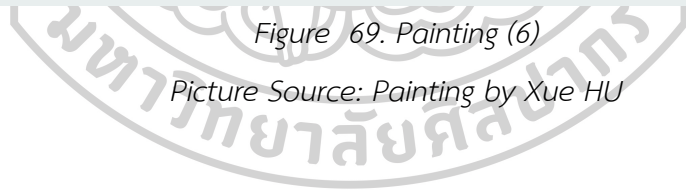


Figure 69. Painting (6)

Picture Source: Painting by Xue HU



(7) Hun Stroke

Representative: Painter Shi Ke

Masterpiece: *Er Zu Tiao Xin Tu* (partial)

Painted on paper, 35.5 x 129 cm



Figure 70. Select from Masterpiece of Hun Stroke (7)

Picture Source:

[https://zh.wikipedia.org/wiki/%E7%9F%B3%E6%81%AA#/media/File:Shige\\_Erzhutiaoxi\\_ngtu.jpg](https://zh.wikipedia.org/wiki/%E7%9F%B3%E6%81%AA#/media/File:Shige_Erzhutiaoxi_ngtu.jpg)



*Figure 71. Selected Part (7)*



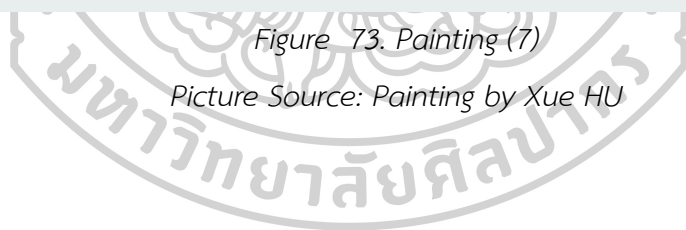
*Figure 72. The Enlarged and 90°-to-Right Rotated (7)*





Figure 73. Painting (7)

Picture Source: Painting by Xue HU





(8) Jue Tou Ding Stroke

Representative: Painters Xia Gui

Masterpiece: *Lin Liu Fu Qin Tu* (partial),

Painted on paper, 47 x 49 cm



Figure 74. Select from Masterpiece of Jue Tou Ding Stroke (8)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2007/1243/img0005.xml>



Figure 75. Selected Part (8)



*Figure 76. The Enlarged and 90°-to-Left Rotated (8)*



Figure 77. Painting (8)

Picture Source: Painting by Xue HU

## (9) Cao Yi Stroke

Representative: Painters Cao Zhongda and Ding Yunpeng

Masterpiece: *Guanyin (partial)*,

Painted on paper, 97.2 x 33.1 cm

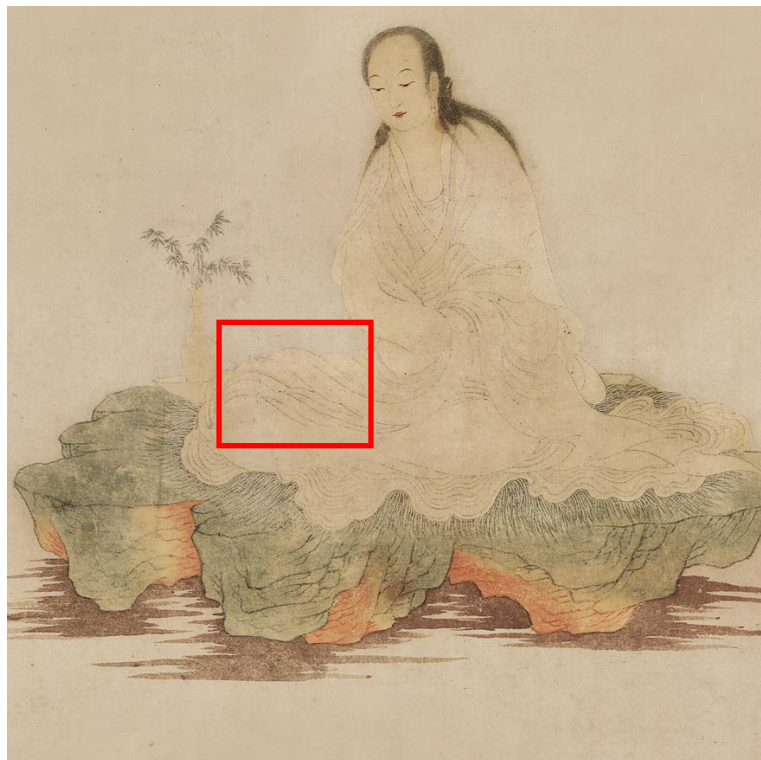


Figure 78. Select from Masterpiece of Cao Yi Stroke (9)

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 249



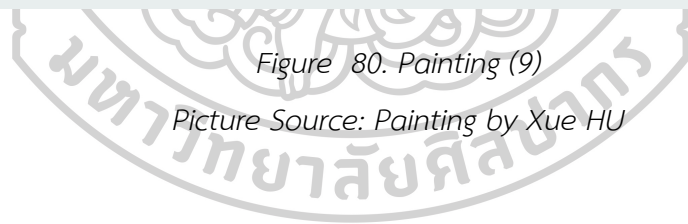
Figure 79. The Enlarge and Selected Part (9)





Figure 80. Painting (9)

Picture Source: Painting by Xue HU



(10) Zhe Lu Stroke

Representative: Painter Liang Kai

Masterpiece: *Six Chan Patriarch Huineng Chopping Bamboo (partial)*,

Painted on paper, 72.7 x 31.5 cm

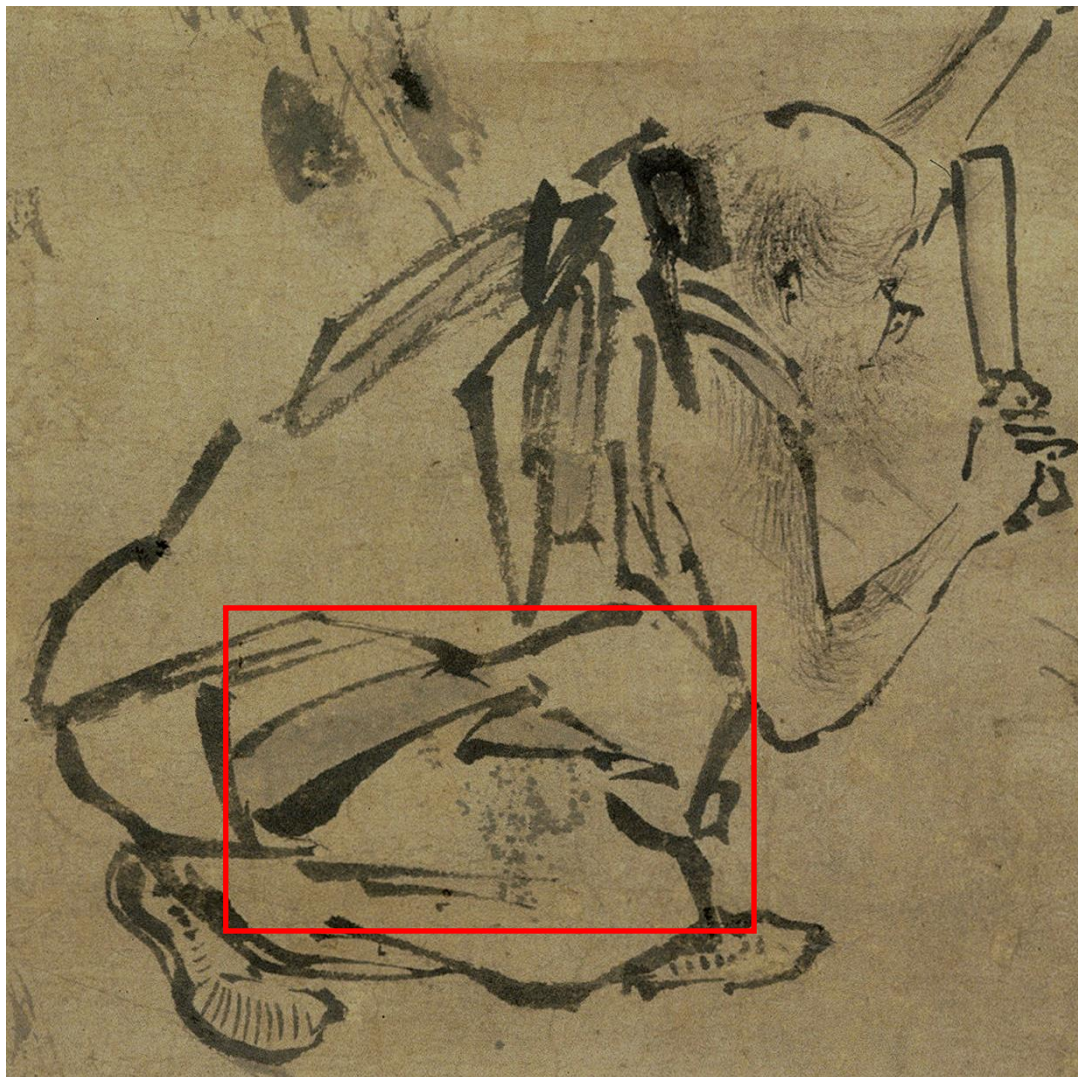


Figure 81. Select from Masterpiece of Zhe Lu Stroke (10)

Picture Source: Zhang Tingting, Sun Fengning, Rong Xi, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 123



*Figure 82. Selected Part (10)*



*Figure 83. The Enlarged and 90°-to-Right Rotated (10)*





Figure 84. Painting (10)

Picture Source: Painting by Xue HU

(11) Gan Lan Stroke

Representative: Painters Yan Hui

Masterpiece: *Zhong Kui's travel on a rainy night (partial)*,

Painted on paper, long scroll, 24.8 x 240 cm

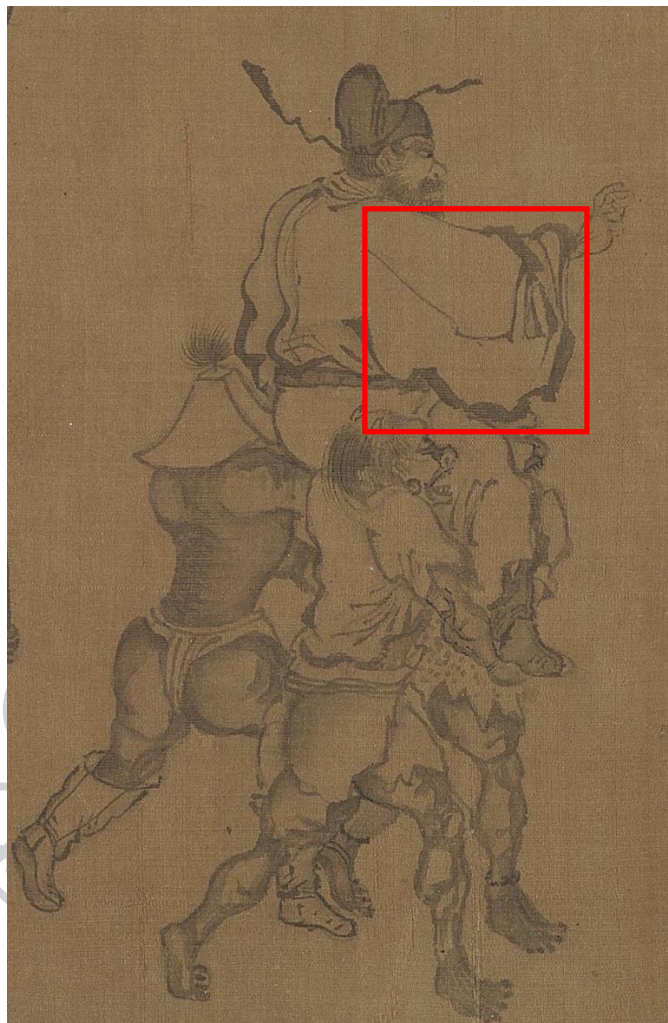


Figure 85. Select from Masterpiece of Gan Lan Stroke (11)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 184



*Figure 86. Selected Part (11)*

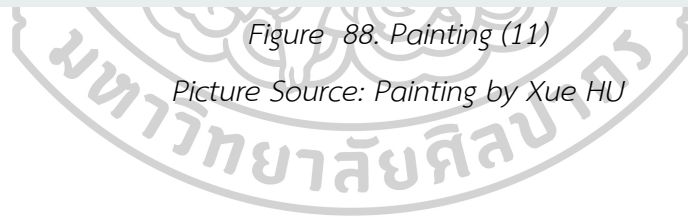


*Figure 87. The Enlarged and 180° Rotated (11)*



Figure 88. Painting (11)

Picture Source: Painting by Xue HU



(12) Zao He Stroke

Representative: Painter Wu Daozi

Masterpiece: *A Scroll of 87 Immortal Beings (partial)*,

Painted on paper, long scroll, 44.3 x 580 cm



Figure 89. Select from Masterpiece of Zao He Stroke (12)

Picture Source: <https://auction.artron.net/paimai-art0055890447/>





Figure 90. Selected Part (12)



Figure 91. The Enlarge and 90°- to-Right Rotated (12)

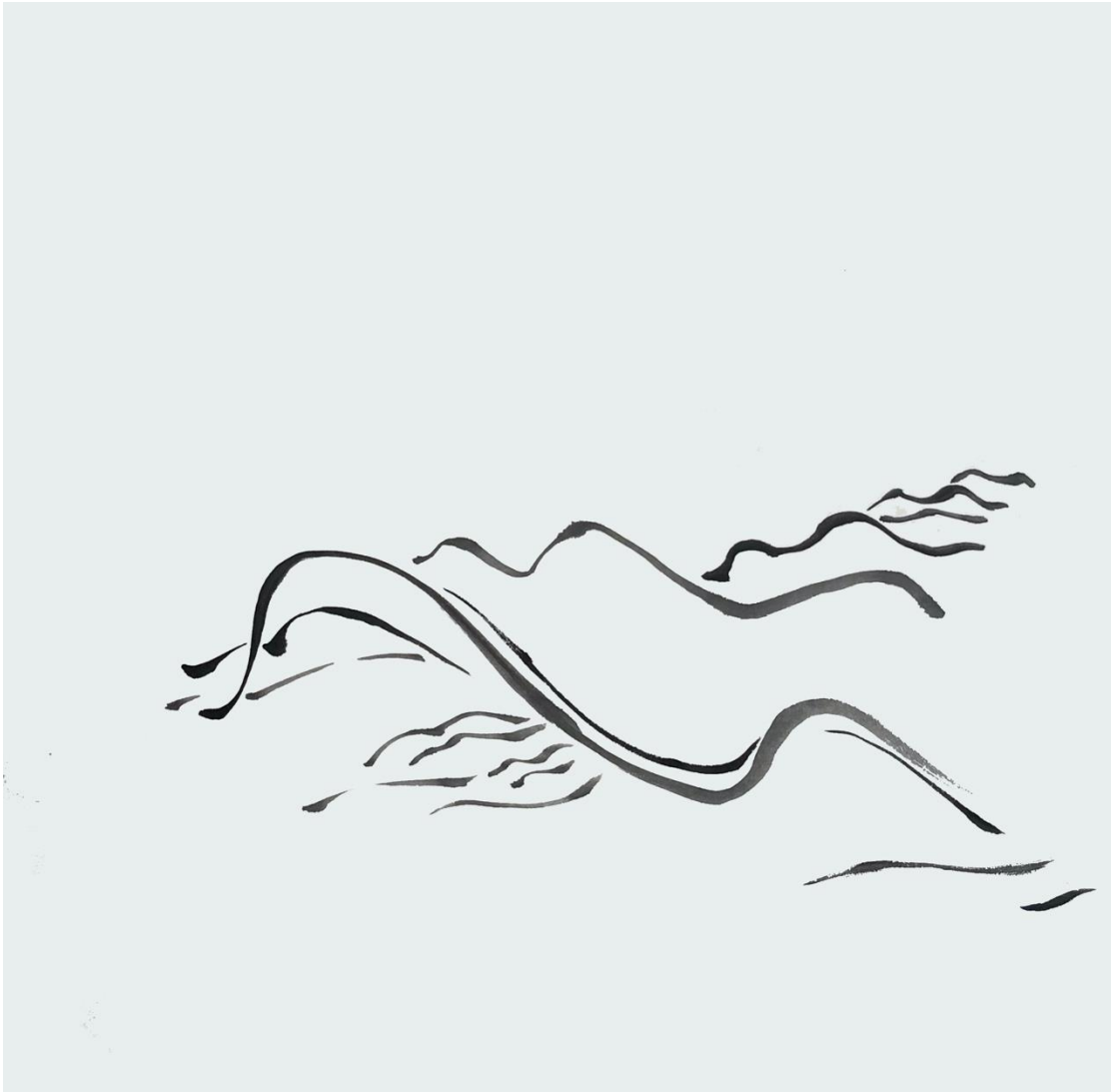


Figure 92. Painting (13)

Picture Source: Painting by Xue HU



(14) Zhu Ye Stroke

Representative: Painter Luo Pin

Masterpiece: *The painting of Han Mountain (partial)*,

Painted on paper, 121 x 30.5 cm



Figure 93. Select from Masterpiece of Zhu Ye Stroke (14)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 359



*Figure 94. Selected Part (14)*

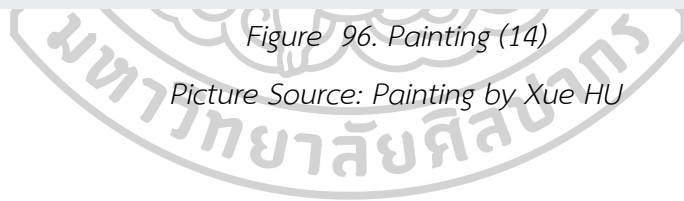


*Figure 95. The Enlarge and 90°-to- Right Rotated (14)*



Figure 96. Painting (14)

Picture Source: Painting by Xue HU



(15) Zhan Bi Shui Wen Stroke

Representative: Painter Zhou Wenju

Masterpiece: *Wen Yuan Tu* (partial),

Painted on silk, long scroll, 34.7 x 58.5 cm



Figure 97. Select from Masterpiece of Zhan Bi Shui Wen Stroke (15)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2008/1567/img0002.xml>





*Figure 98. Selected Part (15)*

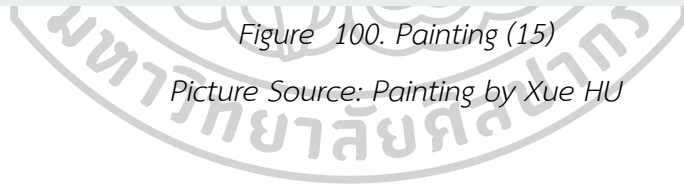


*Figure 99. The Enlarged and 180° Rotated (15)*



Figure 100. Painting (15)

Picture Source: Painting by Xue HU



(16) Jian Bi Stroke

Representative: Painters Ma Yuan and Liang Kai

Masterpiece: *The portrait of Immortal Beings with Splash-ink (partial)*,

Painted on paper, standing scroll, 40 x 76 cm

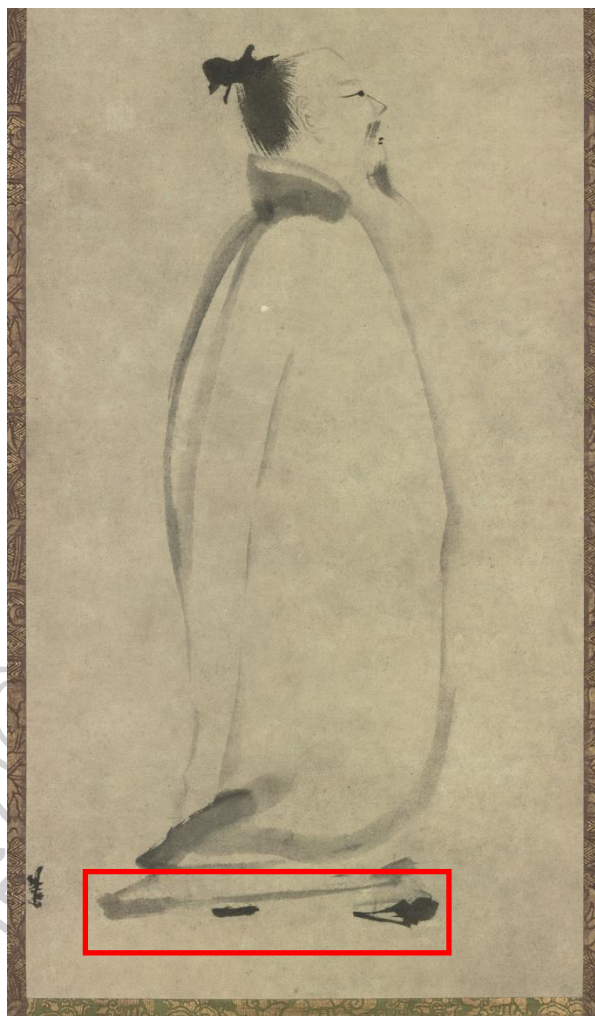


Figure 101. Select from Masterpiece of Jian Bi Stroke (16)

Picture Source: <https://www.flickr.com/photos/chinese-history-and-art-museum/6833162943>

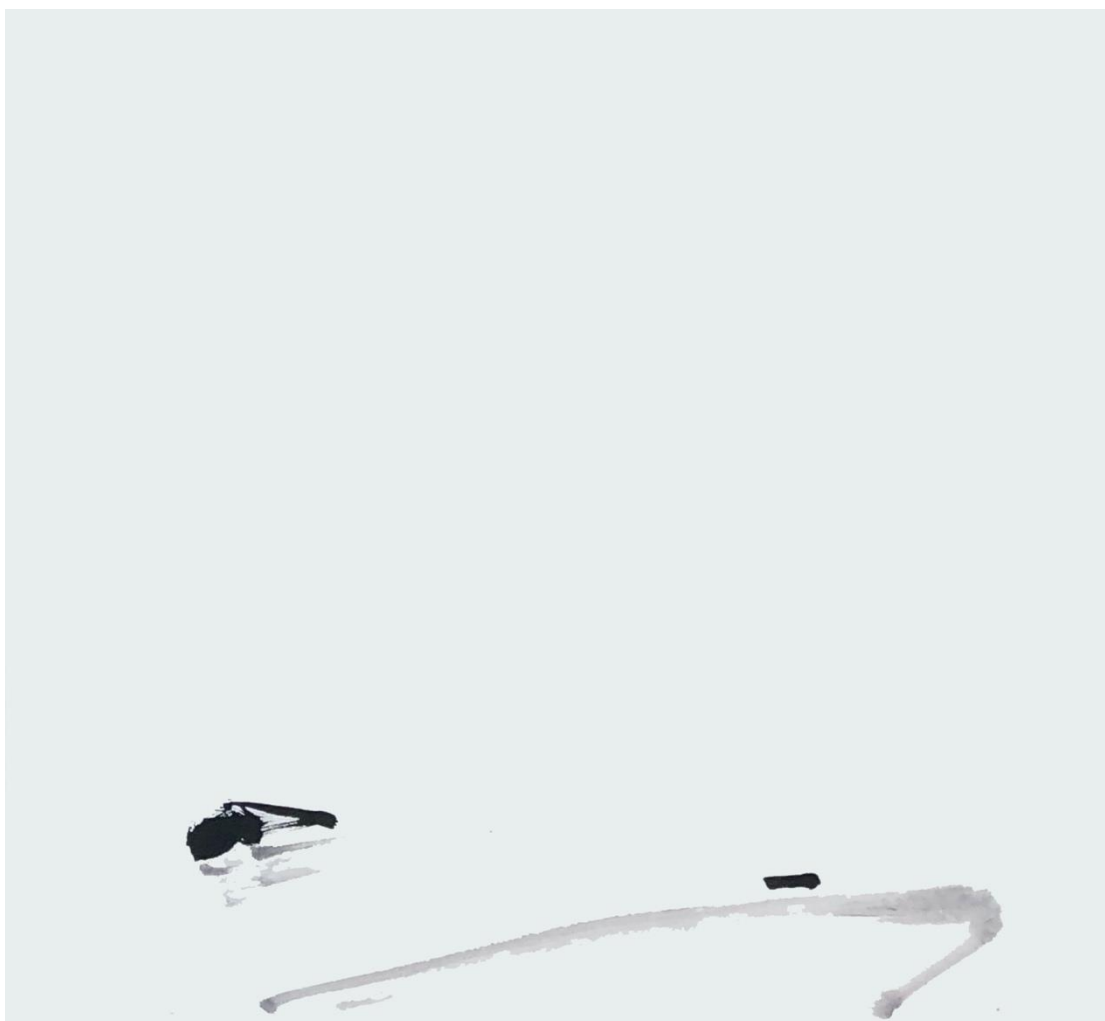


Figure 102. Selected Part (16)





*Figure 103. The Enlarged and 180° Rotated (16)*



*Figure 104 Painting (16)*

*Picture Source: Painting by Xue HU*

(17) Ku Chai Stroke

Representative: Painters Zhao Xuan and Zhang Lu

Masterpiece: *Immortal (Album Eight)*

Painted on paper, Unknow size



Figure 105. Select from Masterpiece of Ku Chai Stroke (17)

Picture Source: Liu Wenxi, Chen Bin, *Figure paintings of Taoism and Buddhism in the Past Dynasties of China*, 2014, Page 230



*Figure 106. Selected Part (17)*



*Figure 107. The Enlarged and 90°-to-Left Rotated (17)*

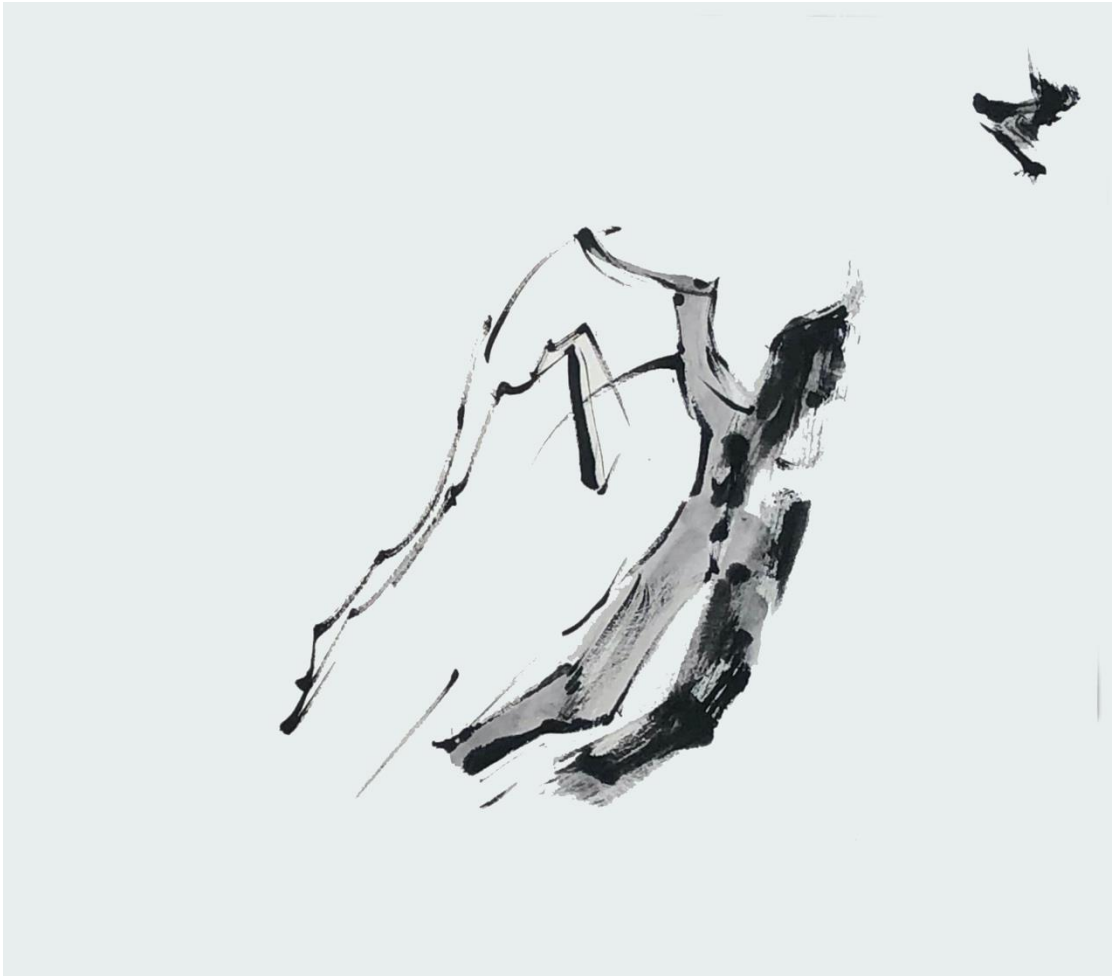


Figure 108: Painting (17)

Picture Source: Painting by Xue HU



(18) Qiu Yin Stroke

Representative: Chen Hongshou

Masterpiece: *Miscellaneous Painting Album Four*

Painted on paper, 30.2 x 25.1 cm



Figure 109. Select from Masterpiece of Qiu Yin Stroke (18)

Picture Source:

<https://en.dpm.org.cn/dyx.html?path=/tilegenerator/dest/files/image/8831/2008/1177/img0003.xml>



*Figure 110. Selected Part*



*Figure 111. The Enlarged and 90°-to-Left Rotated (18)*



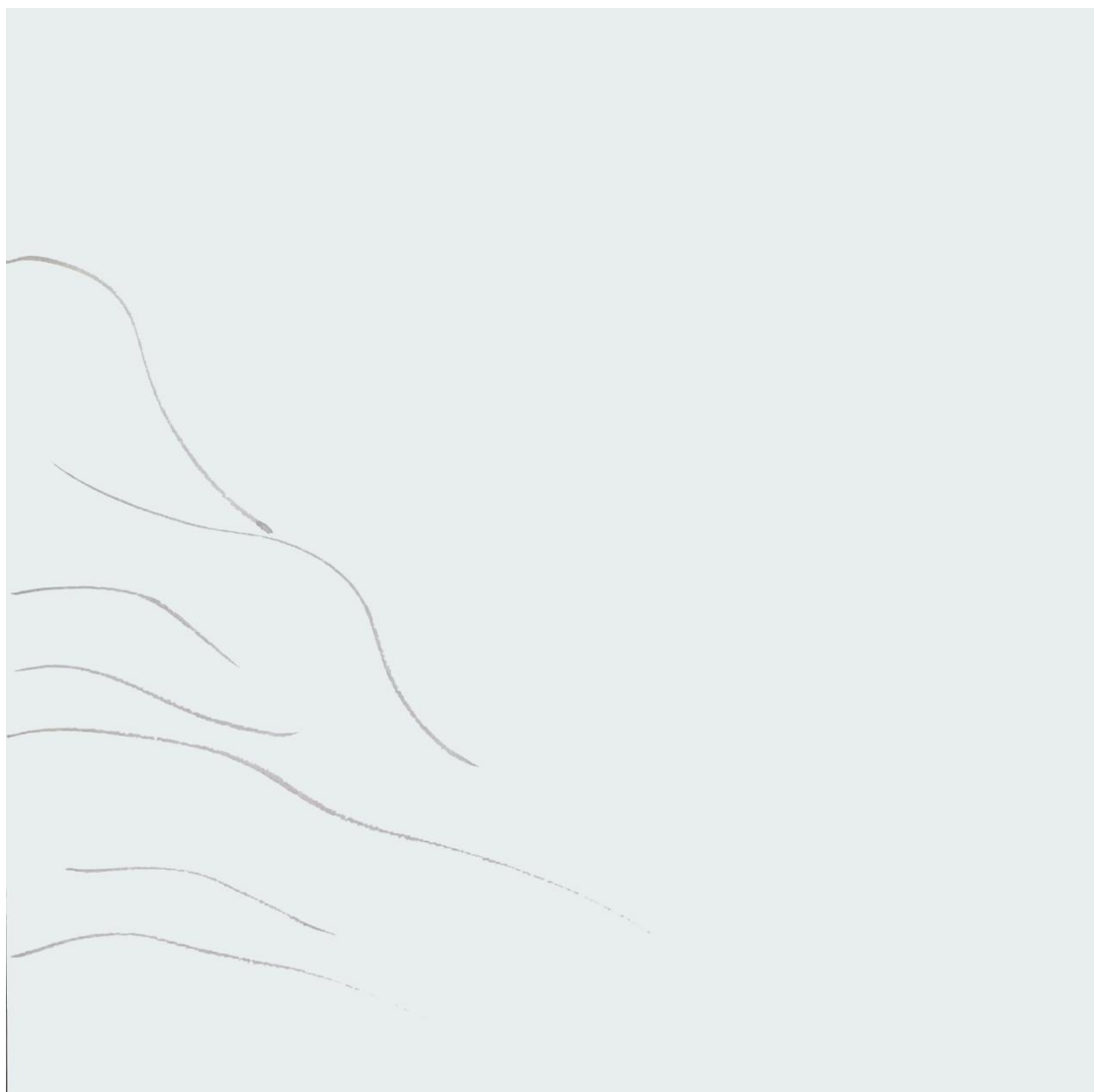


Figure 112. Painting (18)

Picture Source: Painting by Xue HU

#### 4.4.3.2 Composition

Perform combined experiments on the selected parts of the masterpiece, practice different sizes, arrangements, positions. At last, choose the best composition from the few rounds of practice.

Round 1 practice

Size: Each painting 50x50cm

Arrangement:

- 1) There are six paintings in each row, a total of three columns.
- 2) Sort strokes from thin to thick and ink saturation from light to dark.



Figure 113. Round 1 Practice

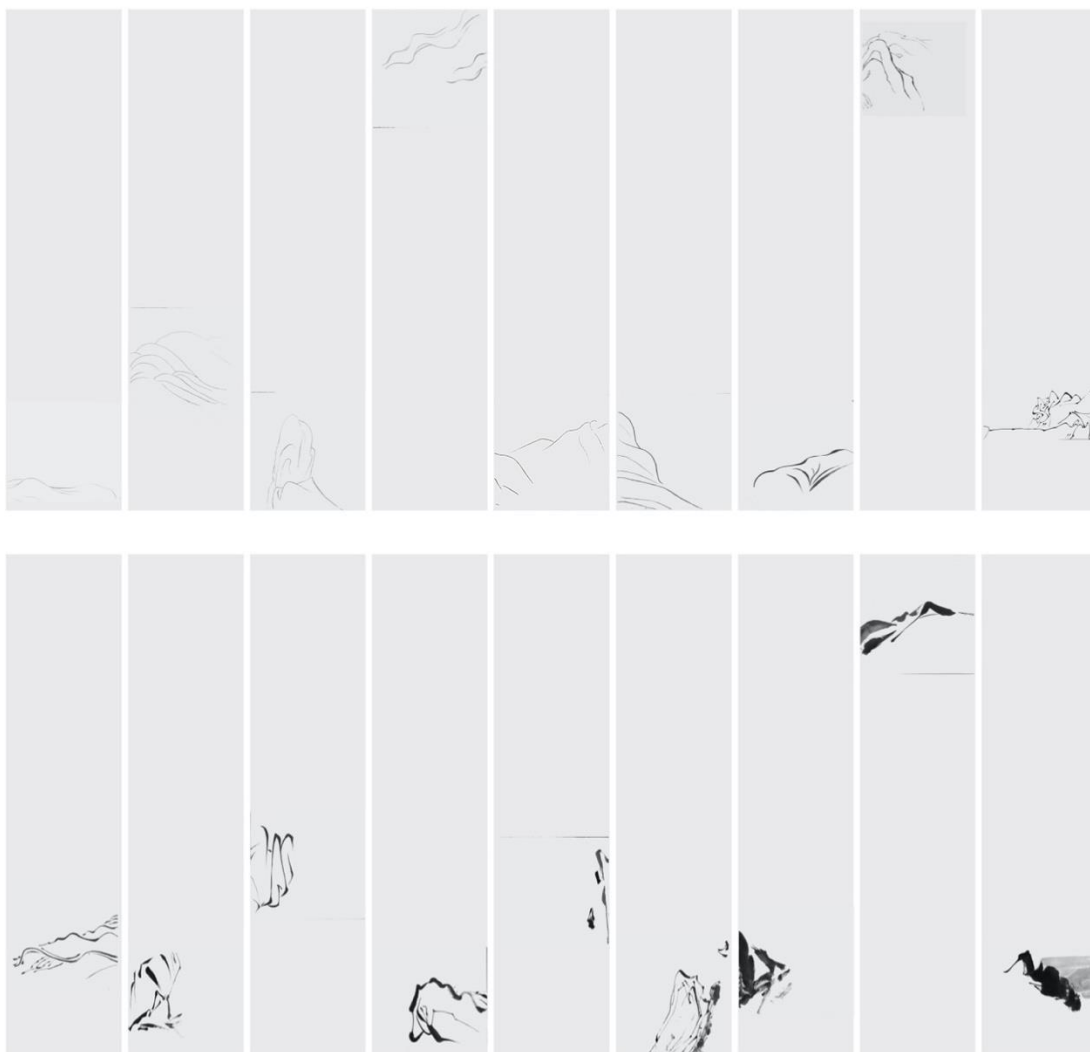
Picture Source: Painting by Xue HU

In the first round of practice, because each painting has a square size, the overall position of each painting is not coherent enough. So, try different sizes in the next round of practice.

Round 2 practice

Size: Each painting 34x169cm

Arrangement: There are nine paintings in each row, a total of two columns.



*Figure 114. Round 2 Practice*

*Picture Source: Painting by Xue HU*

In the second round of practice, each painting uses a long vertical composition. Each position has a relatively large designable space, and the effect is better than the first round of practice. But the rhythm between painting and painting is lacking. Therefore, it needs the next round of practice.

Round 3 practice

Size: Combination 35x138cm, 50x50cm and 65x100cm

Arrangement: 18 paintings in a row

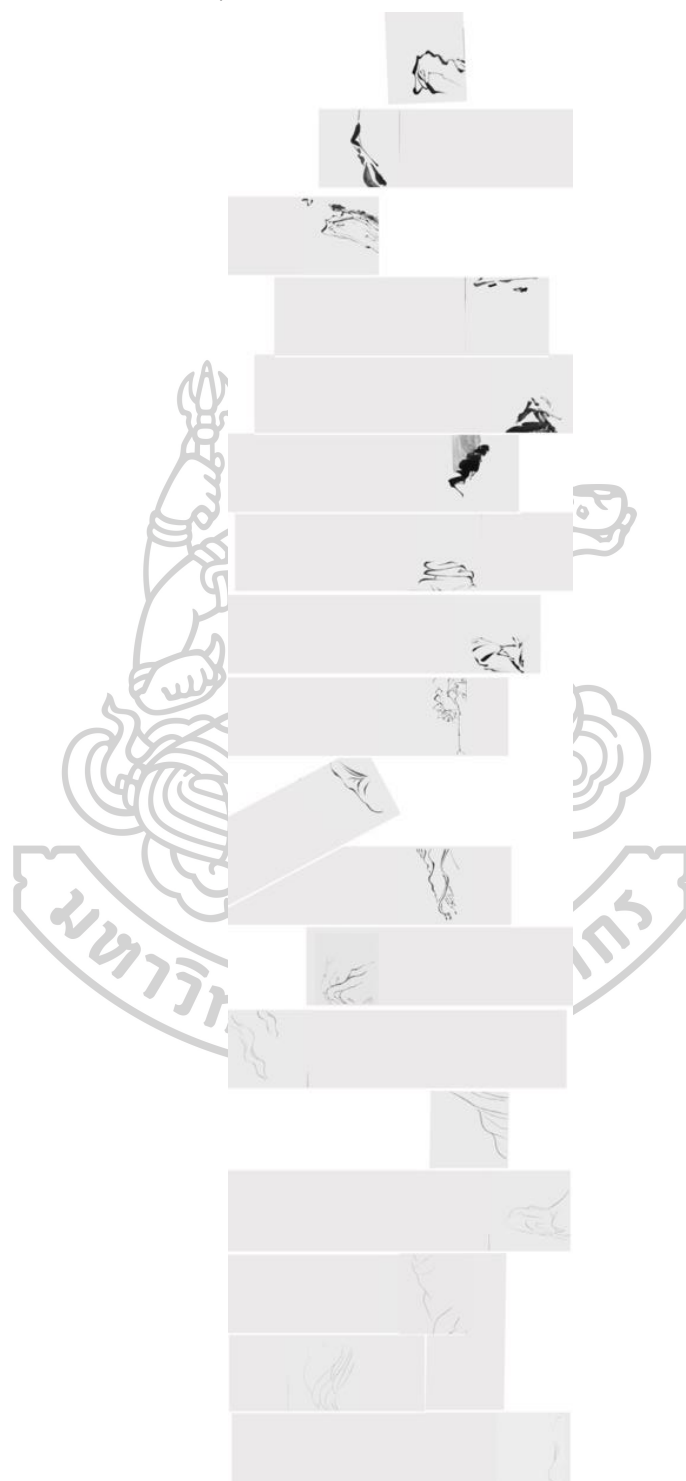


Figure 115. Round 3 Practice

Picture Source: Painting by Xue HU

In the third round of practice, 18 paintings were irregularly composed in different sizes. The final effect did not realize the richness of rhythm. Hence, a new round of practice is needed on the content and size of the painting.

Round 4 practice

Size: Each painting 65x100cm

Arrangement: 18 paintings in a row



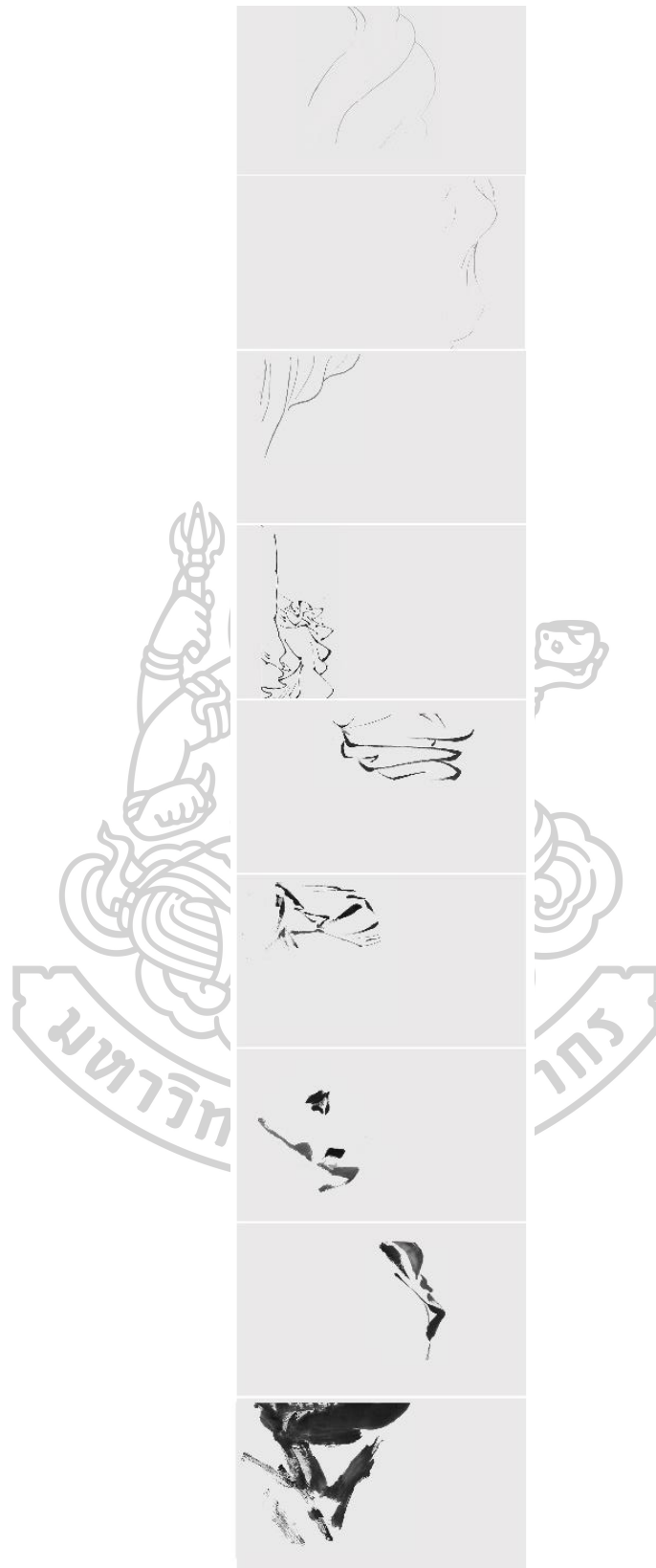


Figure 116. Round 4 Practice (1)  
Picture Source: Painting by Xue HU



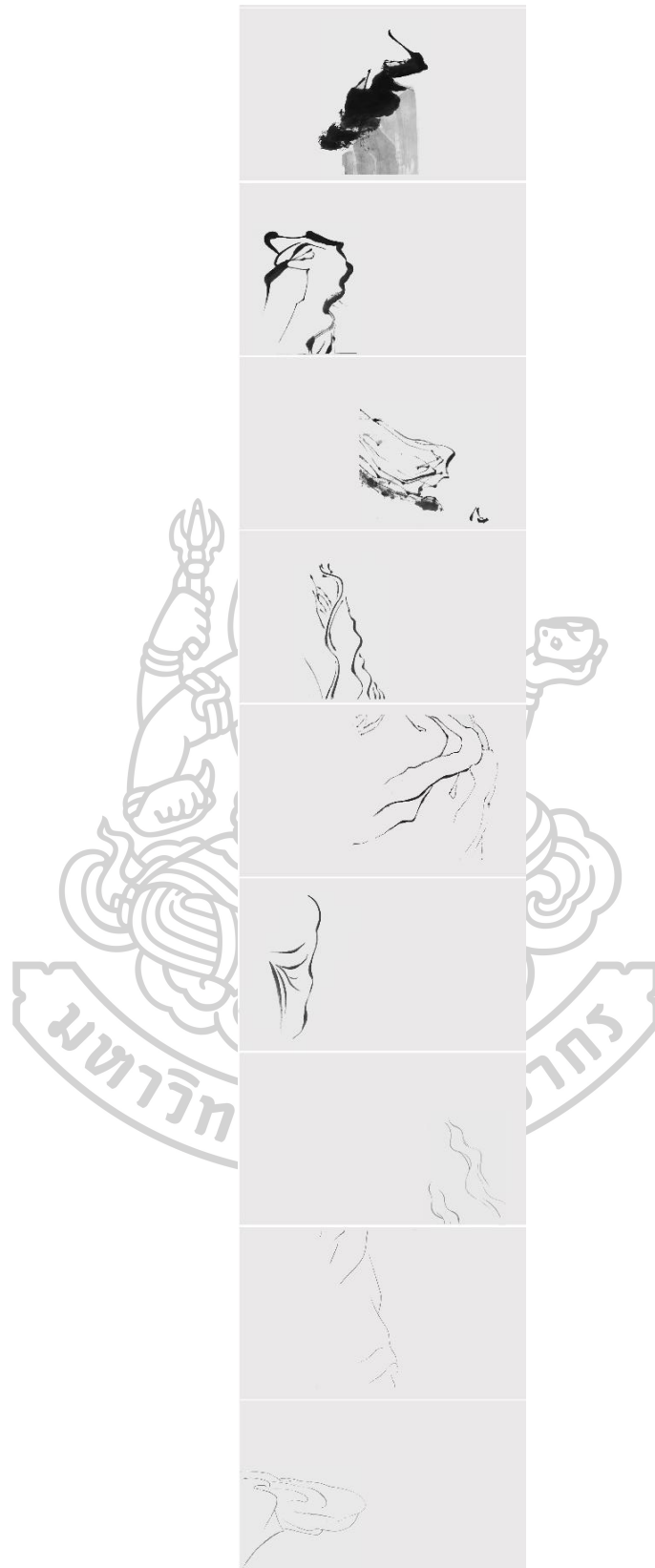


Figure 117. Round 4 Practice (2)

Picture Source: Painting by Xue HU

The fourth round of practice focused on the coherence of the rhyme between paintings that the position and composition of each painting determined.

After four rounds of practice, the final decision is to composition the painting with the size, position, and form.



## Chapter 5: Conclusions and Recommendations

### 5.1 Review the Study

Review this research, the hypothesis is proposed based on the statement problem, and three related research questions need to be answered.

Hypothesis:

Based on the Six-Canon theory to decode the Chinese Eighteen-Stroke technique, which uses it for creating contemporary paintings.

Research Question 1: What is the Chinese Eighteen-Stroke technique?

This research question is to identify the Eighteen-Stroke' theoretical content and answer which parts of the theoretical system of the Eighteen-Stroke need to be supplemented clearly and specifically.

So, the corresponding Research Objective 1: To decode the Chinese Eighteen-Stroke technique based on the Six-Canon theory.

To obtain the theory of Eighteen-Stroke, this research uses the content analysis approach to decode Eighteen-Stroke. Based on the theoretical framework of the Six-Canon, the decoding indicators of Eighteen-Stroke are constructed to clarify which parts are required for Eighteen-Stroke to obtain clear and specific data.

And get the Research Outcome: The systematic theory of the Chinese Eighteen-Stroke technique. Acquire data of Eighteen-Stroke representative (painter and masterpiece), brushwork, characteristic, and ink saturation.

Research Question 2: How to visualize the Chinese Eighteen-Stroke technique?

To clearly show the theory of Eighteen-Stroke, the corresponding Research Objective 2: To develop the sample illustrations of the Chinese Eighteen-Stroke technique.

Combine theory and illustration of the Eighteen-Stroke, get the Research Outcome: Decoding manual of the Chinese Eighteen-Stroke technique.

Research Questions 3: How are contemporary paintings can be created by applying the Chinese Eighteen-Stroke technique?

Based on research objectives 1 and 2 that identify what the Eighteen-Stroke are. Thence, set Research Objective 3: To create contemporary paintings by applying the Chinese Eighteen-Stroke technique.

Based on the creative perspective, through multiple rounds of practice, finally, get the Research Outcome: A series of contemporary paintings.

## 5.2 Contributions

### 5.2.1 The Systematic Theory of Eighteen-Stroke

The conclusion of this research on the theory of Eighteen-Stroke, construct decoding indicators based on Six-Canon. To decode Eighteen-Stroke' clear and specific content through the content analysis approach. For researchers of Chinese painting, the research methods and decoding system constructed in this study have paradigm significance for Chinese painting techniques with similar problems.

There are three gaps of a systematic theoretical system of the Eighteen-Stroke: 1) The content of the Eighteen-Stroke technique is incomplete; 2) The content of the Eighteen-Stroke technique is unclear; 3) The Eighteen-Stroke sample illustrations are unclear. The conclusion of this research fills up the first and second gaps of Eighteen-Stroke; it clarifies which parts of the theoretical system of Eighteen-Stroke need to be clarified, and at the same time, fills in the incomplete parts. The systematic theory of Eighteen-Stroke clarified that every stroke of representative, brushwork, characteristics, ink saturation. Through the four parts, a systematic theory of Eighteen-Stroke is constructed. The specific theory is as follows:

#### 1. Gao Gu You Si Stroke

Representative: Painter Gu Kaizhi

Brushwork: Using the Tip Brush

Characteristics: Smooth; Continuous; Fluent; Concise; Ancient; Quaint; Thin; Elegant; Exquisite; Uniform.

Ink Saturation: Light Ink

## 2. Qin Xian Stroke

Representative: Painters Zhou Fang and Qian Shunju

Brushwork: Using the Tip Brush

Characteristics: Straight; Fluent; Continuous; Long; Thin; Powerful.

Ink Saturation: Light Ink or Half Ink

## 3. Tie Xian Stroke

Representative: Painter Zhang Shuhou (Zhang Wo)

Brushwork: Using the Tip Brush

Characteristics: Powerful; Thin; Straight.

Ink Saturation: Light Ink or Half Ink

## 4. Xing Yun Liu Shui Stroke

Representative: Painters Li Gonglin and Ding Nanyu (Ding Yunpeng)

Brushwork: Using the Tip Brush

Characteristics: Concise; Fluent; Sense of rhythm; Vivid; Inadvertent.

Ink Saturation: Light Ink

## 5. Ma Huang Stroke

Representative: Painters Ma Hezhi and Gu Xingyi

Brushwork: Using the Tip Brush, start hides the tip of the brush. In the end, return the tip of the brush.

Characteristics: Soft shape; Twists and turns.

Ink Saturation: Half Ink

## 6. Ding Tou Shu Wei Stroke

Representative: Painters Wu Dongqing and Ren Bonian

Brushwork: Using the Tip Brush

Characteristics: Start to make a dot like a nail's head; at the end like a mouse's tail; Fluent.

Ink Saturation: Half Ink or Heavy Ink

## 7. Hun Stroke

Representative: Painter Shi Ke

Brushwork: First, using the Tip Brush or the Side Brush, then using the Flat Brush.

Characteristics: Powerful; Magnificent momentum; Sense of balance; Flexible; Vigorous.

Ink Saturation: First, use the Light Ink. Then use the Full Ink.

## 8. Jue Tou Ding Stroke

Representative: Painters Ma Yuan and Xia Gui

Brushwork: Using the Side Brush, which starts to hide the brush's tip.

Characteristics: Start shape like the nail head; Quick; Magnificent.

Ink Saturation: Dry Full Ink or Dry Heavy Ink

## 9. Cao Yi Stroke

Representative: Painters Cao Zhongda and Ding Yunpeng

Brushwork: Using the Tip Brush

Characteristics: Thin; Layered; Delicate; Fluent.

Ink Saturation: Light Ink

## 10. Zhe Lu Stroke

Representative: Painter Liang Kai

Brushwork: Using the Tip Brush or Side Brush.

Characteristics: Thin and power of the turning point; Shaped like reed leaves; Simple; Concise.

Ink Saturation: Half Ink or Heavy Ink

## 11. Gan Lan Stroke

Representative: Painters Yan Hui and Jin Dongxin

Brushwork: Using the Tip Brush or the Side Brush. Start should hide the brush's tip.

Characteristics: sharp at the beginning and end; wide in the middle;  
Trembling; Fluttering.

Ink Saturation: Half Ink or Heavy Ink

#### 12. Zao He Stroke

Representative: Painter Wu Daozi

Brushwork: Using the Tip Brush, start should hide the brush's tip.

Characteristics: Make a dot like the core of the jujube; The end is thin;  
Fluttering; Vigorous; Round.

Ink Saturation: Half Ink or Heavy Ink

#### 13. Liu Ye Stroke

Representative: Painter Wu Daozi

Brushwork: Using the Tip Brush.

Characteristics: Elegant; Graceful; Fluent; Shape like the willow leaf; Moist.

Ink Saturation: Wet Half Ink

#### 14. Zhu Ye Stroke

Representative: Painter Luo Pin

Brushwork: Using the Side Brush or the Flat Brush. The start has paused.

Characteristics: Fat; Short; shape as bamboo leaves 个, 介 shaped;  
Vigorous; Vivid; Fluent.

Ink Saturation: Half Ink or Heavy Ink

#### 15. Zhan Bi Shui Wen Stroke

Representative: Painters Zhou Wenju, Zheng Fashi and Zhao Ziyun.

Brushwork: Using the Tip Brush; Start hide the brush's tip.

Characteristics: Concise; Tremble and turns; Sense of movement.

Ink Saturation: Half Ink or Heavy Ink

#### 16. Jian Bi Stroke



Representative: Painters Ma Yuan and Liang Kai

Brushwork: The start is the Tip Brush or the Side Brush. Writing to the ends is the Side Brush or the Flat Brush.

Characteristics: Casual; Inadvertence; Thick; Concise; Vigorous; Powerful; Simple.

Ink Saturation: Light Ink or Full Ink

#### 17. Ku Chai Stroke

Representative: Painters Zhao Xuan and Zhang Lu

Brushwork: Using the Tip Brush or the Flat Brush. Start to hide the brush's tip.

Characteristics: Thick; Concise; Casual; Tremble and turns; Sense of movement; Vigorous; Powerful; Natural and continuous.

Ink Saturation: Dry Ink

#### 18. Qiu Yin Stroke

Representative: Painter Chen Hongshou

Brushwork: Using the Tip Brush. Start should hide the brush's tip.

Characteristics: Twist; Delicate; Moist; Fluent; Thin; Shape like an earthworm; Round.

Ink Saturation: Wet Light Ink

### 5.2.2 The Decoding Manual of Eighteen-Stroke

Based on the systematic theory of Eighteen-Stroke to develop sample illustrations, fill up the third gap that the Eighteen-Stroke sample illustrations are unclear. Visually show what the Eighteen-Stroke are.

Based on Eighteen-Stroke research, the systematic theory and sample illustrations to design the decoding manual. This manual for learners who want to research Eighteen-Stroke provides samples that can be studied and referenced.

This decoding manual contains the original data of the Eighteen-Stroke and uses the content analysis method to decode the data. At the same time,

combining the masterpiece of the Eighteen-Stroke as a reference jointly shows the theory and sample illustrations of the Eighteen-Stroke. (As shown in Figure 123, Figure 124, Figure 125, Figure 126, Figure 127, Figure 128)

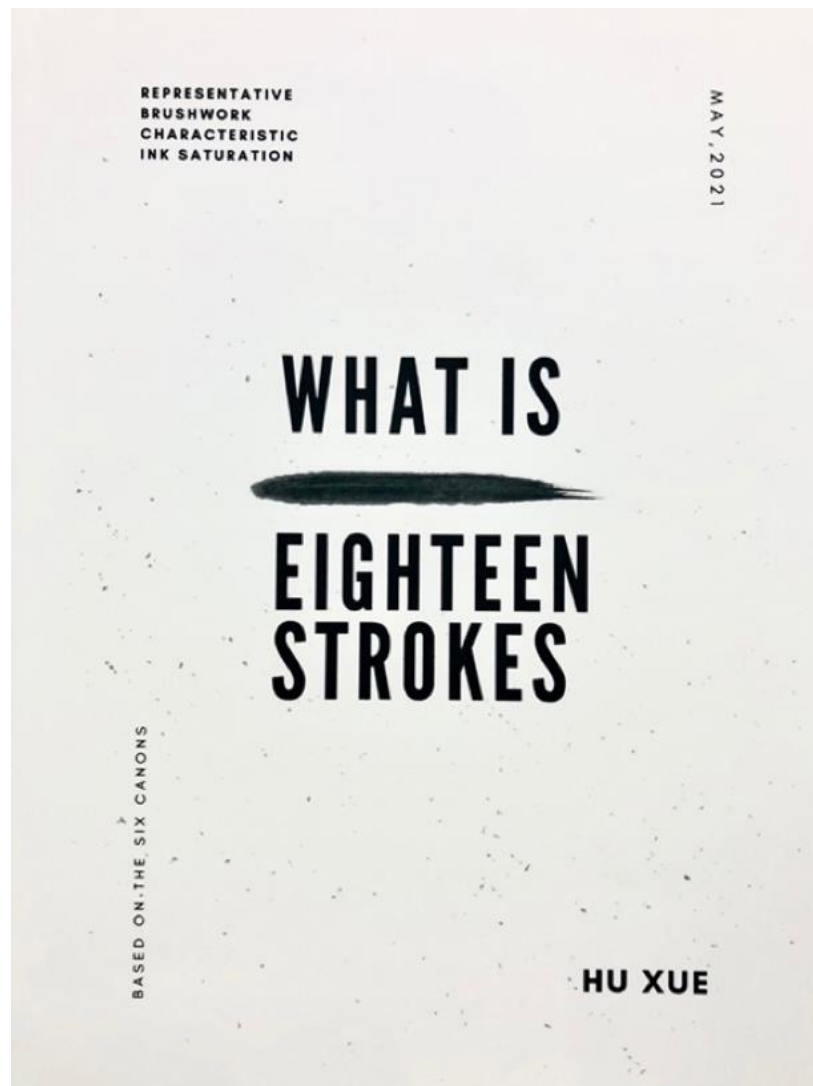


Figure 118. Decoding Manual of Eighteen-Stroke

Picture Source: Photo by Xue HU



Figure 119. Cover of *Decoding Manual*

Picture Source: Photo by Xue HU

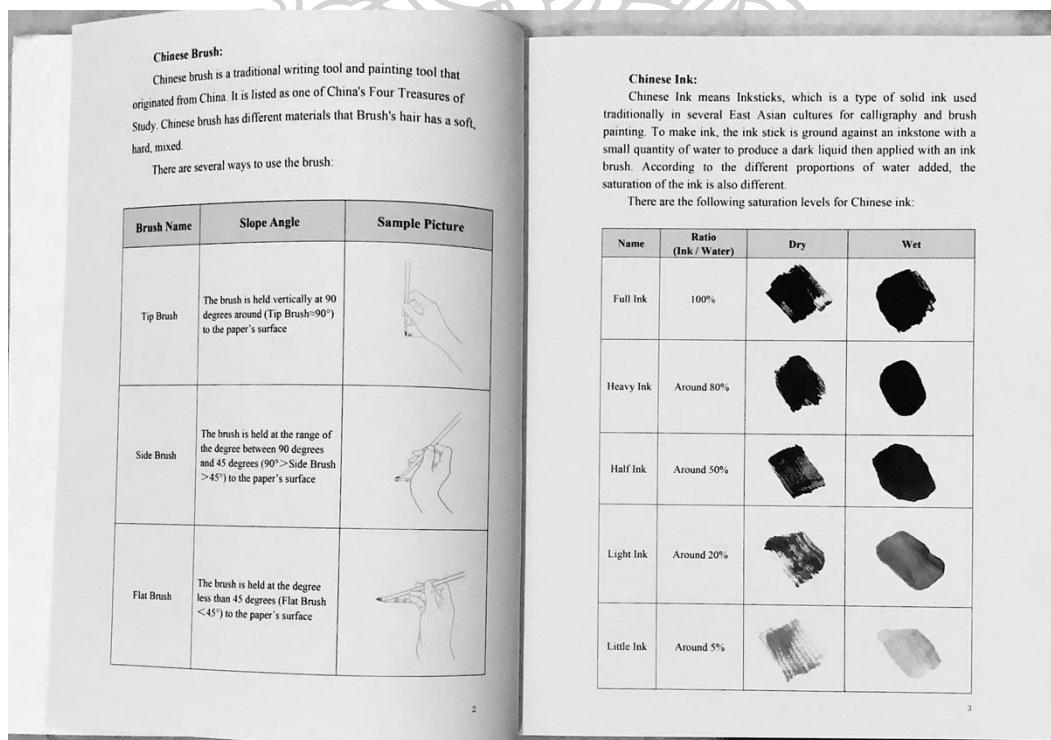


Figure 120. Explanation of Chinese Brush and Chinese Ink

Picture Source: Photo by Xue HU

### 1. Gao Gu You Si Stroke

#### 1.1 Data on Gao Gu You Si Stroke

| Books                                      | Original Descriptions   |                     |  |                |
|--|---|---------------------|--|----------------|
|  | Representative  | Brushwork           | Characteristics  | Ink Saturation |
| Painting Mentoring                         | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes.  |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes.  | No mention     |
| Book Collection by a Hermit                | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes.  |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes.  | No mention     |
| Chinese Painting Fainting Catalog          | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes.  |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes.  | No mention     |
| Painting Tips                              | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. Gao Gu You Si Stroke is the most ancient and quaint.   |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes. Gao Gu You Si Stroke is the most ancient and quaint. | No mention     |
| Xie Shen Low Drawing Method                | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense.  |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise.       | No mention     |
| Eighteen Strokes Scheme of Figure Painting | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. This stroke is a traditional painting method. Since the painter of Cao Buxing, many famous painters have used this painting method.                                |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes.  | No mention     |
| Kaiser's Eighteen Strokes                  | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. |                     |  |                |
|  | No mention  | Using the Tip Brush | like Painter Cao Zhongda's strokes.  | No mention     |


  

|   |  |                     |  |  |
|---|--|---------------------|--|--|
|   | No mention   | Using the Tip Brush | like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise.   | No mention                             |
| Ancient Buddha Painting Collection                  | This stroke name is You Si Stroke, also called Gao Gu You Si Stroke. Ancient painters often used this stroke. This stroke is as thin as silk.  |                     |  |  |
|   | No mention   | No mention          | This stroke is as thin as silk.  | No mention                             |
| Ma Dai's Painting Treasure                          | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. This stroke is suitable for light ink and is very elegant.   |                     |  |  |
|   | No mention   | Using the Tip Brush | like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. very elegant.   | This stroke is suitable for light ink. |
| He Chao's Three Thousand Methods of Figure painting | This stroke is suitable for using the Tip Brush, like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. When using this stroke to draw characters' clothes, the strokes are dense. Ancient painters often used this stroke. There is a record that the painter Gu Kaizhi's painting stroke is exquisite, like silk spit out by a silkworm in spring, so this stroke is uniform, thin and continuous, which is the ancient method of Gao Gu You Si Stroke. Gao Gu You Si Stroke is the most ancient and quaint in the Eighteen strokes. Like Calligrapher Li Si's Lesser Seal is the originator of Lesser Seal. According to this characteristic, the Gao Gu You Si Stroke originated from the painter Gu Kaizhi. |                     |  |  |
|   | Gu Kaizhi  | Using the Tip Brush | like Painter Cao Zhongda's strokes. Writing this stroke should fluent and concise. exquisite, like silk spit out by a silkworm in spring, so this stroke is uniform, thin and continuous. most ancient and quaint. | No mention                             |

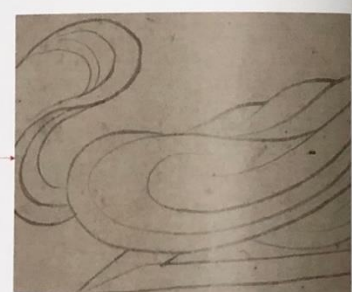
Figure 121. Manual's Data of Eighteen-Stroke

Picture Source: Photo by Xue HU

#### 1.2 Masterpiece



Gu Kaizhi, Jin Dynasty (265-420):  
Admonitions of the Instructress to the Court Ladies (partial),  
Painted on silk, long scroll, 39 x 1197cm



#### 1.3 Finding

##### Gao Gu You Si Stroke

**Representative:** Painter Gu Kaizhi  
**Brushwork:** Using the Tip Brush  
**Characteristics:** Smooth, Continuous, Fluent, Concise, Ancient, Quaint, Thin, Elegant, Exquisite, Uniform.  
**Ink Saturation:** Light Ink

| Start Brushwork: | Run Brushwork: | End Brushwork: |
|------------------|----------------|----------------|
| 1. Tip Brush     | 1. Tip Brush   | 1. Tip Brush   |
| 2. Lifting       | 2. Lifting     | 2. Lifting     |




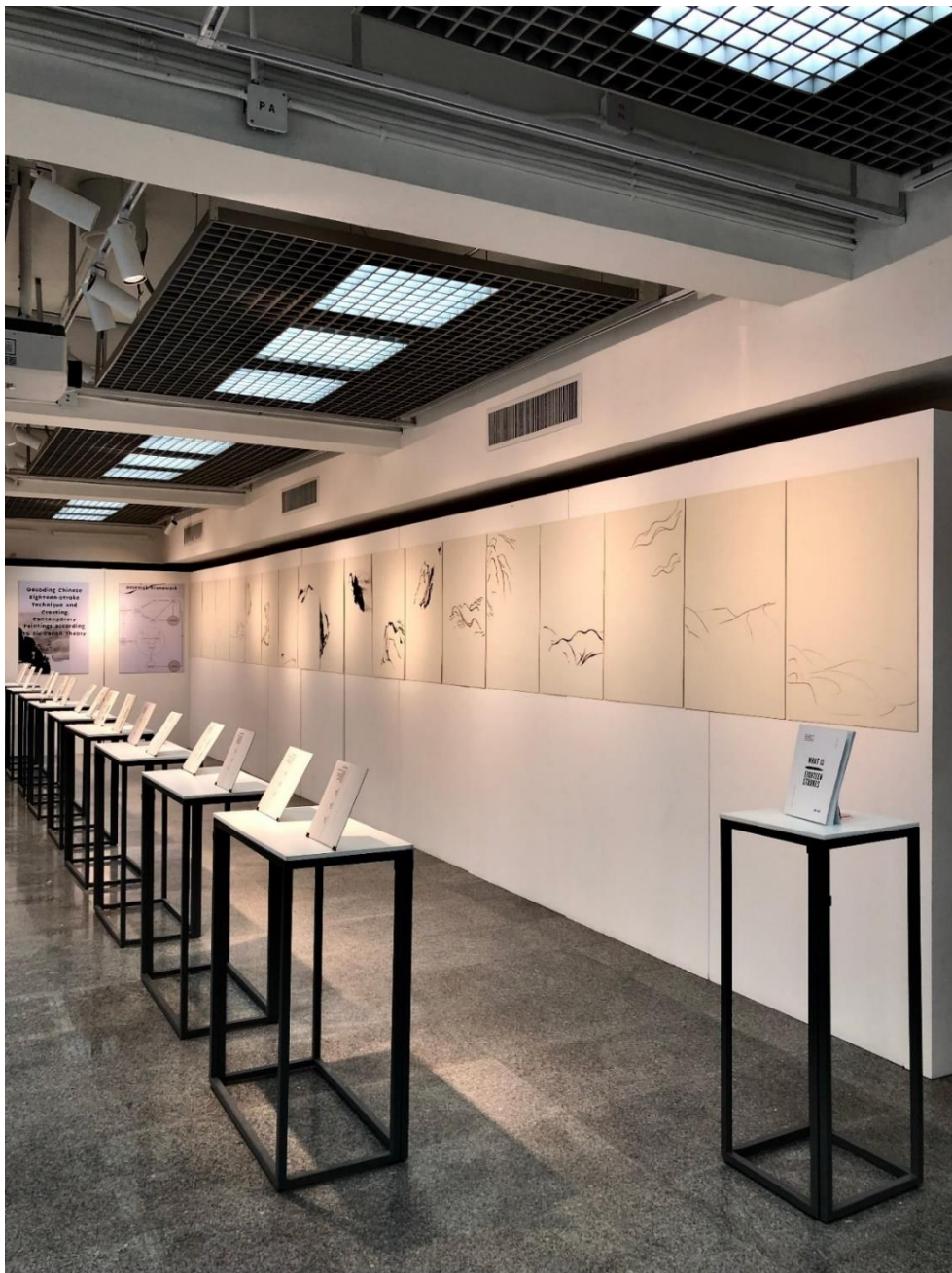
Figure 122. Manual's Masterpiece and Finding of Eighteen-Stroke

Picture Source: Photo by Xue HU



### 5.2.3 A Series of Contemporary Paintings

This research has fully demonstrated the idea and process of using traditional Chinese painting techniques to create contemporary paintings for educators and creators of Chinese painting. It provides specific references for understanding and using traditional Chinese painting techniques for contemporary painting creation. (As shown in Figure 126)



*Figure 123 Exhibition Effect*

*Picture Source: Photo by Xue HU*

#### 5.4 Limitations

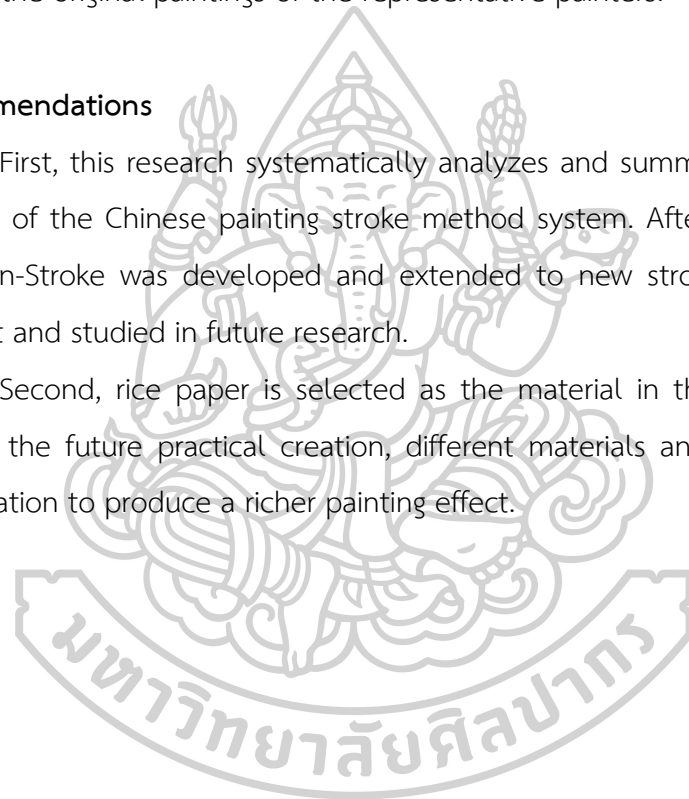
First, the sample selections in this study are all from traditional books, so the language is an ancient text. Inevitably, there will be some expression limitations in the process of translating ancient texts into English.

Second, the representative painter's masterpieces of the Eighteen-Stroke have not been preserved because they are too ancient. Therefore, some masterpieces can only be selected from the Ming Dynasty and later masterpieces rather than the original paintings of the representative painters.

#### 5.5 Recommendations

First, this research systematically analyzes and summarizes the Eighteen-Stroke, part of the Chinese painting stroke method system. After the Ming Dynasty, the Eighteen-Stroke was developed and extended to new strokes, which need to supplement and studied in future research.

Second, rice paper is selected as the material in this creative research practice. In the future practical creation, different materials and tools will use for experimentation to produce a richer painting effect.



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**PUBLICATION** Hu Xue, Joneurairatana Eakachat, Simatrang Sone, Decoding the Visual Characteristics of Chinese Painting Strokes-A Study on Gao Gu You Si Stroke, E3S Web of Conferences, Vol 236, p 05093 (2021), DOI: 10.1051/e3sconf/202123605093, ISSN:2267-1242

