

Study on the Painting Style of the Characters of Murals in the Northern Qi Dynasty

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Abstract: The Northern Qi Dynasty is a period of great integration of various art cultures in Chinese history. The art of painting is a great example of art culture. However, due to historical reasons, the paintings of this period have hardly survived. In this context, the murals unearthed from the tombs naturally become the focus of the study of painting style in the Northern Qi Dynasty. Therefore, based on the analysis of the cultural imprint of the figures and paintings of the murals of the Northern Qi tombs, this paper elaborates the color culture of the figures and paintings of the murals of the Northern Qi tomb murals, and then proposes the transmission of the aesthetic value of the figures and paintings of the murals of the Northern Qi tombs, hoping to be able to The study of the image painting style of the tomb mural figures has helped.

1. Research Background

1.1 Literature review

The Northern Qi Dynasty in the Wei, Jin, Southern and Northern Dynasties is a very special period in the history of Chinese painting. It not only connects the two important periods of Han and Tang Dynasty, but also is a period of multi-cultural integration. The splendid and magnificent painting culture has been greatly developed during this period. However, most of these paintings are lost due to the times, so it is of great significance to explore the art culture of this period through the murals of the tombs. Wu Zhijiang believed that the Wei, Jin, Southern and Northern Dynasties were the “conscious” period of Chinese painting art, during which the status of the painter began to be independent. However, most of the preservation of paintings during this period is the transcript of the Tang and Song Dynasties. These syllabuses are bound to have the aesthetic orientation of the Tang and Song Dynasties. It is difficult to fully present the style of the Wei, Jin and Southern and Northern Dynasties. Therefore, the exploration of painting art in this period needs to start from the archaeological tomb murals (wu, 2012). Xu Yanhong took the image of the ceremonial ceremonies in the Northern Qi tomb murals in the Taiyuan area as the research object, and analyzed the connotation and layout of the mural paintings to explore some changes that she might have in the Taiyuan area during the Northern Qi Dynasty and in certain historical periods. In order to spy on some cultural concepts of painting art at the time (xu, 2013). Bai Jianzhong believed that the excavation of the Tomb of the Tomb of Tomb was filled with the blank of the Northern Dynasty in the history of Chinese painting. The author believes that the mural may be from the hands of the North Qiu court painter Yang Zihua, who is known for his good character in pommel horses. The pommel horse characters in the Murray tomb murals can be described as different in appearance, dense and generous, simple and general, and moving in harmony with each other, reflecting the painting style of the Northern Qi Dynasty (bai, 2012). Wang Yintian and others conducted a preliminary discussion on the lotus pattern in the figures of the murals of the Northern Qi tombs. In addition, the murals studied by the author include wall decoration such as painting, stamping, and mosaic murals. The content mainly analyzes the lotus pattern from the three parts of the tomb mural, the tomb mural and the tomb mural, and on this basis summarizes the basic characteristics of the lotus pattern in the murals of the Eastern Wei and Beiqi tombs (wang et al, 2010).

1.2 Research purpose

Counting the history of Chinese art, the Wei, Jin, Southern and Northern Dynasties to which Beiqi belongs is a period of “consciousness” of various art and culture. However, due to the influence of the war, it is difficult to find traces of the world's classics or paintings during this period. For a long time, Beiqi's artistic style can only be speculated based on historical records. Since the 1950s, many mural tombs of the Wei, Jin, Southern and Northern Dynasties have been discovered one after another. The cultural impressions of the painting art of the Northern Qi Dynasty began to gradually become clear. The various paintings in the murals of the tombs are well preserved and beautifully depicted. In this regard, the art of painting in the Northern Qi Dynasty has once again received extensive attention. However, in the mural paintings of many tombs, little research has been done on the style of painting the mural figures. This thesis starts with the image painting style of the murals of the Northern Qi tomb murals, focusing on the study of Beiqi figures, and hopes to play a certain role in the research and inheritance of the painting art in this period.

2. Cultural imprint of the image painting of the murals of the Northern Qi Dynasty tombs

During the Northern Qi Dynasty, the Confucianism prevailed in the Central Plains region was not popular. The Buddhist doctrine that combined the metaphysical characteristics was popular in the Northern Qi Dynasty. On the one hand, the fusion of Buddhism and doctrine has jointly established a life philosophy for the literati class. This kind of doctrine has a mysterious language, which ultimately leads to the behavior of the Northern Qi people's behaviors and behaviors. In this context, the style of the image painting of the characters of the Beiqi tomb murals will also have a unique cultural and artistic imprint. During the Northern Qi Dynasty, it broke through the limitations of the original characters as a supporting role, and instead became the main character painting in the tomb murals. Similarly, both the character shape and the spirit of the character have distinct characteristics of the times. For example, Gu Yuzhi's “Expressionism” and Sheikh's “Six Laws” have begun to abandon the old outlines and emphasize the characters' expressiveness and individuality, that is, a kind of “god” and “qiyun”. Among them, the look, the gods, the spirit, the look have become the key to the portrayal of the northern Qi tomb murals, that is, “quiet.” Of course, the “quietness” here is a static and moving style. For example, the “Travel Map” mural in the Tomb of the North Lou Rui (Fig.1), the character on the right is dressed in a red robe, looking back and thinking, apparently because the situation behind him attracts his attention, giving a sense of reverie. And the horses under the seat did not stop, the ears were standing, the eyes were stunned, and they seemed to pay attention to the movements behind them, and they were quite broken. The man and the horse jointly portrayed the static and moving painting style in the mural.



Figure 1. The mural “Travel Map” in the Tomb of North Lou Rui

On the other hand, the prevalence of Buddhism also made the Buddhist theme the protagonist of

the murals of the Northern Qi tombs. Different from the cave murals, the depictions of the murals of the Northern Qi tombs are more often treated in a life. For example, in the murals of many Beiqi tombs, the image of the lotus crown ribbon will be added to the maid's portrayal. This style of depiction is similar to that of Buddhism in Buddhism. In addition, in the image painting of the murals of the Northern Qi Dynasty tombs, the pattern of the beaded pattern is also drawn around, and the pattern attribute is transmitted from the martyrdom of Central Asia. Due to the geographical location of Beiqi, the relevant teachings of martyrdom will also be reflected. In the process of shaping the characters, many painters of the Beiqi tomb murals will further combine the Buddha's head and the sacred bead pattern, which are depicted on the character costumes. It can also be seen from the middle that the Northern Qi Dynasty was a special period in which multiple cultures were merged.

3. The color culture of the image painting of the murals of the Northern Qi Dynasty tombs

The Northern Qi Dynasty was a period of integration of Chinese national cultures. Various cultures exchanged and collided during this period, especially the introduction of Buddhism, martyrdom and other cultures. The painting culture and art of this period also injected fresh blood. At the same time, the brilliant colors dominated by Danqing and the pursuit of realistic effects have gradually spread in the social life of Beiqi, and thus formed three main color expressions.

The first is the "Zhangjia Style" with strong Buddhist color. During the Northern Qi Dynasty, Buddhist culture transmitted through India prevailed widely in northern China. During this period, the "Tianzhu Legacy Law" accompanied by Buddhism was also widely used. The painting technique is a concave-convex drying method, which combines the halo and color flat painting of the characters to achieve a three-dimensional sense, so that the overall image of the characters has a more three-dimensional sense. Such techniques developed more maturely in the Northern Qi Dynasty. The overall figure picture not only used white pigments to point the nose, eyebrows, chin, eyes and other parts, to emphasize the change of Yin and Yang concave and convex, so as to make the overall picture more vivid, three-dimensional and real. In a word, the painting techniques that came with Buddhism brought new forms for the color expression of painting techniques in the Northern Qi Dynasty by means of convex and concave dyeing. For example, Zhang Seng, a famous painter of the same period, absorbed the essence of the "Tianzhu law" and created a unique painting style. During this period, the portrayal of figures with the style of "Zhang Jia-quan" was widely welcomed by the portrayal of figures in tomb murals of the Northern Qi Dynasty.

The second is the Cao family style with strong Persian Zoroastrianism. In addition to Buddhist culture, Persian Zoroastrian culture introduced through Central Asia also exerted a considerable influence on the style of figure painting in tomb murals of the Northern Qi Dynasty. Persian painting culture is famous for its golden color, so the thick color description has become a prominent feature of Persian painting culture. Cao Zhongda, a painter of the Northern Qi Dynasty who was widely influenced by Persian Zoroastrianism culture, was famous for his style of painting in the western regions. His van like roots were called "Cao family like" and flourished for a while. The evaluation of Cao Zhongda's painting style by later generations is highly praised for "Cao Yi comes out of water". Generally speaking, the application of the color of "Cao Jia Picture" is reflected in the depiction of the characters in the tomb murals, mostly based on warm red or gold, mainly on color, and delicate lines to define the outline of the characters.

Thirdly, the traditional way of character expression is mainly light line drawing. Painting techniques based on pale line drawing are painful paintings in China since the Han Dynasty. The figure painting of tomb murals in the Northern Qi Dynasty will inherit such a pale line drawing technique, and at the same time, it will be described in depth on this basis. Such depiction further makes the original figure's painting no longer rigid and stylized, and to a certain extent realizes the figure in accordance with the objective image.

4. Transfer of Aesthetic Value of Figure Painting in Tomb Frescoes of Northern Qi Dynasty

4.1 Pursue the concept of cultural integration and deepen the imprint of traditional painting culture

The Wei, Jin and Southern and Northern Dynasties was a period of division in Chinese history. At the same time, the division was also a period in which all foreign cultures were combined. Therefore, for the transmission of the style of the image painting of the murals of the Beiqi tombs, it is necessary to deeply explore the cultural imprint of traditional paintings on the basis of constantly pursuing the concept of cultural integration. For the portrayal of the painting characters, more attention should be paid to the characterization of the form, that is, to re-establish God without abolishing the Tao. Rooted in traditional culture, find the right place. After all, the depiction of the characters in any painting requires the author of the painting to conform to the mainstream thoughts of the time, so that the mood of a person can be changed from the bottom of the heart, and thus embodied in the paintings of the characters. As the saying goes, the past and the present, both up and down, can be rooted in the artist's mind. During the creation of the character image painting, the author first clarified the creative concept under the background, placed himself in the cultural background of the game, pondered and explored the traditional painting culture. In this way, the heart can be viewed with the heart and mind, and the real creation of the painting is made by the soul.

4.2 Pay attention to the color of the ink and ink, and break the rigid formalism

The depiction of the characters of the murals of the Northern Qi tombs attaches great importance to the high-light performance of the color. It can be said that the outstanding performance of most of the tomb mural figures is carried out through the depiction of color. The color of the ink in the figures of the murals of the Northern Qi tombs is not only a means, but the content to be expressed by the color itself is uniquely aesthetic. In one stroke, the effect of the characters in the pen and ink rhythm is emphasized. Throughout the depiction of many people's paintings today, they only pay attention to the shape of forgetting God. The calligraphy and the ink paintings are separated from each other. There are no paintings of inner thoughts, and they become more and more rigid. The images of the murals of the Northern Qi tombs, because of the fusion of many foreign cultural colors at that time, will contain the cultivator's self-cultivation and connotation. Without years of hard professional training, it is impossible to achieve the situation of the situation. Just like the Yuan Dynasty painter Ni Kuang said that "Yi pen and grass, not seeking shape", the focus is not in the shape, but in the shape of God. Learning traditional landscape paintings, it is also the integration of the gods of the form, the coarse and fine, the temperament, in order to break the increasingly rigid aesthetic system of today's character painting.

4.3 Blending creative experience and cognitive comprehension to satisfy diversified aesthetic appeal

The artistic tension and aesthetic value of the art paintings are not the coloring of the brushwork of the creators of the naked eye, but more of the connotation of the birth of the paintings. This connotation includes not only the creators' thoughts and dispositions, but also the context and artistic conception behind an era through capture and excavation, feeling and analysis. With the richness and evolution of the public's aesthetic taste, the artist's creative power is more demanding. The image of the figures of the murals of the Northern Qi tombs also fits this rule to a certain extent. For example, Yang Zihua, a famous painter from Beiqi, focuses on the simple and beautiful style of painting in character painting. Although the social class at the time of the Northern Qi Dynasty generally advocated the style of paintings with rich colors, the style of simple and simplistic figures was extremely popular. In addition, such a simple and simplistic style has a corresponding influence on the evolution of the painting styles of later generations, and it also makes sense for the exploration of subsequent freehand paintings.

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