

## Research on the Spatial Expression of Indian Buddhist Mural Style

Chongrong Luo

College of Chinese & Asean Arts, Chengdu University, Chengdu, Sichuan, China

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**Abstract:** The basic article introduces the Indian Buddhist art, the process of extreme transformation. Based on the ancient Indian national cultural traditions, national aesthetics and philosophical views, and on the premise of the spatial expression of Buddhist murals, the spatial processing of the picture and the spatial expression of the formal language are analyzed and compared, and the national culture, philosophical concept and nationality are obtained. The internal promotion of aesthetics in the evolution of Indian Buddhist murals.

### 1. Introduction

According to archaeologists, the ancient Indian civilization should have been created by the Dharbischa people or other indigenous peoples. Around 200 BC, the Aryans invaded the Indian subcontinent and became residents of ancient India. The Indian subcontinent entered the formation period of the country. During the Aryan national rule, the caste system was implemented, which divided people into four levels, from high to low: monks (called Brahmins by Indians), Kshatriya (tribal leaders, nobles and warriors), and Vaishya (The common commune members of the Li'an people) and the Sudra (conquered indigenous people) have four ranks, and the Brahmin occupies a dominant position. Brahmin believes in Brahmanism, its religion believes that Brahma is the master of the world, all phenomena in the world are illusory, and only Brahma is the real existence. Early Buddhism was born in the age of the Indian nations where Brahmanism prevailed. The founder Sakyamuni, formerly known as Gautama Siddhartha. Because of his dissatisfaction with the Brahmin theocracy and Brahma's creation, he abandoned the life of the royal family, became a monk, and after six years of asceticism finally became enlightened and founded Buddhism. In India, the development of Buddhism has gone through four stages: primitive Buddhism, tribal Buddhism, Mahayana Buddhism, and Tantricism. In the early days of Buddhism, the period of primitive Buddhism, Buddhists discriminated between Dharma and non-Dharma according to whether they were in conformity with the "Four Seals". The so-called "Four Law Seals" are the basic characteristics of Buddhist teachings: all methods are impermanent, all methods are selfless, everything is bitter, nirvana is silent. These four sentences include all basic views of Buddhism on the world, social life, and ideal realm. Primitive Buddhism advocated the realization of liberation through the Zhongzheng Tao, emphasizing strict precepts and secularism.

### 2. Spatial Expression of Ancient Indian National Art

The inhabitants of ancient India should be the Darabocha people and the Aryans from the nomadic tribes of Central Asia. The farming culture of the Darabocha people is popular with reproductive worship and the natural worship of the nomadic culture of the Loya people. Mutual penetration together constitutes the main body of Indian culture. The ancient Indian primitive religion was directly transformed into Brahmanism and occupied a leading position in national rule, which made the Indian culture full of religious enthusiasm. This factor directly affects Indian aesthetics. The pious belief in the cosmic life worship in Indian culture directly affects the three major religions formed later-Buddhism, Hinduism, and Caonism, and they all penetrate the spirit of cosmic life worship. The folk beliefs of traditional ethnic reproductive worship in India and the aesthetic feelings of secular society have a strong penetration of religious art. It is reflected in Buddhist works of art. Although there is a pious belief in religion and is far from the world, it is still

full of straightforward depictions of worldly emotions.

Because “Vatican” in the ancient Indian philosophy is the main body of the world, the development of the ego is to realize that the realm of “Vatican” reaches the identity of “Vatican”. Ancient Indian philosophy's understanding of cosmic space was limited to the two elements of “Vatican” and “I”. This two-dimensional understanding of cosmic space highlights the characteristics of flatness in works of art. However, in the development of Buddhist art, Indian art was influenced by Roman and Greek art styles from the ancient times. It joined the pursuit of real three-dimensional space expression and affected the development direction of ancient Indian art. The absorption of ancient Roman and Greek art styles is reflected in the pursuit of three-dimensional real space, which is manifested in the increasingly perfect proportion of the human body, which reduces the subjective understanding of the objective performance objects. The volume structure in the murals tends to be three-dimensional, pursuing the real depth of space. However, due to the influence of traditional philosophical concepts on the understanding of cosmic space, the acceptance of ancient three-dimensional space by ancient Indian artists was only placed on the form of individual volume structure changes, and the two-dimensional plane space was still prominent in the overall work. , So the space represented by ancient Indian Buddhist murals is a mixture of sensibility and rational space, a superposition of two-dimensional and three-dimensional spaces

### **3. Spatial Treatment of Indian Buddhist Murals**

The processing space of Indian Buddhist murals basically adopts the continuous narrative composition method, but in terms of specific performance, it is divided into circular continuous narrative composition and banner continuous narrative composition.

The circular continuous narrative arrangement of the space form of the picture is circular, with the bottom or top of the picture as the starting point, rotating counterclockwise or clockwise, the end point coincides with the starting point, and finally forms a closed circle. The circular relief image on the famous Balhut fence post (see Figure 8) depicts the three storylines of the nine-color deer Benson: at the bottom of the picture, the deer king carries the drowner and swims to the shore; the upper right is The drowning man pointed the deer king's premises, and the king lifted an arrow to shoot the deer; on the left side of the picture, the deer king knelt in front of the king and told him that the king and the deer were saluting. The plot of the story is arranged in a counter-clockwise order in the picture, and the three parts divide the picture space equally. This form of spatial arrangement is also expressed in the early Buddhist cave paintings in China. Using this circular spatial arrangement to remind the point of view of the cause and effect of Buddhism, that is, the existence, nature and direction of cause and effect must be coherent and mutually complementary, and all that the Buddha did is enlightening this The cause and effect of causality inspires all beings to pull away from cause and effect in order to solve the problem. The circular arrangement of space is circular, and the practice of Dharma's causal origin is really practiced. The starting point is the end point, and the end point is also the starting point.

Indian Buddhist murals are influenced by ancient Indian philosophical views, highlighting the original religious meaning in their philosophical views, with “Vatican” as the main body of the world, and the development of the ego is to realize that the realm of “Vatican” reaches the identity of “Vatican”. “Vatican” occupies an absolute position in the Indian nation. In the picture of the world's performance and its depiction of the world dominated by God, it highlights the spirit of the self of “Vatican”. The main body of the picture always occupies a dominant position in the picture, highlighting the greatness of divine power and the greatness of God's spirit through the absolute possession of space, thus showing the insignificance of man (ego), man's worship of God and his subordinate status , Emphasizing the strong conflict between primary and secondary in the picture. Therefore, in Indian Buddhist murals, the subject is always placed at the forefront of the picture and occupies the absolute picture space. The person opposite to the subject always reduces the proportion of the body or moves the position backward to create a distance from the subject. This highlights the importance of the subject. In the fresco of the 17th Cave of Alutu Cave, “The Buddha Returns Home”, the image of the Buddha is placed at the forefront of the picture, and compared

with his secular wife and son, he has a large proportion of the body, and the picture seems to be uncoordinated. However, this has achieved the worship of Buddha and the expression of “compassion” in the world.

#### **4. Spatial Expression of Formal Language in Indian Buddhist Murals**

In the ancient Indian classic “Lenga Sutra”, the painting techniques of Alu Tuo murals can be roughly divided into plane method and bump method. The plane method, that is, to paint colors in the contour lines of figures, animals or flowers, to form a uniform color tone and eye-catching decorative effect. “It can be seen from the rock paintings of Bimbetka that early rock paintings did not need line outlines, only flat blocks of redstone, yellow, white or black, etc .... And in the later period, artists have The progress of the extraction of lines from the color block, the style and content began to show diversity ... “From this, it can be known that the early murals in India were also line sketching and flat color painting as the main means of expression.

The concave-convex method is to use the shades of different colors in the contour line of the image to form the gradation change of the hue, resulting in a three-dimensional relief. The Indian-style bump method is different from the Hellenistic light-dark method. The Indian-style bump method is not limited by any fixed light source, but is determined with the outline of the object. In fact, the concave-convex performance of the body in Indian painting art is a stylized or subjective under the premise of having a three-dimensional sense. Performance techniques. In Indian paintings, the plane method and the bump method often coexist in the same picture. In general, the bare part of the human body is bumped, and the clothes are painted flat. The expression of the bump method in Pali is the depth method and the highlight method.

The shade method is to express the unevenness of the object with the shade of the color, including both the gradual change of the color depth and the strong contrast of the color blocks with different shades. In the process of the development of Indian Buddhist mural art, due to the influence of Hellenistic plastic art, it pays attention to the modeling of volume and space in the process of object representation. The expression of characters in Indian Buddhist murals highlights this form of language features. The artist first used Xianlian's arc to describe the figure's complete body. This part is the outline, which was prepared for the subsequent color filling. After drawing the outline, the artist uses colors according to different parts of the body to express. After the color is filled, the starting outline has been covered and no longer exists or blurred. In the process of using color modeling, the painter uses the contrast formed between different color blocks to create a body transition and shape the three-dimensional sense of the figure's limbs. This kind of “deep and shallow method” in Indian Buddhist murals has gradually been accepted by Chinese painters, and it has evolved from the original flat paint without any depth into a “halo” with a light and dark layer. It can be clearly seen from the evolution of the methods of color application on the murals of Han Buddhism. After Gu Kai, this method of layered haloing has gradually become the main technique of painting brushwork.

#### **5. Conclusion**

This article analyzes the evolution of the spatial expression of Indian Buddhist murals from two aspects: the processing of picture space and the spatial expression of formal language. First of all, in the treatment of the picture space under different space views, Indian Buddhist murals show a continuous narrative space treatment method, but instead of using it as the main method of picture space treatment, they merge the harmony and aesthetics of the Indian nation. The balanced and symmetrical elements apply the principle of symmetry to the spatial division of the picture. The continuous narrative story screen also artificially disturbs the storyline and divides it into independent parts, which are arranged on both sides of the theme screen in a symmetrical manner. Secondly, in the spatial expression of formal language, Indian Buddhism expresses the “deep and shallow method” in the “concave and convex” of murals. But this kind of absorption is only to extract the form of three-dimensional expression, and combine it with the art form of white drawing

to form a “halo painting method”.

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