

Analysis of the Dunhuang Mogao Grottoes Murals - Takes the Mural Analysis of the Sui and Tang Dynasties as an Example

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Abstract:

In the northwest of China, there is a narrow plain between the Qilian Mountains and the Alxa Plateau, because west of the Yellow River, all the people gave it a good name: the Hexi Corridor. The Hexi Corridor has been the important transportation road between China and the Western Regions since ancient times. A very important link of the Silk Road used to be foreign in the west and the mainland China in the east. In this main corridor is a very important city, it once played a similar role of customs, it is also a huge trade transfer station. This is called Dun because of the big, because of the prosperity and called Huang, is for Dunhuang. This paper takes Dunhuang murals in the Sui Dynasty as the research objects, combined with historical and other related materials, analyzes the characteristics and artistic styles of the murals of the two dynasties, and discusses the influence of the integration of different cultures on their artistic style.

Keywords:

Mogao Grottoes, Nine-Colored Deer, Transpainting, Murals, Sui and Tang Dynasties

1. The Origin of the Dunhuang Mogao Grottoes

In 366 AD, there was a monk from the mainland, named Le. The first cave was dug here, which is said to be today's Cave 275 and the earliest. Excavating grottoes is a big project. A cloud wandering monk did not have so much money to hire people, but he had a little golden Buddha, who exchanged the word golden Buddha for money to hire people. After the cave was cut, the monk Le disappeared. Mr Jialiang and Mr Shang then dug a second one, which is said to be today's Cave 268. Fly heaven, for example, the cave wall murals, is almost entirely from India, at that time of flying modelling is male, simple modelling, rough lines, general flying is totless, the painter will use two circles and two circles to represent the breast, and a look is a man's chest, wide and flat, and then use a larger circle with a dot to indicate abdomen, dot is the belly, after two edges is the body, face painting is very simple, big circle table head, two small circle table eyes, a vertical hook table nose, two nonsense. The satin on the body, as soft as a face. Since then, the history of Dunhuang Mogao Grottoes as a

Buddhist holy land has been opened. The Northern Wei period, the Northern Wei Chinese country advocated Buddhism, build a Buddhist Temple, this year the court established Gustate here, the emperor sent King Tuoba Rong of Dongyang to defend Dunhuang, he is a devout buddhist, under his leadership, the grottoes were cut into a small orgasm. And officials and businessmen also funded the caves, because there are more and more excellent projects, there are also more and more excellent painters, take the flying sky, for example, Wat 260 and the previous caves seem to have been a lot of changes, it can still be seen by foreign painters, because the modeling does not have the Chinese traditional aesthetics of Chinese delicacy. It is also somewhat more bulky than the Chinese tradition. Their volume sense is with different shades of color, deep in the outside, layer upon layer to the lightest place, but this technique in China, Chinese painting itself is poor, we see ancient color is usually very bright, because the color itself reconciliation ability is poor, so India this need to tune out several color way in that era must not work. Until today, the coverage of our traditional Chinese painting is still not as strong as oil painting, but at that time, can draw a three-dimensional sense, will make people feel excited. Not only that, the cloth on the flying body, also has more levels. [1,10]

2. The Characteristics of Dunhuang Murals

In terms of modeling and techniques, traditional Chinese painting is on image modeling. Dunhuang murals inherit the image modeling of traditional paintings, exaggerated and cleverly shape a variety of characters, animals and plant images. And Dunhuang murals are also very different in shape in different periods. The early Dunhuang frescoes, the shape is very similar to the feeling of modern painting, exaggerated deformation, bold and wild, not restricted to the real objects, heavy shape, and simple techniques. The late Dunhuang frescoes are more refined and elegant, gorgeous and grand. More rich use of line tracing method, line also played a bigger role in modelling. The fixed shape line of Dunhuang murals is relatively rigorous, the early iron line tracing, show strength and smooth, used to show natural and handsome characters. Tang Dynasty popular orchid leaf tracing, the center pen, round, plump, thick, soft and rigid inside. Its lines have a high degree of generalization and expression, and can create a distinct personality and complex inner characters with concise pen and ink. The Dunhuang frescoes have comprehensively inherited this tradition and developed to meet the needs of creating new images. [7]

North latitude has been developed for more than a hundred years, and Dunhuang is no longer a military center and trade hub. It has become a Buddhist holy land. People from the east and west are making a pilgrimage here. In the caves dug by their predecessors, people began to know Buddhism and cry standing under the murals. The story of Buddha is always touching. Buddhist story paintings, just like western biblical murals, use images to understand the stories of religion and believe in the contents of the doctrine. This story of China is called Buddha Ben Sheng story painting, Painting is all about the previous days of Sakamoni reincarnation, here is a very famous story called Deer King Bunsheng, also called the nine-colored deer. The story tells of a beautiful nine-colored deer living in the mountains, One day he saved a drowning man by the river, the drowning man is grateful to repay the deer, want to be a slave of the nine-colored deer. The colorful deer advised him to go home, said his family was still waiting for him, but beg this man not to tell anyone has seen it, never confide in its whereabouts to anyone, either, the man agreed, but when he came home. Then I saw the imperial list, it was the queen who dreamed of the nine-colored deer, if

you can be beautiful, the fur must be very beautiful, he ordered to reward the people who found the nine-color deer. but this man forgot his promise, so took the king and the army to the nine color deer home, but nine color deer saw the king after telling the king: "I once saved the man died him, he promised me not to tell my secret, but when he saw your reward, forget, betrayed me, as a king, you also want to kill innocent with such a dirty person?" The king lowered his head at this, and then looked at the man, who began to grow sore and rot. The king suddenly realized that he was wrong, and then withdrew to the city with his troops, and his empress died at it. The story is in Cave 257, which was also excavated in the Northern Wei Dynasty. The restored color is complete and gorgeous. The characters in the mural are still not very delicate, but the whole picture is also exquisitely arranged. The picture is divided into four sections from left to right, the far left of the blue river dragging the drowning king, the second drowning person kneeling before the Deer King to make a promise, the third is slightly up, is the Deer King sleeping, then is the focus of the point, the Deer King meets the king. Analysis from the perspective of art, first of all, the painting is very strong decorative, high color saturation, blue and green has begun to appear, earlier people painting rarely use blue and green, because the two colors come from the very valuable stone green and stone green ore, Dunhuang with these two pigments from India, called sand green and sand green, and green landscape is different, but also expensive, it is difficult to apply a large area to painting. It was not until the Southern and Southern Dynasties that it began to appear in China that the Sui Dynasty had the green landscape named because of them. In the picture of the deer king, the appearance of green, can also show the importance of the painting, but also greatly increases the degree of color gorgeous. In the modeling level is also decorative, the deer king and horse depiction, stable center of gravity, with dynamic. The lines of the horse have been completely out of function, the horse legs are curved, are very beautiful. The painter's desire is shown without cover, those seemingly casual grass is the same, winding and because of smooth and maintain capricious, patterned flowers are full of fun. However, most of the aesthetics of the painting still comes from India. The king's crown, clothes and appearance treatment are indeed not like the art of the Central Plains, but Cave 285 has an earlier fusion of our own style. [8]

285 Cave was first built in the Western Wei Dynasty. The culture of the Western Wei and Northern Zhou Dynasties was followed by the Sui and Tang Dynasties, so it is no surprise that this cave can see the Chinese style. First of all, the Buddha statue carved in this cave is relatively thin, and its facial features are also very close to the appearance of the Chinese people. Tall with eyebrows, small eyes, angular lips, the expression is not like the ordinary Buddha. This image is not only in Dunhuang, but also in all the Buddha modeling are very rare, modeling ability is also quite mature. In addition, there are also images of Buddha not statues. According to research, it should be Fuxi and Nu Wa. On the south wall, there is also a story of the top 500 robbers becoming a Buddha. This story tells the story of 500 bandits defeated by the government, digging their eyes, falling into the barren mountains, the robbers were heard by the Buddha, the Buddha cured their eyes with the wind and told them the Dharma. The bandits regretted what they had done, decided to return one, and the Buddha also forgiven them and eventually shaved them. The five hundred robbers was the later five hundred arhat. It is also the same Indian decorative style, figure painting method, but the building here is a Chinese architecture, with the unique Chinese veranda roof, or five ridge roof, the Palace Museum or any antique building is this roof, this roof is the unique Chinese architectural style recorded in Oracle. [2]

Dongyang king for decades after the glory, successive governors are proud to open the grottoes Xing Buddha, Zhou Wu destroyed the Buddha period, in any melon state governor name is called in Yi, title is Jianping, not only through the Mogao grottoes, also contributed the largest, is now the most support a grottoes, no. 428 grottoes. The donor system is universal all over the rest of the world, the world's first real oil paintings, where the Ghent altar painting of the Iac brothers is such, above it is God, the Virgin, the angel choir and so on. The core scene below is the Lamb Song, many people can call names, and then out, there are several larger figures, these are providers, is those who funded the painting, they asked the painter to paint himself in the environment of the lamb Song, as if they had personally witnessed that moment. There are many such things in Europe, and as much in Dunhuang. There are 735 caves in Mogao today, but there may be much more in history. [3,9]

3. Analysis of Classical Variable Paintings and Scriptures of Dunhuang Murals of Sui and Tang Dynasties

In 589, the Sui Dynasty destroyed the southern Chen, and China was finally unified for hundreds of years, but the top thing that Emperor Yang had to think about was how to make the country more stable. In the east and west wei is in war, pregnant girl Lv bitter tao to Guanzhong to her husband, in the chaos, passing a temple, Lv bitter tao hiding in the temple was born Yang Jian, Yang Jian grew up with a nun called wisdom fairy, until later his father Yang Zhong in the west wei stable according to, he was taken home. Since childhood, and her mother is also a trusted woman, all Yang Jian early buried in the seeds of the heart. When I grew up, I also devoted myself to the Buddha, and thought about how to save the people in water and fire. Later, when Yang Jian became an official, he tried to do good deeds as possible. After becoming emperor, Emperor Wen of the Sui Dynasty was also very high among the people. Yang Jian preferred to let people believe that he was a Bodhisattva, so he built the pagodas in the world and promoted the Dharma. Dunhuang, as the Buddhist center in western China, Dunhuang was under special care of Yang Jian. The number of grottoes built in the Sui Dynasty was more than double the number made in previous dynasties. The caves of the Sui Dynasty: the content is unified, such as in the statue, the main statue is generally one Buddha, two disciples, two Bodhisattva, or one Buddha and two Bodhisattva, almost no King Kong and arhat. All Sui Dynasty cave paintings on the murals are basically represented by the Fahua Sutra; the second feature is the number of the stories began to decrease, instead, the story of the story is the story of the virtual and real structure, and the stories of the Buddha body, mainly in a scene to illustrate a scriptures book. It is not much found in India and Central Asia, so although the theme comes from India, the content is more inclined to the product of Chinese culture. When a religion is in a period of development, it needs to promote the benefit to this religion, and when it is already popular enough, it needs to determine a cultural status. In the Middle Ages of the West, the most works were from the crucified Jesus, Jesus is generally portrayed as extremely tragic images, especially thin, vicissitudes and covered with blood, is to show that Jesus was suffering to clear the evil of the people. Wait until the early Renaissance, the theme of the cross is still, but is not absolute protagonist, absolute protagonist has become a biblical story, church through these similar to Buddha story painting, once again emphasize the meaning of the religion, but after the Renaissance, sick Jesus disappeared, religious story painting is less and less, instead of more brilliant scene, depicting heaven, god and Christian tolerance for various cultures. It is not only the basis of popular belief

that affects religious propaganda strategies, but also the social situation that they are facing. When people's lives are less painful, religion is to show people a better future, so that it is conducive to continuous religious control. The same is true of Buddhism. The emergence of classical paintings shows that the popularization of religious beliefs and the people's life are better. Now people will naturally walk into the temple, but no longer for suffering, but for a better result. Once this religion was against despair and longing, and now turned to longing and fantasy. [4]

The type of the Sui Dynasty is relatively single, basic is the law, including China, the Maitreya rise, change, because at this time of Buddhism is not much, and the main schools of Buddhism like tiantai is China as the core thought, so in the Sui Dynasty and early tang dynasty, Dunhuang basically no conflict. The French Sutra is one of the earliest classics to enter China, and the Sutra is also known as the "King of Buddha Sutra". The Fahua Sutra just introduced was highly respected because of its easy to understand and its values particularly suitable for troubled times. Later, the Weimak Sutra and Lenyan Sutra were also introduced to China, and its ideological core was the same as the Fahua Sutra. [5]

4. Conclusions

The content of the Dunhuang Grottoes murals provides a very precious image data for people to study social history, Buddhist history, art history and cultural exchanges. The murals of Mogao Grottoes in the Sui Dynasty showed the excessive characteristics of Buddhist art introduced into China from India. The content takes the Buddhist painting, which shows the connotation of the Buddhist scriptures with the picture image. In the form of painting, the arrangement of characters, background and environment setting began to appear secular shadow, and strive to be easy to understand. In the Mogao grottoes tang dynasty murals, folklore and myths from India, is given priority to with painting, and show the western paradise world become the most popular, it is closely related to the tang dynasty faith, at the same time reflects the tang dynasty people after social stability, economic development, rich life, to the ideal and western paradise world yearning. [6,7]

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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