

The Innovation of Theme and Composition of the Brick Painting “Seven Sages in the Bamboo Forest and the Prosperous Qi Period” in Xishanqiao Tomb

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Abstract:

This study takes the brick painting “Seven Sages in Bamboo Forest and the Prosperous Qi Period” unearthed from Guanda Tomb in Xishanqiao, Nanjing as the object. Based on the analysis of the character schema, environmental objects and layout, and compared with the previous brick paintings, this paper holds that the theme of the seclusion of the noble scholars represented by the Seven sages in the Bamboo forest and the composition of the brick paintings have innovative significance.

Keywords:

“Seven Sages in the Bamboo Forest and the Prosperous Qi Period” Brick Painting, High Scholar, Composition, Innovation

1. Nanjing Xishan Bridge Brick painting “Seven Sages in the Bamboo Forest and the Period of Prosperity”

1.1. Basic information

The Mosaic Mosaic tile painting, which originated during the Yonghe period of the Eastern Jin Dynasty and reached a mature stage from the end of the Eastern Jin Dynasty to the Liu Song Period, is marked by the Seven Sages in the Bamboo Forest and the Prosperous Qi Period unearthed from the Xishan Bridge Tomb in Nanjing in 1960.[1]

The brick paintings of "Seven Sages of Bamboo Forest and Rongqi Period" are located in the middle of the south and north walls of the tomb chamber, both 2.4 meters long, 0.8 meters high and 0.5 meters from the bottom. This painting consists of more than 200 ancient tomb bricks, with four people on the south and north walls, each with a printed name list. The south wall is Ji Kang, Ruan Ji, Shan Tao and Wang Rong, respectively, from the outside to the inside, while the north wall is Xiang Xiu and Liu Ling from the outside to the inside. The brick list of Xishanqiao Tomb is

titled "Liu Ling", but it is "Liu Ling" in the New Language of the World and the biography of Volume 49 of the Book of Jin.) Ruan Xian, Rong Qishi. [9] In the picture, eight people are sitting on the floor, respectively using different utensils, and their movements and expressions are different. The two people are separated by ginkgo, pine, willow and black trees.

The date of this brick painting is the middle and late Liu Song Dynasty, the author is unknown. The main figure of the brick painting is the seven Sages of the Bamboo Forest, a famous scholar in the Wei and Jin Dynasties, and a noble scholar in the Spring and Autumn Period during the Rongqi Period.

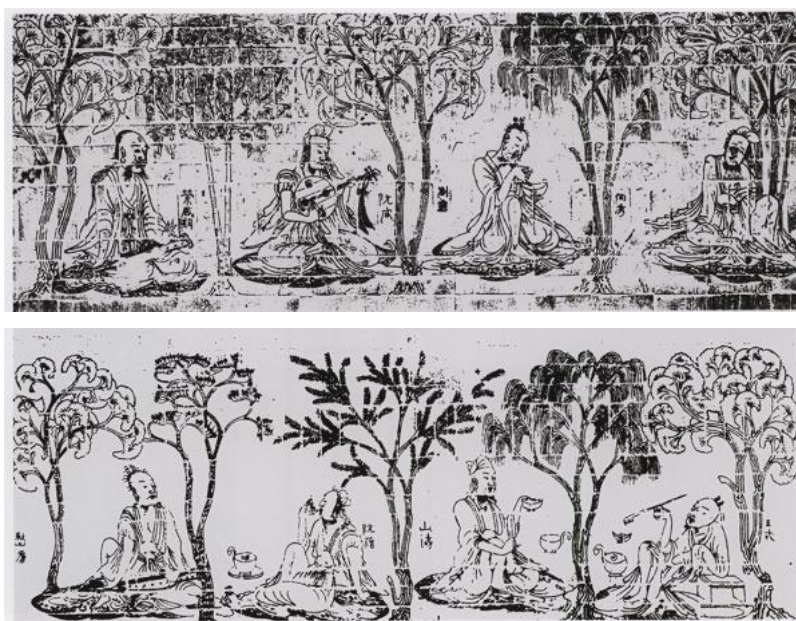


Figure 1. *Seven Sages in the Bamboo Forest and the Period of Prosperity.*

1.2. The historical background

The brick paintings of "Seven Sages in the Bamboo Forest and the Rong Qi Period" were particularly popular in the royal and noble tombs of the Southern Dynasty. It was a Mosaic brick painting in the Southern and Northern Dynasties and a special form of mural painting. [1]

In the period of Wei, Jin, Southern and Northern Dynasties, it was synchronized with the Confucianization of family learning, the emphasis on family discipline and the emphasis on family rules. [6] After the establishment of Sima's regime, the Seven Sages became the talk of the ruling and opposition parties and the object of the scholar-officials' emulation, becoming the representative of spiritual freedom. The Seven Sages of the Bamboo Forest attached great importance to the freedom of individual spirit, and were famous for their unrestrained appearance, contempt for etiquette, special behavior, contempt for the relationship between the king and the minister, and capricious and unprincipled. Therefore, the famous scholars of this period highly praised the Seven Sages of the Bamboo Forest, even the founding emperor of the Liu Song Dynasty. [3]

At that time, both the emperor himself and his family showed their devotion to the culture of the scholars and their admiration for the famous scholars, which is often recorded in the History of the South and the Book of the Song Dynasty. The Biography of Zheng Xian, Volume 64 of the Book of Song, said: "Emperor Gaozu

had little to do with military travel, did not involve in the study of economics, and was a prime minister, very fond of romantic.” [7]

To sum up, at that time, the image of scholars represented by the seven sages of the bamboo forest was highly respected. And in the tomb appeared to “Seven sages of bamboo forest” as the theme of the brick painting with a base. Burial is a private space for the deceased, and the living also hope that “no recurrence will occur after the closure (expansion)”. [2] The appearance of Seven Sages in the tomb indirectly confirmed the ideological and cultural background at that time.

1.3. Summary

Based on the basic information and historical background research of "Seven Sages in the Bamboo Forest and the Prosperous Qi Period", this chapter believes that the popularity of this theme is due to the combination of The Times and tombs, and is different from the previous tomb brick paintings.

2. The Seven Sages of the Bamboo Forest and the Theme and Composition of the Rongqi Period

The eight characters in the Seven Sages of the Bamboo Forest and the Rongqi Period are separated by ginkgo, pine, willow, and Robinia respectively in a separate space. According to the different temperament characteristics of each scholar, their own image characteristics are presented. [4]

After careful examination of the two brick paintings, it is found that "the shape is scattered but the spirit is not scattered" in the picture. The elements of the picture together constitute the theme of Gao Shi and the layout characteristics of Gao Shi are different from the previous tomb brick paintings.

2.1. “The Seven Sages of the Bamboo Forest”

The image of the noble scholar in the Seven sages of bamboo forest shows the theme of seclusion. In traditional tomb art, the characters of loyal ministers, virgins and so on, as well as the images of emperors and immortals, are often seen. There are few subjects of scholars, not to mention the seven sages of bamboo forest.



Figure 2. Wuliang Temple Painting Bricks (Part) Imperial rubbing.

It is recorded in the Book of Famous Paintings in the Past Dynasties that Gu Kaizhi, Dai Kui and other famous artists created with the theme of “Seven Sages of Bamboo Forest” earlier. This theme appeared from the Southern Song Dynasty to the Southern

Qi Dynasty. It was not until the excavation of the large Mosaic brick painting of “Seven Sages in the Bamboo Forest” at the Xishanqiao Tomb in Nanjing that it was carefully studied.

However, the authentic paper works of the seven sages in the bamboo forest can no longer be found, so it is difficult to make a comparative study with brick paintings. Select the same period containing the image of the master master “master Qin map” and has unearthed with the seven sages of bamboo forest as the theme of other tomb brick paintings and the unearthed seven sages of bamboo forest for a comparative study.

From the male characters observed in Gu Kaizhi’s “Figure of the Organ”, “Ode to the Goddess of Luo” and “The Warning Chart of Women”, it can be inferred that Gu Kaizhi’s drawing is the image of the master to some extent. “Mookqin map” describes a series of process of Gaoshi qin making, the picture of Gaoshi characters features star lang, handsome features, describe the characters smooth lines. Compared with the characters in the brick paintings of the Seven Sages of the Bamboo Forest, there is no exaggerated action or expression. Taking Ji Kang as an example, his overall image is natural and vivid, with delicate features, plump and vivid outline, and even his hair is described with simple and accurate lines. And because of the shape painted on the brick, so that the figure is more three-dimensional vivid.



Figure 3. *Gu Kaizhi's Illustration of Moqin.*

Although the paper can no longer be found, the brick paintings containing seven sages in the bamboo forest unearthed during the same period are not the only ones found in the Xishan Bridge in Nanjing. The murals of the "Seven Sages in the Bamboo Forest and the Prosperous Qi Period" in the Huqiao and Jianshan tombs in Danyang, Jiangsu Province, are also located above the rear of the tomb chamber, which are basically the same as the murals of the Southern tomb in Xishanqiao, Nanjing. [3]

Ji Kang in Xishanqiao Tomb has beard and moustache, while Ji Kang in Jianshan Tomb has beard and no moustache. Wang Rong in Xishanqiao Tomb is plump and young, while Wang Rong in Huqiao Tomb is an old man with a wrinkled face. Ruan Xian in Xishan Bridge and Hu Bridge Tombs has a thin face and is young and handsome. Ruan Xian in Jianshan Tomb has grown fat and wrinkled. The Rongqiji in Xishanqiao and Huqiao tombs are old men with wrinkled forehead, while those in Jianshan Tomb are young and handsome with different facial expressions. This shows that even the themes of the same period would have selected different figures, which may be related to the different figures of the emperor in the tomb owner’s mind.

The observation shows that the prosperity period does not belong to the same period as the other seven. Rongqi was a scholar in the Spring and Autumn Period. It is said that he once had a dialogue with Confucius. In the image, they are placed together across time and space, which is also worth exploring. Some scholars speculate that there will be cross-era figures in the same frame. The reasons are as follows: first,

because of the symmetry demand of the composition form of the tomb murals; Second, meet the form based on the choice of subject content. [10]



Figure 4. “Prosperity Period” in the murals of Xishan Bridge and Huqiao Tombs (The tomb of Hu Qiao is mistakenly titled “Wang Rong”).

2.2. The innovation of the composition of “Seven Sages of the Bamboo Forest”

The tomb brick paintings with the theme of “Seven Sages in the Bamboo Forest and the Rongqi Period” appeared in the Southern Dynasty. Compared with the portrait bricks of the Han Dynasty and the brick paintings of the same period, it can be found that the composition of the brick paintings at this time is different from the previous story, but the eight high officials exist alone with the role of dividing and connecting “bamboo” in the middle.

In addition to the theme of the Seven Sages in the Bamboo Forest, there were also music and dance operas and dishes and dishes in the Southern Dynasty. Compared with the mural paintings of Linger Han Tomb, it can be clearly seen that the composition of the picture is different from the Seven Sages in the Bamboo Forest, and more inclined to form a balanced composition or symmetrical composition.

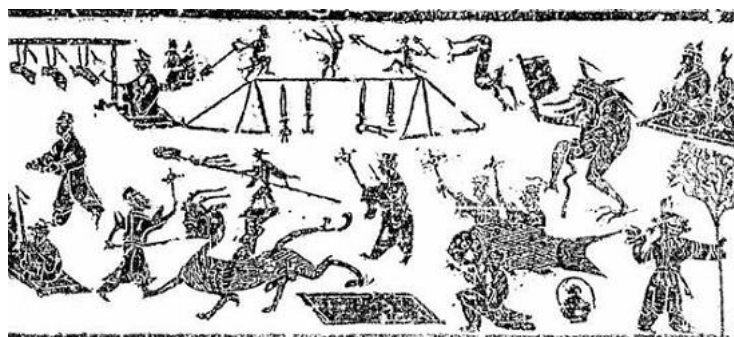


Figure 5. Themes of music and dance.



Figure 6. Dishes and dishes in the kitchen.

It is also the theme of the Seven Sages in the Bamboo forest. Compared with the tomb murals unearthed in Danyang, the paintings of the Seven Sages in the Bamboo

Forest and the murals of the Rongqi Period in the Southern Dynasty tombs in Xishanqiao, Nanjing, are exquisite, and the characters' expressions are delicate and vivid. The characters take care of each other, so that the pictures form a complete whole. In contrast, the two murals in Danyang are depicted in a relatively rough and sloppy manner, and the echoing relationship between the figures is not paid attention to. The brick painting of Seosan Bridge has a more complete composition and is readable.

Jeong Am said, No matter how profound their actions, how wonderful their writings, and how profound their thoughts are, once their portraits are combined with funeral rites, their value is only utilitarian. In the eyes of the people, the high scholars are extremely profound people, they are the medium to the celestial world, and they are even immortals themselves. [11]

At this time, the seven sages of the bamboo forest may tend to be immortals and immortal. After the silence of the Wei and Jin dynasties, as the wind of thin burial gradually faded, it appeared again in the form of murals in tombs, and was more obviously influenced by the Taoist idea of longevity.

Wei Zheng believed: "The tomb of the common ruler of the world and the tomb of one of the people in the world are different from the concept of burial. The family burial of the emperor's tomb is obviously a downward form." [8] The context in which the Seven Sages of bamboo forest appeared in the imperial Mausoleum was also realized.

After the Eastern Jin Dynasty, the gentry were able to compete with the imperial power, so the representation and composition of the gentry represented by the Seven sages in the Bamboo forest changed to some extent.

The individual figures appear in the portrait of the emperor, although the Seven sages in the bamboo grove in the tomb brick painting is not the presentation of Taisho, but the independent presentation of the story. [10] For the sake of readability, a list question is added beside each famous person to introduce them.

2.3. Summary

As mentioned above, the image of "Seven Sages in the Bamboo Forest and the Prosperous Qi Period" represents the theme of senior scholars, a brand new form following the content. The combination of Goshi and Guqin and other objects to present the theme is undoubtedly consistent with the implied meaning behind it.

3. the Seven Sages of the Bamboo Forest and the Meaning of Innovation in the Period of Rongqi

Through the above analysis, it can be seen that behind the form innovation and integration of the Seven Sages in the Bamboo Forest and the Prosperous Qi Period, there are more abundant internal relations, and to explore the meaning behind the innovation, we need to go back to the theme of the Seven Sages in the Bamboo Forest and the Prosperous Qi Period.

The figure images unearthed in the tomb contain the image of Gao Shi, which is related to the background of the time and the worship of the tomb owner. In the picture, hermits with different identities adopted different auxiliary objects. Among the seven sages of the bamboo forest, Gaoshi and guqin and wine were adopted.

At that time, it was one of the darkest social and political times in Chinese history. Under various hardships and political pressure, scholars had to show their thoughts and character with arrogance and extraordinary actions. In contrast, the seven sages in the bamboo forest reflect their own character and thoughts through gestures and the characteristics of the surrounding environment.

Bamboo seven sages are drawn characters in nature, there are all kinds of plants and wine, Musical Instruments to create one in blue aqua green mountains, characterizing a fine spring day in nature and appeal to the net friend get better drink jean tribute song liberated from alienation takes the cage detachment is original to secular, blame, gain and loss value will need spiritual sublimation bitterness for infinite xuan beauty.[5]

“Zhuangzi · Dawson” points out by the sound of a complete human life and natural muddy in endless harmony reflects the spirit of the people in the sip, purity and peace that wine and to the role of natural environment in the brick.

4. Conclusions

The research results of this paper on the innovation of brick painting theme and composition in The Seven Sages of Bamboo Forest and the Prosperous Qi Period are as follows:

“The Seven Sages of the Bamboo Forest and the Period of Prosperity” shows the theme of high scholars. This figure is related to the images of tomb figures in Han and Tang Dynasties and figures in ancient scrolls, and has innovative significance. The character image of Gaoshi, on the basis of stylization to a certain extent, has the character image meaning of immortal and hermit. And the figure of this Gao Shi contains the theme of seclusion, presenting the thoughts and pursuits of the owner and builder of the tomb.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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