

The Artistic Features of the Rebounding Pipa Flying in the Dunhuang Cave 112 Murals

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Abstract: *The Rebound Pipa Flying is part of the "Western Pure Land Transformation" in the Dunhuang Mogao Cave 112 mural "Ji Le Tu". Ji Lotte dances with the fairy music, raising his feet and spinning, creating the stunt shape of the rebounding pipa. The artistic expression technique of the rebounding Pipa Feitian is very characteristic in the Dunhuang murals and represents the higher artistic level of the Dunhuang murals. This article intends to start with the origin and expression techniques of the flying pipa in the Dunhuang mural "Jiyuetu", and explore the artistic characteristics of the flying pipa in the Dunhuang mural.*

Keywords: *Dunhuang, mural, rebounding pipa flying to the sky*

1. Introduction

Dunhuang is located on the Silk Road in China, where it is the confluence of Gandhara culture, Greek culture and Central Plains culture in India. Among the Dunhuang Grottoes, the Mogao Grottoes were the first to be built, combining architecture, sculptures and murals into a complete whole. They are known as "the treasure house of Chinese art" and also "the treasure house of world art".

Feitian is a classic image in the rich murals, and the rebounding pipa Feitian is even more distinctive and occupies an important position in the Dunhuang murals. The Rebound Pipa Flying is a part of the "Western Pure Land Transformation" in the wall painting of Cave 112 of Mogao Grottoes in Dunhuang, "Jiyuetu"[1]. It is an exquisite Buddhist artwork. Ji Le Tian, who reflects the pipa in the picture of "Ji Le Tu", is an attendant of the Buddha and Bodhisattva, and his main function is to "enter the Buddha." In the early days, those who played music in Tiangong were called "Tiangong Jiyue", and later those who held musical instruments singing and dancing were called "Feitian Jiyue", or "Feitian" for short. In the Dunhuang murals, there are a lot of images of Ji Letian, mostly half-naked in skirts, shawls and crowns, bright colors, like a Bodhisattva, with a leisurely shape, full body, and beautiful figures, presenting a unique artistic style and style features.

2. Feitian's image evolution

In the image of Rebound Pipa, Lotte is neither an angel with wings nor a Taoist immortal. He relies on clouds instead of clouds, and soars into the sky mainly by virtue of flowing dresses and flying ribbons. The image of Feitian changes with each period of the development of grotto art, which contains the aesthetic characteristics of each era and region. Feitian has gone through ten dynasties, which lasted more than a thousand years, until the end of Yuan Dynasty, when the Dunhuang Grottoes were built and declined. The first flying influenced by the culture of India and the Western Regions, it is roughly the style of the Western Regions. There is a halo of Buddha at the back of the head, the face is round, the facial features are relatively large, the body is stubby, and the upper body is often half-naked, with a long skirt around the waist and a large scarf on the shoulders. The image of Feitian in this period is similar to the Feitian in the early Western Regions Kuzier Grottoes, both in the face and posture of the characters and in the artistic expression skills. From the Western Wei Dynasty to the Sui Dynasty, the grotto art was influenced by the native culture of the Central Plains and the expression skills of figure painting, and the image of Feitian had its own innovation. Faces and figures are diversified. Faces are rounded and delicate. There are sturdy, stubby and slender figures, but there are more and more slender figures, and there are few stout figures. Many changes have also taken place in the arrangement of the characters' postures. The characters appear to fly single and double, instead of simply flying upwards, flying to the left and flying to the right. The Tang Dynasty brought the

development of grotto art to its heyday. During this period, the arts of literature, calligraphy, painting, and music and dance developed in an all-round way. The painting style changed from meticulous to fresh and vigorous, and integration and innovation reached a certain historical height. The creation of murals also changed from positive to elegant and sad, coupled with the great integration of various cultures, which prompted the creation of murals to focus on the social development of the Tang Dynasty and the people's attitude towards life. The colors used in the characterization have also changed from the gorgeousness of the Tang Dynasty to the elegance of the late Tang Dynasty, and the aesthetics has also changed from the beauty of abundance to the beauty of thinness.

According to historical records, Dunhuang Mogao Grottoes 112 "Ji Le Tu" appeared after the heyday of the Tang Dynasty. Although the figure maintains an extraterritorial form, the figure is plump and plump, with a soft female figure. The charm of "dangfeng" embodies the characteristics of the nationalization of Buddhist paintings in the Tang Dynasty.



Figure 1. Part of "Jiyuetu" in Cave 112 of Mogao Grottoes, Dunhuang

3. The characteristics of rebounding Pipa Feitian

The "Jiyuetu" at Cave 112 of Mogao Grottoes in Dunhuang depicts an image of a flying pipa player in a spinning, both dancing and playing. This flying character was shaped with a peaceful face, holding the pipa in his left hand behind his neck, and turning his right hand to the back with plucking the strings and dancing with his clothes. The whole body is well-proportioned, and the posture is light and soft. The body leans to the right and raises the right leg, as if the whole body will dance in the next moment. "This song should only be found in the sky, how many times should we hear it in the world? [2]" had to be shocked by Feitian's stunts.

3.1 Lines

Lines are the simplest painting language. Zhang Yanyuan said in "Famous Paintings of Past Dynasties": "The wireless person is not a painting." Traditional Chinese painting uses lines to outline artistic images [3]. The depiction of flying in the Dunhuang murals fully demonstrates the lines. Rhythmic beauty.

The "Jiyuetu" at Cave 112 of Mogao Grottoes in Dunhuang uses line drawing to draft, shape, and refresh. The line drawing is realistic, smooth, and completed in one go. The pen is strong and expressive, and it clearly has the charm of blue leaf drawing. In the mid-Tang Dynasty, the Taoist and Buddhist painter Wu Daozi boldly broke the unchanging iron line drawing format, and merged the peaceful atmosphere of the Tang Dynasty to create a sudden and changeable blue leaf drawing, which made the depicted characters have some romanticism style. This style of painting Buddha statues, with clothes fluttering in the wind, is described by future generations as "Wu Dai as the wind". In China,

painters of the past dynasties have a deep understanding of lines and superb creations. They express emotions and depict nature with lines that are full of changes, making "lines" unique in their art works.

The Flying Flying Pipa in "Ji Le Tu", the flying flying line of the flying pipa is obviously in the style of Wu Daozi's painting of Buddha. It is natural and generous, and it seems that there is no seriousness of God. In the sound of fairy music, he held a pipa, bounced back and played music, fluttered and fluttered, his clothes and skirts were standing in the sky, and his soft and plump figure swayed in the air like a dragon and frightened wind. Xiang decorated arm training clinked in flight, with unique rhyme. Feitian is bold, enthusiastic, and enthusiastic, with more shadows of real life. The weakening of divine nature and the growth of human nature make Feitian's image more intimate and more in line with people's wishes.

3.2 Color

After thousands of years, the frescoes in the Dunhuang Grottoes still have very good colors and are full of appeal. On the one hand, because a large amount of mineral pigments are used in the painting process, they are not easy to be oxidized; on the other hand, the concept of color application is influenced by the color view of traditional Chinese paintings. The "five-color system" has a significant effect in Dunhuang murals. At the same time, the murals give full play to imagination and use exaggerated techniques in their creation, giving the colors more subjective intentions, and the colors are rigorous but not rigid.

The coloring of "Jiyue Tu" at Cave 112 of Mogao Grottoes in Dunhuang is mainly stone green, ocher yellow, and lead white, which makes the whole picture more fresh and elegant, which is pleasing to the eye. As the heyday of my country's feudal society, the Tang Dynasty was unmatched by other eras in terms of color performance. It can be said to be a period when the unique colors in Chinese paintings are "extensive and colorful". The Chinese people's understanding and use of color is based on symbolism. Tang Dynasty paintings especially like to use extremely bright colors such as red and yellow. The painter uses color to convey the soft and quiet aesthetics of the Tang Dynasty, reflecting the status of the characters. The painters of this period paid attention to the use of bright colors to make the pictures full of tension, which demonstrated the self-confidence and vitality of the people in the Tang Dynasty. However, Feitian in "Jiyuetu" does not use a large area of red. It outlines the shape with rapidly changing ink lines, strokes the red and blue, and then applies stone green, ocher yellow, lead white, etc., such as the light color "Wu costume", making the whole picture look cleaner and pleasing to the eye. Color changes occur due to strict choices, trade-offs, and comparisons. In the middle and late stages of the Tang Dynasty, the love for bright colors turned to elegant, "five colors make people blind" [4], the aesthetic influence of Taoism's pursuit of "prime" is a reason that cannot be ignored. Therefore, the painter's choice of colors in accordance with the trend of the times has also changed when drawing the flying in the "Ji Yue Tu", which reflects the nationalization of Buddhist painting in the Tang Dynasty.

Dunhuang Mogao Grottoes 112 "Jiyuetu" appeared after the prosperous Tang Dynasty. The prosperous Tang Dynasty was the most prosperous period of the Tang Dynasty, and the use of color was very particular. The main colors at that time were gypsum, stone green, earth red, and earth yellow. The background of the rebounding Pipa Feitian in "Jiyuetu" uses earthy yellow, Feitian's skin tone is white, and the ribbon is a combination of yellow and stone green. The combination of medium and light shades is very beautiful. China is a major agricultural country, and it has a special relationship with soil, especially when the Dunhuang Mogao Grottoes stood tall in the Gobi Desert and large tracts of loess at that time. People have a strong sense of familiarity and awe of the yellow soil. In addition, the Chinese have yellow skin, and the love for yellow is innate. "Heaven and Earth Xuanhuang", using yellow as a background to set off the sky, is a manifestation rooted in secular life, and it also has some Zen flavor. Bai and Mingyan's body broke the imprisonment of Fei Tianyi's bodylessness. White is used as the theme color of Feitian to express its pure and full nature. Here, the painter's use of yellow and white is largely influenced by their subjective feelings. The painter uses a certain decorative color, endowed with Feitian romanticism, and expresses the unique artistic characteristics that not only beautify real life but also have national characteristics.

3.3 Styling

In "Joy Le Tian", Fei Tian, who rebounds the pipa, holds the pipa with its turtle back forward and the front panel backward. Feitian holds the pipa neck and presses the string in his left hand, plucks the

right hand, and presses the pipa on the back of his right arm with his right wrist to maintain a certain stability. The painter also performed special treatments on Feitian's hands and feet, such as orchid fingers, raised big toes, or small toes. Through the waist, elbow joint, neck twist, knee lift, the soles of the feet slightly tilted, forming a U-shaped flying shape with the dignified head, the proportions are coordinated, giving people a kind of elegance, dignity, and a touch of liveliness a feeling [5].

Feitian, who rebounds the pipa, has the appearance of a bodhisattva, wears the costumes of the Central Plains, and holds instruments of the foreign domain in his hands. He dances the popular dance of the Tang Dynasty. It presents the beauty of a new type of plastic art, and it is this innovation of the painter that brings vitality to the Dunhuang murals.

3.4 Culture

The rebounding Pipa Feitian in "Jiyuetu" is an artistic image of a multicultural complex[6]. In the painting, Feitian used Chinese painting techniques to depict figures in foreign countries, which also contained the aesthetics of the Central Plains. Feitian, who rebounds from the pipa, wears streamers and silver bells, forming a jumping posture, instead of wearing a large number of cascading Tang suits, we can feel the openness of Tang culture. Feitian's movements are not restricted, and the shape is more ethereal with the swing of the body. It can be seen from Feitian's outstanding three-dimensional features that it still retains some of the characteristics of the outside world, but the painter boldly uses the Daoist culture of the local characteristics of the Tang Dynasty, supplemented with elegant colors, to break the solemn and solemn image of Buddhism. When creating the flying figures, the painter tried his best to keep his face round and round, which also reflected the fat beauty that Tang preferred.

The pipa in "Jiyuetu" is actually a musical instrument imported from the Western Regions. Dunhuang Mogao Grottoes is located at the intersection of the Central Plains and the Western Regions. The mutual circulation of musical instruments is nothing more than normal. Western musical instruments have also quietly come to our ancestors in the flames of war and open exchanges. Whether they are captives, marrying abroad, trade and business, wars, they can always promote cultural exchanges and integration, and the circulation of musical instruments. The Rebound Pipa Feitian shows not only a dance, a pipa, a dancing figure, but also an era of music blending. The music history drawn by the instruments has left a strong mark in the murals.

With the development and progress of society, after Buddhism entered the Central Plains, it gradually merged with the local culture of the Central Plains. Therefore, many of the depictions in the Dunhuang murals can neither be said to be foreign religious paintings, nor can it be said that they are local cultures. Just like the flying sky in the Dunhuang mural cave 112 "Ji Le Tu", the flying ribbon is the cloud, and the surrounding clouds are the place where the integration of Taoism and Buddhism in Central Plains is manifested, and its body is where Buddhism is. It also has the fatness of the prosperous Tang Dynasty, showing the beauty of the combination of Chinese and foreign, reflecting the current status and trend of social culture at that time "optimistic and upward" People are always happy when a country is prosperous.

It can be seen that the murals are not only religious, but also a microcosm of the people and society, the result of the integration of the three. The rebounding pipa flying in "Jiyuetu" shows that there was a greater exchange between foreign culture and Tang Dynasty culture at that time, and it was a manifestation of the combination of two cultures.

4. Conclusion

The pipa's flying in the mural "Jiyuetu" reflects not only a stunning gesture, but also the exquisite painter and enthusiasm of the painter. It also allows us to understand the creation of this painting while lamenting the superior painting skills of the predecessors the preferences of the times, the degree of cultural integration, religion, and the aesthetic trends of the times. At that time, the people didn't have to worry about their lives, they had the envy of Shengxian. This "Jiyuetu" rebounding the flying pipa presents us a picture of the prosperous period of the Tang Dynasty, where the people are happy, the atmosphere is open, and foreign exchanges are frequent. Rebounding the flying art of the pipa allows us to appreciate the great charm of the Chinese culture and art. Therefore, today we should inherit the tradition well, make full use of modern high-tech means and cultural development opportunities, and spare no effort to promote my country's excellent traditional culture and art, so that it can continue to develop and create greater glories.

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