

## On the features of Dunhuang mural design

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### Abstract

Chinese Dunhuang mural has a long history, rich themes, styles, colors, ancient murals of more than 50000 square meters, the number of large scale, rich in content, superb skills, praise for the people in the world, it is the beauty of the art of Chinese painting art is exemplary. Dunhuang frescoes, as an important carrier of Dunham's cultural scene, contain rich contents of regional environment, historical inheritance, religious belief, aesthetic value, public feelings and customs. The ancient artists absorbed the ancient art of Iran, India, Greece and other countries on the basis of nationalization. They were the symbol of the developed civilization in ancient society of china. At the same time, the design and pattern design of Dunhuang murals are also very aesthetic. The most important and prominent features of Dunhuang frescoes can be summed up as three parts: aesthetic meaning, formal beauty and contemporary beauty.

### Keywords

Dunhuang frescoes, Design, Implied beauty, Formal beauty, Beauty of times.

#### 1. Implied beauty

Dunhuang motifs are centered on Buddhist content, and motifs are related to doctrines, such as flying Apsaras, dragons, lions, lotus and so on. Symbolic content can be seen everywhere. Ancient Chinese religion profoundly influenced the people's spiritual beliefs, especially for the working people at the bottom. The content and form of religion permeate people's daily life and influence all aspects of people's life. Mural painting, as a creative form reflecting life, undoubtedly contains many religious cultural connotations. The paintings in the Buddhist stories to teach people to be good, the sustenance of the people's wishes.

#### 2. Formal beauty

People's aesthetic evaluation of Dunhuang murals contains not only the beauty of the implied meaning, but also the beauty of its form. The form beauty of murals in Dunhuang China mainly includes symmetry, contrast, balance, simplicity, unity, coordination and proportion. Symmetrical features are reflected everywhere in Dunhuang frescoes. First of all, from the perspective of the overall layout of the cave, the Dunhuang frescoes strictly follow the laws of symmetry. Generally speaking, the central wall of the cave is mainly centered on the west wall, and the area and position of the mural murals opposite the two walls of the South and North are symmetrical and balanced. At the same time pattern in Dunhuang fresco has the most symmetrical features, such as the roof of the building Xi Weidi south wall of the 285 cave "five hundred robbers Buddha map" on the cross map; Sui Dynasty cave 292nd herringbone pattern with West niches of Shuangshi honeysuckle; Sui Dynasty cave 277th west wall and Lianzhu pattern edging; Xi Weidi 285 Zhou cave, cave 299th the Sui Dynasty, cave 402nd niche lintel pattern and the Northern Wei Dynasty cave 257th, 288th cave Wei Ping Qi pattern of the herringbone pattern and so on, has the symmetrical aesthetic characteristics.

#### 3. Beauty of times

References From the content of Dunhuang murals, we can see the beauty of the times, that is, the content of the murals produced in different historical periods in Dunhuang is very different. Both the

tragic scene theme murals, such as tiger, feed himself to abstain Dutch act, also the comedy content, such as Buddha JiangMo, shall Murti female please Buddha, combining a variety of aesthetic forms alternate between joy and grief, the beauty of the era of rich and colorful Dunhuang murals. For example: sixteen countries period murals selected themes are Buddha, Bodhisattva, heaven and earth, flying Apsaras, heavenly palace music, the story of the Buddha, the story of life, painting, support, decorative patterns, and so on. The story paintings of choice of tragic themes, such as Shi exoculation, flesh head, etc.. The painter portrayed in these stories and especially highlight the tragic scenes, such as the executioner holds the knife flesh, the executioner exoculation, with tragic tragic picture to contrast the story of master of the sublime of superhuman pain, superhuman endurance, Paoshe all enthusiasm, dedication sincere faith. Echoes of groans, sighs, and passionate, solemn, distant, and heavy echoes make us feel human fortitude, perseverance, bravery and heroic spirit of sacrifice. Such as "northern Liang PI Leng Wang Bensheng, the exhaustion of pear" Pi Leng exhausted pear king sitting cross foot, with the patience of bearing great pain, physical expression calm, tolerance and self-restraint, showed a firm belief to seek the buddha. Next to the labor and only wear a pants, his eyes wide open, staring into the body of the king was hit nails, the right hand holding a hammer, ready to smash down. The two main characters are distinctive, contrasting and very expressive. The king knees cry sad household, also enhanced the picture of the tragic atmosphere. Dunhuang in the Northern Wei Dynasty era, the era of the turbulent society, the art of painting fully reflects the "blood" and "killing", where "blood" is not only the prince, the SA border corpse king "self sacrifice" "feat", it should be the people of Dunhuang to keep the country's determination and courage. The painting contains beyond the age of a shocking "tragic and heroic beauty".

#### 4. Epilogue

Dunhuang frescoes are very colorful and occupy a very important position in the art of Dunhuang grottoes. Through the analysis and Research on the three aspects of the beauty, form, beauty and times of the Dunhuang frescoes, the aesthetic significance of the Dunhuang frescoes is preliminarily explored. It is believed that the Dunhuang culture is not only the source of the inspiration, the foundation and the direct expression of the art of Dunhuang frescoes, but also the link that we can recognize, appreciate and study the murals in Dunhuang. Among them, traditional thought, custom, belief, class etiquette and aesthetic appeal are the important factors that influence the formation, transformation and promotion of Dunhuang frescoes.

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