

The Influence and Changes of Buddhist Painting Patterns on Chinese Painting Throughout the Ages

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Abstract

The influence of Buddhist motifs on traditional Chinese painting through the ages has had both good and limited effects, with restraint manifesting itself in the singularity of form, and promotion and development manifesting itself in the intermingling of cultures and revelation.

Keywords

Chinese painting; Buddhist motifs; Influence.

1. On the Influence of Buddhism on Chinese Painting During the Feudal Dynasty

Buddhism was introduced into China by the Eastern Han Dynasty, the early Buddhist scriptures were not officially translated, the theory of Buddhist scriptures was still vague to the public, and the folk's belief in Buddha was limited to a kind of God and Buddha indistinguishable from each other, staying at the level of auspicious view and the same understanding of the gods and dresses. Buddhism is also known as phase religion, Buddha statue is a carrier to spread Buddhism, at that time only attached to pottery, bronze and stone walls such as: Shandong Yin an Han tomb unearthed relics and Kongwang Mountain Han Dynasty cliff stone carvings, there are many obvious Buddhist elements in it, Buddha image is generally not too clear, but the image characteristics are particularly obvious. The Han Dynasty was more peaceful than warlike, paintings rarely survived in the world, only stone carvings and metal vessels remain as evidence, presenting some innovation on the basis of tradition, due to the limitations of the times, these surviving Buddhist artworks, the skills are obviously crude, simple, single expression is only embryonic, but Buddhism influenced painting, first of all, manifested in the use of painting to promote Buddhism, also provided the subject matter and content for painting, although at this time the public still Although the public could not distinguish between the gods and the Buddhas, as time went by Buddhism fused into the local culture, laying the foundation for later Buddhist art painting [1].

The Wei, Jin and Northern Dynasties were the most politically chaotic and socially turbulent period in China, yet it was a period of great spiritual freedom, when Buddhism flourished in the east, and fresco painting in monasteries was in full swing. The art of Buddhism itself had strong artistic characteristics, and painting was a means of propagating and spreading the teachings of Buddhism, taking the obscure and profound stories of the sutras and using them in the form of easy-to-understand comic strips to convey them to the "good men and women" with the most intuitive feeling. By believing in Buddha, the suffering masses were given eternal life after death, and by believing in Buddha, they would be reborn in the world of bliss, making the secular masses gradually become the most important believers and disseminators. The sutra transmitters explained that painting Buddha's portrait was also a kind of practice and merit, such as making Buddha's portrait, building monasteries and painting Buddha's portrait for the walls of monasteries were all a kind of merit seeking performance, so a group of painters

specializing in painting figures to paint Buddha's portrait appeared in the historical stage at that time, and Buddhism played a very big role in promoting Chinese painting from the evolution of Buddha's portrait painting to ordinary figure painting. For example, Gu Kaizhi of the Eastern Jin Dynasty was learned and versatile, good at poetry and calligraphy, and especially good at painting and mastering portraits of people, Buddhas, animals, landscapes, etc. Gu Kaizhi's paintings were intended to convey the spirit, and his arguments such as "moving the mind to get" and "writing the spirit with the form" laid the foundation for the development of traditional Chinese painting. The foundation of traditional Chinese painting was laid. At that time, a large number of famous masters with their own style emerged and made great achievements in various aspects and made certain contributions. The Wei, Jin and North-South Dynasties were an important period in the development of Chinese painting, during which Buddhism and painting developed greatly, and the two were mutually influential and integrated [2]. Painting at that time on the one hand inherited the traditional Chinese Han painting skills and style, on the other hand, by the Indian Buddhist painters and art works continue to come to the east, the wise painters are good at absorbing foreign cultural nutrition, more prompted the rapid development of China's painting art. The literati painting that emerged after this is the most influential artistic concept in the history of Chinese art, carrying on the philosophical thinking and aesthetic qualities of the Chinese people in a way that no other form of painting can.

The Sui Emperor revived Buddhism and vigorously defended it. By the Tang Dynasty, Buddhism was extremely prosperous and temples continued to expand. According to Xu Song of the Qing Dynasty, there were 109 Buddhist temples in Changan during the Tang Dynasty, all of which were the best places to paint murals. The famous painter Wu Daozi of the Tang Dynasty, who is known as the "Saint of Painting", also showed his creative achievements in Buddhist painting in the first place. During his lifetime, Wu Daozi created more than 300 murals, mostly for monasteries. He created many figures of ghosts and gods with a high sense of movement and rhythm in a huge canvas, which had a profound influence in the history of Chinese painting. Wu Daozi, known as one of the four great styles of Chinese painting, was the most pictorial style of Chinese painting and was revered by later generations. The freshest and most lively of all the murals in the Mo Kao Grotto at Dunhuang during the same period, showing that Chinese painting reached its peak during the Tang period. The Mo Kao Grotto at Dunhuang is a comic book-like encyclopedia of images from the introduction of Buddhism to China, showing a social history of more than a thousand years with a great number of outstanding frescoes, spanning different eras, each with its own contemporary painting model, a good inheritance and development of the art of painting, the frescoes of the Mo Kao Grotto at Dunhuang provide a valuable physical tutorial for the study of the history of painting in China, and also reflect Many painters in the Southern Song period were influenced by Zen Buddhism, abandoning their previous style of colorful lines to express an ethereal mood with extremely simple brushwork, showing a soft and lyrical style. As a Taoist Buddhism, Zen's philosophical thought system and view of color had a profound impact on the development and rise of literati painting.

2. The Influence of Buddhism on the Shape and Technique of Our Painting

Han Dynasty period excavations, in the deep and majestic performance, still seems a bit childish and clumsy. Figure painting generally takes the side, still not good at frontal painting, using no perspective composition method, can not show the relationship between depth and distance, some paintings actually appear figures larger than the mountain phenomenon. As Indian Buddhism becomes more and more popular in our country, there is also the arrival of Indian painters, so that our painting level has been greatly improved and developed. In the combination of local and foreign techniques in expression, the traditional color halo method

and the Indian concave and convex method are fused with each other, and the light and dark method is more prominent in three-dimensionality. There are many figures in the sutra, so in the composition of the painting shape, gradually rationalized, more and more delicate character portrayal also from the previous flat to three-dimensional sense, three-dimensional sense can paint the Buddha's majestic and upright attitude, Buddhism into the cultural exchange of the two countries painting blend, a lot of new changes and new features, enrich the content of Chinese painting, techniques greatly improve the standard of painting.

When realism reached a certain point, a group of learned men, led by Su Shi, took a different approach from theory to practice, proposing the theory of literati painting, which was free in its creation, rejecting deliberate refinement, depicting a cold form of an object, and attaching importance to resemblance. The paintings of the literati were not produced by professional painters, but by scholars who possessed the four elements of character, learning, talent and thought, and who had achieved outstanding success in literature and politics. The scholarly class combined 'life, art and Zen', integrating life into the Zen 'mind is Buddha' understanding, casual, idle and free, no longer confined to the Han and Tang meteorology of emphasizing great grandeur, external expansion and formal perfection, but reaching the realm of Song and Yuan. The painting is a reflection of the spirit and expression of the inner being. It is not about rules and regulations, it is about resemblance and not form. So what criteria are used to judge the level of paintings in the words of the literati, who do not preach rules? Zen Buddhism says "When a man looks at a bunch of flowers, he is just like in a dream." The meaning is to appreciate the world, to accumulate and create beauty, not to stop at resemblance or unresemblance, but to focus on the mood, on the expression of one's subjective feelings. Simplicity, subtlety, subtlety, serenity, emptiness, lightness and distance are the abstraction of Buddhist thought expressing the realm of life to the metaphysical level, Zen theory enlightens painting, and Zen art has had a profound influence on Chinese painting.

Buddhist motifs first influenced the art theory of Chinese painting by the concept of 'image' in the Buddhist scriptures, which injected fresh blood into Chinese painting and guided it in practice to the essence of art. "The term 'image' was used in relation to the plastic arts, and as soon as it was created it directly influenced Chinese Buddhist painters to focus more on analyzing how to create a 'form' in order to be more like the Buddha, thus moving Chinese painters from intuition guided by the senses to rationalism. The term 'mood' was also inspired by the Buddhist scriptures, and was a direct influence on Chinese Buddhist painters to focus more on analyzing how to create 'forms' to resemble the Buddha. The theory of mood was also gradually evolved by the influence of Zen Buddhism, and Zong Bauhaus also used the words of the Buddhists to express the Buddhist philosophy of the mood of Chinese painting: "Color is emptiness, emptiness is color, color is not different from emptiness, emptiness is not different from color, this is not only the poetic realm of the Tang period, but also the painting realm of the Yuan." The influence of these ideas led to the heyday of literati painting in the Yuan dynasty.

3. The Influence of Buddhist Motifs on Chinese Painting

Buddhist motifs are applied to Buddhist figures, and the atmosphere is warm and solemn with ink lines, making the picture feel more colorful. Various Buddhist patterns have the characteristics of cascading and complex, rich and flamboyant, dignified and atmospheric, and are widely used on silk fabrics, gold and silverware, porcelain, architecture and other kinds of arts and crafts. For example, the treasure flower pattern, gorgeous and colorful, the treasure flower pattern is mostly based on plant images, plus the addition of people's imagination, so that it presents a new artistic image, also gives a new life, showing elegant, understated and luxurious and noble beauty[3]. The use of the pattern is widespread, and can be applied in a variety of decorative fields, but most importantly in the presentation of clothing decoration.

The scrolling grass pattern has been innovated into the home design to form a "Neoclassicism" interior decoration style. In the past, Buddhist motifs have become a part of clothing, food and housing, decorating everyday life. The design inspiration for the "Journey to the West" is the Monkey King's curse, a combination of practicality and aesthetics that will bring Buddhist motifs into all aspects of life.

In order for a foreign religion to take root in China, it is necessary to fully integrate with the local culture to win the goodwill of the general public, but also to use the simplest and most popular language to make them believe in it. Buddhism is an atheistic religion, which teaches that everything in this world is born from the harmony of karma, and perishes when karma dissipates. The Buddha in Buddhism is only the Enlightened One who has attained great enlightenment in the process of cultivation, not an all-powerful god. The Tibetan people's devotion to kowtow is the result of their understanding of the true meaning of the teachings of the scriptures and their ability to use the most sincere way of saluting the Buddha to move countless others who see their body, speech and meaning on the pilgrimage. They travel thousands of miles, months and years, sleep and wind, walk and sleep, prostrate on sand and snow, and persist in their journey to their destination.

Buddhism was introduced to China in the Eastern Han Dynasty, developed in the Eastern Jin Dynasty, established in the Northern and Southern Dynasties, and flourished in the Sui and Tang Dynasties. The early paintings before the Eastern Han Dynasty were characterized by roughness and openness, flat images, and works with a childish and clumsy approach such as the great man over the mountain. The influence of Buddhism on painting, from the subject matter, aesthetic cognition, creative thinking, color, technique, etc., made a great contribution to the formation of a painting theory with unique Chinese characteristics in China.

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