

Study on the Blending of National Culture in the Painted Decoration of Tibetan Dwellings

Lan Yu

Wuhan Textile University
Wuhan, China

Abstract—Since ancient times, the Han nationality and Tibetan nationality living in the inland of Asia have been adjacent to each other. The economic and cultural exchanges between the two nationalities have inevitably existed. As an indispensable element in human production and life, the decorative patterns of architectural dwellings must also be circulated and learned from each other in the long-term historical exchanges between the Han and Tibetan peoples, affecting each other and enriching the social culture of these two nationalities, which has become a powerful testimony to the historical origins between the Tibetan and Han nationalities.

Keywords—*cultural blending; architectural painting; decorative patterns; Tibetan dwellings*

I. INTRODUCTION

Located on the "roof of the world", Tibet has unique Tibetan culture and Tibetan-style buildings. The ancient Tibetan culture is the product of the plateau national history. The remarkable alpine climate, unique cultural traditions and religious beliefs form a unique architectural form of Tibet. In the long history, it also has many cultural blends with the Han nationality. Architectural painting decoration is an artistic representation of the surface of Tibetan residential buildings. They are rich in patterns, beautiful in shape, bright and strong in contrast, simple and harmonious in collocation, carrying the aesthetic interest of the Tibetan people in religious belief and real life.

II. THE ORIGIN AND HISTORY OF ARCHITECTURAL PAINTING

Chinese architectural painting is an important part of the Chinese architectural system. It is mainly found in the outer beams, square column, bucket arch, chapter, ceilings, doors and windows, floor tiles, etc. They are composed of exquisite patterns and colors, decorate the appearance of the building, carry people's understanding and presentation of religion, nature, society and customs, and are the main carriers of the humanistic spirit in architecture. The construction of the building is closely related to the natural geographical environment and social and historical political conditions. The creation of paintings and decorations attached to the building is naturally closely related to the real environment. In addition to protecting the practical function of wood structure, the construction of painted patterns is related to

four factors from the perspective of culture and aesthetics: the need of primitive religion and totem; symbol of power; influence and education; aesthetic needs.¹

The Chinese-style building is self-contained with the "wooden structure". The building support is mainly composed of a column body, a supporting beam frame and a bucket arch. The important buildings are decorated with colored paintings below the cornice. According to the test, the architectural painting and grading system of the Central Plains had been set before the Yin Dynasty and Shang Dynasty. In "The Book of Rites", there is a color setting of the palace buildings of Zhou Dynasty: "as for principle columns of a hall, the Emperor uses the red; the dukes or princes under an emperor uses the black; the senior official in feudal China uses the dark green; and the general official in feudal China uses the yellow." In the Spring and Autumn Period, "Guoyu" recorded that Lu Zhuanggong painted the pillars of the ancestral temple of a ruling house of father-in-law with red color and engraved the patterns on the eaves. In "The Songs of the South, Zhaohun", the windows and gate were decorated with the red patterns and upright and foursquare patterns. Looking up, the dragon and snake were painted on the eaves. The red wall was painted with the black color, on the eaves. From the above sentences, it can see the level of architectural decoration painting of Chu. In Zhang Heng's "Xijiangfu", there was a sentence describing the Chang'an Palace: being high in the cloud; being decorated with patterns; being decorated with the algae embroidery; and being decorated with the text. Therefore, it can see the maturity of the architectural decoration painting. The Wei, Jin, Southern and Northern Dynasties were influenced by Buddhism and trade between the Central Plains and West Asia. The architectural paintings were innovated with the acceptance of foreign cultures. The patterns were based on two consecutive continuous scrolls and wraps, which were very soft and elegant. During the Sui and Tang Dynasties, the painting techniques had matured and shaped. After the middle Tang Dynasty, the painting style gradually turned bright, and the algae pattern became the highest level architectural pattern in the ceiling, and the style was stable and magnificent. In the Northern Song Dynasty, the patterns of the southern areas paid more attention to the decorative

¹ Yang Jianguo, Yang Xiaoyang. "A Preliminary Study on the Origin and Development of Chinese Ancient Architectural Color Paintings (I). Ancient Architecture Technology, 1992 (03). P26.

atmosphere, gradually becoming more complex, pursuing rich and luxurious. The patterns were mainly flowers and geometric patterns; the flowers were close to sketching; and the colors were mainly green. From the Five Dynasties to the Southern Song Dynasty, the paintings in the southern region turned fine, and there were many miscellaneous styles in the Yan and Liao area, which were characterized by "uninhibited" and "prosperous". The mainstream culture of the Yuan Dynasty was dominated by the north. During this period, Tibetan art was introduced into the mainland along with Tibetan Buddhism, which not only influenced the architecture, painting and sculpture in the mainland, but also had a significant impact on the local arts and crafts. In the Ming Dynasty, it integrated the tradition of the south on the basis of inheriting the Yuan Dynasty. Chinese architectural painting reached its peak in the Ming and Qing Dynasties. Both the painting technique and the decorative color were the highest level. The new varieties were constantly emerging; the subject matter was constantly expanding; the means of expression were constantly enriched; the rules of painting were more stringent; and the level was more strict and clearer. There also had a distinction between official practices and local practices. Among them, dragon pattern is the most advanced, forming a system of architectural color painting with distinct grades, rich ornamentation and bright colors.

III. DECORATIVE FEATURES OF TIBETAN RESIDENTIAL ARCHITECTURE PAINTING

It can be seen from many historical books that since the Tang Dynasty, formal official contacts between the Han and Tibetan ethnic groups began. At that time, the Tang Dynasty (mainly Han) and the Tubo Dynasty (mainly Tibetan) were in a period of strong national history. Making peace with rulers of minority nationalities in the border areas by marriage between the Tang Dynasty (mainly Han) and the Tubo Dynasty were the grand celebrations in the history of Sino-Tibetan relations, which directly promoted the cultural and artistic exchanges between Han and Tibetan. Making peace with rulers of minority nationalities by marriage was first proposed by the Tubo side. A large number of Tubo crafts were imported into the mainland, bringing the tribute of the Han and Tibetan tributaries to each other on a large scale. These silk, textiles, gold and silverware, jade and other handicrafts had also been widely spread among the Han and Tibetan peoples. Their pattern had deeply influenced the painted patterns in the architecture and had become an important part of the Han and Tibetan national art.

A. *The Theme of Tibetan Architectural Patterns*

The most prominent feature of Tibetan architectural painting is the use of Tibetan and Chinese auspicious patterns, the most common of which are brocade and plant patterns. The direct use of brocade has always been preserved in Tibetan architecture, which is a historical tradition of brocade decoration and an example of the brocade decoration in the literature. The similar aesthetic concept makes the further communication of Tibetan and Chinese architectural paintings have a better foundation and

more similar factors. In many areas where Tibetans and Chinese live together, the brocade is the most widely used pattern in architectural painting.

The plant pattern mainly refers to the convolvulus, which includes a comprehensive group pattern formed by factors such as pomegranate head, lotus flower, passion flower, peony petals and wishful petals. And it has undergone gradual change in history, and eventually developed into a later swirling pattern. In the painted patterns of some dwellings, there have been various changes in the variety of convolvulus. These originally highly stylized painted patterns have been transformed into more varied styles through the aesthetic changes of the Tibetan local people, especially in combination with the wraps. The dense wraps and the large flower heads contrast each other to form density contrast. There is also a combination of entangled grass patterns, which is rich in variation and strong in flat decoration. In the middle of the brocade and plant patterns, there are many typical patterns of Tibetan Buddhism, such as auspicious eight treasures, snow lions, white elephants, musical instruments used in a Buddhist or Taoist mass, Sanskrit mantras, crepe, and golden-winged birds. From the initial simple and direct appearance in the square-column, they gradually broke the bondage of the square-column, and began to combine with the wraps, lotus lines, etc., gradually entered the state of fusion, appearing on various types of wood. However, it is worth noting that in the many images of Tibetan Buddhism, only some decorative patterns are used, mainly including Yongzhong symbol (卐), riyue symbol, jialuo symbol (shizi symbol), etc. The image of Buddha, Kong Kim and Tara is not used in the painting of residential buildings. (See "Fig. 1")

At the same time, there are many traditional Chinese auspicious patterns, such as dragon and phoenix clouds, bats, unicorns, longevity, magpies, cranes, flower branches, Bogu, Taiji maps, etc., and even the imitation of landscapes and flowers of literati paintings are also adopted in the wooden production. In addition, there are many geometric patterns, such as stacking letters, lotus petals, tangled lines, etc.

These decorate the narrow strips together. The shape of the pattern tends to be fine and refined. The lotus and spin petals stretched from the beginning of the tension-rich large petals gradually reduce the curling curvature and increase the tightness between the lines. The tangled pattern also tends to be finely curled by the large curls, and combined with lotus petals, peony petals, and cirrus patterns to form a dense decorative effect. The rhythm of the pattern structure is flat, and the details of the pattern are interspersed, and the local collection forms a whole rich and prosperous, noble and serious architectural decoration style. "Algae painting performing the blessing" is an important cultural orientation of residential building painting that painting expresses auspicious meaning. Tibetan and Chinese national cultures have the auspicious concept of pursuing goodness and avoiding disasters in any era. (See "Fig. 2")



Fig. 1. Storefront signboard of Tea House of Jieba Village in Linzhi.



Fig. 2. Storefront signboard of Tea House of Jieba Village in Linzhi.

B. The Use of Painted Colors in Residential Buildings

In the choice of color, the five-color concept of Tibetans has different representative meanings. The five colors of white, blue, red, yellow and green are the symbolic colors representing the five origins of Bon — the primitive religions of Tibetans. Different colors have been given a certain cultural significance in people's minds. They are cited in Buddhism as: blue for heaven, white for clouds, red for fire, yellow for land, and green for water. In the painting of Tibetan architecture, due to its high cold regional characteristics and religious factors, it has formed its own color aesthetic concept, mostly using red and yellow as the main tone, including different warm colors such as red, golden and orange, especially the use of gold, the turquoise is only embellishment.

The fusion of colors is also an important aspect in the process of painting of Tibetan and Chinese architecture. In the Tibetan residential buildings, the fusion of blue-green and red-yellow tones is reflected. The saturation of the main color is extremely high, and the contrast of the color areas is obvious but very harmonious. This is especially true in temple buildings (see "Fig. 3"). On the layered wood structure, the warm and cold colors appear together under the armpits, and they are mutually embossed. They are neither elegant in the Chinese style nor dense in the Tibetan style. They are combined to form a proper color matching effect. This contrast of warm and cold contrasts, the use of blue-green tones in the outer sill, is the inheritance of this fusion of color.



Fig. 3. Ba Songcuo Cuoong Temple.

IV. THE EXPRESSION METHOD OF PAINTED PATTERNS IN TIBETAN RESIDENTIAL BUILDINGS

In the production method of Tibetan architectural painting, the two techniques of carving and painting are often used. In the gates, underarms and beams, the patterns of stacked letters, lotus petals and flower plates are added.

On the basis of the whole broken flower, the undercut structure of the underarms is deconstructed, the whole flower is divided into two, broken into half flowers, and then the half flower is broken into quarters, so as to combine the whole broken flower again. Adding layers between the whole broken flowers, repeated stacking, or increasing the size of the head, winding grass patterns, etc., make the pattern further dense.

The engraving technique increases the three-dimensional and dense feeling of the pattern, laying the foundation for the formation of exquisite and rigorous pattern style. In the color application after engraving, the flat coating method is used, and only a few local patterns use the skill of polishing a painting with water. In the slightly larger wood structure painting, the powder is used to show caution. In the simplified swirling patterns of some residential buildings, the stacking of narrow wooden structures is also complicated, and the painted structure is complicatedly stacked, and the overall pattern painting of the underarms still forms a dense decorative effect. On the brawling wood structure, the style of the dark green inter-rib is gradually changed. It starts from adding single wishful pattern to multiple wishful patterns, and gradually combines with small rotor pattern, and adds such patterns as curly grass and lotus petals to dissolve the patterns that initially reflect the firmness and transition of bracket sets, forming a fine feature suitable for Tibetan color painting aesthetics. The two-stage structure of the stigma structure is gradually combined with the Tibetan pattern, and the vertical pattern in the Tibetan column painting appears below the two-stage pattern to form a visual vertical sense. Later, a special frame of hearts was placed above the stigma to accommodate the separate drawing of Buddhist auspicious patterns.

The stacking halo seen in Tibetan architecture is generally a stack of three halos, contrasting the different shades of the same pigment to the visual bump effect of black and white (see "Fig. 4"). The combination of Han and Tibetan is to use the three methods of carving, stacking, and powdering. The technique of leaching powder and gold has a long history in Tibetan and Chinese painting and sculpture

art. However, because of its high technical requirements and relatively complicated craftsmanship, it is often used in the overall important position and pattern. This technique has also been applied in the painting of Tibetan dwellings. It is another important technique to add a bas-relief stereoscopic effect to the color rendering of planes. In addition, the use of gold in Tibetan aesthetics makes this technique more respected. The powder-picked gold technique helps to create a magnificent style, and it also reflects the superb craftsmanship of architectural painting craftsmen. (See "Fig. 5")



Fig. 4. The column painting of zhuanjing room.



Fig. 5. The column painting of zhuanjing room.

Most of the decorative patterns on the paintings of Tibetan dwellings use the rules of symmetry, balance, gradual, repeated, and arrangement. These laws are in order, and the painted patterns on the beams and columns show a complex and disorderly, full and orderly character. When the Tibetan craftsmen make various arrangements for the structure, they fully consider the form factors such as angular distance, margin, axis, cutting line and diagonal line. According to the law of form beauty, it is necessary to take the best arrangement and combination according to the relation of proportion, scale, direction, size and width. The single or compound pattern shows a rational processing rhythm, which has a high artistic level in the aspects of integrity, variability, repeatability, rhythm and rhythm. (See "Fig. 6")

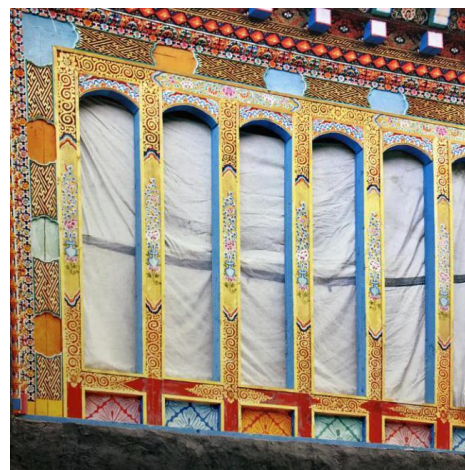


Fig. 6. The windows of villagers' houses in Dongba County, Zuogong County.

V. THE INFLUENCE OF THE HARMONY OF HAN AND TIBETAN CULTURE ON THE PAINTING OF TIBETAN RESIDENTIAL BUILDINGS

The intrinsic characteristics of the Tibetan-style residential paintings show that the Tibetan culture is closely related to the Han nationality. Culture is not nothingness and abstraction. It develops and continues in the inheritance of human life. Tibetan residential buildings determine the style of their architectural painted patterns based on factors such as their financial resources, material resources, artisan level, and regional characteristics. Tibetan residential architecture painting has the characteristics of Tibetan decorative art. It also adds a lot of auspicious patterns such as *Ganoderma lucidum*, auspicious clouds and coins that are transmitted by the Han nationality. It is used as the main pattern and combined with cloud-dragon pattern to form decoration, often accompanied by eight auspicious patterns of Tibetan Buddhism, such as Conch, Chattrā, dhvaja, Falun, Pisces, Diamond Knot, Lotus, Aquarius, etc. These architectural painted patterns are one of the material manifestations of national culture. The changes of patterns have been precipitated by history, presented in a static manner, closely related to the life of people in various periods, so they still have vitality and quietly talk about the cultural exchange between Tibetan and Chinese. The course of the journey has witnessed the cultural integration of the Han and Tibetan peoples. It can be seen from the exchange and fusion of Han and Tibetan paintings that the Han and Tibetan national cultures show a natural adaptation process of mutual acceptance. In the historical development, they reflected a long-term process of the integration of Tibetan and Chinese culture. Although they have been one after another, the integration has taken shape.

The Han and Tibetan people living on the same land experienced long-term exchanges such as war, marriage, religion, migration, trade and commerce in the long history, and formed different national cultural characteristics. The cultural exchange between the Tibetan and Han nationalities has the characteristics of two-way openness. Both ethnic groups accept and integrate each other's culture with an open

mind, which is a two-way evolution process. The history of Tibetan-Chinese cultural exchanges has a long history. In the process of cultural development in Tibet and the Central Plains, the painted patterns of architectural dwellings have left their mark on the regional culture and physical evolution, which is a concrete and small node in the cultural integration. This process of integration and communication also appears in many forms in religion, clothing, architecture, and language. In the Central Plains, Tibetan culture also brought many influences to Chinese-style architecture. Typical examples include the North Tower of Beijing Yunju Temple, the White Tower of Beijing Miaoying Temple, the Lama Temple, etc., all of which are the typical representative of the temple architecture of Han and Tibetan, and also use a number of Chinese and Tibetan styles to decorate the building. The intrinsic relationship between the Tibetan people and the Central Plains, as well as the indivisibility of the Tibetan and Han dynasty in the geography, determines the two-way blending of Tibetan and Chinese cultures.

VI. CONCLUSION

From a historical point of view, it can find that no national culture develops in a state of complete closure and self-sufficiency. Whether it is Han culture, Tibetan culture or even national cultures, all of them are gradually formed and made progress under the mutual exchange and impact. In different periods of history, the two nationalities have kept coming and going for a long time. They once formed the cultural characteristics of "Han" or "Tibetan" in the entire Central Plains. There is not only the relationship between the mainstream and the tributary, but also the relationship of fraternal coexistence and interaction. The fusion of Han culture in Tibetan folk patterns reflects the aesthetic feelings of the Tibetan people and the affinity for the mainland culture, as well as the flesh-and-blood relationship between the Han and Tibetan people since ancient times. After the integration of the Han and Tibetan national cultures, the concrete image of the Han Dynasty is embodied in the painting of Tibetan residential buildings. The different cultural elements of the two ethnic groups eventually merge into each other, and they radiate beautiful brilliance in people's production and life. In the long river of history, it has become a powerful evidence of the blending of Chinese and Tibetan culture.

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