

Study on Futon Patterns in Mural of Buddhist Temple in Wutai Mountain under Digital Vision*

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Dao Xuan's Gantonglu records: "About fifteen kilometers down from the southeast of the Wutai Mountain, there is the ancient Dafu Lingjiu Temple, and there are two Taoist temples in the east and west, where Buddhist matters are fulfilled. According to ancient legend, it was made by Emperor Ming of the Han Dynasty" (Daoxuan, Tang Dynasty, p. 257). It can be seen that Buddhism has been introduced into Wutai Mountain since the Eastern Han Dynasty, and Buddhist temple murals have been painted on the walls of temples with the introduction of Buddhism, playing the role of spreading scriptures and decorating the walls. The pattern of Buddha's futon base in the murals reflects the worship and rank differences of Buddhist monks in different periods. As a medium of meditation and worship, futuan is also a ritual instrument in Buddhist legend, which is of great significance. The research on the style of futon from the perspective of the frescoes in the temple of Wutai Mountain mainly focuses on the historical evolution of the frescoes and futon, the research and analysis of the base shape, pattern, composition and color of the futon in the frescoes of the temple. Explore the religious significance and historical and cultural value behind the futon style.

Keywords: Mural paintings of Buddhist temple in Wutai Mountain, Futon, the style, digital analysis

Most studies on the Buddhist patterns and religious beliefs in Mount Wutai focus on the Buddha shape and architectural patterns in the temple of Mount Wutai, and few studies on the futon patterns in the murals of the Buddhist temple. Futon has existed since the beginning of the establishment of the temple of Mount Wutai when Buddhism was introduced, and it has developed with the changes of The Times, and its patterns and color composition also reflect the characteristics of its era. It is of great research significance.

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This paper attempts to investigate and analyze the futon pattern in a new field from the perspective of the mural paintings of the Buddhist temple in Wutai Mountain, and explore the Buddhist connotation and significance of *The Times* contained in the pedestal and shape pattern of the Buddhist futon in the mural paintings of the Buddhist temple in Foguang Temple, Zhenhai Temple and Shuxiang Temple. It provides research basis for further exploring the formation and development of Huayan learning and Manjusri belief in Mount Wutai and the characteristics of different futons' times.

A Brief Description of the Mural and Futon of the Buddhist Temple on Mount Wutai

Mount Wutai Manjusri Ashram and the Formation of Manjusri Belief

In the Han Dynasty, Luis County was renamed Luyi County, and later Wutai County. At this time, Mount Wutai was not closely associated with Buddhism. During the Eastern Jin Dynasty, the Buddhist monk Buddhahadra of Eastern India translated the *Dafang Guang Buddha Huayan Sutra* in which he wrote: "There are Bodhisattvas living quarters in the northeast. The name is Qingliang Mountain, and Manjusri Shili" (Buddhabardra, Eastern Jin Dynasty, p. 139). Here Mount Wutai is called Qingliang Mountain, it is called the place where Bodhisattva Manjusri lives, and it is mentioned that Buddhism gradually began to rise here. The *Pearls of Dharma*, written by Shi Daoshi in the early Tang Dynasty, is the first to associate the Buddhist temple on Mount Wutai with the Manjusri Ashrams. It describes the Buddhist temple buildings on Mount Wutai in the Tang Dynasty: "With five Buddhist temples, the middle Wutai Mountain is the highest, with a view of thousands of miles and mountains and rivers like palms. There are thousands of stone towers, brick and stone" (Shi Daoshi, Tang Dynasty, p. 353). Here describes the geographical position and topography of the interior of Mount Wutai at that time. Later, the text added: "It is said that Wenshu Shili and 500 immortal men went to Qingliang Mountain to talk about the Buddhist scriptures" (Shi Daoshi, Tang Dynasty, p. 323). Since then, the theory of Manjusri Ashram on Mount Wutai began to take shape.

During the Northern Wei Dynasty, the popular Huayan learning was introduced to Mount Wutai. In Buddhism and Buddhist scriptures at that time, Manjusri had a high status and was the common belief of different factions of Mahayana Buddhism. In the Huayan Sutra, Bodhisattva Manjusri, Bodhisattva Puxian and Vrushena Buddha are collectively called the three sages of Huayan. The main idea they advocate is "the integration of the three Sages" (Li Tongxuan, Tang Dynasty, p. 243). Huayan scholars in Mount Wutai attach great importance to Bodhisattva Manjusri, and regard Bodhisattva Manjusri as the main Buddha embodiment of the three sages while advocating the harmony of the three Sages. Manjusri belief also gradually rises and spreads with the continuous development of Mount Wutai Buddhism (Chen Chi, 2014, p. 14).

Formation and Development of Early Buddhist Temple Murals in Shanxi

Shanxi Buddhist temple murals total more than 7,000 square meters, enjoy the reputation of the ancient Chinese mural art museum. The frescoes in the Buddhist temple are grand in scale, exquisite in drawing and unique in style, representing the artistic styles of painting in different dynasties. In the Wei and Jin Dynasties, Buddhist temples and monks stood in abundance, and murals in temples also developed rapidly. During the Southern and Northern Dynasties, with the construction of temples, Buddhist temple murals also developed to a peak. The contents of the murals painted Buddha statues, including Sakyamuni, Lushena Buddha, Bodhisattva, king of heaven, Amitabha Buddha, and most of them were upright. By the Tang Dynasty, our society was stable

and our economy and culture prospered, which laid the social foundation for the prosperous development of religion. There were numerous and exquisite murals in Buddhist temples in the Tang Dynasty, and it became a common practice for alms to take wall paintings as merit. On the basis of inheriting the painting style of the previous generation, the painting content added many popular Buddhist portraits and stories of menstrual changes. The figures in the murals are graceful and magnificent, and also show the scene of the prosperous Tang Dynasty. Foguang Temple in Wutai Mountain is the Tang Dynasty Buddhist Temple, among which the mural is the only one in existence at present (Editorial Committee of the Complete Collection of Chinese Buddhist Temple Mural Paintings, 2011, pp. 35-40).

Futon

Pushgrass seat cushion



(Figure from Baidu website)

Figure 1-3-1



(Figure from Baidu website)

Figure 1-3-2



(Figure from Baidu website)

Figure 1-3-3

The futon was originally a circular mat woven from the grass to prevent the floor from being wet and unclean. Strands of the grass were twisted into twine and then woven from the inside out in a spiral disk (Figure 1-3-1). The production of pushgrass cushion is simple and practical, popular among the folk. The image of the pushgrass cushion appears in the picture of the Huts and Futons drawn by Tang Yin, a famous painter in the Ming Dynasty (Figure 1-3-2), which vividly reflects the material and style of the futon at that time as well as its use function. With the development of The Times, the futon was not limited to a spiral circle, but its thickness, shape and even material were also enriched (Figure 1-3-3). The one-layer futon was thickened, or its shape changed, to make it more comfortable and convenient for meditation, resting, kneeling and worship.

Cloth made futon



(Figure from Baidu website)

Figure 1-3-4



(Figure from Baidu website)

Figure 1-3-5

Cloth made futon is a further derivative of the braided futon, which has the same function as the braided futon, but is different in material and overall image. Cloth patchwork futon is mainly made of cloth, which is more practical and durable compared with pushgrass woven futon, and more colorful in image and shape (Figure 1-3-4). In terms of style, the image of the cloth patchwork futon mostly takes the center circle as the center point, and different colors radiate outward to form a symmetrical center (Figure 1-3-5). In terms of functional use, cloth futon is also widely used in Buddhism, Taoism, worship and other life scenes.

Futon in Buddhism

Before the introduction of Buddhism into China, the ancient sitting posture for kneeling on the heel, the Warring States period Qin and Han dynasties cross-legged legs apart and sit, also known as “Jiju”, is considered to be indecent sitting posture, Buddhist meditation sit cross-legged, in order to avoid skip, then cover the lower body with clothes, monks meditation time is longer and meditation worship site is not limited to the temple, the ordinary mat is not easy to carry, The futon is widely used for monks to kneel in meditation. The futon as a Buddhist door, in the *Yongping Discipline · Taoist Law* contained: “At the Bu time (about 3~5pm.), with the only clothes into the hall, Each uses a futon to sit in meditation without spreading out his robe” (Daoyuan, Tang Dynasty, p. 249). It describes the situation of people sitting in meditation and the use of futon for monks and believers to worship in meditation. Mount Wutai, as the ashall of Manjusri Bodhisattva, is the place where he preached sutras as well as the dissemination center of Han Buddhism in China. Since the construction of various temples and the introduction of Manjusri belief to Mount Wutai, futons have become an indispensable medium for meditation and worship. The futon, in addition to being considered as a seat for worship, also has the image of Buddhism seeking full incarnation.

Buddha Pedestal and Futon in Mural of Buddhist Temple

Mural Paintings of the Buddhist Temple on Mount Wutai

Foguang Temple

Foguang Temple is located in the outer area of the south platform of Mount Wutai. Seven buildings of the east main hall are of the Tang Dynasty, while the rest are of the Ming and Qing Dynasties except the seven buildings of the Jin dynasty in the Manjusri Hall. At present, the most elegant murals of Buddhist temples are mainly in the East hall of Foguang Temple. As a representative temple of Wutai Mountain, the four walls of the East Hall used to have murals. During the Ming Dynasty, monks in the temple built 500 Arhan statues on the walls to repair the eaves of the walls, leading to the destruction of most of the murals in the East Hall. It is located in the north part of the front bracket and the outer part of the two ends of the bracket, in the north and south inner part of the bracket, in the open part of the back part, in the double part and the outer part of the bracket, in the inner part of the outer eaves, in the south part of the bracket behind the eaves, at the back side of the bracket bracket in the open part of the temple. The total space is 611. 68 square meters.

The “Itabha Legend Drawing” is located in the north bracket of the front slot. It is divided into three groups. In the center set is a seated image of Amitabha Buddha seated in a lotus pedestal, wearing Buddhist robes and with palms tied in brackets. There are five Bodhisattvas standing on both sides of the Buddha statue. The five Bodhisattvas have crowns on their heads and pose in different ways. They may tie seals or hold objects in their hands. In front of the Amitabha Buddha statue is a brown Boshan censer. On both sides of the censer are two

semi-squatting statues offering Bodhisattvas with lotus flowers in their hands, and the lotus flowers on the base of the two bodhisattvas are tilted up and down. The two groups on the left and right of the picture are the scenes of Avalokitesvara Bodhisattva and Dazhi Bodhisattva coming to the meeting with the king of Heaven and the daughter of heaven on auspicious clouds. Above the two Bodhisattvas, there are two flying Bodhisattvas listening to the Dharma meeting in the clouds. The overall color of the picture is mainly turquoise, assisted by ochre and lead black and a little earthy yellow.

“The Bodhisattvas” is located in the bracket wall in front of the north part, which depicts many standing bodhisattvas with different looks and forms. The bodhisattvas stand in four rows neatly, wearing crowns on their heads, clothes falling naturally, and accessories in their waists. Face rich charm, vivid characters, highlighting the prosperity of the Tang Dynasty, quite Wu Daozi painting style. The mural is rich in color, red, green, yellow and white.

“Vishamamen heavenly king” is located in the north of the waist behind the Buddha seat in the Ming Dynasty. In the picture, the Vishamamen Heavenly King has a ferocious expression, his eyes are wide open, his clothes are floating, and he is standing on the two demons with a sword in his hand. Next to it was a picture of a fairy with flowers and sachet in her hand, her clothes hanging down and her face in fear. The overall picture smooth lines, light and elegant color.

“The Demon Subjugation Scroll” is located on the southern side of the waist of the back of the Ming interval Buddha’s seat. The painting depicts a heavenly god wearing a leopard skin, glaring down, holding a monkey demon in his right hand, and slightly bending forward.

“The Monster-Subduing Scroll” is located on the southern side of the waist of the back of the Ming interval Buddha’s seat. The painting depicts a heavenly god wearing leopard skin shorts, holding a long club in one hand. Behind him is a skinny and subdued small demon. In the upper left corner of the painting is a flying dragon with an open mouth. The overall painting is strong and powerful in line, elegant in color, and vivid in characters.

Zhenhai Temple

The mural paintings of Zhenhai Temple are mainly concentrated in the Mahavira Hall of the lower house and the outer wall of the temple. The main contents of the mural paintings are portraits of Bodhisattvas and Buddhas. The composition is mostly in the form of central composition. The overall color is mainly navy blue and dark green. The overall picture is harmonious and unified. The tone of the picture is solemn and elegant.

Shuxiang Temple

The murals in Shuxiang Temple are relatively newer compared to those in Foguang Temple and Zhenhai Temple, and belong to the Qing Dynasty. The center of the murals is a bodhisattva sitting on a lotus platform, surrounded by many worshippers. The overall colors are bright and vibrant, unlike the elegant colors of Foguang Temple and Zhenhai Temple. The colors used are extremely rich, with red, yellow, green, indigo, purple, and white all present, making the overall image vivid and bright.

The Connection between the Pedestal of the Buddha and the Futon in the Mural of the Buddhist Temple

Most of the Buddha statues in the mural paintings of the Buddhist temple in Wutai Mountain sit or stand on the lotus seat, which is similar to the futon used by Buddhists to kneel down. The lotus seat and futon are both the media for Guanyin and Buddha preaching in the mural paintings of the Buddhist temple and the media for

Buddhist believers to kneel down and sit in meditation, and also the instruments containing Buddhist beliefs in Buddhism. At the same time, the lotus seat and the futon in the temple are also considered to be the representative of Bodhisattva Buddha and the symbol of Buddhist worship and spiritual baptism.

Lotus has been applied in the murals of Buddhist temples and Buddha sculptures in early China, and the futon used in temples and the futon in murals are mainly shaped with lotus patterns. Many Buddhist stories and Buddhist legends are also closely related to lotus. Buddhism originated in ancient India, lotus originated from Lakshmi, the ancient Hindu deity, and was regarded as a symbol of the intention of creation. It was introduced into China through the translation of Sutras during the period of Dongwu. In the translated Sutras such as Great Amitabha Sutras, True Fahua Sutras and Guan Sutras, the words “lotus blossom” and “Lotus position” were mentioned for many times. The lotus step was officially associated with Buddhism in the introduced country, and the lotus flower began to be regarded as the representative symbol of Buddhism by Chinese Buddhist monks. The clear appearance of the lotus seat first comes from Zhi Qian’s translation of Buddha’s Saying Amitabha Sanye Sanfo Saru Buddha Tan Excessive Humanity Sutra in *The Three Kingdoms*. Wu and Jin Dynasties, “Amitabha and all Bodhisattvas Arahants have been bathed and found sitting on a lotus flower” (Zhi Qian, Wu Dynasty, p. 411). This also indicates that the early Chinese Buddha statues at that time were dominated by lotus pedestal Buddha, which is also the earliest source of lotus pedestal futon used in the later Chinese Buddhist temple murals and Buddha sculptures.

According to Kang Sengkai’s translation of the Buddha’s infinite longevity Sutra: “The ten world of heaven people, who have to wish to give birth to that country, there are three generations: His ancestors, who gave up their homes and desires to become Samanas and develop bodhi mind, have always focused on the Buddha of infinite longevity and practiced their virtues to live in that country. When all living beings come to the end of their life, the Buddha of infinite longevity and all other people will appear in front of them and go with that Buddha to live in their country. It is convenient for natural rebirth in the seven precious flowers” (Kang Sengkai, Wei Dynasty, p. 217). mentions the concept of “Lotus Metamorphosis”, which is also the elaboration of the image of the lotus throne of the early Buddhist Buddha, and the combination of the lotus throne of the ancient India on behalf of the creation of images, the lotus throne represents the perfection of merit and virtue, the pursuit of the pure land of the Buddha, the power of rebirth. And it coexists with its auxiliaries. This also explains the reason why the Bodhisattvas and Buddha statues with higher status in the murals of Buddhist temples today sit or stand on the lotus pedestal. For example, Amitabha Buddha in the center and Avalokitesvara Bodhisattva and Daishava Bodhisattva on both sides of the Maitreya Narrative Diagram in Foguang Temple of Wutai Mountain sit on the lotus pedestal, which also reflects their higher status in Buddhism from the side.

Futon in the name of its material, that is, the circular seat woven by the futon grass, “Zen dictionary Zen forest elephant device” in the description of the futon as: sitting object, to Pu fabricated. Its shape is round, so it is called futon. Because of its flat and round shape, it is also called a circle. Old futon is not used for Buddhism, “says vin 𑖦𑖯” records: “pu, and aquatic plants. You can serve at the table” (Xu Shen, 1963, pp. 55-56), that is, futon became the earliest sitting tool made of pushgrass before the appearance of chair tools.

The futon’s association with Buddhism comes from the Buddhist story of Sakyamuni, the Buddha’s early enlightenment. Sakyamuni, named Siddhartha, was a prince in the ancient kingdom of India. He was educated by the Brahmanism, an Indian noble, and learned a great deal of literature and philosophy. At the age of 29, he felt

deeply about the four great sufferings of life, old age, illness and death. He often meditated on how to get rid of the sufferings of the world, so he decided to give up his throne and become a monk and travel far and wide, in order to find great wisdom to escape. After six years of suffering in life as a monk, I walked down to a long pobo tree (bodhi tree), collected many auspicious grass and spread it on the ground. I sat on the auspicious grass and continued to understand the path of transcendence. He later achieved enlightenment, founded Buddhism, and began preaching in the Ganges valley of northern India. Since then, the auspicious grass sat on by Buddha Sakyamuni has become a symbol of Buddha's transcendence and the perfection of Buddhist practice. This auspicious grass is the stem and leaf of a kind of orchid, but later, Buddhist monks and followers search fruitless, they will be woven into a futon instead of auspicious grass as a sitting tool for meditation practice and worship, and the association between futon and Buddhism began.

To sum up, in the fresco of the Buddhist temple, the lotus seat where the Buddha and Bodhisattva sit has the intention of achieving full birth, and is also the seat for those who achieve great success in Buddhism. The futon in Buddhism is also a sitting tool, which also contains the image of helping Buddhist practitioners to achieve the right fruit and perfection. Therefore, Buddhist lotus seat and futon are closely related to each other in terms of image and seat function. It can be considered that the lotus seat at the bottom of the Buddha statue in the fresco of the Buddhist temple has the function and image of futon and can also be called "rosette futon" used by the Buddha statue to some extent. In terms of pattern structure and color, the lotus seat and the futon share common characteristics and visual language. The lotus seat in the mural of Buddhist temple and the futon in the temple are also different from each other under different backgrounds in different periods, both of which reflect the characteristics of *The Times* of the dynasties in which they were located.

Futon Lotus Pedestal in Mural of Wutai Mountain Buddhist Temple

Modeling Feature Analysis

The futon in the mural of the Buddhist Temple on Mount Wutai is dominated by the lotus seat. Take the Foguang Temple as an example. In the three sets of pictures in the Mitabha Narrative Diagram of the East Main Hall, each set of pictures consists of a large lotus seat on which the main Buddha and Bodhisattva are seated in the center of the picture, and a small lotus seat on which the Bodhisattva is kneeling beside it. In the center, the large lotus seat of Amitabha Buddha is the main seat. On the front side, the lotus petals with seven petals pointed upward are stacked. In the middle of the lotus petals, the petals are round and full, and the fourth lotus as the center is symmetrical form. At present, the murals of Foguang Temple were painted in the Tang Dynasty, a prosperous period of Buddhism. This period was characterized by political stability, economic prosperity, improved material living standards, enhanced self-awareness, and people began to pursue spiritual development. At this time, Buddhist lotus flowers had smooth lines and full and fat petals. In the mural, there are four longer lotus leaves at the bottom of the seven lotus petals on the front, which extend downward and seem to hold up the upper rosette. The lotus Futon here represents the Buddha's coming out of the world pure and holy, and is also a symbol of immortality. The symmetrical composition form has a stable and quiet temperament. The symmetrical composition form of lotus petals here gives people a solemn, sacred and peaceful visual feeling, which accords with the content conveyed by the whole picture and the artistic conception promoted, and also shows the solemn and complete image of Buddhism from the side.

On both sides of the lotus seat and futon carried by Amitabha Buddha in the center are two dedicated Bodhisattvas holding a lotus in a semi-squatting shape. Each of the two dedicated bodhisattvas has a lotus seat and futon at the bottom. The petal shape of the lotus seat and futon is relatively simple, which is only outlined by lines and has no patterns on its body. The lotus flower on the two futons is tilted up and down, the left lotus petal is gathered up, and the right lotus petal is spread sideways down. The top of the petals is decorated with a black gradient, which makes the futon lotus flower look rich and full. In the mural, the lines of each lotus petal on the rosette futon are very smooth, as if in one go, and the petals are stacked in an orderly way, which reflects the superb painting skills of the mural painters of the Buddhist temple in the Tang Dynasty. The lotus shape is full and complement with the rounded facial body of the Buddha, showing the social stability and prosperity of the Tang Dynasty from the side.

Zhenhai Temple was the place where Zhang Jia living Buddha lived in seclusion and practice in the Qing Dynasty. Most of the murals inside the temple were painted in the Qing Dynasty, mainly around the inner and outer walls of the Mahabutra hall inside the temple, representing the highest level of Tibetan Buddha painting. The mural paintings in the temple are mainly in the form of typical central composition, with the tall Buddha and Bodhisattva statue in the center of the picture and the lotus seat futon at the bottom of the statue. However, the lotus style here is different from that in the mural paintings of Foguang Temple. The lotus petals here are more complex in outline and have rich twists and turns in lines, unlike the lotus petals in the mural paintings of Fohua Temple with simple and smooth lines, which is very much in the style of Tibetan painting. The Tibetan-style lotus flower here has also evolved into the intertwining lotus flower pattern which prevailed in the Ming and Qing Dynasties, as well as the treasure pattern which was fused with peony.

The mural paintings of Jushu Temple were painted in the Qing Dynasty, which are more simple and generous in character modeling. The main shapes are freehand and vivid, while the mural paintings are mainly in the form of central composition. The Bodhisattva Buddha is in the center of the picture, and the background of the mural begins to develop in the direction of modern mural paintings, with a sense of depth and space. The lotus seat futon at the bottom of the Bodhisattva is more full and three-dimensional, and the lines still adopt the simple and smooth drawing style of Chinese Buddhism, without too much change.

Color Composition Analysis

In terms of color, the Buddha's lotus and Futon in the fresco of Foguang Temple has four colors: yellow, light blue, dark blue and green, which correspond to the three colors emphasized in the Tantric Buddhism. The combination of these three colors gives people a very simple, solemn and sacred visual feeling. The four colors on the petals are covered layer by layer from the outside to the inside. Yellow is the outermost part of the petals, which combines with the lines to outline the thick petals. Yellow has always been the color representing nobility in China, and is also regarded as a sacred color in Buddhism, that is, the representative color of Buddhism. The outline of petals of the central lotus seat futon and the whole body of the worshipping Bodhisattva futon on both sides are yellow, which is not only the symbol of Buddhism, but also has a solemn and sacred image. In the center of the lotus petal of the lotus seat and futon, three colors of light blue, dark blue and cyan are laid on top of each other. Blue itself has quiet, rational and profound meanings, representing compassion and peace in Buddhism. Blue also represents the color of the sky, which symbolizes light in Buddhism and can drive away darkness. It

also makes the image of the Buddha above more peaceful and solemn; The inner layer of petals is light green and cyan in Buddhism. Cyan represents the cyanine chignon on the top of Buddha, which is the auspicious color of Buddhism and has the meaning of meditation. Here, cyan painting makes the overall picture of mural more rich and vivid, and the jumping cyan embellishment also increases the agility of the overall picture.

Compared with the frescoes of Foguang Temple, the frescoes of the inner and outer walls of the Mahagma Hall of Zhenhai Temple are more vivid in color, adopting highly saturated navy blue, red, yellow and orange, which is a typical color matching style of Tibetan Buddhism. The central composition form of lotus seat Futon in the fresco makes the overall picture color matching orderly and the main body of the picture more abundant. The mural of Zhenhai Temple is also an important representative of the mural of the Buddhist temple in the Qing Dynasty. The murals in the Temple are more colorful, with various colors including red, yellow, green, white, blue, indigo and purple. The overall murals give people a bright and vivid feeling. The murals of Zhenhai Temple and Shu Image Temple show the different painting styles of Tibetan Buddhism and Chinese Buddhism respectively, as well as the historical background and characteristics of *The Times* in which Tibetan Buddhism prevailed in the Qing Dynasty.

Bone Analysis of Futon Base



(Figure from The Complete Collection of Chinese Buddhist Temple Mural Paintings, 2011, p. 35)

Figure 3-3-1

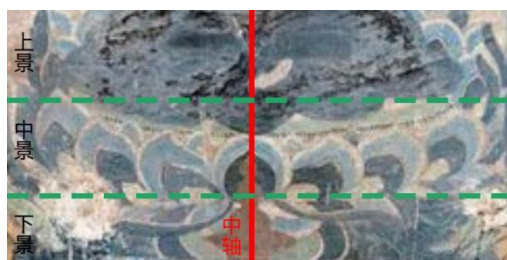


Figure 3-3-2

Composition analysis

In the main picture of Maitabha Theory Diagram of Foguang Temple, the picture of lotus pedestal Futon happens to be located at two intersections under the three-part line of the whole picture (Figure 3-3-1), occupying two golden section points of the picture. Except for Amitabha Buddha, the subject of the picture, its futon occupies the sub-subject position of the whole picture, which shows the importance and symbolic significance of the pedestal of lotus pedestal Futon in Buddhism. In the painting technique, the lotus seat futon detail depiction is also very detailed.

In the depiction of the lotus fuelion, the most central petal is taken as the central axis, and the left and right petals diverging from the middle to the left and right sides. The overall picture adopts the balance principle of the visual center belt of the equilibrium law of composition (Figure 3-3-2), and the front row of lotus flowers is taken as the middle scene belt of the picture, namely the visual center. The lotus flower surrounding the rear of the futon base is the “upper scene” of the overall picture, and the lotus flower falling out of the lower direction is the “lower scene” of the picture. The upper and lower scenes together set off the center of the middle scene, that is, a row of lotus petals in the center of the symmetry, so that the center lotus petals as the main body of the middle scene is more prominent.

Line analysis

Tang Dynasty Zhang Yanyuan's Famous Paintings of the Past Dynasties: "Painting foreigners and Bodhisattvas, small use the pen to tighten, such as Qu iron pan silk, big splash has spirit" (Zhang Yanyuan, Tang Dynasty, p. 297). It mentions the concept of "flexion Pan silk", which describes the lines with different thickness, uniform rise and fall, smooth lines without cut points when outlining the image. Different thick and thin lines complement each other rhythmically into different sizes of color blocks, these different shapes of color blocks will also distinguish these lines. A closer look at the drawing of lotus petals shows that each petal has symmetrical lines and stiff texture, with uniform and rhythmic changes in thickness and fineness. The outer contour lines of each petal are surrounded by inverted "U" shaped lines. The combination of the inner and outer lines of the petal is like several curved and hovering iron wires. The combination of the lotus seat futon is rich in decorative beauty.

Prosodic analysis



(Figure from The Complete Collection of Chinese Buddhist Temple Mural Paintings, 2011, p. 35)

Figure 3-3-1

The word "Yun" of "Yunlv (Rhythm)" refers to movement changes, and "Lv" is rhythm. The rhythm in the mural is the finishing touch of the whole work. In the lotus futuan, the petals unfold slowly from inside out and extend upward, and the lotus petals overlap repeatedly to form a dynamic "rhyme" (Figure 3-3-1). In the process of overlapping and interleaving the petals, the motion forms of the left and right sides of the picture are symmetrical with the middle as the axis, which has a simple and clear connection. The sense of movement of the whole lotus futon is repeated and strengthened, and the visual impression of the viewer is deepened while the detailed depiction of the lotus form, thus creating the "rhythm". Hegel once said, "The task of art consists first of all in the subtle sensitivity to detect, from the concrete and vivid reality, which is both special and in conformity with the universal laws of appearance, some of the transient and unpredictable features of its actual existence for a moment, and to faithfully fix this most transient thing into something lasting" (Hegel, 1979, p. 370). In the painting of the Lotus seat Futon, the depiction of the lotus into the sense of rhythm, that is, retain the characteristics of the lotus, but also very attractive.

Conclusion

Lotus, as one of the "eight treasures" of Buddhism, is a symbol of Buddhism, and lotus flower and Futon is a sacred instrument of Buddhism. Its presentation in the mural of Buddhist temple is the perfect integration of religious undertakings and art painting, and it is also an artistic treasure of China. The Buddha's lotus and futon in the mural is also a detailed reflection of the Buddhist beliefs and backgrounds of different periods.

In terms of content, the fresco of the Buddhist temple embodies the process of religious transmission in ancient China and the different beliefs of people in different times, reflecting the understanding of people in different periods and different regions of the religion. The story of the Buddha and the legend of the Buddhist scriptures are depicted and recorded on the walls, and the Buddhist temple is decorated while the Buddhist scriptures and Buddhism are transmitted to the monks and believers. Among them, the Lotus-Futon in the Manjusri Ashram on Mount Wutai not only reflects the historical background of people's stable and happy material life and seeking for rich development on the spiritual level, but also contains the legendary connotation of "lotus rebirth".

In terms of form, the lotus and Futon in Buddhist temple murals reflects, to some extent, the status of the objects worshiped in the murals painted by temples. Lotus and futon are often revered in Buddhist scriptures and stories and used by people to worship and worship. At the same time, the patterns of the lotus futon group vary with different objects. In the mural paintings of the Buddhist temple, the lotus futon group of the higher status is often very exquisite, with various shapes, rich petals and smooth lines, and extremely exquisite and bright color collocation, while the lotus futon group of the lower status is relatively simple in shape and single in color structure. From this perspective, we can also see the concept of strict hierarchical order in Buddhism, but also reflect the different focus of the Buddhist scriptures under different historical background of its dynasty and the traditional concept of respecting energy in ancient China.

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