

and the color of stone green, earthy yellow, earthy red, cinnabar ochre are added at the same time. The whole picture integrated these colors together, colliding with each other without losing balance, creating an overall color relationship giving a huge visual impact on our vision. In addition to a large number of applying azurite, vermilion, and other colors, the whole picture also applies the effect of powder leaching on objects, armor, jewelry and so on to make the picture more three-dimensional and make the image of the characters bigger.

- At that time, the use of these color raw materials had reached a very high level, and also highlighted the exquisite and superb painting techniques of the painters, which could be said to be the crystallization of the wisdom of the ancients.

- **Brief summary**

- As a typical representative of ancient Chinese murals, the *Chaoyuan* has high artistic value and research value, which conveys excellent cultural conno-

tation and dress concept to us. The study of the relationship between the color, pattern and traditional Taoist culture of the characters in the Yuan Dynasty provides us with valuable cultural value in studying the history and politics of the Yuan Dynasty. Under such circumstances, China's outstanding traditional culture can be inherited and developed.

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THE STUDY ON THE BAOXIANG PATTERN OF BRONZE MIRROR IN THE TANG DYNASTY

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Abstract: The bronze mirror in the Tang Dynasty breaks through the Han-style mirror, featuring circular cake in shape. Its national characteristics were strengthened, with the floral pattern which has the meaning of auspiciousness as the main figure. Its composition and decoration techniques become more varied during this time. The bronze mirror got the greatest reputation in the high Tang Dynasty. The ornamental patterns of the bronze mirrors in the Tang Dynasty demonstrated the rich material culture and good mental outlook of the society at that time, leaving the artistic and cultural treasures for later generations. This article gives a brief description of the Baoxiang flower pattern and its own artistic value, taking the example of the Baoxiang flower pattern on the Tang Dynasty bronze mirror.

Keynotes : The bronze mirror in the high Tang Dynasty, Baoxiang pattern, Implication, Artistic value

1. The Baoxiang pattern of bronze mirror in Tang Dynasty

1.1. The Bronze in Tang Dynasty

Bronze mirrors are generally casted by the bronze with high tin content. In ancient times, it was initially used for sacrifices as sacrificial vessel in the earliest Shang dynasty. It was only offered for the Kings and nobles from the Warring State period to Qin Dynasty. By the end of the Western Han Dynasty, bronze mirrors gradually went to the people, becoming an indispensable life tools for people. Bronze mirrors, the treasures in ancient Chinese bronze cultural heritage, are well-made, beautiful in appearance, gorgeous in patterns, and rich in inscriptions. The development of bronze mirrors in the Tang Dynasty was mainly due to the facts that the porcelain had replaced copper, the bronzes had declined, the bronze techniques were concentrated on bronze mirrors, and the bronze mirrors were used as gifts in social interactions. The bronze mirror in the Tang Dynasty broke through Han-style mirrors such as sunflower mirrors, rhombus mirrors and square mirrors. The evolution of bronze mirrors in the Tang Dynasty can be divided into three periods. In the early Tang Dynasty, most of them were four-god mirrors, zodiac mirrors, benevolent creature mirrors, and mirrors of sea

animals and grapes which are affected by foreign influences. The national characteristics were strengthened, the pattern are mainly auspicious flowers, implying auspiciousness during the prosperous Tang and the Middle Tang dynasties. The diversity of composition and decoration techniques was its features in the most prosperous period of Tang Mirror, representing the vigorous and progressive mental outlook of Datang Empire. In late Tang Dynasty, a declining period, most of them are bagua mirror, Svastika mirror, which have the religious significance and look simple, rough and tedious.

1.2. Baoxiang pattern

The Baoxiang pattern is a typical Chinese traditional decorative pattern, created by a recombination of natural materials, such as blooming flowers, leaflets of flowers, flowers containing flowers, buds and leaves of flowers as the law of radiation symmetry or other artistic approaches. The decorative pattern is inspired by the artistic beauty of metal jewelry and the natural beauty of many flowers. Baoxiang pattern enjoyed the most popularity in the Tang Dynasty. And in the early Tang Dynasty, the veritable decoration of the Baoxiang pattern has finally matured. Based on the variants of lotus and the strict metrical body being used as the skeleton, the petals are interleaved in a radial arrangement. The

style is magnificence in the high Tang Dynasty, with the multi-layered Multi-level stacking method being applied. And the peony, camellia, and pomegranate are absorbed as the new image by the technique of flower arrangement. The Baoxiang pattern is a multi-layered pattern that expresses the overall plane of the flower, the outer layer of which consists of the leaves of the honeysuckle leaves or the curled petals. Using traditional Chinese clouds and hook patterns, it also incorporates some of Western honeysuckle leaf and lotus shapes. The Baoxiang pattern is a distinctive pattern of the Tang Dynasty, has been patterned and is currently accepted by the Chinese archaeologists.

2. The Artistic and democratic Characteristics of the Bronze Mirror Pattern in the Tang Dynasty

2.1 The diversity of Baoxiang pattern in the Tang Dynasty

Bao Xiang flower is also known as Bao Xian flower. Based on the pattern characteristics of lotus, lotus, and peony, it is also drawn from the floral decorations such as peony and rose, the reason for its another name " Baoxiang Lotus". Baoxiang flower was the most time-characteristic flower form in the Tang Dynasty, and a modeling flower pattern. The Baoxiang pattern was mainly consist of lotus flowers, honeysuckle, pomegranate, mois, and peony, Patterns, beads, etc. These patterns have different signifiers and signified. Baoxiang flower is a combination pattern of all those patterns, becoming one of the relatively abstract and modeling forms of floral patterns.

2.2 The implication of Baoxiang pattern in the Tang Dynasty

As a traditional Chinese decorative pattern, Baoxiang pattern gradually forms auspicious patterns with Chinese national characteristics along with the replacement of the dynasties and the passage of time, and has been widely applied. And its artistic form and its formation in symbol connotation have deep cultural connotations. Its formal beauty is more closely integrated with the symbolic meaning of auspiciousness, prosperity and happiness. BaoXiang is decorated with peach-shaped flower petals, cloud head pattern and multi-layer petals. The use of stacking halo color method makes its pattern more beautiful and charming, more elegant and luxurious, delivering the meaning of "treasure" and "fairy" and bearing a holy, pure ideal.

The formation of the Baoxiang pattern and the reasons of its decorative usage reflect a fact that the diversified and compatible Chinese culture has been transformed to the cultural restraint in the Tang Dynasty. In China, the plants and flower pattern can be comparable with dragon, phoenix and other auspicious patterns is Baoxiang pattern. Bao Xiang flower is an auspicious pattern of ancient Chinese tradition, an imaginative pattern that integrates various flower factors. So BaoXiang flower seems a flower but also not a flower. In addition, Baoxiang is a name for the Buddha statue called by the Buddhist monks respectfully. Given one of Bao's archetypes is the lotus flower, Bao Xianghua has also been regarded as a kind of auspicious flower shape with religious overtone.

2.3 The formal beauty of Baoxiang pattern in Tang Dynasty

As a traditional decorative pattern in China, the Baoxiang pattern was formed earlier and prevailed during the Sui and Tang dynasties. It is also known as "Bao Xian flower. The ornamentation is composed of a certain flower (such as peony and lotus), and the middle is inlaid with other leaves of different shapes and sizes. In particular, the ball is regularly arranged at the base of the flower core and the petals, like a glistening orb. And its multilevel color change makes it lush and gorgeous.

Trough induction and research, the structural forms of Bao Xiang flower mainly include the following two types: a four-petal flower shape, a four-out cross structure; and secondly, a flower-like or multi-lobed shape. The shape is similar to that of a floret, but the difference between the two lies in the fact that Bao Xianghua should be a structure that radiates outward from the center, but the group flower is not necessarily. In addition, there are some non-clustering styles, which are mainly surrounded by flowers, leaves, solids, branches, etc, presenting a full image. In the Tang Dynasty, they are also widely applied in the confederate pattern, adding some colors for the circular pattern circle at that time.

Conclusion

The Tang Dynasty is an era in which China's politics and economy are highly developed, culture and arts are prosperous, feudal culture is brilliant and splendid, and feudal system is flourished. With its own unique artistic character, grand feature, elegant specificity, Baoxiang pattern fully demonstrates its artistic features and values during the brightly prosperous society. The Tang Dynasty Baoxiang bronze mirrors are beautifully decorated, which attracts the appreciation from people. It can be seen that the epitome of the splendid era spirit and style of the art in the Tang Dynasty from the course of the history of the Tang Dynasty Baoxiang bronze mirror. It promotes us to carry forward the innovative spirit of the Tang Dynasty people continually, and to design vigor works for the future national culture, which helps the inheritance of the traditional culture.

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