

10.18686/rcha.v2i5.4569

Research on Image Tracing of Four Heavenly Kings in Fahai Temple

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Abstract: Fahai Temple in Beijing is the royal temple of Ming Dynasty. The mural paintings in the temple are relatively complete, and the mural paintings are the representative works of the existing Ming Dynasty mural paintings. This paper chooses this representative artistic content to analyze, and tries to explore and analyze the style source and embodiment of the four heavenly Kings in the frescoes of Fahai Temple. By comparing with the images of the four Heavenly Kings in the Great Tibetan Sutra of Xixia Text in the sixth year of the Yuan Dade and the four Heavenly Kings in the Yuan Guan Zang in the second year of the Yuan Dynasty, it is found that the four Heavenly Kings in the frescoes of Fahai Temple originally came from here. And compared with the style of the Southern Song Dynasty courtyard painting and Tibetan Buddhist art, find out the style source, and finally analyze the image artistic value of the fresco in Fahai Temple.

According to the research from various aspects, it can be concluded that the fresco powder of the four Heavenly Kings of Fahai Temple originally originated from the Tanguan Sutra and the Yuanguanzang in the Yuan Journal, and the style inherited the style of the Southern Song Dynasty courtyard painting and also had many features of Tibetan Buddhism.

Keywords: The Four Heavenly Kings; Tracing to the source; Frescoes of Fahai Temple

Fahai Temple in Beijing is one of the representative mural paintings of Ming Dynasty, which has rich historical value and artistic value. Fahai Temple was built in the fourth year of Ming Orthodoxies (1439) to the eighth year of Ming Orthodoxies (1443). It was donated by the great eunuch Li Tong and designed by the officials and monks of Han and Tibetan ethnic groups. It was painted by the painters of the Ministry of Industry. Emperor Yingzong of the Ming Dynasty gave it the name "Fahai", which means "Buddhism is boundless and vast like the sea". There are murals of Buddhas and Bodhisattvas and the twenty heavens painted in the hall. At present, the academic circles' theoretical exploration and research on the frescoes of Fahai Temple are mainly conducted from the aspects of the historical development of Fahai Temple, the shape of the temple and the protection of the frescoes. Most of the other articles are introductory descriptions, and there are fewer studies on the four heavenly Kings in the frescoes of Fahai Temple. There are only a few papers on the modeling style of the four heavenly Kings, and the researches on the four heavenly Kings mainly highlight the Heavenly King of Vishamen. At present, there are few researches on the image style tracing of the four Heavenly Kings in Fahai Temple, so there is still a lot of research space in this area.

1. The source of the image style of the four Heavenly Kings in the frescoes of Fahai Temple

According to historical records, there are descriptions of the heavens in the Jin Guang Jing of the Southern and Northern Dynasties. It is recorded in the 37 of the Middle volume of Buddha Dynasty Ji written by Shi Zhipan in the Southern Song Dynasty that Emperor Chen Qian gathered many monks to make Jin Guangming prostrations and compose prostrations in the fourth year of Tianjia (563). At this time, the twelve heavens gradually developed and evolved into the twenty heavens in the Southern Song Dynasty. The twenty heavens were widely popular in temple murals and statues in the Yuan, Ming and Qing Dynasties. The twenty Heavens mural in the Daxiongbao Hall of Fahai Temple in Beijing is one of its representatives. The composition of the "twenty heavens" mural painting in the Daxiongbao Hall of Fahai Temple mainly inherited the composition of the long volume and large format works in the Tang and Song dynasties, and the mural painting in Fahai Temple inherited the line painting style in the Tang and Song dynasties, with the trend of "Wu belt when the wind". The image treatment and composition layout of the 20 Sky murals in Fahai Temple more inherited the characteristics of the traditional art of the Tang and Song dynasties, and the expression techniques of the same type of long scroll murals in Yuan Dynasty are different, so it can be concluded that the powder version of the "20 Sky" mural in Fahai Temple is closer to the early traditional works.

The image of the four heavenly Kings in Fahai Temple comes from the powder copies of the images of the Kings of the past dynasties and the warriors of the Ming Dynasty. The Yuan journal "Vajrayna Prajna Mi Sutra" is extremely weak, and the print is located in the scripture illustration "Bong Bong Vajraya Map" of the two Bodhisattvas four Vajraya. The two Bodhisattvas sit on the lotus stand, and the four Vajra are in front of each other. The bodhisattvas have round headlights and backlights, and Vajra wears armor and flame-shaped headlights. There

are five lines of the scriptures with thirteen lines. The image and costume of the king of heaven in the fresco of Fahai Temple are similar to the image, costume and motive force of Vajra in the Vajra Prajna Paramita Sutra to a great extent. In the mural paintings of Fahai Temple, the King of Holding Kingdom and the King of Growing Kingdom are almost identical with the moire patterns of the head light, crown of treasure, ritual instruments, power, clothing and decoration of the King of Holding Kingdom and the King of Growing Kingdom in the Da Trang Sutra in the sixth year of Yuan Dada (1302). To the second year of Yuan Guan Zang (1336), the image of the King of Holding Kingdom and the King of Growing Kingdom first appeared in the Dafang Guangfo Huayan Sutra. To the second year of Yuan Guan Zang, Dafang Guangfo Huayan Sutra Volume 76, the image of Guangmu Tianwang picking treasure beads in his hand as a looking back, and the image of multi-heard Tianwang holding pagodas and treasure buildings, are basically completely consistent with the image of the two Tianwang images in the fresco of Fahai Temple except for the slight differences in facial contours and slightly different ornaments. It can be said that the powder of the fresco of Fahai Temple originally came from the Tanguang Sutra and Yuan Guan Zang in the Western Xia script. The image of the King of Heaven in the title page of the seventh year of Xuande in the Ming Dynasty (1432) edition of the Great Prajna Sutra Pass-through Law, the Fa Hua and wonderful Code of the Origin of Shi Shi in the 35th year of Jiajing in the Ming Dynasty (1556), and the image and dynamic force of the four Heavenly Kings in the 32nd year of Wanli in the Ming Dynasty (1604) are basically the same as the four Heavenly Kings in the fresco of Fahai Temple. In particular, it has great similarities with the King of Guangmu. It can be clearly seen that it is the same powder as the four Heavenly King statues in Fahai Temple.

2. The image artistic value of the frescoes in Fahai Temple

China is a typical multi-ethnic country. Different ethnic groups and regions integrate and influence each other, forming a variety of artistic styles and artistic characteristics. The largest and most abundant existing mural paintings in China are Dunhuang mural paintings, which run through the sixth century AD to various periods of the Qing Dynasty, but the Ming Dynasty mural paintings have no vacancy. From the existing mural paintings of the Ming Dynasty, the mural paintings of Fahai Temple can be regarded as the representative of the Ming Dynasty mural paintings. Its mural scale, production technology, the existing complete degree of mural, figure modeling, painting skills and other aspects are amazing.

2.1 The content of the mural

From the expression content of the mural, we can see that the main feature of the mural creation of Fahai Temple is the image expression method. The story and dramatic features of the mural plot give the content of the mural the meaning of Buddhist collection and enlightenment. Through the combination of belief, religion and mind-learning, the ideas of traditional society were conveyed to the world, and the spiritual goals were established for the people at that time. This meaning can be said to be the most important motive force for the creation of frescoes in Fahai Temple, and also the fundamental purpose of the creation of frescoes in Fahai Temple. In a sense, the frescoes of Fahai Temple show us not only the beauty of Buddhist art in the Ming Dynasty, but also a scene of gradual enrichment of material civilization, continuous innovation and progress of technology, and people's spiritual civilization in the Ming Dynasty. On the basis of studying the frescoes in Fahai Temple, we should also protect and study other ancient frescoes, take their essence, further promote traditional art and culture, and make contributions to the protection and development of traditional culture in the new era and New China.

2.2 The religious level

From a religious point of view, the value of the mural image belongs to the representative works of the combination of Han and Tibetan Buddhism. The Chinese Buddhism in Ming Dynasty gradually declined with the rise of secular culture, but because of the high esteem of the ruling class of Ming Dynasty for Tibetan Buddhism, a special cultural phenomenon was formed in Beijing -- the royal Tibetan Buddhist art. The study value of fresco images in Fahai Temple is not only reflected in the aspects of painting and religion, but also has an important significance for the study of the evolution of clothing. The artifacts depicted in the frescoes of Fahai Temple carry a lot of historical information, so that we can understand the life scene of the Ming Dynasty court and understand the degree of civilization in its era. From the colorful and exquisite costumes in the murals, we can understand the superb textile technology and fine production technology of the Ming Dynasty. Religious art has been passed down from generation to generation by artists, painters and craftsmen in the past dynasties, constantly enriching its powder and formula, and making new creations in tradition, so that each dynasty has its more obvious characteristics of The Times. It provides precious and rich materials for us to learn ancient Chinese painting in many aspects, such as line application, technique expression, figure modeling, color blending and composition form.

The frescoes in Fahai Temple are a combination of the efforts of both Han and Tibetan nationalities, leaving us a precious religious artistic heritage. As one of the representative arts serving the ruling class, the aesthetic taste reflected is bound to have a far-reaching impact on the art of later generations.

In the mural paintings of the same period in the Ming Dynasty, the images of the four heavenly Kings of Fahai Temple are similar to those of the four heavenly Kings of Binlu Temple, and the images of the four heavenly Kings are similar to those of the seven years of Xuande in the Ming Dynasty, the Fa Hua Miao Canon of the Shi Family's Origin and Flow in the Jiajing Period of the Ming Dynasty, and the 32 years of Wanli in the Ming Dynasty. In addition to the Ming Xuande seven-year engraved "Maha Prajnaparna Passage Law" earlier than the frescoes of Fahai Temple, the rest are painted and engraved after Fahai Temple. From the images of the four heavenly Kings in these places, it can be seen that the influence of Fahai Temple, as a court temple fresco, was self-evident at that time, and had a far-reaching impact on the murals and prints of the same period, making it follow the powder version of the four Heavenly Kings in the fresco of Fahai Temple. It has made great contribution to the image model of the four Heavenly Kings of Ming and Qing Dynasties.

References

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