




The Display of Painting Elements in Han Dynasty Murals to the National Spirit and the Enlightenment of Painting Themes

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ABSTRACT

The Han Dynasty (BCE 206~CE 220) is an important event in the development of Chinese murals, and although it experienced the wars of the Eastern Han Dynasty (BCE 206~CE 25) and the Western Han Dynasty (CE 25~220), the Han Dynasty murals did not appear to be interrupted and flourished. After many foreign wars, the Han Dynasty (BCE 206~CE 25) had close contact with Eastern Europe (BCE 206~CE 25), West Asia and other countries, which also led to the Han Dynasty murals having a European style. In this paper, the color composition of the stone mural was analyzed with the help of a JC35 Handheld metal analyzer, the silk mural was measured by imaging electron microscopy SEM5000, and the composition, structure, dye and other data were recorded. Then, Microsoft VISO 2.0, Excel 2010, and SPSS 2.0 software were used for data analysis, image drawing, and problem finding. The results of the study show that the Han Dynasty murals use dyes such as iron red, lead white, bluestone, etc., the composition is centered on the right side, assisted on the left side, and the theme is mainly Xiangrui and Shengxian. At the same time, Han Dynasty murals contain Confucian cultural connotations, integrate the characteristics of Western oil painting, highlight characters and themes through composition, position, contour and other painting techniques, and form a painting style with national characteristics, which can provide a basis for the selection of modern painting themes.

Keywords: Han Dynasty Murals, Painting Elements, National Spirit, Painting, Theme.

INTRODUCTION

The earliest remains of Chinese murals are rock paintings in ancient times. Since the birth of ancient times, murals have appeared in various themes, such as revolving around wild animals showing the natural colors of primitive people's life scenes (Dong et al., 2023). Mural painting was extensively developed by the Qin and Han dynasties (BCE 221~CE 220). In the Han Dynasty (BCE 206~CE 213), China's national strength reached a peak state, and at the same time, because the military power of the Western Han Emperor (CE 25~220) Wudi reached a decisive stage (Guo, 2021), the Han Dynasty (BCE 206~CE13) began to form an extreme and stable ruling situation. Since then, under the influence of the official attitude of "deposing hundreds of schools of thought and respecting Confucianism," Han Dynasty (BCE 203~BCE23) society began to respect Confucianism. At the same time, the theory of wei and the content of immortals and aliens gradually became popular (Lam, 2019). Due to Han culture's continuous enrichment and development, Han dynasty murals became very common, and the theory of wei wei and immortal gods were highly respected. As a result, many immortal-themed murals began to appear in Han dynasty murals. Subsequently, with the development of society and philosophy (Liu et al., 2022), culture, agriculture and other aspects, Chinese mural art peaked in the Han Dynasty (BCE 206~CE 115). According to the archaeological data of later generations, the Han Dynasty murals have rich and colorful content and forms, which can reflect the progress and development of Han Dynasty society in all aspects and reflect the superb and colorful Han Dynasty society. The author believes that we can deeply explore the national spiritual color in Han Dynasty murals and try to study the importance of enlightenment of Han Dynasty mural themes to

modern people (Ma et al., 2020). This paper mainly analyzes the dyes, composition, lines, themes and other contents in the frescoes of the Han Dynasty, analyzes and plans the national spirit in them, and provides the basis for studying Han Dynasty culture in archaeology. At the same time, the content of this paper will be extended to provide enlightenment for modern painting creation and deepen the connotation of modern painting. Previous studies are all theoretical research and lack practical case analysis, especially the analysis of modern measuring equipment. In this paper, spectral detection, electron microscope scanning and other technologies, combined with auxiliary software analysis, improve the feasibility of the study of the Han Dynasty mural to provide theoretical and case support for the study of the Han Dynasty mural. The tombs of the Han Dynasty will be painted with murals to highlight the deeds and dignity of the tomb owner, as shown in [Figure 1](#).



[Figure 1](#). Excavation Site of a Tomb in the Han Dynasty

As can be seen from the content in [Figure 1](#), the murals of the Han Dynasty show the characteristics of color, figure and shape, and have high archaeological value.

THEMATIC ELEMENTS IN HAN DYNASTY MURALS

From the theme perspective, Han Dynasty murals often show the following contents: tomb master's ascension to immortal and miraculous scenes and historical stories, family life, entertainment life, production activities, and other mysterious themes. Due to the influence of factors such as social trends and economic changes, murals in different periods of the Han Dynasty (BCE 202~CE 203) would show different contents and have their emphasis. For example, from the early Western Han Dynasty (CE 25~220) to the Xinmang stage, the themes of Han Dynasty murals were often very mysterious, basically focusing on ascending immortals or divine wonders, warding off evil spirits (Shi & Wang, 2023), celestial phenomena and so on. It can be seen that the murals of the Western Han (CE 25~220) tombs are characterized by being more mysterious and chasing immortals, while the murals of the Eastern Han (BCE 206~CE 25) tombs have a heavy "popularity" (Si, Wan, Cui, Yu, & Liu, 2019).

Methods and Samples

In this paper, three murals of the No.16 ancient tomb in Houtun Han Dynasty Cemetery, discovered in Dongping County in 2007, two murals of Cave 14 and three murals of Cave 72 in Dunhuang Mogao Grottoes are taken as research objects, and the research themes are mainly ascending immortals and auspicious luck. JC35 handheld metal analyzer and imaging electron microscope SEM5000 (magnification 2,500,000 Times, low aberration and no magnetic flux leakage objective lens) were used to measure silk frescoes, and the data of silk marks, structures and dyes were recorded. Then, Microsoft VISO 2.0, Excel 2010, and SPSS 2.0.

Diversified Ascending Immortal Theme

The Han Dynasty (BCE 206~CE 212) was a powerful man in China's feudal dynasty and was important to the

continuous reproduction and continuation of life. Therefore, the Han Dynasty people liked "immortality" and "ascending to heaven to become immortals," which are also the two ways that people in the Han Dynasty (BCE 203~CE 120) could think of to make life better continuation and have characteristics beyond the natural laws of life (Tseng, 2019), old age, illness and death. In the life and cultural concepts of Han society, people especially yearned for the heavenly palace, which was reflected in the murals and other art forms of Han society, which also shows that the Han people's obsession and attachment to the theme of "ascending immortals and gods" has been deeply rooted, as shown in [Figure 2](#).



Deer ride



Crane ride



Leopard ride



Tiger ride

Figure 2. Han Dynasty Shengxian Theme Murals

It can be seen from [Figure 2](#) that the theme and characters of the Shengxian wall cloth are the same, and the position, mount posture, decoration, and color of the painting are the same. This kind of "ascending immortal and strange" theme is quite common in the murals of Han tombs, such as the shallow head well mural tomb, which is a suitable proof. The dyes of the Shengxian theme mural in the Mogao Grottoes of Dunhuang were detected and found to contain mainly Fe_2O_3 and Pb_3O_4 , and the results of scanning electron microscopy are shown in [Figure 3](#).

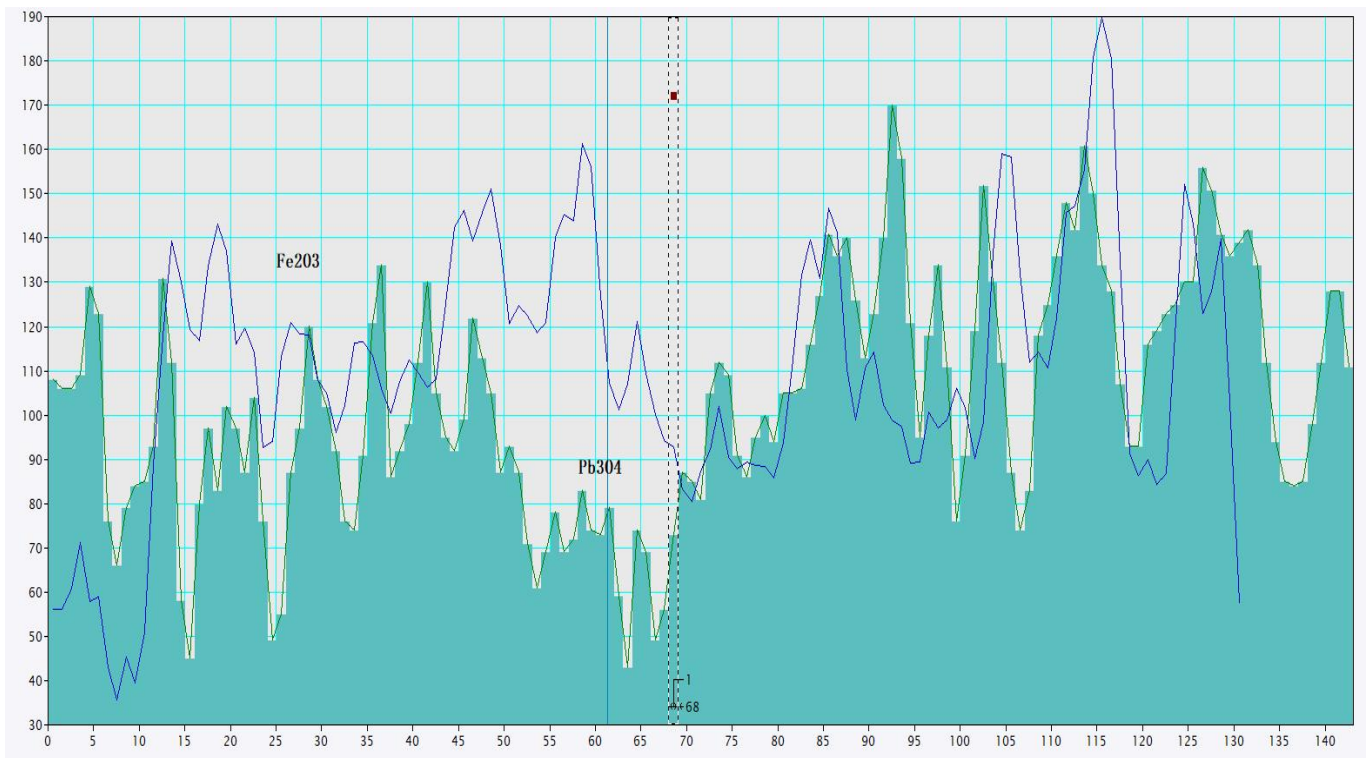


Figure 3. Electron Microscopy Scanning Results of Dyes in Han Dynasty Murals

Note: Data from SEM 5000 scans and JC35 handheld metal analysis results.

As shown in Figure 3, the dyes of Shengxian mural paintings mainly contain dyes such as iron red and lead pill to highlight the red color and make the characters more vivid and vivid. Although the Shengxian Divine Alien Mural is very "outdated" at present, there are still many painting elements, techniques, and compositional forms behind it (Vampel Suhadolnik, 2019). We can combine the traditional painting elements and connotations contained in it to carry out modern painting research to promote Chinese traditional culture better. At the same time, the murals of Shengxian are often cleverly composed and have a very distinctive blend of colors, and they like to use the mainstream colors of the Han Dynasty (BCE 206~CE 220), such as red, yellow and black. The author believes that if modern people can conduct more in-depth research on the murals of the ascending immortals and gods, they may also find new inspiration for subsequent artistic creation (Wang et al., 2020).

A Once-in-a-Lifetime Celestial Elephant

In the Han Dynasty (BCE 203~CE 120), the whole society strongly believed in the ideas and sayings of the Heaven and Man Dynasty. The people believed that "heaven" had dual attributes; one was a natural attribute, and the other a human one. Therefore, the interpretation of "heaven" is dimensional, which holds that everything must "follow the sky," as shown in Figure 4.



Sun



Moon



Fu Xi



Nu Wa

Figure 4. Mural Paintings of Sun Moon Xiangrui

Note: The mural comes from Baidu pictures.

It can be seen from the mural in Figure 4 that a large amount of iron, red and lead pills are used in the sun and moon, and blue and green are added, which increases the mystery of Xiangrui murals and the color of Xiangrui (Yin et al., 2019). The results of the electron microscopy scan show that blue is lapis lazuli and green is lime, and the results are shown in Figure 5.

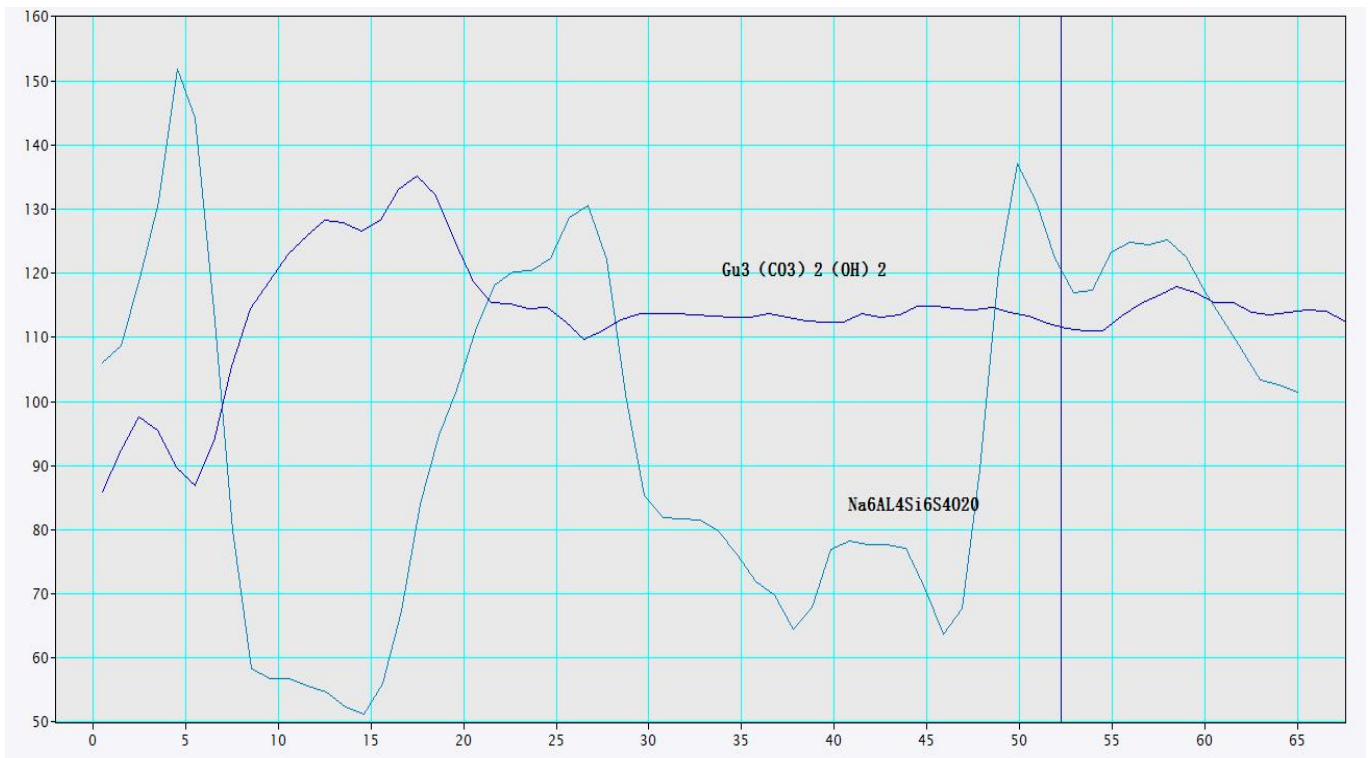


Figure 5. Cyan and Blue Electron Microscopy Results in the Mural of Sun Moon Xiangrui

Note: Data from SEM 5000 scans and JC35 handheld metal analysis results.

It can be seen from Figure 5 that the blue and cyan dyes in the late Han Dynasty (CE 216~CE 220) are lapis lazuli and stone blue, and the two dyes show a specific fluorescence, making the mural colors more vivid and have a sense of aristocratic solemnity, representing a kind of expectation of the nobles, and are the outstanding characteristics of Han dye painting. Due to the worship of heaven in Han Dynasty society, the theme of celestial elephants and auspicious rui is prevalent in Han Dynasty murals, and its elements are vibrant (Zhang, Ma, & Berke, 2019). Generally speaking, in the celestial Xiangrui theme murals, painters often regard celestial maps as key depiction objects, and the drawing parts of these celestial maps are basically on the zenith and wall in Han tombs. In the celestial chart, the sun, moon, orientation, stars, five elements, and other graphics are more common. In these graphic depictions, the creators of the murals often show them in a very changeable form, thus reflecting the various expressions of "celestial phenomena" (Liritzis, 2020). From the perspective of different periods of the Han Dynasty (BCE 206~CE 220), in the murals of the Han Dynasty in the Western Han (CE 25~220) and Xinmang periods (CE 9~23), most of the celestial maps have a great connection with Shengxian, full of yearning and passion for mystical metaphysics, such as the celestial maps in Han tombs (CE 110~180) in Luoyang and Xi'an. In the Eastern Han Dynasty (BCE 206~CE 25), the celestial map revolved around the natural sky, so it was more "popular" (Elkhial & El Hadidi, 2022).

Enduring Historical Stories

In Han Dynasty murals, Jingshi stories are also viral because in addition to Emperor Wudi of Han's practice of "exclusive Confucianism," several other emperors of the Western Han Dynasty (CE 25~CE 220) (attached varying degrees of importance to Jingshi, such as Emperor Xuandi (Ali, Moussa, & El-Sayed, 2022). In addition, during the Eastern Han Dynasty (BCE 206~CE 25), due to the order of Emperor Ming, Ban Gu and Jia Kui devoted themselves to selecting materials for murals and significantly increased the number of murals in historical stories, which played a specific educational and apprenticeship role for the people at that time. The Han Dynasty (BCE 206~CE 220) (was an era of advocating the country's development and building a foundation for meritorious achievements, laying down the idea of Chinese unification, and an era with rich historical materials. During the Han Dynasty (BCE 206~CE 220), the whole society greatly admired the achievements, so these were displayed and reflected in the murals in the tombs. For example, in the Han Dynasty, murals, carriages, horses, subordinate officials and staff members are outlined through unique colors and lines, thus representing the life and majesty of the tomb owner. In addition, there are also some historical stories in the murals of the Han Dynasty (BCE 206~CE 220), and these murals of historical stories are often rich in profound cultural connotations and warning significance in the exquisite layout and color depiction of the painter. For example, in a

mural unearthed at No. 61 Yaogou, Luoyang, the main characters in the picture include Gongsun Jiehetian, Kaijiang (Gutman, Zanier, Lux, & Kramar, 2016), Gu Yezi, etc., which depicts a historical story from the Spring and Autumn and Warring States periods. In this mural unearthed at No. 61 Zhuogou in Luoyang, the picture of Gongsun receiving Hetian Kaijiang "randomly inspected" is depicted vividly through simple lines and colors such as black, purple, and red. While showing the ingenious and lifelike conception of the painting, the muralist also expressed the story level and development of "two peach kills three soldiers" very vividly. Judging from the entire mural, people can feel the tragic color of the three protagonists and the weaknesses of these three characters, making people think deeply (Miriello et al., 2021).

Mural Composition and Character Posture

In the process of continuous development, China has gradually formed a strong national spirit, which is gradually formed by condensing the spiritual wisdom of the people of all ethnic groups, contains a certain sense of home and country and the essence of national thought, has profound spiritual consciousness and cultural and philosophical thinking power, etc., is a mighty spiritual pillar that has inspired the continuous advancement of all ethnic groups in China for thousands of years and is also the ideological driving force for the continuous leap of the Chinese nation. Although there were advantages and disadvantages, it is undeniable that it played a more significant role in China's "unified thinking", as shown in Figure 6.

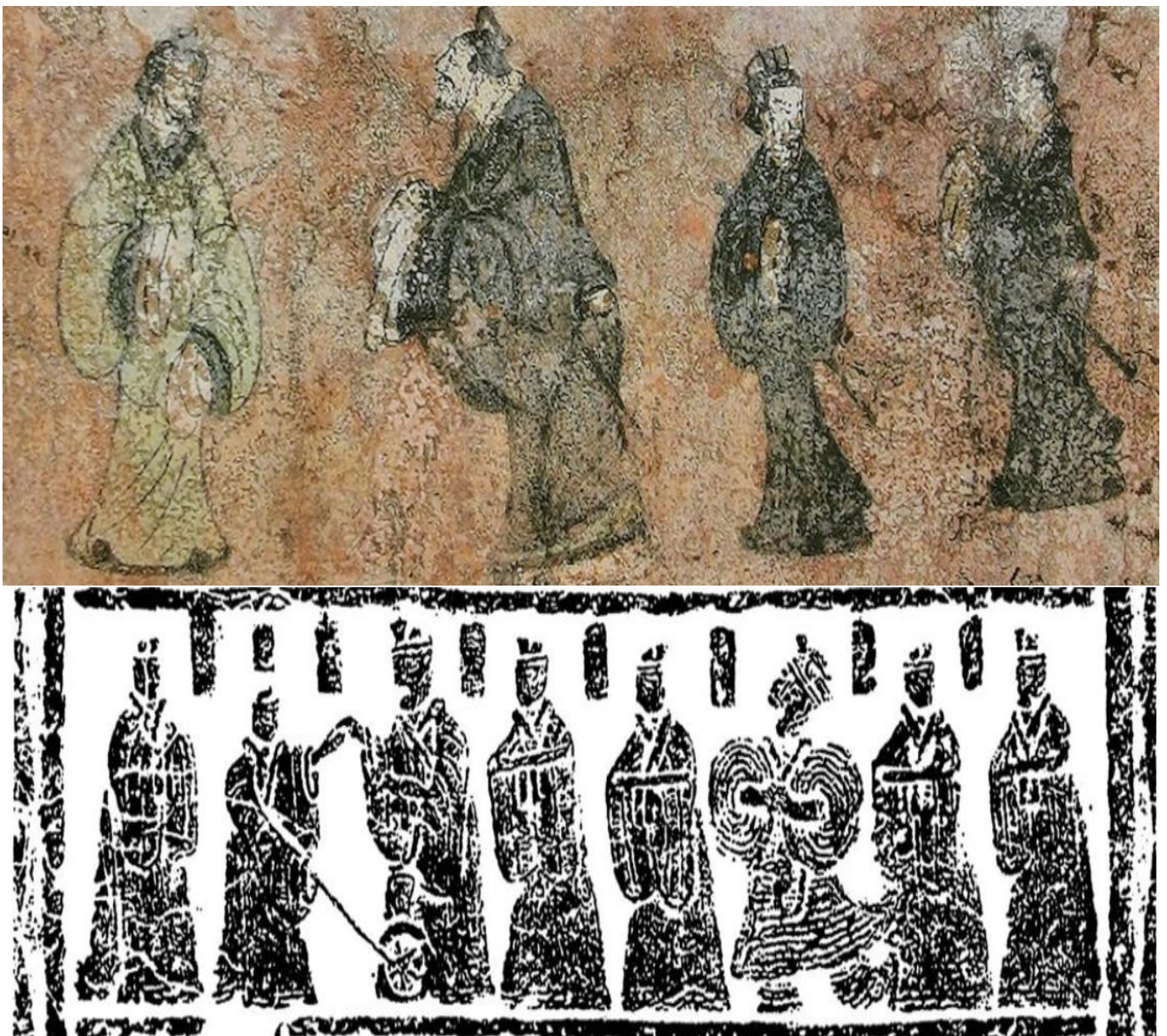


Figure 6. Mural of Confucius Representing Confucianism

Note: The mural comes from Baidu pictures.

The national spirit is a cultural phenomenon that is constantly developing and changing (Miriello et al., 2021) and, at the same time, constantly improving. In the continuous development of China's national spirit, it will be influenced by different systems and ideological policies. Confucius murals also exist in the form of stone carvings, but they are all constructed in the form of sub-maps, as shown in [Figure 7](#).



Cut-out murals



Stone carved murals

[Figure 7](#). Stone Murals of Confucius

In [Figure 7](#), Confucius's stone murals exist in the form of separate pictures, but the content of the display is still uniform. In the Han Dynasty (BCE 206~CE 220), China made outstanding achievements in material and spiritual civilization and institutional civilization and played a significant role in the continuity of Chinese culture. During the Han Dynasty (BCE 202~CE 213), China advocated "Confucianism." As can be seen from the position of Confucius in [Figure 7](#), it is located in $2/3$ of the mural, which is the modern golden section position. In addition, Confucius is evenly presented in the mural, the width of the head, legs and torso is consistent, and the overall width and height are 1.5~2 times that of Laozi and Mozi (Abdallah, Abdrabou, & Kamal, 2020), indicating the status of Confucius in the families of the sons and sons. At the same time, Use Microsoft Viso software to depict the outline of the characters in [Figure 7](#) and identify the body posture and outline of the characters in the mural. The results are shown in [Figure 8](#).

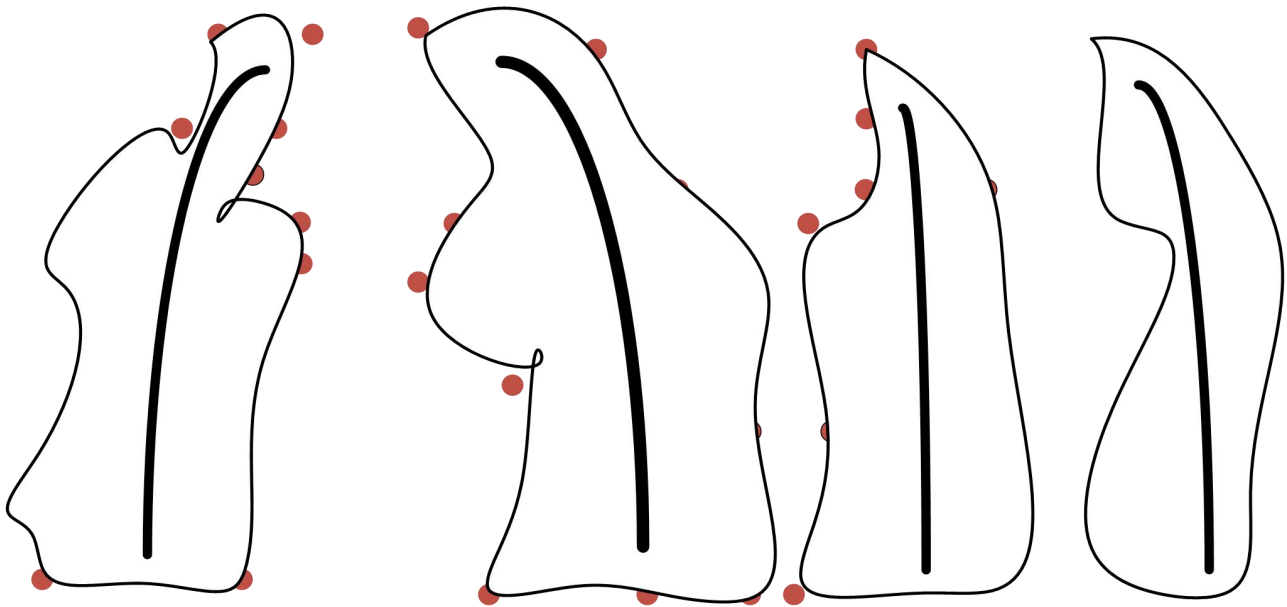


Figure 8. Comparison of the Body Contours of Zhuzibaijia

Note: The data comes from my recognition of the characters in the frescoes.

As seen in Figure 8, the outline of Confucius in the Zhuzi Hundred Families is the largest, and it is in the core position of the center-left, opposite Lao Tzu. However, Confucius's expression and humility reflect the self-confidence of Confucian culture and the status of Confucian culture (Abdallah et al.,2020). Therefore, in terms of painting composition, Han Dynasty murals attach great importance to the setting of the position and structure of the characters. After the continuous evolution of historical development and the accumulation of years and precipitation, the ("shape god" has been possessed. In the spirit of the Chinese nation, patriotism is the core, and its principal contents are peace, unity, compatibility and self-improvement. It can be seen that the Han Dynasty (BCE 206~CE 220) (was a strong dynasty wealthy in the strength of the national spiritual subject.

RESULTS AND DISCUSSION OF FRESCOES RESEARCH IN HAN DYNASTY

According to the study of frescoes in the Han Dynasty, the national connotation of frescoes in the Han Dynasty is summarized from the angles of color, composition and lines.

Use the Intention Space to Highlight the National Representatives

At the beginning of the Han Dynasty (BCE 206~CE 220), everything was in ruins, and the social economy was relatively deteriorating, so the rulers began to learn the lessons learned from the rule of "Qin" and began to pay attention to Huang Lao thought. Based on this, the policy of the early Han Dynasty (CE16~CE 120) was based on thin endowment, rest and recuperation. This rule, which had a slight concept of "ruling without doing anything", was changed by the time of Emperor Wudi. Emperor Wu admired martial arts and had a higher ideal of expanding his territory and strengthening the country. It can be seen that during the Wudi period (Helmi & Abdel-Rehim, 2016), the Han Dynasty (BCE 206~CE 220) (implemented stricter rules and took the "idea of great unification" as the foundation. Therefore, the situation of "deposing hundreds of families and respecting Confucianism" began to take shape during the period of Emperor Wu. In this context, Confucianism became the new mainstream of social thought and externally represented the "dominant force" of the official will. However, Confucianism in the Han Dynasty (BCE 206~CE 220) (was already very different from Confucianism in the pre-Qin period (CE 221~206), when Confucianism had a "mixture" of different doctrines, paying attention to the unity of heaven and man, the theory of Weiwei, the five elements of yin and yang, and so on. Therefore, the murals then began to be more developed, and people began to use different colors and different composition methods to show more detached themes. For example, a large number of murals containing the concepts of "elephant", "heaven", "law", and "earth" began to appear, and the composition of these murals was rigorous, the system was grand, the colors were vivid, and they were rich in the layout characteristics of the five colors of the Han Dynasty (BCE 206~CE 220). Due to the importance attached to "celestial phenomena" in the Han Dynasty (BCE 206~CE 220), the integration of "celestial phenomena" elements was essential in many murals. It can be seen that in the minds of the Han Dynasty, the cosmology composed of "elephant", "heaven", "law", and "earth" was integrated into the

murals at that time.

Moreover, in the Han Dynasty murals, people will also see various people and mythical beasts. The reason is that in the Han Dynasty (BCE 206~CE 220), people often "looked up" to "heaven", which is a manifestation of spiritual ideas. To find sustenance, people will use the technique of "comparing the sky to people" to express this feeling of "looking up to the sky." Therefore, the culture of the Han Dynasty (BCE 202~CE 210) began to form a relatively connected, accepting, and unified system. To show respect for the culture of the Han Dynasty, the mural painters of the Han Dynasty (BCE 200~CE 110) would skillfully connect "heaven", "earth", and "people" through the distribution of intentional space to show the grand theme of "celestial phenomena".

Highlight the National Theme with the Help of Three-Point Composition Points

There are many murals in palaces, tombs, and ancestral halls in the Han Dynasty (BCE 206~CE 220), and their painting elements are numerous and varied, equivalent to constituting a miniature version of the "universe." The top of the Han tomb (BCE 216~CE 210) chamber is often the drawing location of the celestial murals and the images of the four gods, in which the stars are surrounded, which has the momentum of "heaven." In the murals of the Wu Clan Temple in the Han Dynasty (BCE 206~CE 220), there are many painting elements related to this, such as when displaying the "unity" mural images of the heavenly and immortal realms, the earthly world, and the earthly prefecture, the overall picture is harmonized through the combination of colors and lines. It can be seen that it reflects a kind of unity of "heaven, earth, people and immortals," which coincides with the Han Dynasty's idea of grand unification and the spirit of "unity and unity" of the Chinese nation. Therefore, the "heaven and earth immortals" elements in the ancestral hall murals and tomb paintings of the Han Dynasty (BCE 206~CE 220) not only reflect the Han Dynasty's ideological pursuit of transcendent ideals and desire to explore mysterious things but also reflect the Han Dynasty's idea of tolerance, and permeate the idea of "peaceful coexistence" in the national spirit. Moreover, because it was more common in the Han Dynasty (BCE 206~CE 220) to live with many ethnic minority people, this multi-ethnic integration was also shown in the Han Dynasty murals. For example, in some Han Dynasty murals, pictures of foreign characters or mythical beasts have been shown, reflecting that the cultural exchanges between ethnic minorities and Han people in the Han Dynasty have been intense.

In the Han Dynasty murals, the content of the "Celestial Theme" can also show the multi-ethnic integration of the Han Dynasty (BCE 206~CE 220) to a certain extent, which reflects the display of the national spirit of "peaceful coexistence" in the Han Dynasty murals. For example, in the murals on the west side of the stone chamber of the Wu Clan Ancestral Hall in the Han Dynasty (BCE 206~CE 220), on the highest part of the ancestral hall, on the roof, there is the content of the celestial-themed mural. The painting elements on the first layer are immortals traveling, while Yuren rides exotic beasts to guide; the second layer shows the picture of Thunder God's travel, and the third and fourth layers are the cirrus cloud pattern and the wind uncle casting screen, and the travel of the Big Dipper. Under such a composition, no matter which layer, it looks ingenious and detailed, and the overall picture is also very harmonious, with an intense Han dynasty color. For example, red, yellow, black and other colors are presented in the mural, the overall layout is good, the picture is clear, and the style is unmistakable. In the four aspects of "Heaven", "Immortals", "People", and "Earth", the immortal mural pattern is painted at the sharp top of the gable, and this mural part shows the world dominated by the Queen Mother of the West as the main god, with a total of 3 floors. The first layer shows the Queen Mother of the West sitting upright on the Dragon and Tiger Throne, and there are feather people, toads, jade rabbits, and rare birds and exotic beasts surrounding the Queen Mother of the West on the left and right; the second layer shows the disciples of Confucius, which shows that Confucianism is mythologized here; the third layer is the picture of carriages and horses. In these paintings, although there are many elements and different levels, on the whole, the muralist skillfully integrates people, immortals, and mythological animals into an extensive framework, showing "harmony".

Sublimation of National Artistic Conception with Air Perspective

In addition, on the back wall of the stone chamber niche of the ancestral hall, a mural of the human world and the underworld is painted, in which the human world is in the upper position, depicting the sacrifice of the temple master and the other parts have immortals, men and women, attendants, etc., on the left and right sides. Then, in this fresco, there are scenes of entertainment of hostesses and guests, accompanied by peaceful scenes of shooting birds, carriages, and horses, showing a more prosperous scene. Below the earth is the underworld. The wall depicts the soul of the Wu Clan's Ancestral Lord, who is riding a carriage and horse to the ancestral hall of the human realm to be sacrificed. In addition, there are portraits on the west side of the front stone chamber, and the whole space is not self-contained. Although Hato exists in the immortal realm in the portrait on the west side, he can move within the two realms of gods and immortals, so he is a messenger of communication between gods and immortals. Moreover, judging from the entire mural, there are also the heads of the Big Dipper, officials and people who have been executed, which means that officials can communicate with the heavenly gods in a prayer

way, and the heavenly gods are "just" and "reasonable", and executing prisoners is to do justice and the way of heaven.

It can be seen that in the mural painting elements of the Han Dynasty (BCE 206~CE 220), the depiction of "heaven, earth, man, and immortals" is essentially an expression of "through". However, it reflects the unique Yin and Yang Five Elements Doctrine of the Han Dynasty (BCE 206~CE 220) and the feudal traditional idea of "heaven unification and cutting," but at the same time, it also reflects the Han Dynasty's view of the "connection" between immortals and people. In the author's opinion, this can be seen as a kind of expectation of the Han Dynasty for "boundary-breaking" communication, which seems to be superstition but is not.

If we combine it with the Han Dynasty's "mutual access, inclusiveness, openness, harmonious coexistence, and the state of etiquette", there will be more thinking and understanding. As we all know, people in the Han Dynasty (BCE 206~CE 220) were more interconnected. Even people of different ethnic groups could communicate and live in harmony, so this also formed a fundamental principle of communication between people in the "country of etiquette". Moreover, during the Han Dynasty (BCE 206~CE 220), China emphasized the idea of "unification", so the author believes that if people do not limit the situational depiction of "gods, immortals, people, and immortals" reflected in this Han Dynasty mural to one level, they can be understood from another imagery. It represents a basic concept of openness, pluralism, integration, commonality and mutual communication among the Han people.

Highlight the Focus of National Content with the Help of Dyes in the Han Dynasty

In this mural, in addition to the scenes mentioned above and figures painting elements, there are also depictions of disciples of Confucius. Obviously, in the mural, Confucius's disciples are also in this fairyland because they are knowledgeable and genuinely benevolent people in the mortal world, so they are also represented in this mural. They are set as new immortals who have entered the immortal world. So this represents a new kind of communication. In addition, in this mural, the human world and the underworld are the upper and lower structures, and the positions in which they are arranged are relatively close, which shows that the painter of the mural wants to connect "people" and "ghosts". Suppose you connect with the gods, people, ghosts, etc., in front. In that case, it can be seen that, in fact, in the entire mural, gods, immortals, people, and ghosts are all planned together. Even if there is a "boundary", it has been "broken", although it is "broken" through this or that realm, it is harmonious and friendly and even maintains a situation of "mutual communication" and "mutual communication". It can be seen that the designer of the mural wants to express an intention to unify the "heavenly realm", "earthly realm", "human world", and "immortal world" and realize "connection". Suppose we replace the concept of "heaven, earth, man, and immortals" with different nationalities of the Chinese nation or replace it with different strata in China. In that case, we can see a vivid situation of "unity and unity." If the author replaces "heaven and earth immortals" or "heaven and earth, earth, human and immortal world" with foreigners and Gentiles, then we can feel a different spirit, that is, "peaceful coexistence", and this is also a display of our national spirit. It can be seen that elements such as "celestial phenomena" and "ascending immortals" were contained in the murals of the Han Dynasty (BCE 206~CE 220). However, on the surface, it only reflects the "superstition" of the Han Dynasty people's "sophistication". However, from a deeper level, it expresses a national spirit of "unity and unity" and "peace-loving", an embodiment of the connotation of "inclusiveness" and "harmony". To a certain extent, it also reflects the theory of "the unity of the universe".

THE RESEARCH RESULTS OF FRESCOES IN THE HAN DYNASTY AND THEIR SIGNIFICANCE TO MODERN PAINTING THEMES

Han dynasty murals (BCE 202~CE 212) often reflect the highest ideals and spiritual outlook pursued by society at that time. As we all know, during the Han Dynasty (BCE 206~CE 220), the central part of the spirit of the Chinese nation was formed, and the country advocated bravery, good fighting, and territorial expansion. Therefore, this is also one of the most confident times for the Chinese nation. In this context, murals, as a branch of the social culture of the Han Dynasty (BCE 206~CE 220), are naturally also famous for their vivid and vivid image shaping. The artistic style of Han Dynasty murals is magnificent, reflecting the ideal pursuit and social totem of the Han Dynasty people, and is a precious image material, so it has high research value. Among the murals of the Han Dynasty (BCE 206~CE 220), including ancestral hall murals and tomb murals, they are relatively essential research materials. Due to the limited space of this article, the research of this article focuses on ancestral hall murals.

The Display of the Spirit of "Patriotism" by Pictorial Colors

The establishment of the Han Dynasty (BCE 206~CE 220) is full of legends and inspiration. As a civilian, Liu Bang went from being unknown to repeatedly defeating and finally defeating Xiang Yu, based on the concept of

unification of the Qin Empire, to rebuild an empire that belonged to thousands of people, in which the strength and courage to swallow mountains and rivers show a sense of military strength everywhere, full of the spirit of meritorious achievements. Therefore, since the establishment of the Western Han Dynasty (CE 25~CE 220), the Han Dynasty (BCE 206~CE 220) has always respected the concept of a strong country with strong soldiers and horses, and by the time of Emperor Wudi of Han, the Han Dynasty's emphasis on the value of military force had reached a peak. In this context, the development and promotion of the military meritorious knighthood system in the Han Dynasty (BCE 206~CE 220) also reached a certain height.

During the reign of Emperor Wudi of Han, Huo Qubing bravely and fiercely killed the enemy in all directions, beat the Xiongnu in a strong posture, fled everywhere, and rushed to the shore of Lake Baikal, and it was difficult to reconstruct the threat to the Han Dynasty (BCE 206~CE 220), and Huo Qubing himself became a famous "god of war" in history, becoming the first person to seal the wolf Juxu. In addition to Huo Qubing, Wei Qing, Dou Rong, etc., also have the prestige of military merit. Therefore, the Han Dynasty's military meritorious knighthood system strengthened its military power, and in the middle of the Western Han Dynasty (BCE 25~CE 220), it was once Megatron, all of which shows the Han Dynasty society's pursuit of military toughness. This fierceness, extraordinary, brave and mighty is reflected in strength, a kind of "strong" and "tough". Therefore, this "strong" and "strong" is also reflected in the murals of the Han Dynasty (BCE 206~CE 220).

In this mural, many brave and strong men are depicted. These strong men either hold cold weapons, fight tigers with their bare hands, pull willows upside down, etc., showing the image of fierce, strong, brave, and good fighting. In order to highlight the "strength" and "toughness" of these strong men, the muralists will use powerful lines to show their sense of strength. At the same time, the muralist also pays great attention to the contrast of colors. For example, in this mural, the muralist uses bright colors to highlight the majesty of the tiger, and through the depiction of the muscular lines of the strong man, he shows his solitary struggle when fighting the tiger, thus showing the shock of the scene. At the same time, the artist's depiction of the strong man's body line and face line also shows a solid and robust momentum, making people recognize the strong man's courage to fight the tiger with his bare Hands.

Incorporate the National Military Soul into the Painting

There are also many war-related renderings and depictions in Han dynasty murals. There are also murals with this theme. On the west wall of the shrine, there is a "Hu-Han War Map" (fourth floor). In this mural, the Han army stands on the left, five Han army personnel sit in a tall building, and downstairs are also Han soldiers lining up troops. There were also officials in front of the building accepting the surrender of prisoners of war. Among them, Hu soldiers were kneeling in front of the chief officer, looking like a loser, while the soldiers of the Great Han had officials sitting in front of them, listening to the reports of their subordinates. In addition to taking prisoners, in this mural, there are also very loud and fierce war scenes in the middle, and the muralist shows the fierceness of the battle by sketching the lines of arrows, knives and other weapons and the "blood-stained around" in the process of fighting. Such a picture mainly reflects the military strength of the Han Dynasty (BCE 206~CE 220) and the strong momentum of the Han army. Of course, the mural also reflects the results of the battlefield. On the ground, the Han army killed Hu Jun, and finally, his head rolled everywhere, corpses were strewn all over the ground, and the whole scene was a pool of blood.

Focus on Blue, Purple, Green and Other Han Dynasty Colors

On the whole, the artist of the mural focuses on depicting the strength of the Han army and the sense of might of the killing, and the momentum of the Hu army has been suppressed to a minimum, so it is a very sharp contrast. Under the intense and tense picture of the battlefield, one can interpret history from the content of these murals, and at the same time, one can also see the military power posture of the Han Dynasty (BCE 206~CE 220) and its idea of using force to sweep through crises, threats, and obstacles. The powerful depiction of military strength and the Han army in the murals of the Han Dynasty (BCE 206~CE 220) occupies ample space, and the Han military vehicles and horses are intense. Most soldiers are brave and good at fighting, galloping and brave. The lines are clear and smooth, and the composition is natural and magnificent through the fusion of red, red, yellow, earth and other colors, showing a majestic, domineering dynamic that can show China's "national prestige" to a certain extent. As mentioned above, the military battle scenes in the murals of the Han Dynasty (BCE 206~CE 220) often reveal a strong message, and there is a spirit of "those who violate the strong Han will be condemned from afar", showing the patriotic spirit of the Chinese nation.

Attention is to be turned to the murals in Mawangdui No. 3 tomb. Many contents reflect the strength of soldiers and horses and the heroic posture of soldiers, and these murals often use red to set off and reflect military power, showing the strength of military strength and the majesty of soldiers. It can be seen that the purpose of the painter is apparent. That is while showing the national prestige, military prestige and strength of the grand unification of the Han Dynasty, it focuses on depicting the part that consolidates the land area and the military

strength of the Han Dynasty to reflect the pride of the Han Dynasty people of "ruling the world" and the determination of "those who violate our Chinese will be condemned from afar".

Texture's Display of the Spirit of "Hard Work and Bravery"

Among the murals in the tombs of the Han Dynasty (BCE 206~CE 220), there are also many murals about the true face of society at that time. In these murals, we can see thousands of scenes of the life of the people of the Han Dynasty (BCE 206~CE 220). The Han Dynasty people (BCE 200~CE 220) needed to support their lives through activities such as farming life, industrious laborers, farming scenes at different times, and cattle in the fields are all elements of more noteworthy farming murals. In the cultivation murals of the Han Dynasty (BCE 206~CE 213), the texture of some works has been slightly diluted, but there are also many murals whose texture and texture are still evident today. For example, in a cemetery mural unearthed in Inner Mongolia, one can see the texture of its various elements, such as the scenes of Han dynasty people grazing and cattle farming, and the texture of these parts is apparent. The mural is located at the northern end of the west wall of a burial chamber. Its upper part is depicted with a red texture, showing people a thick sense of a "red moire Hanging tent". In the middle of the painting, dark red is used by the painter to represent the layers of mountains.

On the whole, the flourishing trees in this mural and the cows, sheep, horses, etc., in the walk textures are clear and distinct; the cows are either black or dark red, horses or crimson, and the color of various animals is uniform, and the texture distribution is regular. Next to the cows, sheep and horses strolling, two farmers have finished cultivation through simple lines and black and white textures, and at the bottom of the painting, the loess under people's feet. In short, by displaying the painting texture of people, animals, and scenery in these murals, one can see a vivid and life-filled Han Dynasty farming scene. In many Han dynasty murals, muralists often use different textures to show the various elements of farming and the authentic appearance of Han dynasty farmers. At the same time, some Han Dynasty murals will show the natural farming picture of Han society and the "hardworking and brave" national spirit of the Han Dynasty people through a kind of upper, middle and lower organizational structure.

CONCLUSION

The Han Dynasty (BCE 206~CE 220) was an essential stage in Chinese history and a golden stage in the development of painting and mural art. An in-depth study of the themes of Han dynasty murals and painting elements can dig into the democratic elements of the Han dynasty (BCE 206~CE 220) and provide a reference for modern painting. The results show that the painting elements of Han Dynasty murals are rich and diverse, many dyes from West Asia, Eastern Europe and other regions are used, and European optimized painting ideas are drawn on to form painting forms with national characteristics. Among them, the painting's color, composition and dyes show diverse characteristics, providing material for modern painting. In addition, the Han Dynasty (BCE 206~CE 220) paid particular attention to the themes of Shengxian and Confucian painting to show different spiritual connotations. In short, Han Dynasty paintings show us the national spirit of "unity and unity", "self-improvement", "diligence and bravery", "peace-loving", and "patriotism" of the Chinese nation. Therefore, it is worth learning and studying it. At the same time, these murals also bring us different inspirations. In short, Han Dynasty murals are valuable assets for studying Han Dynasty culture, art, philosophy and other aspects, worthy of our continuous scrutiny and deep research.

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