



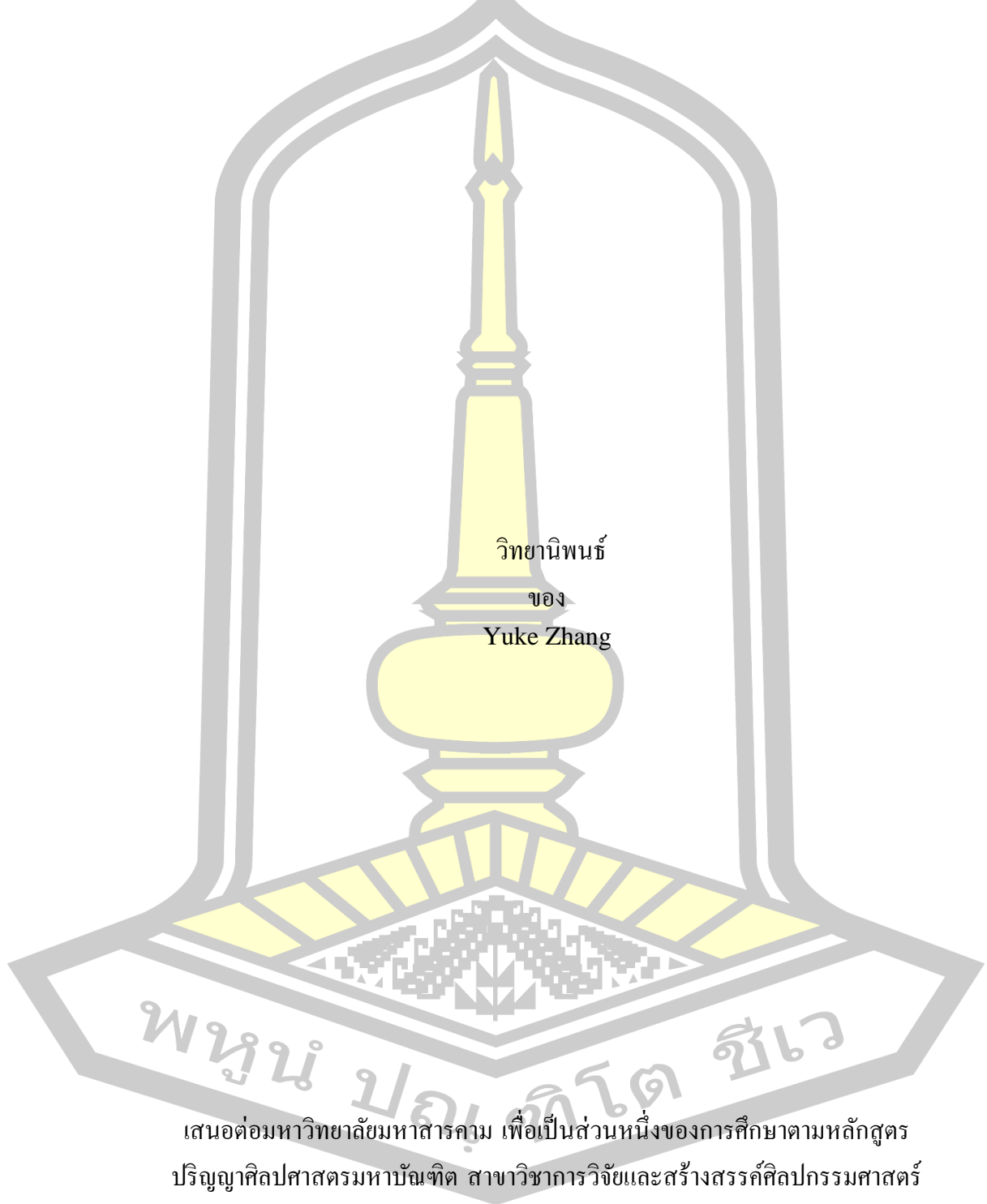
Luoyang Tang Tricolor Pottery : Artistic Influence and Cultural Diffusion on the Silk Road

Yuke Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
December 2023

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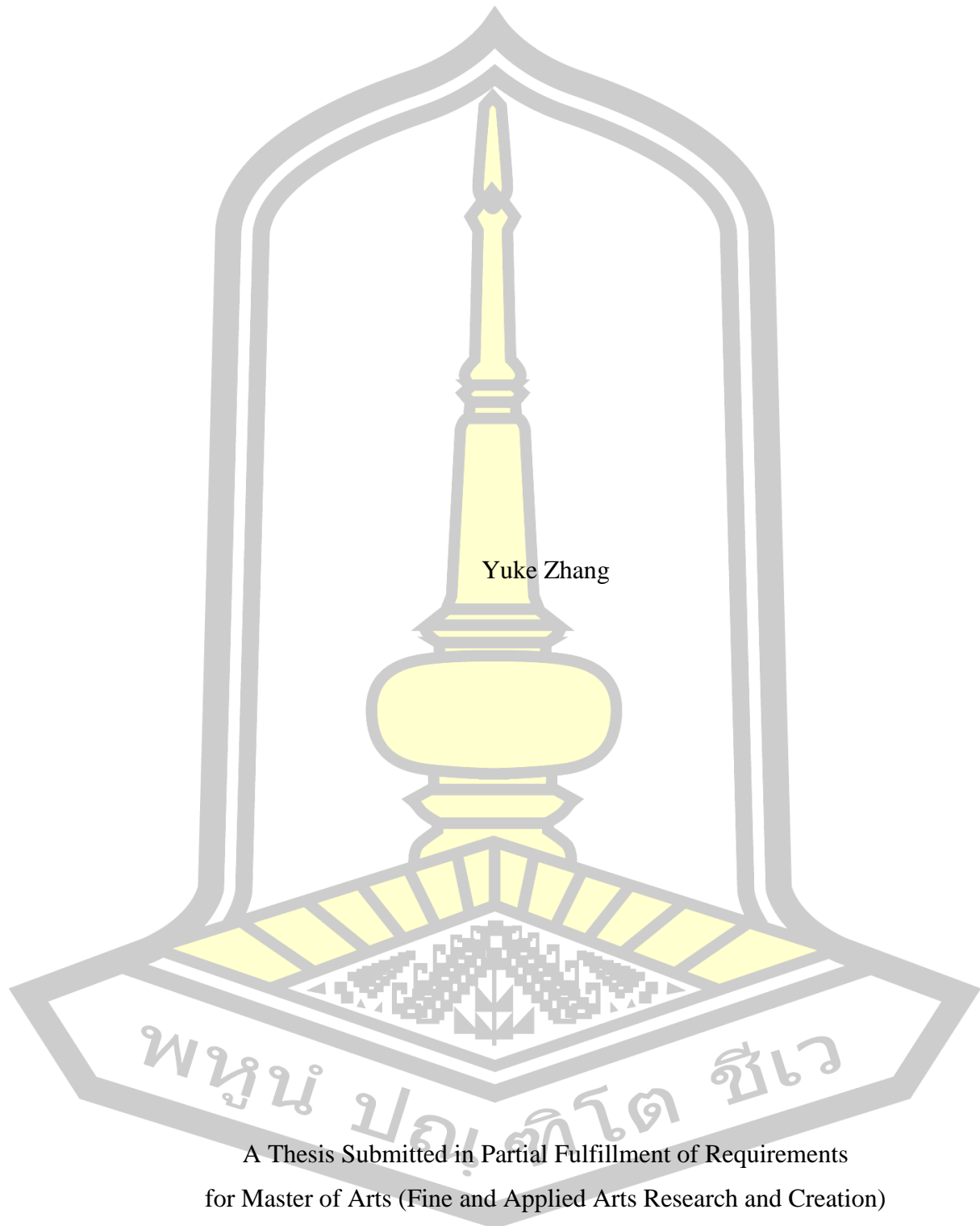
วัฒนธรรมมาซูเฟน,เองชาวมหาสมุทร ประเทศ:ปฏิสัมพันธ์เชิงสัญลักษณ์และการเปลี่ยนแปลง
ความหมายในบริบทเมืองมรดกโลกทางวัฒนธรรม



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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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Yuke Zhang

A Thesis Submitted in Partial Fulfillment of Requirements
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December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Yuke Zhang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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TITLE	Luoyang Tang Tricolor Pottery : Artistic Influence and Cultural Diffusion on the Silk Road		
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ABSTRACT

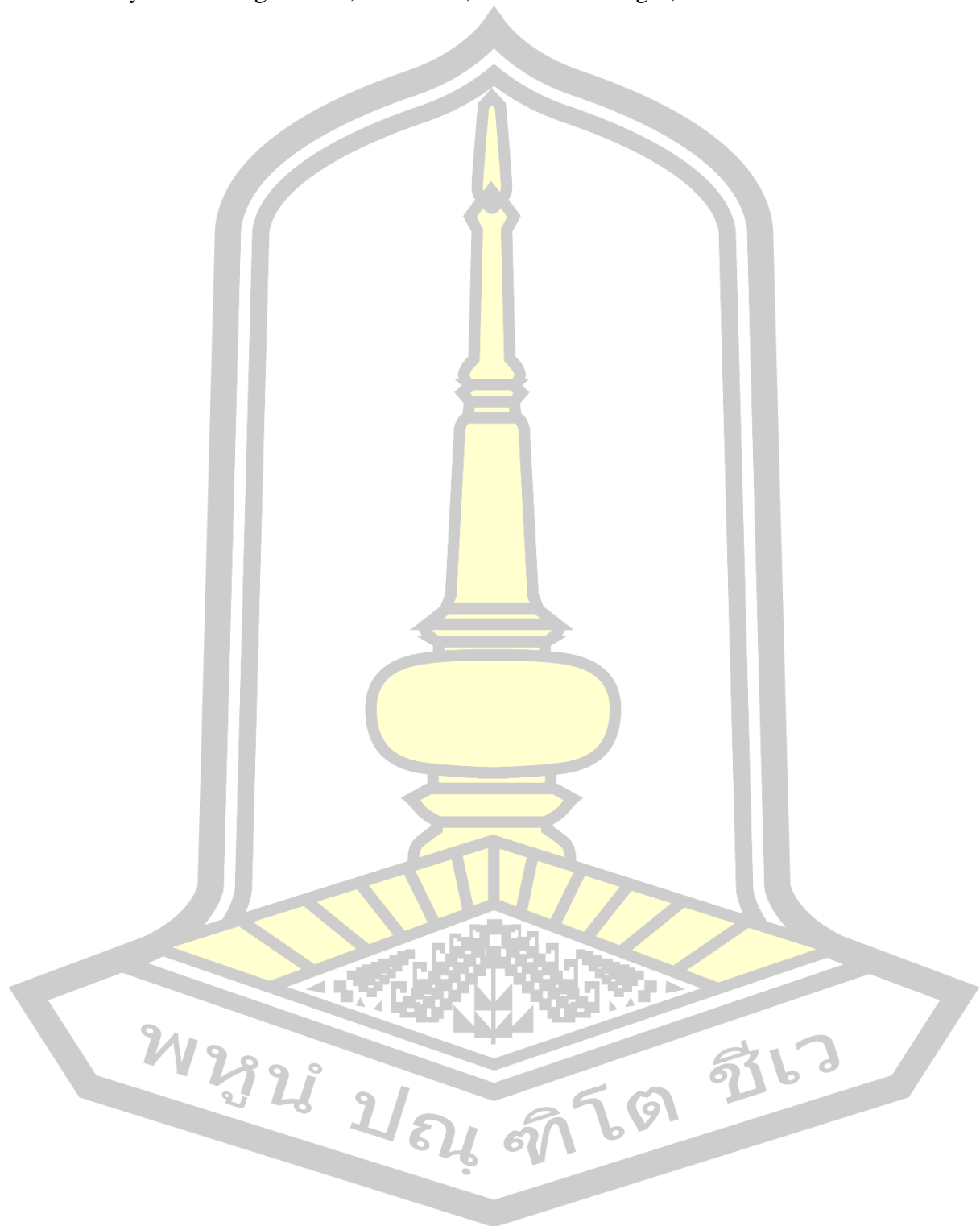
This study is a qualitative study utilizing the concept of artistic influence and cultural communication. The following three research objectives are: 1) study the social, cultural and historical background of the three-glazed pottery of the Tang Dynasty; 2) study the artistic style and production skills of the three-colored pottery of the Tang Dynasty; 3) study and analyze the artistic influence of the three-colored glazed pottery of the Tang Dynasty on the ceramics of other countries under the background of the Silk Road.

The study found that the tricolor pottery unearthed from the Tang tomb found in Mangshan, Luoyang was transported to Liulichang in Beijing by antique dealers and entered the market, which attracted wide attention of scholars at home and abroad. Some overseas scholars were the first to study. Due to the rich colors and diverse shapes, the tri-colored glazed pottery not only won the love of everyone in the Tang Dynasty, but also developed the three-colored glazed pottery culture to all over the world through the Silk Road and imprinted in the hearts of people of various countries, forming various art forms, which can see the historical value of the three-colored glazed pottery. By understanding and analyzing the moment and form, use and trajectory of the tricolor art in each period, we can understand the meaning and value of the Tang tricolor.

This study further analyzes the value of tri-colored glazed pottery in the Silk Road from the perspective of artistic influence and cultural communication, and helps people to deeply understand the significance and development of tri-colored glazed pottery in the Silk Road. This study will enrich the future research information in this field by studying the relationship between Tang Tricancai and the Silk Road.

To sum up, with the continuous development of the society, Tang tricolor has developed from a local to an international brand. Three-color culture has gradually become a commodity used to promote the development of local tourism in Luoyang. A similar situation is also common in China and in other parts of the world. But it also has deep cultural connotations.

Keyword : Tang tricolor, Silk Road, cultural exchanges, artistic influences



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In the two years of postgraduate study near the end, looking back on the two years of study time, the heart of thousands of words indescribable. Thanks again, I would thank my teachers, classmates and friends for their understanding and encouragement. I will welcome the beautiful life in the future with a new look.

Yuke Zhang

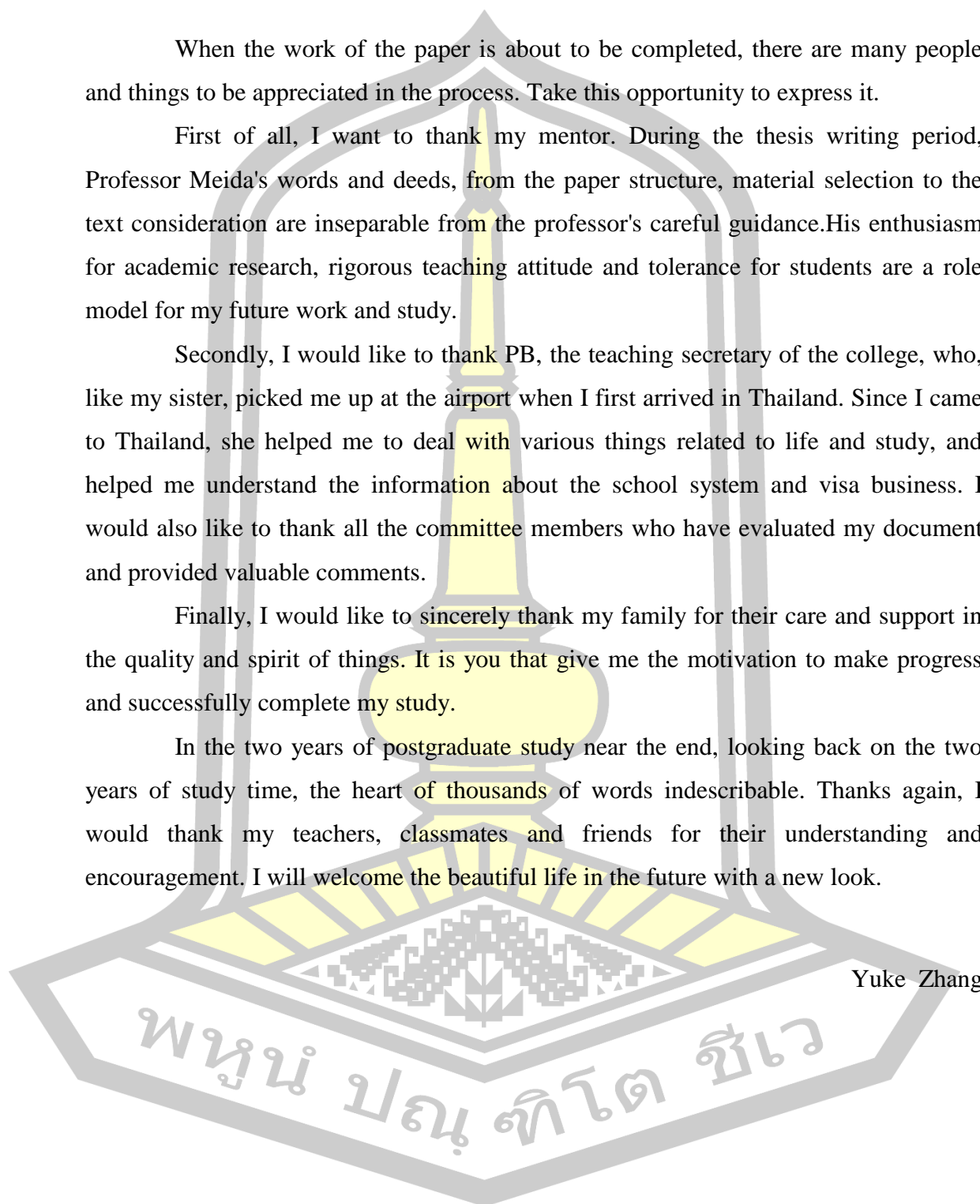


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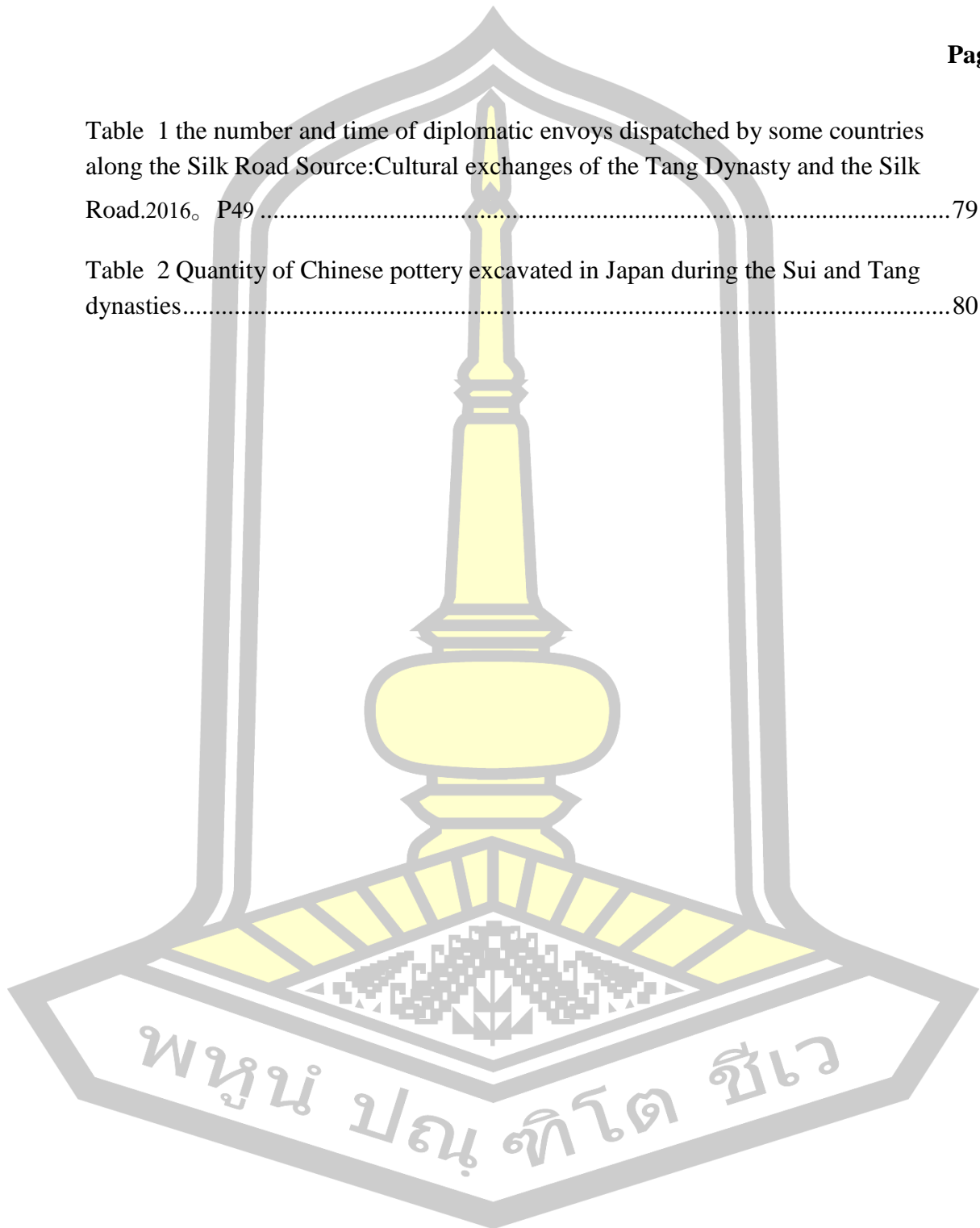
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CHAPTER I

Background of Research

The Tang Dynasty was a period of high prosperity of ancient politics, economy and culture. It was able to be eclectic and fruitful in the stability of politics, economy, culture, ideology and society. At this stage, starting from Emperor Taizong of Tang Dynasty, he was able to make the best of his strengths and avoid his weaknesses in the governance of the country and the state, absorb the lessons of the collapse of the rulers of the previous dynasties, and introduce a series of policies conducive to the prosperity of the country and the strength of the people. It alleviated the internal contradictions and lightened the living burden of the people, thus making the national power develop and become strong rapidly, and the culture also prospered and developed. Especially during the period of Zhenguan and Kaiyuan, the political climate was relaxed and the people lived and worked happily. Chang 'an, the capital of Tang Dynasty, was known as the most prosperous and powerful country in the world at that time. Some neighboring countries sent envoys to Chang 'an one after another to learn from each other and realize exchanges and mutual learning among civilizations.(Yanghua.2009.p10)

Almost in any period of history, the prosperity and development of culture is inseparable from the social and political stability and prosperous economic development, the Tang Dynasty is also the same. Under such a stable, loose and strong social background and humanistic environment, a large number of excellent cultural forms emerged in the Tang Dynasty, from poetry and other literary works to painting and calligraphy, art, craft, architecture and so on. Among them, in the field of traditional handicraft, tri-colored glazed pottery of the Tang Dynasty is one of the outstanding representatives. It is famous for reflecting the characteristics of people's life, its dazzling color appearance and the style characteristics with the breath of life. In the field of traditional ceramics and industrial arts and crafts in our country, a brilliant brilliant three-color Tang Dynasty, and after the Tang Dynasty and Song Dynasty three-color glaze decorative form has exerted far-reaching influence. Today, tri-glazed pottery of the Tang Dynasty is still an important component of Chinese traditional craft, an important gift for foreign guests, and an important symbol of Chinese national cultural temperament. The reason why tri-colored glazed pottery of Tang Dynasty completed its magnificent transformation in the Tang Dynasty is not

unrelated to the rulers' love of art and support for the prosperity of handicrafts at that time. At the same time, as the Tang Dynasty formed from the top to the bottom of a generous burial, with colorful Tang tri-colored pottery burial gradually became a fashion. The huge demand has greatly improved the quantity and quality of Tang tri-colored pottery. In addition, archaeological excavation data show that traces of tri-colored pottery of the Tang Dynasty have been found in many countries in East Asia, Central Asia and even the Middle East. For example, tri-colored pottery of the Tang Dynasty has been unearthed in Forster in the southern suburbs of Cairo, Egypt, Neshabur in Iran, Samara in Iraq and other places. Numerous artifacts have been unearthed from neighboring countries such as Korea and Japan. This shows that in the history, Tang tri-colored glazed pottery once as an important overseas trade commodity marketing nine domains. When these artifacts were exported to other countries, they also took root and gave birth to new extension varieties, such as "Persian Tri-colored glazed pottery" from Iran, "Nara tri-colored glazed pottery" from Japan, and "Shilla tri-colored glazed pottery" from North Korea, etc. Although there were differences between them from the Tang tri-colored glazed pottery in terms of instrumental type, the basic style characteristics of the Tang tri-colored glazed pottery could be clearly seen. (Qiaojitao, 2009. P6)

Through the collection and collation of relevant literature, it can be seen that the main characteristics of the tri-color glazed pottery research in the Tang Dynasty so far are mainly conducted from the perspectives of craft, design, artistic innovation, archaeology, origin, regional characteristics and so on, and less from the perspectives of artistic influence and cultural transmission.

Luoyang Tang Tricolor is a kind of ancient Chinese ceramics, and its main production place is located in Luoyang City, Henan Province. This type of porcelain was very popular during the Tang Dynasty and played a major role in the commercial trade along the Silk Roads. Therefore, the study of Luoyang Tang Tricolor is of great significance for the artistic influence and cultural dissemination of the Silk Road.

First of all, Luoyang Tang Tricolor is one of the important representatives of ancient Chinese ceramic art, its glaze is unique, the pattern is diverse, and it has distinct national characteristics. In the Silk Road trade, Luoyang Tang tri-colored was widely spread to the West with the transportation and exchange of goods, becoming a form of Chinese culture overseas.

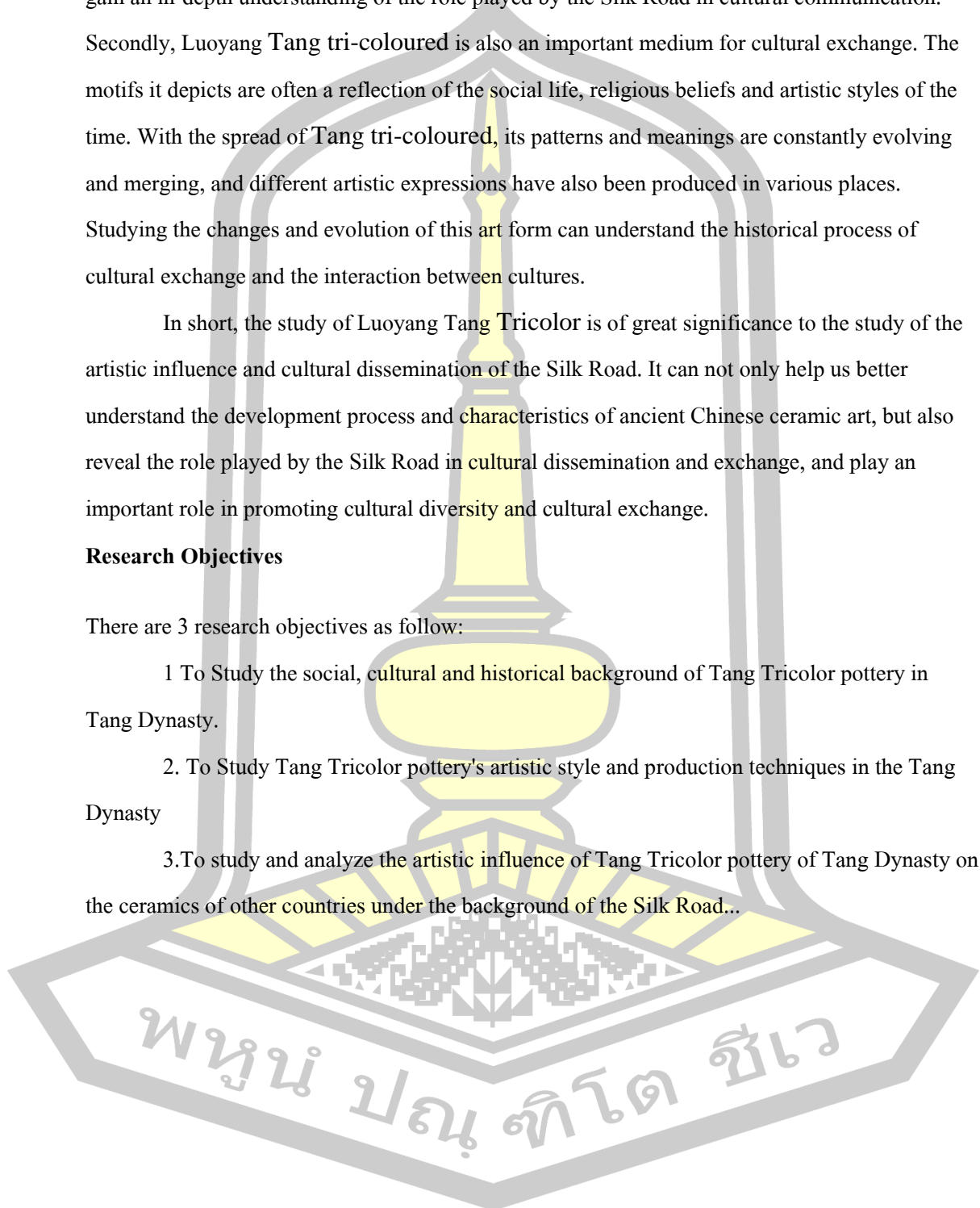
Studying the transmission path and influence scope of Tang tri-coloured in Luoyang helps to gain an in-depth understanding of the role played by the Silk Road in cultural communication. Secondly, Luoyang Tang tri-coloured is also an important medium for cultural exchange. The motifs it depicts are often a reflection of the social life, religious beliefs and artistic styles of the time. With the spread of Tang tri-coloured, its patterns and meanings are constantly evolving and merging, and different artistic expressions have also been produced in various places. Studying the changes and evolution of this art form can understand the historical process of cultural exchange and the interaction between cultures.

In short, the study of Luoyang Tang Tricolor is of great significance to the study of the artistic influence and cultural dissemination of the Silk Road. It can not only help us better understand the development process and characteristics of ancient Chinese ceramic art, but also reveal the role played by the Silk Road in cultural dissemination and exchange, and play an important role in promoting cultural diversity and cultural exchange.

Research Objectives

There are 3 research objectives as follow:

- 1 To Study the social, cultural and historical background of Tang Tricolor pottery in Tang Dynasty.
2. To Study Tang Tricolor pottery's artistic style and production techniques in the Tang Dynasty
- 3.To study and analyze the artistic influence of Tang Tricolor pottery of Tang Dynasty on the ceramics of other countries under the background of the Silk Road...



Research Questions

1. What was the social, cultural and historical background of Tri-glazed pottery in the Tang Dynasty? Why is Tri-colored glazed pottery a historical peak in the history of Tang Dynasty ceramics?
2. Under the influence of the cultural integration of the Silk Road in the Tang Dynasty, what was the development and change of tri-glazed pottery in the Tang Dynasty? How did these changes relate to the social background of the time?
3. In the context of the Silk Road in the Tang Dynasty, what are the characteristics of Tricolor Pottery? What artistic influences have been made on the ceramics industry in other countries? How have these effects changed?

Research Methodology

This research is in the group of 'Pure research' of 'Basic research'. The goal is to find academic answers. To use a qualitative research methodology. Classification describes the research method as follows.

1. Research Area

Main location: The research area is Luoyang, Henan Province, China. Luoyang as the discovery of Tang tri-colored porcelain research

Sub-location: Around Mengjin County, Luoyang City, Tricolor Town and Aihe Town related to Tang Tricolor.

2. Data Collection

2.1 Documentary data collection

2.2 Fieldwork and data collection

(1) Interview ; Formal interview, Informal interview, Focus group interview

(2) Observation ; Normal observation (or general observation), Participatory observation

2.3 Tool or Equipment for data collection

2.3.1 Motion picture (cameras, video recording equipment)

2.3.2 Voice record

2.3.3 Field notebook

3.Data Synthesis and Analysis

I use research framework as an introduction to classification tool, in the collection of data at the same time has carried on the comprehensive data. After that, I will organize the information in detail according to the outline of each chapter in the research paper. Then describe and analyze with research concepts. My research mainly uses the two concepts of artistic influence and cultural transmission of tri-glazed pottery of the Tang Dynasty on the Silk Road to analyze the relationship between tri-glazed pottery of the Tang Dynasty and social background. At the same time, it analyzes the development of tri-glazed pottery in the process of culture and history.

The Tang Dynasty was an important period in ancient China, and ceramic production also reached a peak during this period. From the point of view of artistic influence, porcelain of the Tang Dynasty has an important influence in the following aspects:

The ceramic production of the Tang Dynasty is of great significance to the development, cultural exchange and influence of artistic style in ancient Chinese ceramic art. The production process and aesthetic achievements of Tang Dynasty ceramics have a far-reaching enlightenment for later generations of ceramic production, and also contributed to the spread of Chinese culture overseas.

Ceramics during the Tang Dynasty continued to spread outward through trade and cultural exchanges, becoming a form of Chinese culture overseas, and also reflecting the economic and cultural development of the society at that time, which is of great historical significance. Therefore, analyzing the ceramics of the Tang Dynasty through the perspective of cultural transmission can better understand the spread and exchange of Tang Dynasty culture, and deeply explore the historical process of pluralism and exchange of ancient Chinese culture.

Definition of Terms

1.Silk Road

The name Silk Road was first proposed in the 19th century, when German geographer Richthofen defined "the Western regions transportation route between China and the River region (referring to the belt between the Amu Darya River and the Syr River in Central Asia) and between China and India as the medium of silk trade from 114 BC to 127 AD", which was called

"Silk Road 1". In the early 20th century, advances in historical and archaeological research led to further research and discoveries on the routes and extent of the Silk Road. The track of the Silk Road further extended to the west, and traces of the spread of the Silk Road were also found in the west coast of the Mediterranean Sea and Asia Minor to the west of Central Asia. Thus, it was basically determined that the earliest Silk Road was an overland trade communication channel from China, through Central Asia to South Asia and West Asia, and finally to Europe and North Africa. At the beginning of the line, starting from the Central Plains, the precious silk products originating in China were continuously exported, so it was habitually called the "Silk Road". (Liuyi, 2014.p5)

2.Tang Tricolor Pottery

Tri-glazed pottery of Tang Dynasty is the general name of colored glazed pottery of Tang Dynasty. It is a kind of low-temperature glazed pottery with lead glaze. In ancient times, "three" was a general number, meaning "many", and "tri-colored" means "colorful". The basic glaze colors are usually yellow, green, ocher (brown) or yellow, white and green on the kaolin or pottery. Minerals containing copper, iron, manganese and drill are added to the glaze as colorant, and then a large amount of aluminum is put into the glaze as flux. After roasting, the unique visual effect of a variety of variegated glazes is presented.(Liyanliang.2011.p13)

The name of "Tri-glazed Pottery of Tang Dynasty" is not found in the historical documents of the tri-glazed pottery of Tang Dynasty. It appeared in the early 20th century. In 1904, when he was building the Longhai Railway, he destroyed a number of Tang tombs and unearthed a large number of three-colored vessels at Mount Mangshan, Luoyang. These artifacts were transported to Beijing, and attracted the attention of the famous touchstone scholars Wang Guowei and Luo Zhenyu. Tri-colored glazed pottery of the Tang Dynasty became famous at home and abroad, and began to be appreciated by the world. In the 31st year of the Republic of China (1942), Zhao Ruzhen mentioned the "Tri-colored glazed Pottery of the Tang Dynasty" for the first time in the book Antiques Guide, and pointed out that "the tri-colored glazed pottery of the Tang Dynasty, known as tri-coloured glazed pottery in the world, is the best." (Sunjin.2010.p9)

3. Artistic influence

The impact of art on humanity is very profound and widespread. Here are some of the influences that art has influenced us:

3.1 Stimulate creativity and imagination: Artworks can stimulate our creativity and imagination, helping us to see and feel different aspects of the world, thus inspiring us and creativity.

3.2 Enhance emotional empathy: Artworks can trigger our emotions and help us feel emotional resonance and identity, which in turn helps us better understand ourselves and others.

3.3 Improve aesthetic literacy: Art works can cultivate our aesthetic literacy and help us learn to appreciate and find beauty.

3.4 Convey culture and history: Artworks are an important carrier of culture and history, which can help us understand the lives and thoughts of people in different cultures and historical periods.

3.5 Inspire social change: Artists and works can inspire social change and progress, propose new ideas and values, reflect social and political issues, and promote cultural and political progress.

In short, art has a profound impact on human beings, can improve our aesthetics, inspire our thinking, stimulate our emotions, and thus help us better understand and improve the world.

4. Cultural dissemination

Cultural transmission refers to the process of transmitting culture between societies and people. Cultural transmission can be conscious and unconscious, oral and written, artistic and non-artistic.

The forms of cultural transmission include, but are not limited to, the following:

Language and writing: Language and writing are the most common forms of cultural transmission. People transmit language and writing through oral and written means, including oral traditions, books, newspapers, magazines, radio, television, and the Internet. (Lin Qu.2006.P6)

Arts and media: Arts and media are also important ways to spread culture. People transmit and express culture through art forms such as film, television, music, dance, painting, sculpture, drama, and literary works.

Customs and traditions: Customs and traditions are important carriers of cultural transmission, such as religious ceremonies, festival celebrations, weddings, funerals, etc.

Science and innovation: Technology and innovation are also new forms of cultural communication. Modern technologies, such as the internet, smartphones, social media, etc., provide a wider range of platforms and more opportunities for cultural dissemination.

Cultural transmission has important social and individual implications. It can promote the inheritance and development of culture, increase people's awareness and understanding of culture, expand people's vision and cognition, and also help people better understand the differences and similarities between different cultures.

Scope of The Research

1.Study Area

Luoyang is located in the west of Henan Province, is located in the Central plains, here the beautiful mountains and rivers, fertile land, slow and mild, four seasons, suitable for life, is one of the ancient civilization originated in China. It is located in the lower reaches of the Yellow River, nestled below MangShan, south of deficiency and the water, waterinfo, which runs through the chan, countless water water, plus left according to ChengGao, such as the resistance of right, the ancient terrain in the world. Luoyang is very important in military strategy, and has always been a place of contention for military forces, so there is a saying that "the one who wins the Central Plains, wins the world". More than a dozen dynasties established their capitals here, "including Xia, Shang, Western Zhou, Eastern Zhou, Eastern Han, Cao Wei, Western Jin, Northern Wei, Sui and Tang (including Wu Zhou), Later Liang, Later Tang and Later Jin", which once became the political, economic, cultural and artistic center of the country.(Fan Wanwu.2007.p9)

There are many kinds of cultural relics unearthed in Luoyang, such as bronze, grottoes, epitaph, ceramics, murals and so on, among which the most impressive object is the tri-colored glazed pottery of the Tang Dynasty. As the unearthed tri-colored glazed pottery of the Tang Dynasty in Luoyang is the most perfect in terms of craft and artistry, it can show the face of the

Tang Dynasty in a more comprehensive way, so it is also called "tri-colored glazed pottery of the Tang Dynasty in Luoyang".(Fan Wanwu.2007.p8)

2.Time

From the time point of view, the tri-glazed pottery of Tang Dynasty is divided into three main periods. Tri-glazed pottery developed from the middle of the century to the beginning of the eighth century (650-712), matured from the beginning of the eighth century to the middle of the eighth century (712-756) and buried with utensils, and declined from the middle of the eighth century to the end of the Tang Dynasty (756-906) living utensils.

Concepts and Conceptual Frameworks

1.Concept of research

The concept of this study is "artistic influence" and "cultural transmission". I will use these two concepts to analyze the tri-glazed pottery of Tang Dynasty in the context of the Silk Road.

1.1 Many ways of cultural transmission

The meaning of cultural communication: the process of cultural exchange is the process of cultural communication. Cultural communication can be regarded as the transmission of knowledge, information, ideas, emotions and beliefs by people in certain ways, as well as all related social interaction activities. Cultural communication is a two-way street. (Chen Yan.2017.p49-59)

1.2 The way of cultural transmission

(1) Commercial trade, population migration and education are important channels for cultural transmission. (Chen Yan.2017.p49-59)

(2) Exchange of students and visiting scholars between countries is a more direct way of cultural transmission.

(3) In a word, small gatherings of relatives and friends, going out for travel, and large economic, political and cultural activities can all become the means of cultural transmission.

2. Concept and Conceptual Frameworks

"Artistic influence" and "cultural transmission" are the two main research concepts. My explanations and arguments for these concepts are as follows.

2.1 Early Western concept of art

In the West, the English word "art" comes from the old Latin *ars*, meaning skill or craft. The ancient Greek word of art "ΤΕΧΝΗ" also refers to skills, techniques. Collingwood even argued that "art is not a skill". The ancient Greek and Latin concepts of "art" as skills and skills were completely different from what we now call "art". The ancient Greek concept of art "referring to the skills or specialized forms of skills such as carpentry, ironwork and surgery" had a completely "antiquated meaning". Now we "must distinguish the concept of art from the concept of true art." "True art cannot be any kind of art, and most people who talk about art today seem to think that art is a kind of art, which is a big mistake." Starting from the concept of "beautiful art" of later generations, Collingwood believes that "art" in ancient and modern times refers to two completely different things. Of course, there is a certain truth, but it is not appropriate to defend the purity of "beautiful art" by separating the relationship between art and skills and techniques. In any case, skills and techniques are the semantic basis that cannot be erased from the word "art". "Art" in any case has a skill or skill side, even a basic side, and this is just like the "continuity" between human and living things. It shows that no matter how elegant art is constructed and how it becomes "beautiful", it cannot get rid of the experiential origin of the nature of skill and skill, and the birthmark of experience will always remain on "art". "Craftsman" spirit is always a lingering fundamental concept of art. (Li Xin, 2020, p37-46)

2.2 The concept of art in the context of Ancient Chinese

Coincidentally, in Chinese, the word "art" in the word "Yi", traditional Chinese writing "艺", its structure for the upper, middle and lower three parts. But it is in about three thousand years ago in the Shang dynasty oracle, at the beginning of the original type and there is no grass character heads and cloud at the bottom of the above words at the bottom, just that part of the middle "執", pictographic symbols is a carries the plants grow. Therefore said wen jie zi "in the interpretation of Han dynasty" 藝 "(art), namely" also " , namely planting. Mencius Tengwen Gong Shang says, After Jik, teach the people to farm and go for it. Later, Tao Yuanming in the Wei and Jin Dynasties revealed that the ancient Chinese "art" originated from planting activities

in a poem called Peach Blossom Land: "Mulberry and bamboo hang in the shade, while beans and millet are always planted." Therefore, we can believe that the origin of Chinese "art" is planting activities and planting skills, and it is entirely empirical. In addition, the city-state system and life experience of the ancient western society made the meaning of ars or art very few traces of agricultural civilization. The art Collingwood understood only reminded him of city-state life forms such as carpentry, ironwork and medical surgery. This is very different from the cultural form in the Chinese context. The "art" in Chinese is completely the product of the long-term experience of the eastern agricultural civilization, and the original meaning of art can also be said to be "agronomy" here.(Li Xin.2020.p37-46)

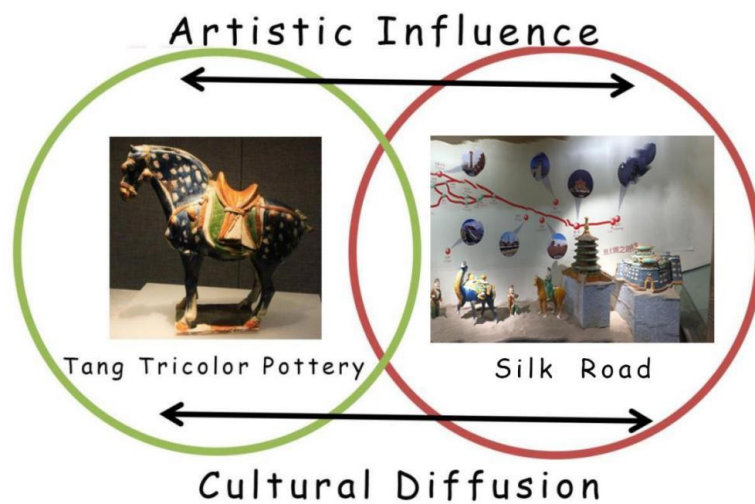


Figure 1 Conceptual framework diagram
Source : Design by Zhang Yuke

Literature review

Through the collection and collation of relevant literature, it can be seen that the main characteristics of the tri-color glazed pottery research in the Tang Dynasty so far are mainly conducted from the perspectives of craft, design, artistic innovation, archaeology, origin, regional characteristics and so on, and less from the perspectives of artistic influence and cultural transmission.

1. Tang Tricolor Pottery

The Tang Dynasty was a historical period of high political, economic and cultural prosperity in ancient China, whether it was political, economic, cultural, ideological or social stability, it was able to achieve eclectic and fruitful results. At this stage, starting from Emperor Taizong of Tang, he was able to take advantage of his strengths and avoid his weaknesses in national governance and social welfare, absorb the lessons of the demise of the rulers of the previous dynasty, and introduce a series of policies beneficial to the country, alleviate internal contradictions, and reduce the burden of life on the people, thus making the national strength develop rapidly and strongly, and the culture also prospered. Especially during the Zhenguan and Kaiyuan years, the political climate was relaxed, and the people lived and worked in peace and contentment. Chang'an City, the capital of the Tang Dynasty, was called the most economically prosperous country in the world and the most powerful country in terms of productive forces, and some neighboring countries sent envoys here to learn from each other and realize exchanges and mutual learning among civilizations.

At almost any time in history, the prosperity and development of culture has always been inseparable from the political stability of society and the prosperity of economic points, and the same was true of the Tang Dynasty. In such a stable, relaxed and strong social background and humanistic environment, a large number of excellent cultural forms emerged in the Tang Dynasty, from poetry and other literary works, to calligraphy and painting, art, crafts, architecture, etc., among which, in the field of traditional handicrafts, Tang Tricolor is one of the outstanding representatives, which is famous for reflecting the characteristics of the people's life, brilliant color appearance and style characteristics with a strong atmosphere of life. Tang Tricolor left a dazzling mark in the field of traditional ceramics and arts and crafts in China, and had a profound impact on glaze decoration forms such as Song Tricolor after the Tang Dynasty. To this day, Tang Tricolor is still an important component of traditional Chinese crafts, an important gift for foreign guests, and an important symbol of the cultural temperament of the Chinese nation.

The reason why Tang Tricolor completed its gorgeous transformation in the Tang Dynasty is not unrelated to the rulers of the time who loved art and supported the prosperity of handicrafts. At the same time, due to the formation of a thick burial style from top to bottom in the Tang Dynasty, it gradually became fashionable to accompany the burial with colorful Tang Tricolor pottery. The huge demand has greatly improved the quantity and quality of Tang Tricolor's firing. In addition, according to archaeological excavation data, many countries in East Asia, Central Asia and even the Middle East have successively developed traces of Tang Tricolor, such as Forts in the southern suburbs of Cairo, Egypt, Neshapur in Iran, Samara in Iraq and other places, all of which have been unearthed with Tang Tricolor pottery. There are countless artifacts unearthed in neighboring countries such as North Korea and Japan. This shows that in history, Tang Tricolor was once marketed as an important overseas trade commodity in the Nine Domains. When these artifacts are exported to other countries, they also take root and produce new extended varieties, such as Iran's "Persian Tricolor", Japan's "Nara Tricolor", North Korea's "Silla Tricolor", etc., although there are differences from Tang Tricolor in terms of instrument type, but the basic style characteristics of Tang Tricolor can be clearly seen.

The research on Tang Tricolor began very early, and the Tricolor ware unearthed from the Tang tomb found by the railway in Luoyang's Zhushan Mountain was transported by antique dealers to Beijing Liuli Factory, and after entering the market, it attracted widespread attention from scholars at home and abroad. The earliest research was carried out by some overseas scholars, Tang Tricolor because of its rich colors and diverse shapes, not only won everyone's love in the Tang Dynasty, but also Tricolor culture spread to all over the world and imprinted in the hearts of people around the world. From the beginning of the seventh century to the end of the ninth century, in a period of 264 years, in order to learn Chinese culture, Japan has sent more than ten "Tang envoys" to the Tang Dynasty, and recruited Tang Dynasty scholars, craftsmen, and monks to go to Japan to directly teach Tang culture and technology, and the diplomatic relations between China and Japan made China's Tang Tricolor introduced into Japan, and Japanese scholars mentioned in the "Special Exhibition of Chinese Ancient Ceramics Unearthed in Japan" (1975) that Japan was the first to glaze ceramics to imitate Tang Tricolor. Tang Tricolor is the earliest important variety of Chinese ceramics that directly affects Japanese ceramics. "Tricolor and Green Color in Japan" published in 1998, "Foundry House Ruins Group - Maeda Site

Excavation Investigation Report I" published in 1989, and "Luoyang Dream" published in 2005 all contain in-depth research and exploration of Tang Tricolor.

In 1915, Hobson, a scholar of Chinese ancient ceramics at the British Museum, published Tang Tricolor materials in a series of monographs on Chinese ceramics, and conducted a certain degree of research, believing that China's Tang Tricolor ware was influenced by Western art to some extent. Hetherington also wrote several times about Tang Tricolor in his writings.

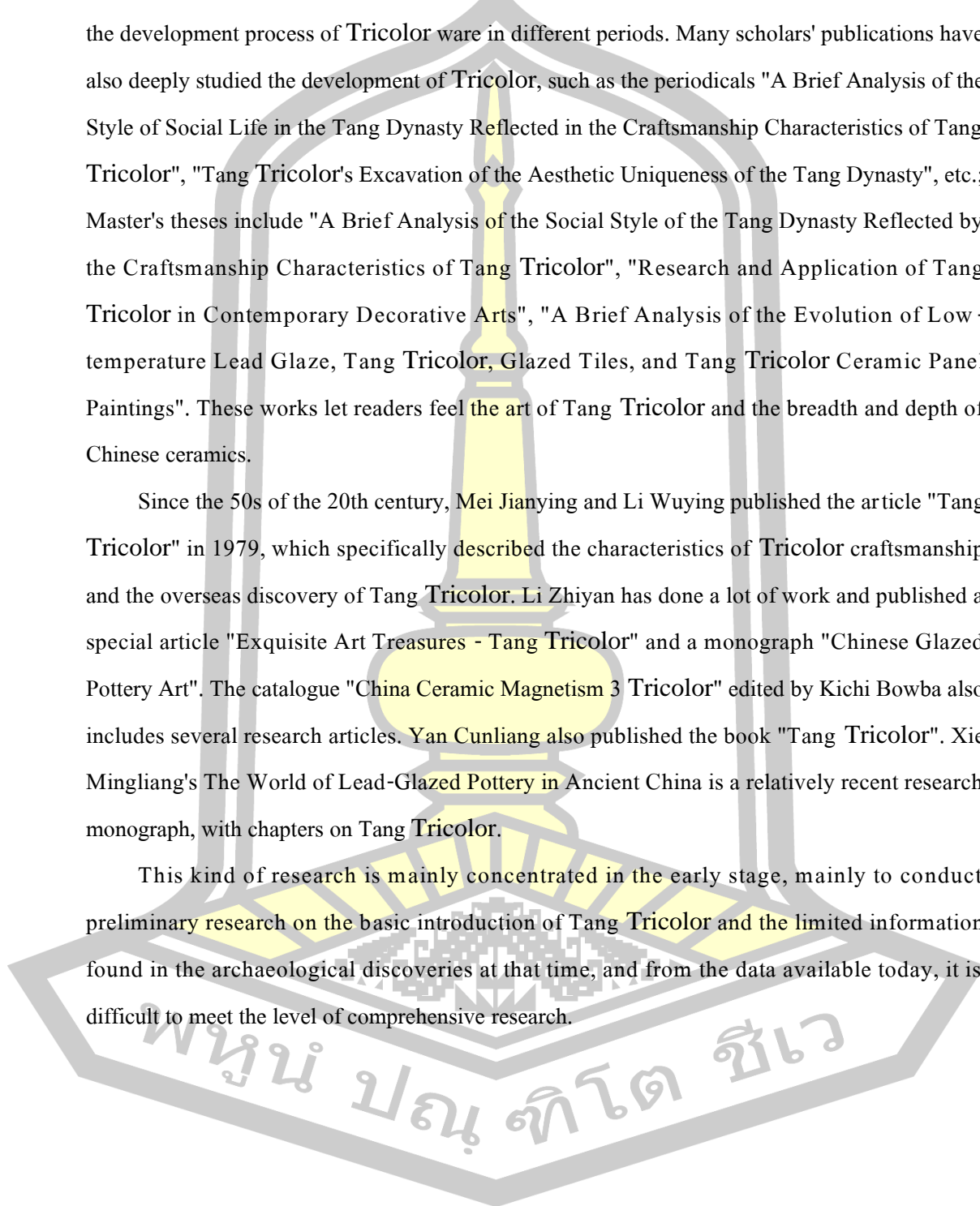
Documentary records and cultural relics prove that the Tang Dynasty had frequent commercial exchanges with foreign countries at that time. In foreign trade, exchanges between the Tang Dynasty and the Arabs may have been more frequent, especially in the ceramic trade. At that time, the ceramic trade between the two places was mainly dominated by the import of Tang ceramics into Arabia, and the Arabs showed greater enthusiasm for Tang ceramics, as can be seen from the physical remains of archaeological excavations. The enthusiasm for Tang ceramics stimulated a movement in ceramic production throughout the Arab world, from dependence on Tang ceramics imports to imitation, and finally the development of distinctive Arab-Islamic ceramics. According to the literature, it can also be seen that the Arabs at that time praised the craftsmanship of Chinese, and the historian Mesoudi, who was known as the Arab "Herodotus" a little later than Suleiman's death in 956, recorded in the "Golden Steppe" that Chinese was the most ingenious in painting and craftsmanship, and no one in other peoples was superior in this regard.

British scholar Judith said that merchants brought Chinese pottery to the Arab world, which stimulated the local ceramic industry and played an important role in the development of ceramics in the West. In particular, those tin-glazed pottery that had been influenced by Chinese ceramics flowed into Europe with the Arab invasion of Spain, promoting the development of European tin-glazed pottery, and tin glaze became the most commonly used decorative technique for European pottery. The British scholar Harry Garner said in "Blue and White Porcelain of the East" that a hard translucent pottery produced in Persia was somewhat similar to soft porcelain made in Europe later, and it was clear that this pottery was modeled after China. (Xia Yanjing, 2015, P15)

In China, there are countless books on Tricolor, such as the book "China Tricolor" published in 1982, which contains many Tricolor pictures, allowing people to see more clearly the development process of Tricolor ware in different periods. Many scholars' publications have also deeply studied the development of Tricolor, such as the periodicals "A Brief Analysis of the Style of Social Life in the Tang Dynasty Reflected in the Craftsmanship Characteristics of Tang Tricolor", "Tang Tricolor's Excavation of the Aesthetic Uniqueness of the Tang Dynasty", etc.; Master's theses include "A Brief Analysis of the Social Style of the Tang Dynasty Reflected by the Craftsmanship Characteristics of Tang Tricolor", "Research and Application of Tang Tricolor in Contemporary Decorative Arts", "A Brief Analysis of the Evolution of Low-temperature Lead Glaze, Tang Tricolor, Glazed Tiles, and Tang Tricolor Ceramic Panel Paintings". These works let readers feel the art of Tang Tricolor and the breadth and depth of Chinese ceramics.

Since the 50s of the 20th century, Mei Jianying and Li Wuying published the article "Tang Tricolor" in 1979, which specifically described the characteristics of Tricolor craftsmanship and the overseas discovery of Tang Tricolor. Li Zhiyan has done a lot of work and published a special article "Exquisite Art Treasures - Tang Tricolor" and a monograph "Chinese Glazed Pottery Art". The catalogue "China Ceramic Magnetism 3 Tricolor" edited by Kichi Bowba also includes several research articles. Yan Cunliang also published the book "Tang Tricolor". Xie Mingliang's *The World of Lead-Glazed Pottery in Ancient China* is a relatively recent research monograph, with chapters on Tang Tricolor.

This kind of research is mainly concentrated in the early stage, mainly to conduct preliminary research on the basic introduction of Tang Tricolor and the limited information found in the archaeological discoveries at that time, and from the data available today, it is difficult to meet the level of comprehensive research.



2.Silk Road

The "Silk Road" is referred to as the Silk Road, specifically used to describe the trade routes of ancient China through Central Asia through South Asia, North Asia and Europe, although the Silk Road is named after the silk trade between Europe and Asia, but its content has been continuously expanded after the German geographer Ferdinand von Richthofen, from the initial focus on the trade between China and Central and South Asia in the Han Dynasty to the sea and land communication routes covering ancient China and Asia, Africa and Europe. The Silk Roads are now usually divided into the Maritime Silk Road and the Maritime Silk Road.

"Silk Road" as a geographical across the Eurasian continent of a communication route exists, is along the country, regional economic and trade exchange area, but also the role of ethnic migration and exchange for the foothold to redefine the definition, the Silk Road is "in the ancient human civilization in the process of conception, development and formation of modern civilization played a decisive exchange, interaction, leading to their own growth and development, and then promote the foundation of human modern civilization in the ancient Eurasian continent of the east and west of the ancient communication route and related geographical and cultural areas." In short, the Silk Road was an ancient communication route that promoted the development and growth of the major ancient civilizations in Eurasia. Its essence is the transportation route, and the core point is the cross-regional cultural exchange and interaction in the development of the major ancient civilizations in Eurasia. (2016). Wu Xinhua: Xinjiang's Silk Road Status and Cultural Heritage (9). Music World (Music Creation Version), 9. This passage of human civilization across the Eurasian continent has a long history and has a wide scope, and in the era of underdeveloped transportation and communication, the Silk Road meant a connection with the outside world, and was an important bridge for exchanges and communication between the East and the West before globalization. The trade and national migration brought by it promote the interaction of advanced material civilization, the spread of spiritual culture and the integration between famous ethnic groups, and then affect the fate of various countries and nations and the course of human history, which is the role of the Silk Road in the process of human civilization and social development, and is also an important value of the Silk Road, so the attention and research on cultural exchanges along the Silk Road in the historical period has profound significance: "Silk Road: Chang'an-Tianshan Corridor Road

Network" The inclusion on the World Heritage List also affirms the contribution of the Silk Road to the common prosperity of human culture in the past two thousand years, indicating that it is necessary to carry out more in-depth and detailed discussions on cultural exchanges along the Silk Road.(Wu Xinhua & Liu Yusheng,2015.P10-17)

In the entire history of cultural exchanges between China and the West along the Silk Roads, the 400-year period from the 2nd century BC to the 2nd century AD was a very important stage. Before clarifying its status, it should first be clear that the Silk Road existed long before the Han Dynasty, and the existing academic research and archaeological results proved that there were road traffic exchanges between the Central Plains and the Western Regions and Central Asia before Zhang Qian, especially the road network in the western section of the Silk Road was quite mature; If only in the narrow sense of the Silk Road, the Chinese silk found in the tomb of the Bazelek family in the 5th to 3rd centuries BC shows that the traditional meaning of the Silk Road also existed at this time, so Zhang Qiantong Western Regions is not the beginning of the Silk Road, but the opening of a new era of ancient Eastern and Western exchanges, the first 2nd century to the 2nd century is this "new era", although the cultural exchanges of the peoples and regimes along the Silk Road have long existed before the Silk Road was through, but the mode of communication is mainly based on the transit and transmission of neighboring countries. The connection of the Silk Road has solved the problems that hindered cultural exchanges in the past, such as poor traffic and information blockage, and the speed and efficiency of the exchange of people and goods have become faster and more efficient, bringing about a situation of culture and prosperity along the Silk Road, and various cultures have also become rich and colorful due to mutual contact.

In modern times, under the influence of Western academia, the study of the Silk Road has gradually attracted the attention of domestic academic circles. The first to pay attention to the research results of the Western Regions and the Silk Road were Luo Zhenyu and Mr. Wang Guowei, who translated Stein's "Adventures in Central Asia and West Asia" and "Recent Inventions and Conclusions of Oriental Ancient Linguistics and Historiography" He also wrote the "Manichaeism Popular Chinese Examination" inspired by Western scholars. Wang Guowei's research cites many relevant research results in the West on the basis of citing relevant historical materials from ancient times. Subsequently, Mr. Chen Yuan also discussed a lot of the history of

transportation between China and the West, especially foreign religions, and clarified the popularity of many foreign religions in the Western Regions and the coming of people from the Western Regions to China. Another expert on the history of Chinese and Western transportation, Mr. Zhang Xingyi, wrote the six-volume "Compilation of Historical Materials of Chinese and Western Transportation", which is generally a compilation of historical materials on the history of the Western Regions of Guankan from ancient times to the present. In the 50s and 60s, Mr. Feng Chongjun's "Collection of Historical Treatises on the South China Sea in the Western Regions" and Mr. Xiang Da's "History of Sino-foreign Transportation" were also published successively. In his "Research on the History of Cypriots", Yu Taishan mainly based on the accounts of "Shiji Dawan Lie", "Hanshu Western Regions" and "New Book of Tang Western Regions", he examined the geographical location, ethnic name, ethnic genus and origin of "Kangju". In addition, Cen Zhongmian's "Research on Chinese and Foreign Historical Places" and Subeihai's "Historical Geography of the Western Regions" have also contributed to the study of the historical geography of the Western Regions. Cen Zhongmian's "A Brief Journey to Western Xinjiang in the Past Dynasties" and Jiang Boqin's "Dunhuang Turpan Documents and the Silk Road" mainly based on Chinese documents to verify the Silk Road east of Congling, but almost no reference to Daoli west of Congling. In the article "Exploration of Extraterritorial Geography and Further Expansion of World Understanding in the Sui and Tang Dynasties", Shi Nianhai reviews the exploration of the Western Regions by the Han people since the Wei and Jin dynasties, and the road to the outside world recorded by the Han nationality. The "Dictionary of Silk Road Culture", edited by Mr. Ji Xianlin, has now been published by Hongqi Publishing House, and this dictionary is the culmination of domestic and foreign Silk Road academic research. In the future, further promoting the study of Silk Road Studies will provide relatively comprehensive, detailed and valuable information. In recent years, many domestic scholars have also achieved a lot of results in the study of the Silk Road, and here are some brief introductions. (Bian Li, 2018, p14)

Wang Xiaofu's "History of Political Relations between Tang, Ye Bo and Da Shi" mainly discusses the history of Tang, Ye Bo and Da Shi, and tries to clarify the role and influence of these three parties and the Turkic tribes in the Western Regions from the seventh to the ninth century, and provides a comprehensive and clear historical background for readers to understand the subsequent process of Turkization and Islamization in Central Asia.(Li Qiang,2012.P5-12)

Professor Rong Xinjiang's book "Medieval China and Foreign Civilizations" mainly introduces some relationships between medieval China and some foreign civilizations, mainly through the clue of the Lite people to clarify the relationship between medieval China and foreign civilizations in the Western Regions.

Professor Ji Zong'an of Jinan University wrote the book "Northern Central Asia and Sino-Western Transportation Before the 9th Century", which mainly introduces the migration on the road of cultural contact and communication between the culture of the Central Plains of China and the ancient Indian civilization, the Two River Basin and the ancient Egyptian civilization before the 9th century. The book begins with an introduction to the topic of the Silk Road, pointing out the conditions for the connection between China and the outside world, and treating it as a "road of dialogue".

Shen Fuwei, a famous scholar of Soochow University, wrote "Silk Road and Silk Road Studies", which mainly expounded on the domestic research on the Silk Road. In this book, he points out: "The Silk Road was originally only known to Europeans who had no knowledge of the history of eastern and central Asia, and after field research learned from a large number of historical remains, the then sparsely populated western region of China had a glorious history thousands of years ago, and between the ancient eastern region of Asia and the Mediterranean, due to frequent envoy exchanges, commodity exchanges, religious transmission, and cultural exchanges, there was also an impressive and glorious history.(Li Qiang,2012.P5-12)

"Zhang Guogang, a well-known scholar at Tsinghua University, discussed in the book "The Silk Road and Cultural Exchange between China and the West" that "the understanding of China by ancient Westerners was closely related to the Silk Road, so that later generations called the communication channel between China and the surrounding world the Silk Road, and as a practical channel for cultural exchanges between China and the West, the emergence of the Silk Road has a very long history." He also proved that "during the Spring and Autumn Warring

States, silk trade between the East and West had been carried out along the Eurasian communication routes now known as the Silk Road, and during the Han and Tang Dynasties, silk was not only the main trade product on the northern land communication route, but also an important gift from the Chinese government to Western countries, and cultural exchanges between China and the West existed in ancient times before silk became a major trade commodity." The emergence of the Steppe Road and the Oasis Road is the embodiment of this exchange, which can be described as the predecessor of the Silk Road. "In short, the Silk Road is not only a major artery connecting the economic, political, military, religious, folklore, cultural and ideological exchanges between China and the West, but also contains silk weaving. Along the route, the countries and ethnic groups of all ethnic groups along the road are a huge cultural carrier including traditional literature, art, music, dance, opera, drama, acrobatics, magic, fine arts, calligraphy, etc. It is also an important gift from the Chinese government to Western countries, and cultural exchanges between China and the West existed in ancient times before silk became a major trade commodity. The emergence of the Steppe Road and the Oasis Road is the embodiment of this exchange, which can be described as the predecessor of the Silk Road. "All in all, the Silk Road is not only a major artery connecting economic, political, military, religious, customary, cultural and ideological exchanges between China and the West, but also a huge cultural carrier including traditional literature, art, music, dance, opera, drama, acrobatics, magic, fine arts, calligraphy, etc. of the countries and ethnic groups along the Silk Road.(Li Qiang,2012.P5-12)

There are many academic works on the domestic Silk Road research, such as Pei Chengguo's "New Theory of Gaochang National Socio-Economic Culture" published successively in the 80s of the 20th century, Zhang Yiping edited "Exploration of the History and Culture of the South China Sea Region", Yang Jianxin and Lu Wei "Silk Road", Zhang Zhiyao "Grassland Silk Road and Central Asian Civilization", Yin Qing "Research on the Economic History of the Silk Road", Qing Zhenxuan "Research on Silk Road Culture and Wujing Literature", Li Ruizhe's "Research on Hu Shang Activities and Their Influence on the Ancient Silk Road", Meng Fanren History of the Silk Road", Ma Huiyue's "Silk Road and China's Traditional Law and Culture", Yang Gongle's "Early Silk Road Exploration", Luo Feng's "Archaeology, Religion and History on the Silk Road", Wang Binghua's "Silk Archaeology

Research", Huang Shengzhang's "Research on the History of Sino-foreign Transportation and Exchange", Li Mingwei edited "Research on the History of Silk Road Trade", Chen Shiliang's "Silk Road Historical Research" These books have examined the Silk Road from many aspects such as dance, art, art, Central Asian history, and religious history.(Bian Li.2018.p3)

There are also many important research results in relevant journals published in China on the Silk Road, and the latest research results continue to break the status quo of only the languages, ethnicities, and archaeology that appeared on the Silk Roads in the past. For example, Qian Yaopeng's "Analysis of the Oriental Factors in the Formation of the Silk Road - Diverse Culture and the Common Progress of Human Society" puts forward that China's achievements in the Silk Road and other aspects and the demand for inventions and creations in the Western world such as wheat processing constitute the Eastern factors of the formation of the Silk Road; Political factors, while undeniable, are not the root cause; Ma Tingkui, "The Shift in Media Forms in Cross-Cultural Communication on the Silk Roads", in this paper, the author paints a historical picture of the changes in media forms in cross-cultural communication along the Silk Roads. In an attempt to tease out the relationship between the transformation of media forms and the cross-cultural communication of the Silk Roads, this attempt attempts to tease out the process of the rise of the media bias in terms of time bias and the rise of spatial biases.

Professor Zhang Xushan's "Exploration of the Coastal Road of the Roman Empire to the East" explains that in the second century AD, the scope of activities of the Romans extended to the east coast of the Bay of Bengal and the entire Indochinese Peninsula, and reached China by land and sea, establishing direct trade relations with China. Professor Liu Yonglian's "Cultural Return on the Silk Road from the Perspective of Silk Road Cultural Transmission" introduces that silk textiles after the spread of silk abroad have had a profound and extensive impact on China's production technology and social life. This cultural return constitutes an important link in cultural exchanges between China and foreign countries. Exploring other issues in the study of the Silk Roads helps us to elevate our understanding to a higher level.(Qian Yaopeng.2007.P37-42)

3.Cultural dissemination

The concept of cultural difference refers to the fragmentation of the concept of formal culture from one field to another field (e. g., language, dress, clothing). In 1897, Leo robinias first proposed this idea, its form of communication has five characteristics: 1. culture from one place to another, traditional culture is still vibrant and spreads to other places; 2. Space transfer, a cultural group to a new place; 3. spread elite culture to the lower class; 4. through one person, one person brings culture to another, and one to another; 5. Stimulus communication is a culture through something, or relying on some ideas as a tool of communication. In addition, there are some mechanisms leading to cultural communication, the mechanism can be divided into three forms: 1. Forced transmission, the rule of political leaders in the lower territory, such as the indigenous people; 2. Transmission in neighboring areas; 3. Indirect transmission, relying on middlemen to spread one culture to another area of non-cultural origin.

Cultural communication is different from cultural integration, in which it describes a systematic cultural transition process, by a dominant society changing the culture of the next society. Grafton Elliott Smith shows that Egypt is the birthplace of advanced culture, the birthplace of ancient Indian civilization, and the birthplace of other parts of Asia. Smith also discussed the mummy-making techniques. Sun worship respect and agriculture is also a mystery, whether they spread. German and Austrian theorists discuss cultural cycles, explaining that culture is central and extends elsewhere. This belief led to the theory of super-differentialism, which holds that human culture was developed from the same center, rather than theories of cultural communication from multiple sources, or differentialism in cultural circles.

Cultural transmission is a process of cultural characteristics or a cultural complex from one group of people to another group of people, including intergenerational inheritance and spatial diffusion two forms, the types of cultural diffusion mainly include migration and extended diffusion, and extended diffusion can be further divided into infection diffusion, hierarchical diffusion and stimulus diffusion. The spatial spread of culture is influenced by geographical factors, as well as regional differences in speed, content and form.(Li Mengyun.2018,p34)

After different cultures meet, they absorb and learn from each other while generating conflicts and collisions, and this process of mutual absorption and adaptation of different cultures and then integration into a cultural complex is called cultural integration.

The writing process of this topic will involve the concepts of "Eastern culture" and "Western culture", and here is also a simple explanation, the cultural meaning of "East" mainly refers to Asian countries and nations, and the opposite "West" mainly refers to the cultural form with Greco-Roman culture as the origin, Christianity as the main religious belief, and modern industry as the economic model.

Religious culture. Comprehensive research on religious culture includes works such as "Religious Studies on the Silk Road" and "Religious Relics of the Silk Road", while the hot spots of religious studies during the study period of this paper revolve around Buddhism. Buddhism originated in ancient India, in the middle of the 3rd century BC began to spread outward, the extensive influence of Buddhism made it the focus of religious culture research, the spread route of the angle, the time and mode of introduction into China and the localization of Buddhism are the topics that scholars pay more attention to, on the other hand, their research on Buddhist art is also more in-depth, such questions include Peng Tong's "Research on Chinese Buddhist Art", Li Min's "A Brief Discussion on Middle Indian Buddhist Art", "Central Asian Buddhist Art", "The Light of the Buddha: The Victories of Buddhism in India and Central Asia", Buddhist Art from India to Xinjiang, China" and so on.

4. Artistic influence

The impact of art on humanity is very profound and widespread. Here are some of the influences that art has influenced us:

4.1 Stimulate creativity and imagination: Artworks can stimulate our creativity and imagination, helping us to see and feel different aspects of the world, thus inspiring us and creativity.

4.2 Enhance emotional empathy: Artworks can trigger our emotions and help us feel emotional resonance and identity, which in turn helps us better understand ourselves and others.

4.3 Improve aesthetic literacy: Art works can cultivate our aesthetic literacy and help us learn to appreciate and find beauty.

4.4 Convey culture and history: Artworks are an important carrier of culture and history, which can help us understand the lives and thoughts of people in different cultures and historical periods.

4.5 Inspire social change: Artists and works can inspire social change and progress, propose new ideas and values, reflect social and political issues, and promote cultural and political progress.

In short, art has a profound impact on human beings, can improve our aesthetics, inspire our thinking, stimulate our emotions, and thus help us better understand and improve the world.

5. Research on cultural exchange along the Silk Roads

Cultural exchanges along the Silk Roads are an integral part of the history of transportation between China and the West. The term "history of transportation between China and the West" originated in modern Japan, and it is generally referred to as the achievement of taking the history of the occurrence and development of material and cultural exchanges between the Chinese nation and other ethnic groups in the world as the object of study, and actually refers to the history of Sino-foreign relations. The history of transportation between China and the West began in the late 19th century, the beginning of the 20th century - the 20s of the 20th century, and after experiencing the construction of the basic system of the discipline (20s-30s of the 20th century), the gradual improvement (30s-40s of the 20th century) and the period of silence (50s to 70s of the 20th century), it entered the flourishing period of disciplines since the 80s of the 20th century.

Based on the classification of research objects, the works of Chinese and Western transportation history generally have the following topics: taking the history of Chinese and Western transportation itself as the research object, taking the region as the research object, taking a certain period of time as the research object and taking different communication content as the research object.

Regional thematic studies. The regional special study of the history of transportation between China and the West is the most comprehensive of the hundreds of volumes of "General Chronicles of Chinese Culture", in which the Sino-foreign Cultural Exchange Dictionary discusses the cultural exchanges between China and Central Asia for thousands of years, including "Chronicles of Cultural Exchanges between China and Central Asia", "Chronicles of Cultural Exchanges between China and Europe", "Chronicles of Cultural Exchanges between

China and West Asia and Africa", and "Chronicles of Cultural Exchanges between China and South Asia", which are a major summary achievement of Sino-foreign cultural exchanges. The Silk Road and Cultural Exchange is a direction of the history of transportation between China and the West, and similar works such as "Silk Road and Cultural Exchange between China and the West", "The Silk Road and Material Cultural Exchange between the Eastern and Western Worlds" are written in similar ways, and are all thematic reviews in chronological order. The Silk Road as a research area is also related to "Research on Cultural Exchange between China and West Asia on the Silk Road", "Research on Cultural Exchange between Silk Road and Africa", and "Silk Road: A History of Sino-Persian Cultural Exchange". As far as the situation of the 2nd century to the 2nd century is concerned, although the cultural exchanges along the Silk Road at this time cannot be completely equated with the cultural exchanges between China and the West and the cultural exchanges between China and the West, but at that time, cultural exchanges between China and foreign countries were carried out on the Silk Road.

A study of the history of transportation between China and the West over a certain period of time. The general treatises on the history of transportation between China and the West in the past are relatively large, mainly Zhang Xingyi's "Compilation of Chinese Transportation Historical Materials" and Fang Hao's "History of Chinese and Western Transportation". In contrast, Zhang Shu is strictly a collection of historical materials, while Fang Shu is an academic monograph, combining the context in chronological order, rich in content and broad in vision, and the works of these two are recognized classics in the study of Chinese and Western transportation history. Articles on the history of transportation between China and the West in a certain historical period are mostly in the form of papers, including "East-West Cultural Exchange in Northern China from Prehistory to the 12th Century", "On the Cultural Exchange and Integration of East and West in the Greek Era", "Ancient Rome and the East in Cultural Interaction", "The Gradual Entry of Hu Feng under the Macro History of the Han Empire", etc.

Research on different communication content. The content of Chinese and Western exchanges is rich, and it is common to select one or more of them as the target. These articles generally include Zhou Jingbao's "Silk Road and East-West Music and Cultural Exchanges", Ji Zong'an's "Silk Road and Sino-Western Economic and Cultural Exchanges", Zhu Hongbin's "Research on Sino-foreign Agricultural Science and Technology and Cultural Exchanges in the Warring States Qin and Han Dynasties", Yang Youyou's "Grape Research in Sino-Western Exchanges Before the Ming Dynasty", etc.

Although there have been no articles or works with the same research period, scope, and text selection in the past, the relevant content of cultural exchanges along the Silk Road from the 2nd world to the 2nd century BC has been scattered in the existing research results, including many excellent works. From the perspective of disciplinary background, researchers are mainly historians and archaeologists, who are good at combining heirloom documents and archaeological data to carry out research, but the focus of research is different, historians mainly lay unearthed documents and cultural relics on the basis of official history, poetry and other heirloom documents for research and proof, confirming the existence of cultural exchanges and explaining the history of Wang Chao's mutual exchanges with a certain civilization in the Central Plains, focusing on data collation and dredging; Archaeologists focus on excavated materials, using historical materials, linguistic means, etc. as aids, with the intention of indicating that excavated objects reflect cultural connotations or exchanges between certain cultures.

Researchers in other disciplines, such as scholars in art, physical education, and the history of science and technology, although their disciplinary backgrounds and research methods are different, the main research ideas for cultural exchanges along the Silk Road are similar: scholars with artistic backgrounds often analyze the artworks found on the Silk Road from the perspectives of artistic themes, origins, and cultural connotations, scholars with sports backgrounds analyze from the perspectives of sports categories and weapons, and scholars in the history of science and technology analyze from the perspectives of agriculture, animal husbandry science and technology culture, lacquer painting culture, glass chemical industry, etc. Their focus and foothold in writing is to illustrate the impact of cultural exchange on an aspect of the discipline.

On the whole, most of the research on cultural exchanges on the Silk Road stays at the stage of explanation, such as using a certain object or phenomenon to prove the existence of cultural exchanges, explaining the performance of cultural exchanges in material culture and spiritual culture, reviewing the history of exchanges between two or more cultures, and discussing the consequences and effects of cultural exchanges. The existing articles lack further analysis on the basis of explanation, and almost fail to cover the route and process of cultural exchange, the comparative analysis of factors affecting cultural communication, etc., and rarely study cultural exchange from the perspective of artistic aesthetics. In addition, the research on this topic lacks a comprehensive analysis of the appearance, pattern and characteristics of cultural exchanges from the Silk Road as a whole, and the existing domestic research pays limited attention to foreign achievements, and the exchange and dissemination of Silk Road culture is insufficient.

In the research process of selecting topics, the focus will be on the distribution of various cultures after the opening of the Silk Road, the period characteristics and exchange patterns of cultural exchanges, as well as the role of Tang Tricolor as a bridge and link in cultural communication, and the role of the Silk Road in promoting cultural exchanges and developing Sino-Western transportation.

Benefits of Research

1. At present, there is little discussion on the relationship between tri-glazed pottery of Tang Dynasty and the Silk Road. It is more about the research on the export of the tri-glazed pottery of the Tang Dynasty in Luoyang and Chang'an, as well as its spread to Japan and even the Middle East. As for the origin of the tri-glazed pottery of the Tang Dynasty, the relationship between the tri-glazed pottery of the Tang Dynasty and foreign civilizations has not received much attention from the academic circle under the international background of the communication between China and the West along the Silk Road.

2. This study further analyzes the value of tri-glazed pottery of the Tang Dynasty on the Silk Road from the perspective of artistic influence and cultural transmission, which is helpful for people to deeply understand the significance and development of tri-glazed pottery of the Tang Dynasty on the Silk Road. This study will enrich the future research information in this field by studying the relationship between tri-glazed pottery of Tang Dynasty and the Silk Road

CHAPTER II

The Social, Cultural and Historical Context of the Tang Tri-colored Glazed Pottery

The aim of this chapter is to answer objective one: to examine the social and cultural context. The content of this section relates to the basic explanations described in this chapter, which deals with the history of the development of the Tang Tricolor, also a major subject, with a detailed presentation of the relevant literature and research sources as a basis for the social and cultural context of the Tang dynasty and the importance of the Tricolor, which are sections 1, 2 and 3, relating to the context. Section 2 deals with the origins of the three colours in China, each of which is subdivided into three subsections, and the role of the three colours in Chinese culture and society.

1. The Social and cultural background of the Tang Dynasty
 - 1.1 The origins and social context of the Tang dynasty
 - 1.2 The emergence of ethnic cultures and lifestyles in the Tang dynasty
 - 1.3 The Tang Dynasty in Art and Culture
2. History of Chinese Tri-colored Glazed Pottery
 - 2.1 The History of Tri-colored Glazed Pottery before the Tang Dynasty
 - 2.2 The emergence of Tri-colored Glazed Pottery in the Tang dynasty
 - 2.3 The emergence of Tri-colored Glazed Pottery after the Tang dynasty
3. The Tri-colored Glazed Pottery in the context of Chinese culture and society
 - 3.1 The tri-colored Glazed Pottery in everyday life
 - 3.2 The tri-colored Glazed Pottery in the ritual
 - 3.3 Tri-colored Glazed Pottery and Chinese trade

1. The socio-cultural context of the Tang dynasty community

1.1 The origins and social context of the Tang dynasty

The origins of the Tang dynasty can be traced back to the decline and fall of the Sui dynasty. The ruler of the Sui dynasty, Yang Guang, was extravagant and despotic, imposing high taxes and military service, which caused discontent and resistance from the people and eventually led to the fall of the Sui dynasty. After the fall of the Sui dynasty, various local secessionist forces rose to power, and as the Tang dynasty was established it continued to be annexed, creating a more unified political pattern in mainland China.

The social context of the Tang Dynasty was a period of transition from an agricultural society to a commercial and craft society. The Tang Dynasty was one of the most economically prosperous dynasties in Chinese history. As the Tang Dynasty developed, commerce and handicrafts gradually emerged, the division of labour between handicraft and agricultural production became clearer and the population

converged on the cities. The Tang dynasty was also very active in foreign trade and cultural exchange, with extensive contacts and trade with countries such as Central Asia, India, Arabia and Japan.

The origins and social background of the Tang dynasty were triggered by the fall of the Sui dynasty and the changes in China's socio-economic development. Within this period, the Tang dynasty underwent significant political, economic and cultural changes and progress in all aspects, making it a glorious era in Chinese history.

1.2 The emergence of ethnic cultures and lifestyles in the Tang dynasty

The Tang Dynasty was an unprecedentedly great era for the economy and culture of ancient feudal China. The rulers drew conclusions and generalisations that led to economic prosperity, cultural diversity, open-mindedness, social stability and frequent exchanges between China and the outside world, and to a flourishing and prosperous scene in all respects. And it gave the artistic creators of the Tang Dynasty a great environment, a social culture that gave them more time and confidence to create different works." Li ÓÂ Min, Emperor Taizong of the Tang Dynasty, believed that 'since ancient times, China has been valued and the barbarians have been despised, but I am madly in love with them as one', and it was his broad-mindedness and the implementation of an open-door policy. It was his open-mindedness and policy of opening up to the outside world that led to the spread of Chinese culture around the world, as well as the influence of Persian, Arab and Japanese cultures in the West. International students, merchants, emissaries, and frequent visitors to the Tang, Western and Chinese cultures learned from each other, and many representative national cultures and ways of life emerged during this period, including: (Hu Xiaoli, 2002.p14)

1.2.1 The prevalence of thick burial

The Tang dynasty was a dynasty that was good at summing up and following up on its successor, taking in and incorporating everything. The strength of the state, the openness of thought, the perfection of the system and the stability of society made people live and work in peace and contentment, with their main clothes and food. In a time of great material abundance, people viewed death as a mystery and believed that there was a spiritual soul after death, which is why Tang Tricolor was so popular. In ancient China, influenced by the rituals of filial piety, and with the growth of social wealth and the gradual widening of the class gap, the ruling class and wealthy families showed a tendency to pursue luxury and abundance in their funerals, which is known as the style of thick burial. The Tang Tricolor, which in every way reflects the folk customs and living situations of the Tang dynasty, is rich in its variety of shapes, whether in the form of figures and animals, as well as utensils and model toys, all of which were brought into the tombs for continued enjoyment after death. The Tang Tricolor wares were developed in response to this trend of burial in the Tang dynasty society, which was characterised by the need to compare and show off each other.

1.2.2 Costume and food in the Tang Dynasty

The costumes of the Tang dynasty were characterised by their splendour and bright colours. There were a wide variety of costumes in the Tang dynasty, and they consisted mainly of official, scholarly, military and folk costumes. Of these, the official costume was the most dignified and ornate, while the military costume was known for its hard and rugged image, while the dress of the scholar was mainly simple and elegant.

Women's dress is divided into two types: official and folk dress. The dress of female officials in the Tang dynasty was dominated by ornate, elaborate, overlapping pleated skirts in bright colours and embroidered with various designs. The dress of folk women, on the other hand, was mainly loose and comfortable, with skirts, pairs of shirts, shawls and hair ornaments as the main components.

The food culture of the Tang Dynasty was very rich and diverse, covering a wide range of different ingredients and cooking methods. During the Tang Dynasty, food was seen as a cultural and social event, and many poets and literary figures have shown their talent and grace at wine feasts.

In the Tang Dynasty, people enjoyed eating biscuits, steamed buns, rice, meat, vegetables and fruit. Meat, in particular, was one of the very popular foods in the Tang Dynasty, with pork, beef, mutton, chicken and duck. In addition, eggs, bean curd and noodles were also popular in the Tang Dynasty. In terms of cooking methods, the Tang Dynasty was also very advanced, such as baking, deep-frying, steaming, boiling, stewing and frying.

1.2.3 Architectural models showing the architecture of the Tang Dynasty

Tang culture was characterised by an open, inclusive and innovative spirit, and architecture represents a new historical direction for the aesthetic culture of the period. Around this theme, the architectural models of the Tang Tricolor also created an unprecedented richness of form. In ancient times, wooden buildings were either destroyed by natural or man-made disasters, or collapsed by the storms of history, and posterity's knowledge of ancient architecture was mainly through such channels as ancient texts and paintings, making the architectural models unearthed in the Tang Tricolor a rare physical resource.

The group of three-coloured architectural models unearthed in 1959 in the village of Zhongbao in the suburbs of Xi'an, Shaanxi province, is a true reproduction of the appearance of the houses of the Tang dynasty, and can be compared with the situations described in ancient books or depicted in ancient paintings, expressing in the best possible way the atmosphere, self-existence and openness of the Tang architecture. Some of the gates of the houses are in the form of wutou doors, and some of the houses are connected by corridors with straight-rooted windows between the two main houses to form courtyards, but some of the houses are not perfectly symmetrical in position, but the courtyards are still consistent with the corridors



Figure 2 Model of three-color architectural complex 1

Figure 3 Model of three-color architectural complex 2

Source: Research on the innovation and development of Tang three-color art.
2020.p11

During this period, the noble bureaucrats, not only inherited the tradition of the North and South dynasties in the back of the house or the house side of the pond to create mountains, the construction of mountain pools or larger gardens, but also in the beautiful suburbs of the villas. The layout of these private gardens, although the mountain pond is the main, but the Tang Dynasty scholar class in the literati, painters, often put their thoughts and feelings in the poetic mood, but also affect the gardening techniques. As we know, this is only a private residence, but if it were an emperor's palace, its grandeur and splendour would be imaginable. The Tang Dynasty was a powerful country, so the art of architecture also showed a prosperous scene, and on the basis of the inheritance of previous generations, people had many new creations, and its artistic style was magnificent and simple, showing a deep and broad image, reflecting the spirit of the times of the feudal society. (Liu Dunzhen, 1980. P114-117)

1.3 The Tang Dynasty in Art and Culture

The economic prosperity of the Tang period, the flourishing of the state, the development of domestic transport and the frequent exchanges between China and abroad not only provided a solid and rich material base and an open and relaxed environment for cultural development, but also broadened people's horizons, strengthened their self-confidence and inspired them to create a new culture worthy of this great era. In fact, the entire Tang dynasty was blessed with a favourable environment, which not only encouraged the literati painters to innovate in the use of tools and materials, but also enabled them to travel between their own minds and the external landscape, enabling them to create in a favourable artistic environment, which led to an unprecedented explosion of art forms in the Tang period. This explosion was not only the result of internal renewal and promotion of art, but also of the prosperity and development of painting under the high political and economic development of the time and the various cultures of the society, and this prosperity contributed to a new pattern of splendid blossoming of painting in the Tang dynasty.

1.3.1 The art of painting

Landscape painting and figure painting were the main forms of painting during the Sheng Tang period, of which the North and South Zong landscape paintings of the Five Dynasties and Ten Kingdoms period are the most famous, blending the characteristics of both northern and southern painting styles. While landscape painting in the south focused on the idea and technique of writing, landscape painting in the north emphasized realism and the use of the brush. Tang landscape painters fused the two styles in their paintings, forming their own distinctive style with fluid lines and free brushwork. The painters of the Tang dynasty were free and spontaneous with their brushwork, focusing on the rhythm and flavour of their brushwork. They were good at grasping the charm and interest of objects. Tang paintings emphasise the meaning and mood of the painting, pursuing the mood and meaning of the picture and emphasising the subjective nature of artistic creation. The colours used in Tang paintings are colourful and layered, and the colours in the picture are harmoniously matched. The painting of figures in the Tang dynasty, on the other hand, focused more on the portrayal of the figures' demeanour, emotions and living environment. The Tang dynasty was a period of development and transition for Chinese painting, with the refinement and maturation of some painting disciplines as well as the creation of new ones that would influence future generations.



Figure 3 Yan Li (part) in the Palace Museum

Source: On the Influence of Social Culture in the Tang Dynasty on the Prosperity of Painting. 2015.p45

This ancient genre of painting was at its peak during the Tang dynasty, when both its skills and the outstanding painters it produced were rare in history. In religious figure painting, painters developed and innovated while inheriting the virtues of their predecessors; Yuchi E Monk, Wu Daozi, Lu Lunga and Zhou Fang were all masters of Buddhist painting, and strongly expanded the subject matter and means of expression. They used objects to express the thinking of the times and their personal feelings.

The paintings of the Tang dynasty do not only represent objective objects, but also express the thoughts and personal feelings of the times through them, an impressive form of subtle expression.

1.3.2 Literary Arts

The greatest achievement, the highest taste and the most influential aspect of Tang culture was poetry. It was a golden age of classical Chinese poetry. The most famous poets of the Tang dynasty, He Zhizhang, Wang Wei, Cen Shen and Gao Shi, as well as the poet immortal Li Bai and the poet sage Du Fu, all appeared in this era.

The poets of the Kaiyuan period were full of confidence in both society and their personal futures, and this is reflected in their poetry, which is characterised by a visionary outlook and a spirit of boldness and romance. But this period was not a long one. With social and political changes and the changing situation of the poets, the poetry of idylls, border poems and realist poetry emerged one after another. After the 23rd and 4th years of the Kaiyuan era, although the scholarship examination was shifting to poetry as the main criterion for admission, it became difficult to enter the government with literature as Emperor Xuanzong changed the principle of employing both literary and official officials, emphasising the use of officials of the official school. Some poets went to the frontiers and found their way out by working as shoguns at the festivals." In this way, borderlands and boudoir became an important part of some poetry.

The poetry of the Sheng Tang Dynasty is broad in subject matter and diverse in style. Poets used poetry as a form to express their ideals and to express their personal feelings. The reason why Sheng Tang poetry is so particularly loved is that it is full of character, full of pursuit, full of love for the motherland, full of praise for life and full of concern for people's livelihoods.

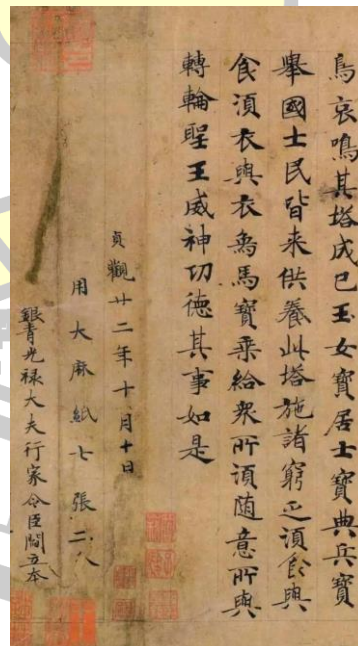


Figure 4: By Yan Liben

Source ; <https://www.meipian.cn/tkw65gl> online

The Kaiyuan and Tianbao periods were not only a golden age of poetic culture, but also a period of full artistic maturity and prosperity. This period was an important stage in the high development of the many related social cultures behind the flourishing of painting in the Tang dynasty.

1.3.3 Sculptural art.

The art of sculpture during the Sheng Tang period was mainly represented in Buddhist statues and epitaphs. Buddhist statues were an important part of the art of sculpture during the Sheng Tang period, mainly presenting Buddhist teachings, Buddhist ideas and Buddhist myths and legends. Buddhist statues from the Tang period have unique characteristics, such as beautiful forms, beautiful postures, vivid expressions, profound expressions, flowing clothes and rich artefacts, among which the Mogao Caves in Dunhuang, the Longmen Grottoes and the Yungang Grottoes are the most famous Buddhist cave carvings and have high artistic value.

Epitaphs from the Tang period are another important form of sculptural art. They were often used to record the deceased's deeds, merits and virtues, and also to express the social, ideological and artistic characteristics of the Tang period. During the Tang dynasty, epitaphs were sculpted with exquisite skill, and the carvings were vivid and realistic, with vivid imagery and majestic power.



Figure 5: Three-color horse servant
Source : Zhang Yuke ,2021,Photography

The art of sculpture during the Sheng Tang period not only reached a peak in terms of modelling skills, but also in terms of the choice and use of sculptural materials, which were of a very high artistic standard. There were many different materials used for sculpture during the Tang period, such as stone, bronze, ceramics and wood, of which stone was the most commonly used material and had the characteristic of being durable.

1.3.4 The art of music and dance

The musical art of the Sheng Tang period was dominated by court music and folk music. The court music of the Tang Dynasty was dominated by music and dance, including a variety of musical repertoire and instruments such as Da Feng, Da He and Da Lu, while the folk music of the Tang Dynasty focused more on the expression and transmission of people's lives, folk culture and local characteristics.

In terms of music and dance, the Ten Part Kabuki, the Sitting and Standing Two Part Kabuki and the Fa were the three stages of the highly developed art of music and dance in the Tang court. The Ten Part Kabuki included the music and dances of ethnic minorities and foreign countries such as Guzi, Shule, Gaochang, Anguo, Kangguo, Tiancong and Goryeo. The two parts of the kisa break the boundaries of the one kisa and each part under the two parts is named after a piece of music. The formal appearance of the Seated and Standing Two-Band Kabuki thus demonstrates that the traditional music of the Tang dynasty incorporated important influences from foreign civilisations, the most important of which was the introduction of the Hu culture and the evolution of Western styles. During the reign of Emperor Xuanzong of the Tang dynasty, a type of music called faju began to flourish, and as a classical music revered by the Tang emperors, faju was an expression of the liberal and enlightened culture of the Tang dynasty. In addition, the faju also showed a very pro-people aspect, and even involved some sampling of folk music. The Ten Part Trick, as Yan music, is a traditional ritual first and foremost, although it is meant to cheer up a banquet. The Order of Music, a part of the court ritual.' Faqu, on the other hand, is purely courtly entertainment. Therefore, Faqu and the establishment of the Liyuan teaching workshop, marking the transformation of the court music from ceremonial music and dance to entertainment music and dance for the Tang dynasty music and dance culture has produced a great promotion.



Figure 6 Three-color music and dance maid

Source : Zhang Yuke ,2021,Photography

2. History of Chinese Tri-colored Glazed Pottery

The porcelain making technology of ancient China can be traced back to the original porcelain of the Yin and Shang dynasties. The reason why it is called porcelain is that it has initially reached the basic conditions of porcelain making, that is, the raw materials is rich in quartz and other minerals, the firing temperature above 1200 degrees Celsius, in the surface with high temperature under the glaze. After the Han Dynasty, porcelain technology made rapid progress. In the Southern and Northern Dynasties, Yue kilns, famous for firing celadon, appeared. Their products were dense and hard, and the glaze layer was bright and uniform. The so-called celadon is not completely blue, the scholar children's book industry explained: " celadon is not pure cyan, it has yellow, green and green colors, the ancients called cyan. However, this kind of porcelain belongs to a system, summarized with the name of celadon." In short, the emergence of celadon marks the basic maturity of Chinese porcelain making technology.

At the same time, black porcelain and early white porcelain also appeared in the north. In the Sui and Tang Dynasties, there was great progress in technology, forming a pattern of "south, green and north, white". At this time, the Changsha kiln in Hunan province also invented the underglaze painting. The method of applying the color was painted on the porcelain tire, and then the glaze was burned at high temperature. The blue and white porcelain of later generations was actually a development of it. The Song Dynasty was a peak in the history of porcelain development. The emergence of five famous kilns, namely Ru Kiln, Guan Kiln, Ge Kiln, Ding Kiln and the formation of six major kilns, namely Ding Kiln, Jun Kiln, Cixian Kiln, Yaozhou Kiln, Jingdezhen Kiln and Longquan Kiln, marked the full maturity of Chinese porcelain technology. The biggest creation in the art of porcelain making in the Yuan Dynasty was the Jingdezhen blue and white porcelain, which is still shining today. The advent of blue and white porcelain has raised the Chinese porcelain technology to a new level. By the Ming and Qing dynasties, porcelain had developed to the realm of gorgeous maturity and perfection. In addition to blue and white porcelain, various kinds of figures, flowers and birds and landscape painting also reached an amazing level.



Figure 7 History of Chinese Tricolor
Source : Design by Zhang Yuke

2.1 The History of Tri-colored Glazed before the Tang Dynasty

Tricolor is a special decorative technique used in ancient Chinese ceramics, using three main colours: yellow, green and brown, hence the name 'Tricolor'. The Tang Dynasty was the heyday of Tricolor porcelain, but the technique had already been developed before the Tang Dynasty. The earliest tri-colour techniques date back to the Eastern Zhou period (770 - 221 BC), when pottery was made from grey, black and ochre clay, but they were not known as tri-colour porcelain. During the Han Dynasty (206 BC-220 BC), ceramic production techniques were further developed with the emergence of underglaze painting and painted decoration, which laid the foundation for the later technique of making tri-colour porcelain.

Before the Tang Dynasty, although the tri-colour technique had already emerged, it was not on the same scale or level as the Tang Dynasty. The production of Tricolor porcelain reached a peak during the Tang dynasty, becoming an important milestone in the history of ancient Chinese ceramics production.

2.1.1 Tri-colours discovered

Luoyang is the former city of the Han and Wei Dynasties, and is surrounded by ancient tombs on Mount Mang in the north. Since ancient times, "the emperors and generals occupied Mount Mang, and the princes and officials were buried in great numbers". The Mengjin County Magazine contains: 1880 (Qing Guangxu six years), Luoyang Han and Wei ancient tombs on the northern Mang Mountains, collapsed, occasionally seen with figurines, horses, camels and other different shapes of single-coloured and colourful porcelain, because there is no evidence in the history of the book, not noticed. 1899 (Qing Guangxu 25 years), exploration of the Luoyang-Kaifeng railway, the ancient tombs found in the three colour artefacts. It was destroyed on the grounds of bad luck. In 1942, Zhao Ruzhen named it after "Tang Tricolor" and compiled the "Guide to Antiques". The three colours of pottery were uncovered in Luoyang at the time because they were mostly relics from the Tang Dynasty. The majesty and strength of the Tang Dynasty pushed the art of Tricolor to the first peak of development in its history.

Around 10,000 years ago, primitive people living in Luoyang already lived a sedentary life and invented pottery in their production practices. Around 7,000-5,000 years ago, during the Yangshao civilisation, the ancestors of Luoyang invented and created coloured pottery with various simple shapes and abstract patterns. During the Xia Dynasty, some 3800 years ago, white, red and grey pottery was already being made. Some 3,600 years ago, during the Shang dynasty, Luoyang craftsmen were already skilled in the important art of ceramics, using wheel, mould and hand techniques. 1,300 years ago, the world was stunned by the development of the world's most colourful 'Tang Tricolor' in the eastern capital of Luoyang. The Tang tri-colour glaze is dappled with a variety of colours and is magnificent, with ochre, green, blue, white and black being the predominant colours. China's traditional colour concept, black and white is not colour, so called "three colours". But later, Luoyang Gongjin gradually developed blue glaze, mixed glaze, glaze colour is increasingly rich, the Chinese ancient word "three" is more, so "three colour" and means colourful, colourful meaning. In the course of thousands of years of ceramic history, Tricolor has gradually perfected its production categories, including daily necessities, household utensils, artistic decorations, burial objects and building materials, and has been used in many ways and in many directions.

In the course of history, the art of Tricolor has had different aesthetic orientations from one dynasty to another, such as the Han Dynasty, the Tang Dynasty, the Song Dynasty, the Ming Dynasty, and the Qing Dynasty.

2.1.2 Han Dynasty Tricolor

Han dynasty craftsmen invented lead glaze pottery, lead glaze glaze colour is more complex, can be divided into roughly green, brown two colour system, to "Han yellow glaze" and "Han green glaze" most, mostly for single-colour glaze, individual apply compound colour glaze. Han pottery is mainly in the form of tripods, pots and bells, but also in the form of figurines of people and animals, as well as models of barns, wells, mills, pavilions and workshops. Han Tricolor was made by wheeling, moulding and hand-kneading, although the production process was relatively crude. However, the images are vivid, the lines smooth, highly general and refined.



Figure 8 Yellow-glazed faucet horseshoe-shaped pottery society

Figure 9 Green glaze two-hole horseshoe-shaped pottery society

Figure 10 Fighting tiger two-hole square gray pottery society

Source : Face View of Tao Society of Han Dynasty. 2020.p61

2.1.3 The Three Colours of the Northern and Southern Dynasties

After the establishment of the Northern Wei Dynasty, low-temperature lead glaze pottery began to continue to flourish in the north, further improving the production process and glazing methods. From monochrome glaze to multi-colour glaze, yellow, green, ochre and three colours have been common, marking a significant progress in glazing technology and Zu Mei concept of ceramics, objectively for the later generation of vibrant, gorgeous and noble "Tang three colours" laid the foundation.



Figure 11 Porcelain of the Three Kingdoms, Two Jin and Southern and Northern Dynasties

Source : <https://baike.baidu.com/image> on line

2.2 The emergence of Tri-colored Glazed Pottery in the Tang dynasty

During the Tang dynasty (618-907 AD), the Tang tri-colour glazed pottery was a type of coloured pottery that flourished during the Tang dynasty, referred to as Tang Tricolor. The Tang dynasty was the heyday of China's feudal society, with political unification laying the foundation for economic development, and economic prosperity contributing to the diversification of culture during the Tang dynasty. The Tang Tricolor was an exquisite and superbly coloured pottery craft formed in this social environment during the Tang Dynasty, when Tricolor porcelain entered its heyday. Its dynamic form, glorious colours and unique atmosphere of life amazed the world. The production process of Tang Tricolor was developed from the traditional glazed pottery of the Han Dynasty. It is a low-temperature glazed earthenware, made from processed white clay, which is then fired twice with oxides containing lead. In the firing process, metal oxides containing copper, iron and diamond elements were mixed into the glaze as colouring agents, resulting in a variety of colour techniques such as yellow, green, brown and blue, which are more exquisite than those of the Han Dynasty, and the colours are also more vivid and bright. The themes of porcelain production during the Tang dynasty were also more diverse, making it a representative of the Tang court culture. Produced mainly in Henan, Shaanxi and Shanxi, the Tang dynasty Tricolor porcelain included a variety of motifs such as figures, animals, flowers and landscapes, enriching the artistic expression of Tricolor porcelain.

2.2.1 The period between Wu De and Gao Zong (620-690 AD) - The Beginning

The earliest of these was the tomb of Zheng Rentai, a famous general during the reign of Emperor Taizong of the Tang Dynasty (buried in 664, during the reign of Linde), which was discovered in 1972. 500 or so yellow-glazed and green-glazed monochrome-glazed terracotta figurines were excavated from the tomb. The figures include the painted and gilded warrior, the painted and gilded civil official, the painted male standing figure, the painted female standing figure, and the painted and glazed ceramic music and dance figures. Of these, the painted and gilded warrior figurines and the civil official figurines, the It is rare to find one that is still as magnificent as ever after a thousand years.



Figure 12 Gold warrior servants and civil servants

Source: .Research on the Innovation and Development of Tang Three-color Art
2020.p5

This period was the beginning of the tri-colour period in terms of both production techniques and colour, with a small range of wares, mostly everyday wares and figurines, and simple decoration techniques, but with the emergence of two types of decoration, namely polychrome spotting and the imitation of Western Asian metalwork. 690 is the transition from the peak of the second period, and the excavated objects show that the Tang tri-colour was slowly developing from wares to tri-colour figurines. The Tang Tricolor is represented by a large number of wares.

2.2.2 Wu Zetian to the Kaiyuan period of Emperor Xuanzong of Tang (690-750 AD) - the peak period

The Tang Tricolor of this period changed from a subordinate to a mainstream position in the tombs, based on reference data unearthed from commemorative tombs, when the number and variety of burial objects unearthed increased. Examples include the tomb of Doku Si Zhen in the eastern suburbs of Xi'an (698), the tomb of Princess Yongtai at Qianling in Qianxian County (706), the tomb of Prince Zhanghuai at Qianling in Qianxian County (706), and the tomb of King Yue Li Zhen at Zhaoling in Liquan County (718). The main categories of Tricolor Ming wares from this period are Tricolor figurines, kitchen and furniture Ming wares. The pagoda jars, etc. Among these categories, the kitchen vessels are fairly stable, with little variation in shape and combination. Although there is a wide range of furniture, the vast majority of the objects excavated are broken and mutilated, and there is less information available, making it difficult to analyse the variations and stylistic features. The Tricolor figurines are the most authentic and exact reflection of the Tang dynasty, depicting the social climate and the lives of different figures from all classes. Some of them are of modest and humble attendants, terrifying and hideous tomb-holding beasts and tianwang figurines, graceful and noble noblewomen, gallant tri-coloured horses and loyal civil and military officials, all of which show the wealth and strength of the state and the support of the people during the Tang dynasty. The animal figurines can be divided into three colour horses and three colour camel figurines ..



Figure 13 Civilian Servant

Figure 14 Military Servant

Figure 15 Tenno figurine

Source: .Research on the Innovation and Development of Tang Three-color Art
2020.p6



Figure 16 Maid

Figure 17 Riding maid

Source: .Research on the Innovation and Development of Tang Three-color Art
2020.p8



Figure 18 Horse servant

Figure 19 Camel servant

Source: .Research on the Innovation and Development of Tang Three-color Art
2020.p9

In contrast to the earlier Tricolor wares, those of this period are more free and casual in design, with colours still predominantly green, brown and white, and a few yellow-glazed wares. In the tomb of Prince Zhang Huai, for example, 262 pieces of Tricolor wares were excavated, including a variety of figurines of civil officials, horse-holding figurines, tomb-holding animals, horses, pagoda jars, male standing figurines, female standing figurines, warrior figurines, civil officials, horse-holding figurines, tomb-holding animals, horses and pagoda jars. Two green-glazed flower pots were also recovered. The green glaze of both the terracotta figurines and the terracotta vessels excavated from Prince Zhang Huai's tomb is different from the style of the other terracotta vessels from the Tang tombs, and it is assumed that the burial objects of the Tang dynasty royal family were produced by a special specification body.

The second phase of the tri-colour wares was dominated by figurines, and both the number and the workmanship improved greatly, with the production of tri-colour wares reaching a heyday, but as time went on, the third phase of the Tang tri-colour gradually began to decline, with the figures changing from tall and plump to slender and thin, and gradually entering a period of decline.

2.2.3 The period from the Tianbao to the fall of the Tang dynasty (750-907 AD) - the period of decline

Compared with the previous two periods, the world of this period spans a longer period, but not many tri-coloured wares appear in the tombs. The Tang dynasty was in decline and, on the other hand, the number of metal figurines began to increase. Moreover, most of the tombs in which the Tricolor wares were unearthed were only commoners or officials of low rank, and generally less dignified than the owners of the tombs of the first two periods. This indicates a gradual decline in Tricolor wares during this period. The small number of Tricolor figurines from this period also show a slight change in image, for example, the human-faced tomb-bearers are no longer the fixed, fierce and fierce images of the past, but there are also some Tricolor tomb-bearers with gentle female faces. The Tianwang figurines continue in the style of the first two phases, with their golden-winged bird helmets and fierce, grim facial expressions.

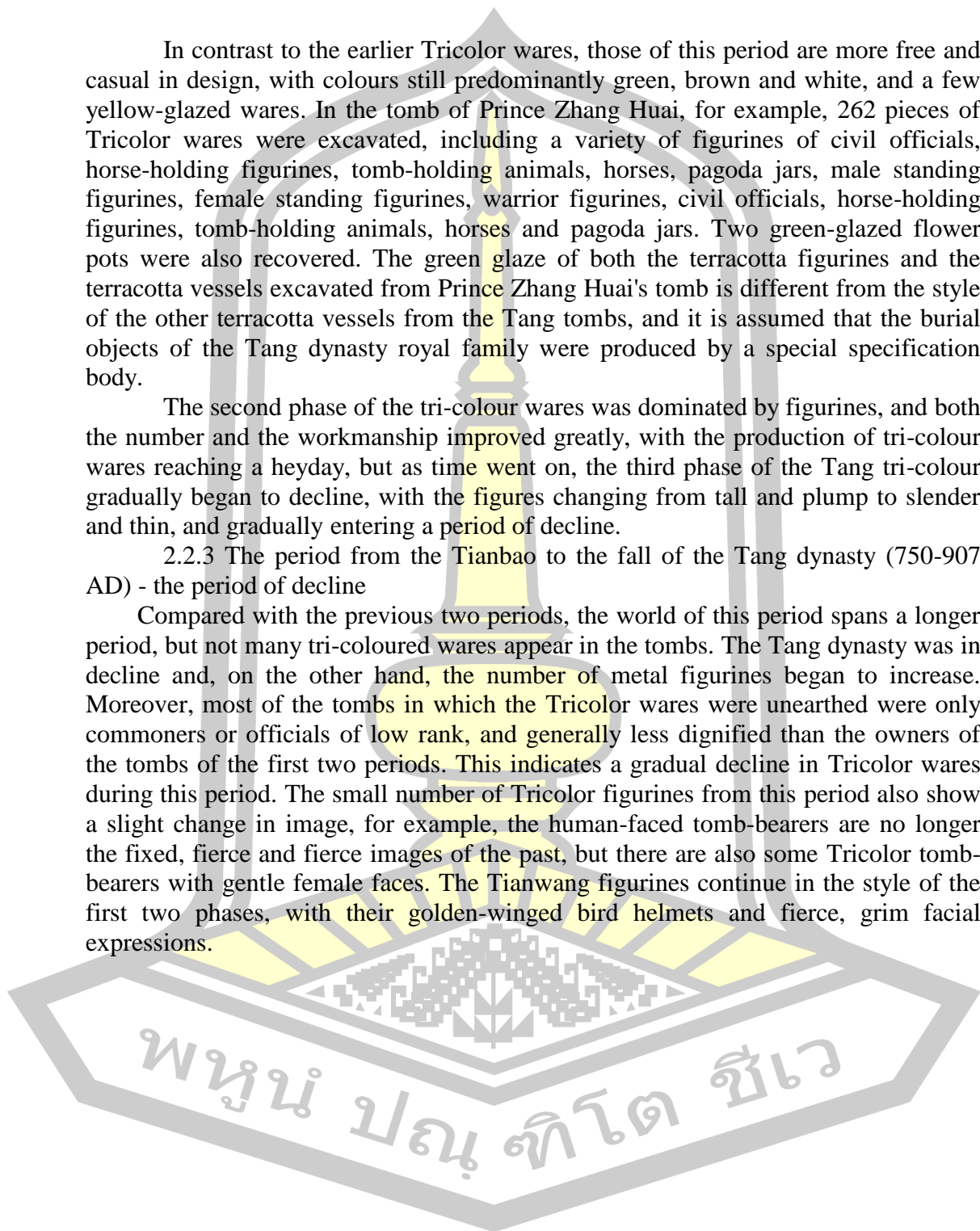




Figure 20 Terracotta figurine of the King of Heaven

Source: .Research on the Innovation and Development of Tang Three-color Art 2020.p7

Once again, this period is dominated by Tricolor wares, with less of the subtlety used and the common late Tang wares of jars, bowls and pots becoming the mainstream. The colours of the tri-colour wares of this period are less vibrant than those of the previous two periods and are duller. Before the An Shi Rebellion, the tri-colour wares were better in both glaze and quality, still dominated by green, yellow and blue, but after the An Shi Rebellion, monochrome glazes became popular, mainly in green and brown, with the rare appearance of yellow-glazed wares and blue-glazed wares. The reason for the popularity of the monochrome glaze may be, firstly, that after the late Tang dynasty, funerary objects were no longer mainly pottery, but were transformed into jade and metal; secondly, after the An Shi Rebellion, the white porcelain of the northern Yin kilns and the celadon of the southern Yue kilns became popular, and people's interest was so great that they drew closer to porcelain from the three colours, which can also be said to be the reason for the decline of the three colours. In addition, a number of tri-colour wares that imitate metal wares appear in this period, and in this and the trend of imitation, objects such as tri-colour jars, tri-colour wine goblets and tri-colour dragon's head cups appear in the tombs.

2.3 The emergence of Tri-colored after the Tang dynasty

The production of Tricolor reached a new peak in the Ming dynasty, with more diverse decorative techniques and finer decoration on Tricolor porcelain. The colours of Ming Tricolor are mainly bright yellow, bright red and dark green, and its motifs are mainly in the form of traditional flowers and birds, figures, landscapes, fish and shrimps, while many new subjects have been added, such as the legendary gods and animals, the Eight Immortals and so on.

The Qing dynasty tri-colour wares are diverse and unique in style, with bright and vivid glazes, particularly in bright red, emerald green and pale yellow, and a variety of decorative motifs, mostly with animals, figures, flowers, landscapes and myths and legends as the main motifs.

2.3.1 Song Tricolor

With the fall of the Tang dynasty and the turmoil of the Five Dynasties and Ten Kingdoms, the art of Tricolor production gradually declined. During the Song dynasty, Tricolor production was influenced by foreign cultures, and from then on the transformation began, with Tricolor gradually being replaced by celadon as one of the main products of the official kilns of the Song dynasty.

As a result of the change in aesthetic concept during the Song dynasty, from luxurious and exuberant to understated and subtle, the Tricolor products are different from those of the Han and Tang dynasties in terms of form and glaze. "Song Tricolor is simple in shape, plain in glaze, quiet and subtle, and profound in meaning. In addition to the four main colours of yellow, green, white and ochre, the glaze also has a brilliant red, black and soya colour, and an innovative emerald glaze with crisp and bright colours. Craft techniques pay more attention to the decorative techniques on the surface of the ware, especially good at engraving and filling the colour technique. The Song tri-colour glaze is rich and neatly filled with colour, and is often found on everyday objects. There are also toys such as dogs and horses, as well as various pillow vessels, relic boxes and pagodas.

พหุบัน ปณฺ ทิโต ชีเว



Figure 21 The Song Dynasty three-color lotus mouth flower grain bottle
Source : <https://baike.baidu.com/image> on line

2.3.2 Liao Tricolor

The Liao Tricolor is roughly the same period as the Song Tricolor, and is a splendid culture created by the Khitan people, rich in national characteristics and fish. Liao Tricolor is mostly glazed with yellow, green and ochre, and the glaze layer is relatively thin, the glaze colour not bright enough, and the method of glazing is not. The glaze is not bright enough and the method of glazing is not regular, and the bottom is mostly unglazed. The decorative techniques include printing and scribing, with most of the plates and butterflies being printed with patterns and the peckers being scribed. Ware type mostly square dish, begonia flower style long plate, cockle pot, tube type bottle, etc.

Liao Tricolor is characterised by its strong ethnic characteristics and its strong correlation with gold and silver ware. Both the form and the decoration of Liao Tricolor reflect the natural, unrestrained, simple and unpretentious character of the Khitan people. Some of the special forms in the Liao Tricolor are unique to them and were created by blending their own needs and aesthetic styles. A typical Liao Tricolor object, the long dish in the form of a begonia flower, with its flat rim, shallow, steep belly, wide, flat foot and eight-curved begonia flower body, is a reflection of its unique form, as are the fish- and yuanyang-shaped pots, which reflect the strong ethnic preference of the Khitan people. The decorative motifs in the Liao Tricolor are a reflection of its distinctive national style, and are relatively few in number compared to the Tang Tricolor. The decorative motifs in the Liao Tricolor are relatively few and far between, but they are concentrated. Among the botanical motifs, the lotus and peony clusters with densely interlaced and overlapping petals are often carved and printed from an overhead perspective, and the clusters of peonies are usually decorated with four leaves attached to a flower stem.

The animal motifs in the Liao Tricolor rarely appear alone, but are mostly combined, such as the fish motif, the lotus flower motif and the water wave motif. Other motifs, such as the dog and lion motifs, are also distinctly Khitan in style. At the same time, most of the Liao Tricolor decoration is full, leaving little white space. The large areas of floral decoration in Liao Tricolor also reflect its strong ethnic characteristics. In general, the chasing process is fine and the chasing pattern is particularly curved, with small, dense enclosed areas and a transparent glaze. In the Liao Tricolor, however, there is a single piece with a large area of closed intervals, which is not as detailed, with deep or shallow knife marks, and the pink fish, the bad part of which is directly exposed, is often unglazed. (Lu Jing. 2003. P284)

The Khitan originally had no pottery, and used mostly gold and silver vessels and wooden vessels. After the integration of the Chinese culture and the restriction on the use of gold and silver vessels, the variety of vessel forms and the range of use of ceramics slowly expanded, so the Liao Tricolor still has many shades of Liao dynasty gold and silver vessels in its vessel forms and decoration. A long silver dish with a flowered begonia motif, excavated from the Nur'aili bubble camp cellar in Inner Mongolia, has the same three-flower motif on the rim, belly, foot and interior as the Liao Tricolor three-flower motif on the long dish. There are a large number of Capricorn pots in the Liao Tricolor, and Capricorn figures first appeared on Tang dynasty wares, mainly in gold and silver. The peony, dragon, fish and scrolling cloud motifs that appear on the Liao Tricolor are also found on gold and silver wares. The fire bead motif on the Shouchangwu inscribed Tricolor fragment excavated from the Longquanwu kiln is a 'simplified tomb description of such motifs on gold and silver'. In Ceramics of the Liao Dynasty, the author specifically speculates that "some of the prints of Liao Tricolor may be imitations of the hammering process used on gold and silver wares". (Peng Shanguo. 2003. P187)



Figure 22 Three color diamond mouth plate
Source : <https://baike.baidu.com/image> on line

2.3.3 Ming Tricolor

Typical of the Ming tri-colours is the glazed tri-colour, which refers to glazed products on earthenware, the glaze thickness of which has increased. During the Ming and Qing dynasties, architectural glazes were the most mature development of the Tricolor in terms of building materials. Period. Architectural glazing in this period surpassed any past dynasties, both in quantity and quality, especially in official buildings, where the requirements for glazed tri-colour had formed a high degree of standardisation and pattern. The Forbidden City in Beijing was the palace of the emperors of the Ming and Qing dynasties, and it combines the best of ancient Chinese architectural art. Various ancient Chinese building materials were used extensively on it, and the use of tri-colour glazed components reached its peak, with the tri-colour glaze being stately and gorgeous, golden and glorious. At the same time, tri-colour glazed sculptures were also widely used as architectural decoration during the Ming and Qing dynasties.



Figure 23 The Ming Dynasty tricolor dragon pattern plum bottle

Source : <https://baike.baidu.com/image> on line

2.3.4 Qing Tricolor

Su Tricolor is a masterpiece of the art of Qing Tricolor, a new variety created by porcelain masters in Jingdezhen based on the technique of glazing. The bone of Su Tricolor is also made of porcelain clay and is fired at a high temperature of 1200 degrees. In ancient times in China, the colours white, blue, yellow and green were called "Tricolor", which is the origin of the name, and also illustrates the limitations of the glaze at the time. The most representative of the Qing tri-colour is the 'Jiaotui pottery' and 'Su Tricolor'. Jiaotui pottery is in the Tang three

colour, Song three colour on the basis of the evolution, is also a low temperature multi-colour glaze. It is also a low-temperature multi-colour glaze. The production of Jiaotui pottery combines the beauty of carving, colouring and firing, reflecting the complexity and refinement of the Qing Tricolor process from one side.



Figure 24 Three colored ball cans of the Qing Dynasty
Source : <https://baike.baidu.com/image> on line

3. The tri-colored Glazed Pottery in the context of Chinese culture and society

3.1 The tri- colored Glazed Pottery in everyday life

Tang Tricolor is not only unique in its shape, but also has a wide variety of content, all of which vividly reflect the life style of the people at the time, epitomising the social customs and economic culture of the time.

The Tricolor group of household utensils is also a large category of Tang Tricolor wares, whether bowls, plates, dishes, cups, jars, washes, lamps, inkstones, pillows, pots, or stoves, each of which is round, thick, dignified, and brilliantly coloured. Take the one excavated from the tomb of Princess Yongtai.

The "Tricolor Bowl" (e.g. Figs. 10 and 11) is an example of a three-coloured bowl approximately 7.8 cm high and 17.2 cm in diameter. Among the Qian Shi relics unearthed by Princess Yongtai, the Tricolor bowl is the most striking. The three colour bowls are made of white, finer, open-mouth, straighter walled bowls, wheeled and made. The bowl has a prominent string pattern on the outer wall of the abdomen, which is beautifully modelled, and the inner and outer walls are glazed in pale yellow. The bowl is decorated with 12 green draped stripes, and the yellowish base glaze also depicts a fine ochre line pattern, giving the whole design a full, colourful layout. The raised string pattern on the outer wall divides the bowl into upper and lower inner sections, and the pale yellow glaze is also painted with green dangling stripes, which look like flowing lines and are naturally vivid, and overall, both the glaze and the design are exquisite in Tang Tricolor. A fine example.



Figure 25 Tri-colored bowl Figure

26 Top of tri-colored bowl

Figure 27 Head jug

Source: .Research on the Innovation and Development of Tang Three-color Art
2020.p10

In addition to the Tricolor bowl, the Tricolor phoenix-head pot (see fig. 12) is also a classic example of a Tang dynasty household utensil. The overall design of the pot is that of a standing phoenix bird, with the top of the pot cleverly designed as a phoenix head and the pouring part of the mouth as a phoenix spout. The handle is designed as a phoenix tail. The body is carved in relief with a mixture of blue, yellow and brown glazes, and the belly is decorated with a phoenix bird design on one side and a hunting motif on the other. The phoenix-headed bottle is of a strong, beautiful and vivid appearance.

The combination of domestic utensils with arts and crafts has taken on a new look in terms of shape, colour and other aspects, reaching a new stage in the combination of practicality and artistry.

3.2 The tri-colored Glazed Pottery in the ritual

The Tang dynasty was a very strong state and a very large territory. The poems show that the economy of the Tang dynasty was prosperous, culture and art developed rapidly, and people's living standards improved, leading to a sense of enjoyment and comparison. At the same time, the Tang dynasty inherited the style of generous burial from the Qin and Han dynasties, and both princes and nobles and ordinary people alike revered generous burial. Although the laws and regulations of the Tang dynasty clearly stipulated the number of burial vessels for Tang officials, they still did not prevent the spread and prevalence of generous burial. Most princes, nobles and lower ranking officials would not be buried in accordance with these regulations.

Because of the belief in the immortality of the soul and the existence of the human soul in the other world after the death of the body, both the deceased and the living imagined that the funeral rituals would allow the soul to find a world where it could continue to enjoy life and even become immortal, and this world was the netherworld, a burial chamber. Like the world of the living, the spirits of the dead in this underground world need a protector. So the legendary "Four Gods" were transformed into "Shen You", a sacred object that acts as a guardian of the

underworld, protecting the spirits of the deceased from intrusion and also safeguarding the tomb, or the underworld. "The Four Gods, also known as the Four Elephants, originated from the primitive worship of the stars, and in traditional Chinese folk culture, the Four Gods have the role of dispelling evil, avoiding disasters and praying for good fortune. The tomb-beast (Figure 13) has a history of over 2,000 years in China and is made up of two parts: the antlers, the body and the base. Archaeological findings and research data show that the tomb beast was first seen in the Warring States Chumu, popular in the Wei and Jin dynasties to the Sui and Tang dynasties, and gradually disappeared after the Five Dynasties, the system of the tomb beast was made of wood in the early period, bone and pottery were rare in the late period, mainly pottery. During the Tang dynasty, various types of tomb-beast and tomb-tennis figurines were finally expressed in the form of sophisticated artistic means of a three-coloured craft of tomb-holding.

In the Tang dynasty, the three-coloured tomb-beasts appeared in pairs, one with a human face and one with a beast's face; the tomb-monster figurines, together with the tomb-beasts, were mostly placed in front of the mudao or tomb chamber. The tomb-bearers are in the front and the figurines of the Heavenly King are at the back, usually in pairs, one on each side, and in the literature they are collectively referred to as the 'Four Gods'. It has been shown that the figurines of the Heavenly King appeared in the Tang Dynasty, a product of the spread of Buddhism, and were modelled on the physical features of the statue of the Buddhist protector god, the Heavenly King. After becoming the patron deity of the tomb owner, his identity also transcended that of the Buddhist patron deity Tianwang, who was worshipped by the Tang people as the protector of the tomb owner after his death, to subdue demons and ward off evil spirits, and to protect the tomb owner's peace. This is why many Tang dynasty burials, especially those of dignitaries in the Central Plains, have been found with Tien Wang figurines. (Zhang Furong. 2019. P57)



Figure 28 The tomb-beast

Source: "Ceramic boutique-Tang tricolor Town tomb beast" 2019.p50

Although the practice of heavy burial was a way of honouring and mourning the dead, it was also a way of showing off and competing with each other, resulting in the over-consumption of wealth and the deterioration of social morals. The prevalence of thick burials led to a rising demand for medieval wares, some of which were themselves medieval, and so the style of thick burials contributed to the development of Tang Tricolor and enriched its subject matter.

3.3 Tri-colored lottery and Chinese trade

With the political and economic prosperity of the Tang dynasty, the production techniques of Tricolor porcelain continued to innovate and thus gradually assumed an important place in Tang porcelain. During the Tang dynasty, Tricolor porcelain became one of the key trade items in the Silk Road trade due to the flourishing of economic and cultural exchanges along the Silk Road. This was mainly due to its unique decorative style and good production techniques, which attracted merchants and travellers from Central Asia, West Asia, Eastern Europe and North Africa. Through sea and land trade, it was shipped to Southeast Asia, South Asia, the Middle East and other regions.

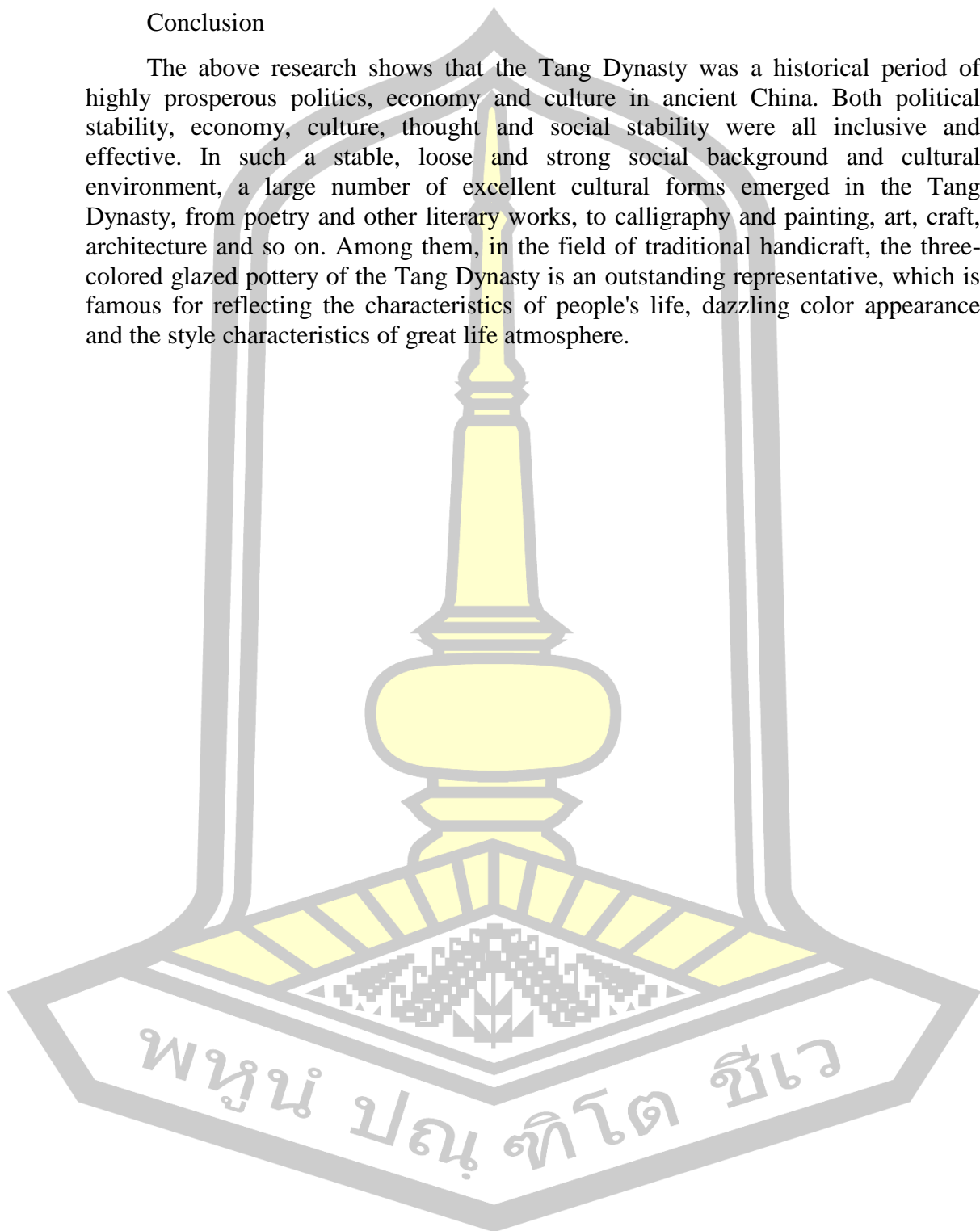
In the Silk Road trade, Tricolor porcelain was exported in large quantities. According to archaeological findings, a large amount of Tricolor porcelain survives in ancient sites in Central Asia, West Asia and Iran, and some even remain in South Asia, Southeast Asia and Japan. Moreover, at various export ports, merchants made considerable profits from the trade in Tricolor porcelain. For example, a batch of Tricolor porcelain unearthed at Dunhuang was shipped to the West after a long journey, commanding a high market price.

At the same time, the Silk Road trade also provided valuable opportunities for the creation and development of Tricolor porcelain. With the trade and cultural exchanges between the Tang Dynasty and neighbouring countries and regions, Tricolor porcelain gradually absorbed the influence of Western culture and art, forming an artistic style with unique local characteristics. For example, the cultural exchange and integration between China and the West during the Tang dynasty can be seen in the animal motifs of Western lions, camels and horses commonly found in Tricolor porcelain.

There was a very close connection between the Tricolor porcelain of the Tang dynasty and the Silk Road trade. Not only were they unique cultural artefacts of ancient China, they were also an important medium for trade and cultural exchange along the Silk Road, demonstrating the deep cultural ties and exchanges between Tang dynasty China and its neighbouring countries and region

Conclusion

The above research shows that the Tang Dynasty was a historical period of highly prosperous politics, economy and culture in ancient China. Both political stability, economy, culture, thought and social stability were all inclusive and effective. In such a stable, loose and strong social background and cultural environment, a large number of excellent cultural forms emerged in the Tang Dynasty, from poetry and other literary works, to calligraphy and painting, art, craft, architecture and so on. Among them, in the field of traditional handicraft, the three-colored glazed pottery of the Tang Dynasty is an outstanding representative, which is famous for reflecting the characteristics of people's life, dazzling color appearance and the style characteristics of great life atmosphere.



CHAPTER III

The development and production process of the artistic style of Tang Tri-colored Glazed Pottery

In this chapter, the researchers aim to study and analyze the development of artistic style, the production process of tricolor from the Tang Dynasty to the present, and the production process has a long development. The tricolor has been used for daily, ceremonial and commercial use for 289 years since its production, so it is an artistic style that varies with the purpose of its use, including the development of production processes, with technology different from the past and present. This chapter will answer an important database.

The purpose of Study 2 is to study the influence and dynamics of the tricolor on cultural exchanges along the Silk Road. Through the analysis and research, the researchers divided the artistic style development and production process of the tricolor into three periods:

1.The Wude period to the reign of Emperor Gaozong (AD 620-690) -the initial period

Main characteristics of tri-colored Glazed pottery

Goals for producing pottery

1.3 Art style

1.4 Production process

2.Wu Zetian to Kaiyuan Period of Tang Xuanzong (690-750) -Peak

2.1 Main characteristics of tri-colored Glazed Pottery

2.2 Goals for producing pottery

2.3 Art style

2.4 Production process

3.Tianbao period to the fall of the Tang Dynasty (750-907) -decline period

3.1 Main characteristics of three-colored pottery

3.2 Goals for producing pottery

3.3 Art style

3.4 Production process

This paper will be the tang dynasty tombs unearthed tricolor can be divided into several periods to explore: the first period called the initial period, roughly time in tang years to tang gaozong years (before and after the 7th century 20s to the 790 s), during the tombs unearthed tricolor modelling is single, few species, common to daily necessities, therefore as a point. The second period is called the peak period, which is roughly from Wu Zetian to the Kaiyuan period of Emperor Xuanzong of the Tang Dynasty (after the 1990s to the 8950 s). During this period, there were many shapes and types, and the three-colored terracotta figures were the most common. The changes of the three-colored terracotta figures in this period were quite obvious. The third period was called the decline period, roughly from the Tianbao period to the fall of the Tang Dynasty (after the 8950s to the fall of the Tang Dynasty). After Tianbao, the number and varieties of the three colorful production decreased, and the style became simple. Especially after the chaos of An and Shi, people lived a miserable life, unintentionally and then developed new products. Tang three-colored pottery gradually entered the decline period.



Figure 29 Tang tricolor production process diagram

Source : Zhang Yuke ,2021,Photography

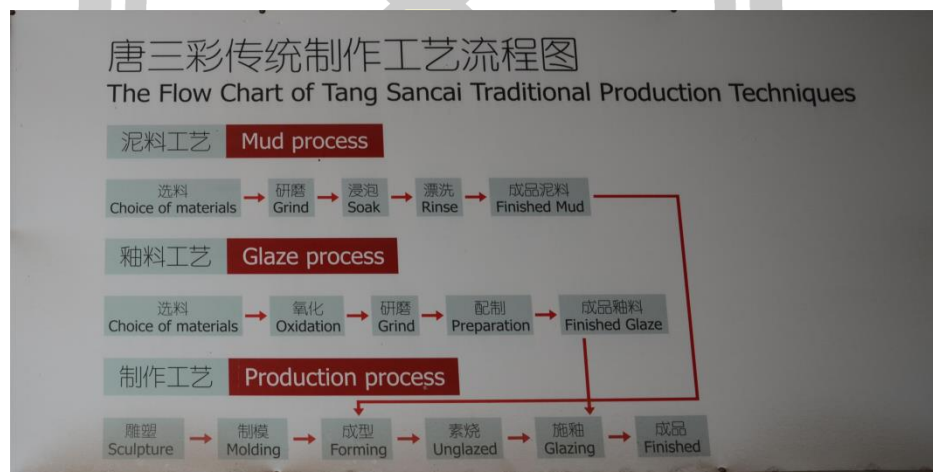


Figure 30 Tang tricolor flow chart of the traditional production process

Source : Zhang Yuke ,2021,Photography

1. The Wude period to the reign of Emperor Gaozong (AD 620-690) -the initial period

1.1 Main characteristics of Tang tricolor

In this period, the more common tricolor wares are daily use, a small number of figures, animal figurines. According to data query, the earliest three color is a famous general Zheng Rentai tomb (buried in 664, our years), was found in 1972, the tomb unearthed yellow glaze, green glaze monochrome glazed pottery about 500 pieces, in the category of diverse warriors, including the painted gold warriors, painted gold figure, painted male figure, coloured drawing or pattern, glazed pottery dance figure, etc. Among them, painted gold warriors and civil warriors. Presented this period is not mature three color process, by fuping tang li feng tomb unearthed tricolor double dish, 36 cm, 5.8 cm, the modelling of dish chic and novel, seemingly an irregular oval, two larger and relatively slender middle, plate shallow and flat, at the bottom of the plate around the horseshoe shape of foot, the implements itself present yellow glaze, and decorated with green and ochre ring set type in decorative pattern, glaze color flow is

not obvious. Among them, the Luoyang area tomb also unearthed the metal imitation tricolor. These three-color pottery imitating the Persian metal style are rare in the glazed pottery of the Sui to early Tang Dynasty. The painted and painted terracotta warriors unearthed from Zheng Rentai's tomb.

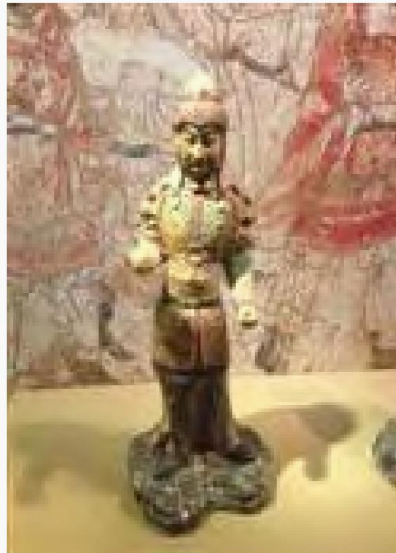


Figure 31 Tie Jin military servant Zheng Rentai tomb unearthed
Source: Research and application of Tang tricolor in contemporary decorative art
2015.p9

1.2 Goals for producing pottery

From the reign of Wude to the reign of Emperor Gaozong (620-690 AD), the production purpose of tricolor of the Tang Dynasty was mainly in two aspects:

1. Cultural and artistic needs: The Tang Dynasty was a prosperous period in Chinese history, and culture and art also developed rapidly. As a handicraft with strong national characteristics, tang three-colored pottery reflected the cultural, aesthetic and aesthetic needs of the society at that time. The production of tang tri-colored glazed pottery is mainly to meet people's decorative and artistic needs.

2. Social and economic needs: The Tang Dynasty was a heyday period in Chinese history, with economic prosperity and social stability. The production of the Tang tricolor was also influenced by social and economic demands, because the latter is a high-end handicraft, and its production and sale is also an important economic activity. The tricolor of the Tang Dynasty played an important role in both the spiritual life and the economic life of the Tang Dynasty.

1.3 Art style

In this period, the tricolor pottery was in the period of yellow glaze and green glaze pottery in the Sui Dynasty. The white and blue glaze cover was unearthed in the tomb of Zheng Rentai in the 960 s) (664), ending the era of yellow glaze and green glaze pottery, making it exist as a subordinate of the tricolor pottery, and the tricolor came into being. Yellow glaze ware (as shown in Figure 34) are a rare blue glazed pottery (as shown in Figure35) unearthed in Zheng Rentai's tomb. From the image of the standing figures, the shape of the figures gets rid of the previous realistic style and

changes to the fictional image. The men's clothes are outlined in large shape, and the collar is wide and casual. The whole figures have simple lines and the shape is unreal. In addition, green glazed terracotta figures were unearthed in a few tombs (as shown in Figure36)



Figure 32 Three-color double plate Li Feng tomb out

Source: Research and application of Tang tricolor in contemporary decorative art 2015.p9



Figure 33 Yellow glazed warrior servant

Figure 34 painted male servant

Figure 35 green glazed terracotta figures

Source: Research and application of Tang tricolor in contemporary decorative art 2015.p10

In the same period, the tricolor decoration design is also relatively simple, mainly divided into the following three decoration techniques. The first technique is to smear the monochrome glaze into pieces (as shown in Figure 37): The second technique is mainly used in the ware, which uses the white glaze as the base and uses the color glaze points, randomly forms color blocks or texture through the fluidity of the glaze, or directly uses the color glaze on the white base (as shown in Figure 38). Because it is casual and can freely combine colors, the glaze color flow process makes the color rich and colorful, which is similar to the effect of tie-dye of textiles.

Not only that, because this method has less consumables, the cost is lower than has become a more common in this period decoration style. But this style also has very obvious shortcomings.

first of all, the scope of glaze color is overmuch arbitrary, making the color single, the bottom large area white, lack of design sense, secondly. The daub range of the glaze is not controlled, and excessive flow will cause the visual messy sense (as shown in Figure 39) The uneven lines of the glaze appear in the shape of mantis pole (as shown in Figure 40) appear rough decoration. Other triplets do not use the above method of random diffusion of glaze color, but decorate them with colored glaze spots (as shown in Figure 40). Relatively speaking, this decorative technique is less white and the background color becomes the spot itself. Because the background color itself is many color, white becomes a part of color spot, because this will not form the feeling of color confusion, still can cover up the problem such as color single, spread excessive, form new adornment effect thereby.



Figure 36 monochrome glaze color decoration

Figure 37 white floor daub decoration

Figure 38 glaze color messy feeling

Source: Research and application of Tang tricolor colors in contemporary decorative art 2015.p10



Figure 39 tadpole phenomenon

Figure 40 colored spot spot overlapping decoration

Source: Research and application of Tang tricolor colors in contemporary decorative art 2015.p11

1.4 Production technology of Tang tri-colored Glazed Pottery

The three-colored pottery of the Tang Dynasty is a kind of Tang Dynasty pottery, which was popular at that time because of its glaze color in three colors (yellow, green and white). During the reign of Wude to the reign of Emperor Gaozong (620-690 AD), the production process of tri-colored pottery of the Tang Dynasty was further developed and innovated. Its main characteristics are as follows:

In the production of three-colored pottery of the Tang Dynasty, the process of "fetal color separation" is adopted. First, the fetal soil is made, and then the surface is coated with a layer of white clay, called "separation soil", and then the separation soil is coated with color material. When the color material is fired, the fetal soil and the separated soil can be separated and become a complete three-colored pottery of the Tang Dynasty. In this period, its color is generally given priority to with brown, yellow glaze, with white or green glaze color, using dip glaze method, the point of the shoulder of the object or the printing, scratch. The glaze application method is hasty, the glaze layer is thick, so that the flow glaze is dripping wax shape, and the glaze often does not burn to melt, the color is dark, the glaze is not uniform, showing the characteristics of the initial development stage. The Tang tricolor pottery was exquisitely made fine, using many fine tools, such as needles and knives, to produce complex patterns and details. The shape of the Tang tricolor pottery is novel, including many different images such as animals, figures and utensils, reflecting the social culture and life of the Tang Dynasty.

Although the shape of the three-colored vessels in this period is not perfect, and the glaze color is not skilled, but the ideas are strange and unique, full of artistic creativity, and the image of the terracotta figures is more beautiful.

2. Wu Zetian to Kaiyuan Period of Tang Xuanzong (690-750) -Peak

2.1 Main characteristics of Tang tri-colored Glazed Pottery

This period is the heyday of the development of the three-colored pottery of the Tang Dynasty. According to the unearthed artifacts and the combined characteristics of the chronological tomb as a reference, the second period can be divided into two sections in 700 AD, based on the tomb of Zhang Sizhong in Yanshi (703 AD). In the burial group, there are pairs of tomb beasts, king, wen, military and female, male, horse or camel, horses, camel and other figures. The most prominent feature is the platform, from front to back end, with a trend of gradual increase, and accompanied by the appearance of the perforated platform.

The tomb beasts are divided into two categories: human face and animal face. The front section of the tomb beast is upright, and the back section becomes round or the back of the brain. Beast face town tomb beast has two corners of the head to the back of the brain with a flame horn, squatting in front, there is a sense of eager to try, the decoration is increasingly luxurious, the image is more and more fierce. The terracotta warriors mainly continue the legacy of the early Tang Dynasty, the head hair or steamed, foot under the lying cow, standing on the low platform, angry eyes, face fierce. In the latter section, the ten warriors gradually disappear, but there

appeared the head of the rosebird, the worm or the devil, standing on the platform of the pierced high king. Civil warriors, the head into the Xi'an crown, arch or.

Holding a wat board and stand, as a pilgrimage. The front section of the civil figures of the hair, the crown high on the head, to the back section, the crest enlarged and down to the brow. The terracotta figures are differentiated from the terracotta figures, based on the entrance crown, the front section. Wei such as FuTou or crown shape design, later evolved into crown rosech, the ibis. The terracotta figures, Wu Zetian is in power, the status of women has also improved, the Tang Dynasty women have diverse hair styles, mainly high bun, bun, bun, low bun, etc., wearing a round collar and narrow sleeve jackets, a long skirt, plump face, plump body and elegant expression. In Luoyang tang bodhi couple tomb and Mengjin Jin ishan tang tomb also unearthed the image of the female figure, male figure image, long wear FuTou, wearing a round collar tight narrow sleeve long clothes, black boots, hand hand or fork hand.(Sun Jin.2010.p15)



Figure 41 People face town tomb beast

Source: Research and application of Tang tricolor in contemporary decorative art 2015.p12

There are many kinds of utensils, mainly including pot, plate, three-legged furnace, bottle, double dragon handle, pot, bowl, cup and so on. The objects are neat and colorful. Three-legged furnace is a typical artifact of this period, but the shape is not changed, only in the decoration is more elaborate. Double dragon handle is mostly plate, long neck, bulging belly, flat bottom, two dragon shaped handle symmetrical in the mouth, shoulder. The handle of the double dragon gradually changed from the first long neck to the short neck, and the maximum diameter of the abdomen gradually moved from the top to the bottom. According to the bottom of the disc, the

mother disc is divided into no foot, rolling foot, flat bottom concave, three feet. The bottom of the plate decoration is gorgeous, with treasure flowers, flying cranes and other printing patterns, fully showing the prosperity of the Tang Dynasty. Bowl is divided into earless bowl, two-ear bowl, among which two-ear bowl is the new variety appearing in this period.

With the wind of thick burial, the three-color device became the social fashion in the prosperous Tang Dynasty. Therefore, the three-color device in this period reached the extreme in both quantity and quality, showing the highly developed level of production technology at that time.

2.2 Goals of producing pottery

During the Kaiyuan period from Empress Wu Zetian to Emperor Xuanzong of the Tang Dynasty, the production purpose of the tricolor was mainly to worship the royal family, nobles and temples and other upper classes, as well as to give diplomatic envoys and tributary countries as cultural relics and gifts. The three-colored glazed pottery of the Tang Dynasty has superb craftsmanship, diverse shapes, complicated patterns and bright colors. It is regarded as a symbol of displaying the culture, craft and national strength of the Tang Dynasty, as well as a symbol of highlighting the imperial power and social status.

In addition, the production of the Tang Dynasty is also closely related to the religious beliefs and customs of the Tang Dynasty society. Buddhism in the Tang Dynasty was widely spread and influenced in China, and some of the shapes and patterns in the Tri-colored glazed pottery of the Tang Dynasty were related to Buddhist culture, such as Buddha statues and arhat. In addition, the literati of the Tang Dynasty advocated ceramic art, and the Tri-colored glazed pottery of the Tang Dynasty also met their aesthetic needs to a certain extent.

The purpose of the production of the three-colored glazed pottery in the Tang Dynasty to the Kaiyuan period was to worship and present to the upper class, such as aristocrats, religious institutions and tribute countries, to show the culture and national strength of the Tang Dynasty, highlight the imperial power and social status, and also reflect the religious beliefs and cultural customs of the Tang Dynasty.

2.3 Art style

This period was the most prosperous period of the Tang Dynasty tri-colored pottery, and the tricolor pottery was widely used in the upper class. The three-colored glazed pottery of the Tang Dynasty is famous for its three colors of yellow, green and brown, but during this period, the painted patterns gradually diversified, including animals, plants, figures, astronomy, geography and other patterns.

In Luoyang longmen Tang Dingyuan general AnPu couple tomb and shaanxi xi'an fresh in court tomb, the number of tang tricolor unearthed during this period, species is complete, modelling, exquisite, composition is becoming more and more rigorous, some artifacts on the design has a clear administrative levels feeling, but also show the aesthetic feeling of symmetry and balance. The techniques of color glaze decoration are used handy, the color glaze collocation is very beautiful, the shape is more and more diversified, the carving technology is more and more fine,

among which there are many three-dimensional animals and figures, the details are more delicate, reflecting the highest level of ceramic technology in this period.

In addition to utensils, a large number of three-colored terracotta figures from this period began to emerge, from living utensils to all kinds of characters, all of high quality and excellent color. And in the decoration has been gorgeous improved, its production techniques in addition to the traditional techniques, more widely used such as decal and printing filling and flow glaze decoration method and other rich methods. The content of the decoration also began to become rich and colorful, flowers, birds, fish, insects, warbler song, butterfly dance and so on are fully reflected in the tricolor device. The images of animals and plants in the three-colored works of the Tang Dynasty have vivid expression and charm. Some of the characters in the works also show the style and characteristics of the Tang Dynasty.

In the process of glaze, the degree of glaze color diffusion has changed than before. Although the free diffusion technique is still used in a large number, but the relative color layout design has been significantly improved, color spot decoration has become one of the most common decorative techniques in this period. In addition, this period is also more popular to use colorful stripes decoration techniques (Figure 43).¹

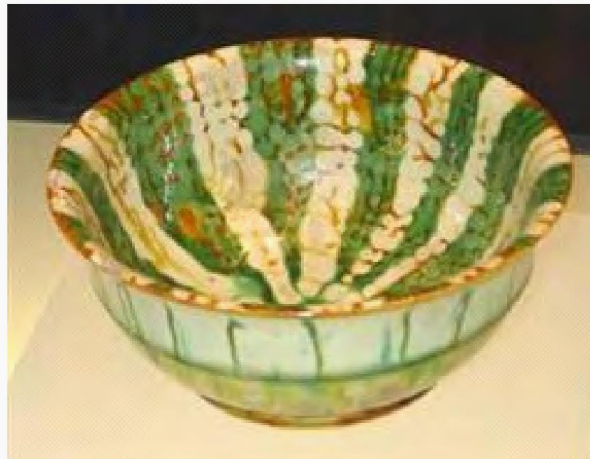


Figure 42 three-color bowl of Princess Yongtai unearthed

Source: Research and application of Tang tricolor colors in contemporary decorative art 2015.p13

This tricolor is more free in design performance. For example, the three-color bowl from the tomb of princess Yongtai (figure43), although the design of the pattern is still very free, the color of the colorful stripes make color distribution is not fine, but because of its reasonable layout and design makes the whole piece of the vessel is still unified and balanced from the whole. Triple terracotta because the glaze area is generally larger, so the glaze color in the process of glaze bound problem is not much, but because of its own characteristics, make its color distribution has a more accurate

5.Longmen, Luoyang: Longmen Grottoes, located in Luoyang City, Henan Province, is the largest treasure house of stone carving art in the world. It was rated as "the highest peak of Chinese stone carving art" by UNESCO

requirements, once the flow glaze caused by the "bound" problem will be very obvious in the skirt bottom "bound" parts can be easily found.

2.4 Production technology of Tang Tri-colored Glazed Pottery

The glaze color of the tomb god in the tricolor town of the Tang Dynasty is deep, soft and colorful, which is a strange flower of pottery. The glaze luster is gentle and jade-like run, shining flash with glass texture, but no dazzling luster. The color of the Tang three-colored glazed pottery is different from that of ordinary paintings. It contains copper, iron, manganese, cobalt and other minerals as colorant, and lead is added as flux in the glaze, and finally fired at low temperature (about 800°C). Copper, iron, cobalt, manganese and other color metals to melt, thus burning yellow, green, white, Hz, brown, blue, black and other colors. In addition to these glaze flowing kiln²changes, the glaze layer is clear and transparent, the glaze luster is smooth, infiltration and blend, mutual infiltration color effect, is very rich. More ancient, through the water, ten soil of decay, increased the change of color, so now present not only three colors, but gorgeous and gorgeous, hazy beauty, artistic value is very high.

3.Tianbao period to the fall of the Tang Dynasty (750-907) -decline period

3.1 Main characteristics of Tang tri-colored Glazed Pottery

After the Rebellion of An and Shi, the national strength of the Tang Dynasty declined, and the economic center of the Tang Dynasty gradually moved southward, and the number of unearthed three-color instruments decreased significantly. In terms of varieties, daily utensils and small toys became the mainstream; in terms of body shape, the color of this period has obviously become thin and slender, without the gorgeous and plump features of the previous two periods. With the rise of the wind of tea drinking, the porcelain handicraft industry developed, and people began to pay attention to the use of exquisite porcelain. At this time, the porcelain making pattern of "south, green and north white" had been formed, so the number of three-colored pottery in the Tang Dynasty decreased rapidly. In addition to the change of funeral customs, people began to pursue valuable and gorgeous gold and silver ware and beautiful and practical porcelain. In this period, the main types of vessels are sub-mother plate, pot, three-legged furnace, holding pot, pillow, etc., among which the holding pot is the typical shape of this period, and the terracotta figures gradually faded out of the stage of history.

6.Princess Yongtai: Li Xianhui (685- -October 9,701), Nong Hui, born in Chang 'an of Tang Dynasty (now Xi' an, Shaanxi Province), the seventh daughter of Li Xian, Emperor Zhongzong of Tang Dynasty
7.The Rebellion of An and Shi: From the last years of Xuanzong in the Tang Dynasty to the early years of Emperor Zong (December 16,755, to February 17,763), the Tang generals An Lushan and Shi Siming betrayed the Tang Dynasty, which was a civil war with the Tang Dynasty for the rule and a turning point for the decline of the Tang Dynasty

3.2 Goals of producing pottery

The Tang Dynasty was a brilliant period in Chinese history. The culture was prosperous, and the society needed all kinds of works of art to meet people's aesthetic needs and cultural life. With its bright colors, unique shapes and rich cultural connotation, the three-colored Tang Dynasty became a representative work of art needed by the society and culture at that time.

In the Tang Dynasty, religions were diverse, and Buddhism, Taoism, Confucianism and other schools prevailed. People needed all kinds of offerings to worship gods or Buddhas or as offerings. Because of their exquisite craft and cultural connotation, Tang tricolor products became important offerings of religious beliefs at that time.

In the Tang Dynasty, there were many etiquette and customs, and various treasures were needed as gifts for important occasions such as official tribute and emperor conferring. The three-colored glazed pottery of the Tang Dynasty was widely used in the etiquette and customs because of its delicacy and uniqueness.

The Tang Dynasty was the peak period of economic development in ancient China. As a daily product, the production and sales of pottery also had great economic interests. Because of its uniqueness and exquisite degree, the three-colored pottery of the Tang Dynasty became a high-grade product in the market at that time and contributed to the economic development.

3.3 Art style

The three-colored pottery of the Tang Dynasty is unique in the painting techniques, using the traditional techniques of colored pottery glaze, painting various colors of color materials on the surface of the made utensils, and through multiple firing to achieve the bright color and the effect of distinct layers. This technique was further developed and perfected in the late Tang Dynasty, and became the representative of painted pottery in the Tang Dynasty.

The color is darker than earlier. In the early period of the rebellion, the quality of the tricolor was relatively good. After the Rebellion of An and Shi, the green and brown single-color glaze instead of multi-color glaze was widely popular in the tombs. The popularity of monochrome glaze may have two reasons. One lies in the change of the funeral material after the Middle Tang Dynasty, people gradually despise the pottery and turn to metal and jade, and the prosperity of porcelain after the chaos of Anshi, especially after the turmoil of the north, the south is rich in celadon, so that the tricolor glaze color tends to the color of porcelain.

The color glaze adornment of the same period is more hasty also. Although the imitation fabric pattern were still popular in the time before the Rebellion, some of the tricolor returned to the original point decoration in the glaze decoration techniques. After the Rebellion of An Shi, instead of imitation fabric patterns, multi-color large spots in the tricolor more common color decoration means. The spots of these large color blocks permeate each other, the effect is fuzzy, relatively weak. In addition, another common means of color decoration on the middle and late Tang Dynasty ceramics is to smear a single color on the bottom glaze to form large color spots (as shown in Figure).



Figure 43, a three-color camel

Source: Research and application of Tang tricolor colors in contemporary decorative art 2015.p18

Compared with the glaze color decoration, the instrumental shape decoration of this period has a considerable degree of sublimation. Most of the pottery of this period imitated the shape and decoration of gold and silver ware. Under the influence of this trend, the plastic became one of the most common decoration, such as three furnace, tower tank implements (as shown in figure) tower bay village unearthed eagle first pot of three color making exquisite craftsmanship, decorative design is rich and colorful, not only get widely spread and applied in the tang dynasty, also has a profound influence in later generations. For example, the production technology and decorative style of the Tang Tri-colored pottery played an important role in promoting the development of the pottery industry and Jingdezhen porcelain in the Song Dynasty.

3.4 Production process

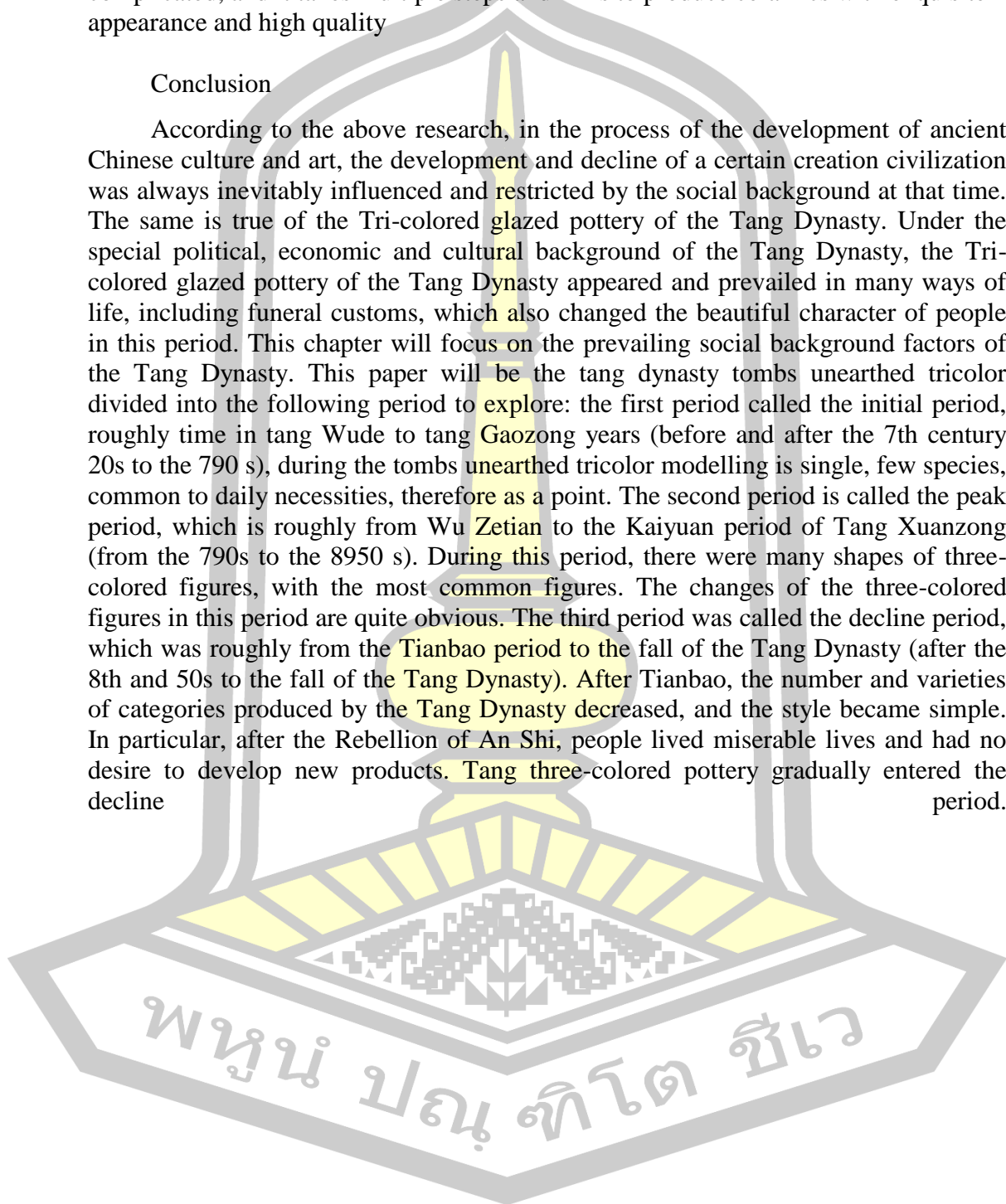
The main raw materials of Tang tricolor are loess and chalk, which need to be prepared by crushing, screening, panning and washing. The process of making Tang three-colored pottery is mainly kneading, including fetal body kneading, local carving and decoration. The vessels are usually made by hand. According to the use and shape of the vessels, carving and cutting in the kneading process is required. The finished Tang three-colored vessels need to be dried, dried and dried, in order to evaporate the moisture on the surface of the vessels, so as to increase its strength and toughness. The decoration of tang three-colored vessels is usually done after the fetal body is kneaded. It mainly consists of two steps: the glazing and color painting. The glazing is the screened and washed glaze evenly spread on the surface of the vessel and then fired. The painting is the painting and design on the surface of the glazed vessel, usually the pigments used are copper green and iron red. The finished Tang three-colored vessels need to be fired at high temperature, which is to fix the glaze on the

surface of the vessels and enhance its strength and toughness. The firing temperature of Tang tricolor is usually above 900°C.

In general, the production process of Tang three-colored glazed pottery is very complicated, and it takes multiple steps and links to produce ceramics with exquisite appearance and high quality

Conclusion

According to the above research, in the process of the development of ancient Chinese culture and art, the development and decline of a certain creation civilization was always inevitably influenced and restricted by the social background at that time. The same is true of the Tri-colored glazed pottery of the Tang Dynasty. Under the special political, economic and cultural background of the Tang Dynasty, the Tri-colored glazed pottery of the Tang Dynasty appeared and prevailed in many ways of life, including funeral customs, which also changed the beautiful character of people in this period. This chapter will focus on the prevailing social background factors of the Tang Dynasty. This paper will be the tang dynasty tombs unearthed tricolor divided into the following period to explore: the first period called the initial period, roughly time in tang Wude to tang Gaozong years (before and after the 7th century 20s to the 790 s), during the tombs unearthed tricolor modelling is single, few species, common to daily necessities, therefore as a point. The second period is called the peak period, which is roughly from Wu Zetian to the Kaiyuan period of Tang Xuanzong (from the 790s to the 8950 s). During this period, there were many shapes of three-colored figures, with the most common figures. The changes of the three-colored figures in this period are quite obvious. The third period was called the decline period, which was roughly from the Tianbao period to the fall of the Tang Dynasty (after the 8th and 50s to the fall of the Tang Dynasty). After Tianbao, the number and varieties of categories produced by the Tang Dynasty decreased, and the style became simple. In particular, after the Rebellion of An Shi, people lived miserable lives and had no desire to develop new products. Tang three-colored pottery gradually entered the decline period.



CHAPTER IV

The Silk Road spreads the Tri-colored culture

In this chapter, the researchers want to analyze the important background of the tricolor along the Silk Road. Silk is an important trade channel and trade outcome connecting the East and the West of the world. Contact is used to exchange goods and culture between distant cities and communities, and people learn art and culture from foreigners. Foreign commodities are heavily traded. Trade along the Silk Road led to the spread of the Tang Dynasty to various regions.

Different around the world, affecting the production process of pottery and art forms. However, this chapter aims to understand the society, leading to the trade and background of important commodities on the trade route. And is part of the spread of Chinese art and culture to other parts of the world. The concept of cultural communication was used to analyse the phenomena obtained from the literature and field data collection. To answer the important part of the third objective, the details are given below:

- 1.The Silk Road is an important trade channel and a cultural exchange channel for the world
2. The importance of the three colors on the Silk Road
3. The spread of three-colored color culture on the Silk Road

1.The Silk Road is an important trade channel and a cultural exchange channel for the world

1.1 The reason why the Silk Road became a trade channel

The development of the Silk Road in the Tang Dynasty depended on its own strong political and economic cultural foundation, and the high development of various ethnic cultures along the Silk Road provided necessary conditions; the continuation of the Silk Road, the participation of the Silk Road and the strong desire and behavior of the governments and people to engage and trade activities.(Yang Jianxin,1995.p19)

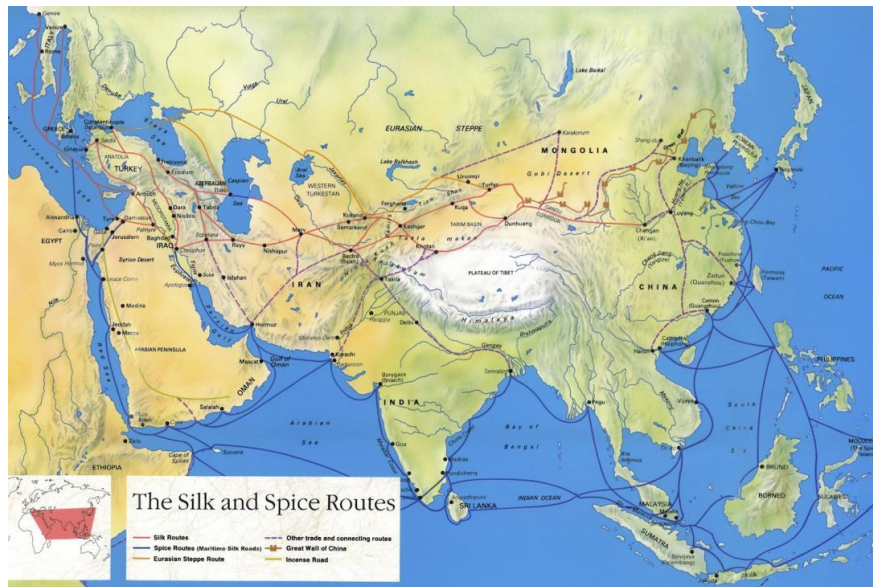


Figure 44 the Silk Road roadmap

Source: <https://zh.unesco.org/silkroad/guanyusichouzhilu> online

The development of its own economic and cultural put forward an urgent need for the exchanges and exchanges of the Silk Road and provided rich content and resources, while the political unification of the Tang Dynasty provided the possibility for countries and their people to gradually meet these needs. In this era background on the silk road of unprecedented prosperity, on the one hand, the sui and tang dynasties rulers, especially the tang dynasty rulers against the conditions of political unity and economic prosperity, actively with foreign countries and absorb the achievements of the outside civilization, make outside, art, religious customs and other culture in Chinese society, make the tang civilization colorful: on the other hand, tang dynasty culture also directly into central Asia, make China's science and culture from central Asia to west Asia. In general, the operation mechanism of the Silk Road in the Tang Dynasty was not determined by a certain factor and conditions, etc. The combination of a series of factors and conditions should include:

พหุ ประโยชน์ ชั่ว

1.1.1 Political Basis

The Silk Road developed further in the Sui and Tang Dynasties, much of which came from the political stability of the country and the emergence of the great empire before the Sui Dynasty and the middle of the Tang Dynasty. Especially from the Sui Dynasty to the early Tang Dynasty, the society and economy were prosperous, with political stability, strong military affairs and developed culture. Through the continuous expansion of the Central Plains dynasty and the dissemination and exchange of foreign culture on the Silk Road, the Chinese civilization at this time made important contributions to the development of the surrounding areas and individual countries.

The Tang government made great efforts to make the Chinese and foreign investment on the Silk Road proceed smoothly.(1) Force to protect commerce. In the early Tang Dynasty, the use of grand force and complete national defense system made the smooth development of international trade and provided conditions.(2) Business supports force. China, central Asia, South Asia and Europe and other regions through commercial trade to understand each other and on the basis of establishing a cultural communication and commercial trade, the main connotation of the silk road also condensed on commercial trade, foreign trade on the silk road, make the central plains within the material life condensed the cultural composition of the foreign trade through the silk road, silk, paper, porcelain in China to spread to west Asia, South Asia and Europe. Some dynasties in China often adopted more active and active policies and measures for opening the Silk Road than other countries along the Silk Road, which played a significant leading role in promoting the development of the Silk Road. In the Sui and Tang dynasties, the operation of the Western Regions, Central Asia and West Asia reflected this spirit of open openness.(Liu Jinbao.1996.p51)

1.1.2 Economic Foundation

In agriculture, the agricultural production tools in the Tang Dynasty made progress compared with the previous generation. During the Kaiyuan period, the daily shaft plough was invented, and new irrigation tools, water trucks and drum trucks, also appeared. After the seven years of Emperor Gaozu unifying the whole country, there were only more than 160 important water conservancy projects recorded. The progress of agricultural tools and the development of water conservancy projects have prompted the increase of grain output year by year. In terms of handicraft industry, the main handicraft industry in the early Tang Dynasty was textile industry, ceramic industry and mining and metallurgy industry. The number of tri-colored glazed pottery unearthed in the Tang Dynasty can confirm the development of the ceramic industry at that time. The gold and silver ware manufacturing industry also used some techniques of the western regions, using the soot blowing method to achieve a high purity of gold and silver. In the Tang Dynasty, the urban commodity economy also developed to a certain extent. Chang'an and Luoyang were all commercial centers in³certain areas. According to records, there were 1,463 post stations in the country at that time. The development of agriculture, handicraft industry and commerce

8.Chang 'an: is an ancient name of Xi' an, located in the middle of Guanzhong Plain, is one of the birthplaces of Chinese civilization. Between the 11th century BC and the 10th century AD, 13 dynasties established their capitals here.



Figure 45 camel figures
Source: The Picture is from the Internet

In the early Tang Dynasty, the government adopted the policy of absorbing a large number of foreign culture and spread the developed traditional Chinese culture to all parts of the world. The rich cultural spread profoundly reflected the compatibility policy of the Tang Dynasty.

The Chinese traditional Confucian culture was finishing, Taoist culture under the government support development, from India, under the great influence of Chinese traditional culture and Chinese, and make this time of science and technology, astronomical progress, literature and art flowers, colorful, poetry, poetry, prose, legends, composition, music, dance, calligraphy, painting, sculpture, have great achievements, and affect the later generations and countries in the world. Chang'an became the international metropolis at that time and the center of economic and cultural exchanges between Asian countries and even the world. With the economic development and social stability in the early Tang Dynasty, it determines its confident and tolerant attitude in the process of foreign cultural exchanges.

Secondly, Chinese culture with Confucianism as the core advocates education and is not martial. As a result, China is basically an introverted country in history pursuing peace, and will not pursue equal trade in the process of foreign exchanges, and rarely has wars in the process of trade. Although the thought of "a great power of China" and the mentality of treating the surrounding areas as "barbarians" do exist, sometimes showing some condescending attitude, generally speaking, the early Tang Dynasty was mostly peaceful and friendly with the surrounding areas.

1.2 The Silk Road is an important channel for cultural exchange in the world

For cultures that are spread from the outside, Different nationalities have different attitudes due to their different positions in the world cultural history; There are two types of situations: one situation is, Some nations have developed a civilization centered around themselves in history, Therefore, they often consciously or unconsciously show a sense of cultural superiority, In the face of foreign cultures, This sense of superiority is appropriate for the appropriate self-esteem, confidence and grace, In some historical environment, it is manifested as consciously cultural xenophobia and blind arrogance; In another case, As a large civilization system of the surrounding area of the people, In the subconscious of the nation, Often see true cultural creation as something from outside the region, A little sense of cultural self often lingers, This situation has little to do with the objective evaluation of the current cultural level. It should be said that this situation is an objective existence, and recognizing this point helps us to study the history of cultural exchanges among various ethnic groups.

1.2.1 Exchange and exchange trade and tribute trade

Through mutual trade and tributary trade on the Silk Road. In ancient society, commercial activities is the bridge of the relationship between east and west, is the main driving force of cultural exchanges between east and west, it has the media effect spread to the political, economic, cultural and other fields, material and spiritual culture communication between east and west, is largely through the commercial medium, into China business activities, to the central plains of the political, economic, cultural and social life have a certain influence. As an important channel for economic and cultural exchanges between the East and the West, the Silk Road originated from the long-distance trafficking formed by Hu merchants, which belongs to a kind of transshipment trade. Merchants built business bases along the Silk Road. While doing business, they also spread their culture. Using archaeological and literature materials, the ethnic composition, scale, conditions along the route of the main participants of the Silk Road caravan, monks and merchants were analyzed and studied. In the middle and ancient society, the eastern and western countries successively entered the period of high working machinery and high development of the feudal system, and the economic and cultural exchanges between them also reached a climax again.(He Fangchuan.2008.p42)○ Precious and small goods, such as silk, fur,

coins, etc., were transported in large quantities, and advanced production tools and handicraft skills were resale with the communication and migration of the people (Li Ruisheng,2009.p35)。

1.2.2 Religion and culture

As far as the religious believers on the Silk Road were concerned, the Buddhist monks and the religious believers all played an important role. However, the original monks got the help of the merchants along the way, and the ancient spread of religion was the same as the commercial and trade routes, that is to say, the spread of religion was closely related to the merchants. Since the Eastern Han Dynasty, eminent monks from India, Peace and Kangju continued to travel eastward through the Silk Road. They made important contributions to the Chinese translation of Chinese Buddhist classics and the dissemination of culture. From Zhu Shixing in the period of Cao Wei, the Eastern Jin Dynasty monks Fa Xian, Hui Jing, Dao whole and so on (Zhou Weizhou.2006.p23), in the 5th century, the monks had visited the west to India, Palestine and other places. While obtaining important religious classics, they also brought Chinese Taoist and Confucian culture out of the Central Plains., Of course, not only have Chinese religious disciples through the silk road west, also have part of the western religious people to China spread its teachings, according to the old tang book records "spit fire Luo Kaiyuan seven in the first month, spit fire sent teacher monk to tribute", these religious people to China often have high culture, can good grasp the missionary process, on the one hand, they can complete the mission of doctrine, friendly diplomacy, also provides the conditions for cultural communication.

1.2.3 Art and culture

While accepting the central Plains culture, the western region culture also had a huge and far-reaching influence on the development of the Central Plains Han culture. Since the Han Dynasty, the Central Plains and the Han Dynasties began to form a strong " Western Regions Hu culture fever. In the Tang Dynasty, the cultural influence of the Western Regions was as far as from the imperial court to the common people. Court nobles wear hu clothes, learn to food hu cake, listen to hu Yin. The art of music and dance and painting in the Western Regions played a subtle role in the formation and development of the prosperous Tang Dynasty culture. Among the ten famous music of the Tang Dynasty, the western music accounted for five: Qiuci Le, Shule Le, Gaochang Le, An Guo Le and Kang Guo Le. The music and dance in the Western Regions were not only favored by the court, but also deeply loved by the people. At that time, in Chang'an and

Luoyang, Hu Shang and Hu Ji gathered together, and Hu Wu and Hu Le became the fashion (Yang Jianxin, Lu Wei. The historical Eurasian Land Bridge- -the Silk Road. Lanzhou: Gansu People's Publishing House, 1992). The poet Yuan Zhen lamented the phenomenon of Hu Hua in Luoyang, Chang'an, and wrote in the book "Fa Qu", " Since Hu rode the smoke and dust, Mao Wei was good at Xianluo. Female for hu women learn hu makeup, passed into hu Yin Hu Le. Fire phoenix sound Shen more swallow absolutely, spring warbler cough long rustling. Hu Yin, Hu Qi and Hu makeup have been competing for 50 years."The popularity of Hu Le in Chang'an and Luoyang can be seen from the above poems. The dance of the Western Regions is also unique, and the poets in the Tang Dynasty have described it vividly. For example, Bai Juyi New Yuefu has a poem called Hu Xuan Female: " Hu Xuan female, the heart and the hand should be the drum. String drum a double sleeve lift, back to the snow fluttering turn peng dance, left and right turn do not know tired, thousands of weeks without when. Human things can not be compared, run the wheel slow whirlwind late."4



Figure 46The Hu people sing on the camel's back
Source : Zhang Yuke ,2021,Photography

9.Bai Juyi (February 28,772 ~ September 8,846), courtesy name Lotte, Xiangshan Lay scholar, also Mr.Drunk Yin, ancestral home in Taiyuan, Shanxi Province Born in Xinzheng, Henan Province, Bai Juyi was a great realist poet in the Tang Dynasty and one of the three major poets in the Tang Dynasty.



Figure 47 The Hu people sing and dance on the camel's back
Source : Zhang Yuke ,2021,Photography

2.The importance of the Tri-colored Glazed Pottery on the Silk Road

There are countless roads in the world, but none of them are like the Silk Road, carrying thousands of years of ancient history and compiling four civilizations. The Silk Road is an ancient land commercial trade route connecting Asia, Africa and Europe. It started from Luoyang, the ancient capital of the political, economic and cultural center of ancient China. It crossed the Longshan Mountains, crossed the Hexi Corridor, and passed through Yumen Pass and Yangguan Pass to reach Xinjiang. Along the oasis and the Pamirs, through Central Asia, West Asia and North Africa, eventually reaching Africa and Europe. It is the main road of economic, political and cultural exchanges between the East and the West, and becomes the bridge and link between ancient China to the outside world."Silk road" to China's four great inventions, sericulture silk weaving technology and colorful silk products, tea, porcelain sent to the world, but also the western specialty to China, between you to me, fresh blood exchange, indicates the era of a cultural communication, the silk road is like a ribbon, the ancient Asia, Europe and Africa ancient civilization connected together.



Figure 48 the Land Silk Road in Luoyang
 .Source : Zhang Yuke ,2021,Photography

The Silk Road was first developed by Zhang Sai Suo of the Han Dynasty. In 119 B. C., Zhang Sai made a second diplomatic mission to the Western Regions. He went to the Western regions with the valuable goods and began the initial large-scale trade exchanges between the East and the West. Since then, commodities have communicated on the Silk Road, civilizations, nations and species have converged on the Silk Road. The Silk Road has become a road of cultural exchange and integration between eastern and Western cultures. The three-colored terracotta figures unearthed from the Tang Tomb in Luoyang vividly represent the image of hu people living in Luoyang Thick eyebrows, head plate red towel, wearing brown green robe, waist and chest, wearing black brown boots. The character puts the right hand holding a sweat towel to the shoulders and the left hand holding a tendon to the waist. The overall shape is simple and humble, vividly reproducing the image of hu people in the food industry at that time.



Figure 49 of the Terracotta Warriors⁵
 Source: The Tang Dynasty on the Silk Road 2019.p52

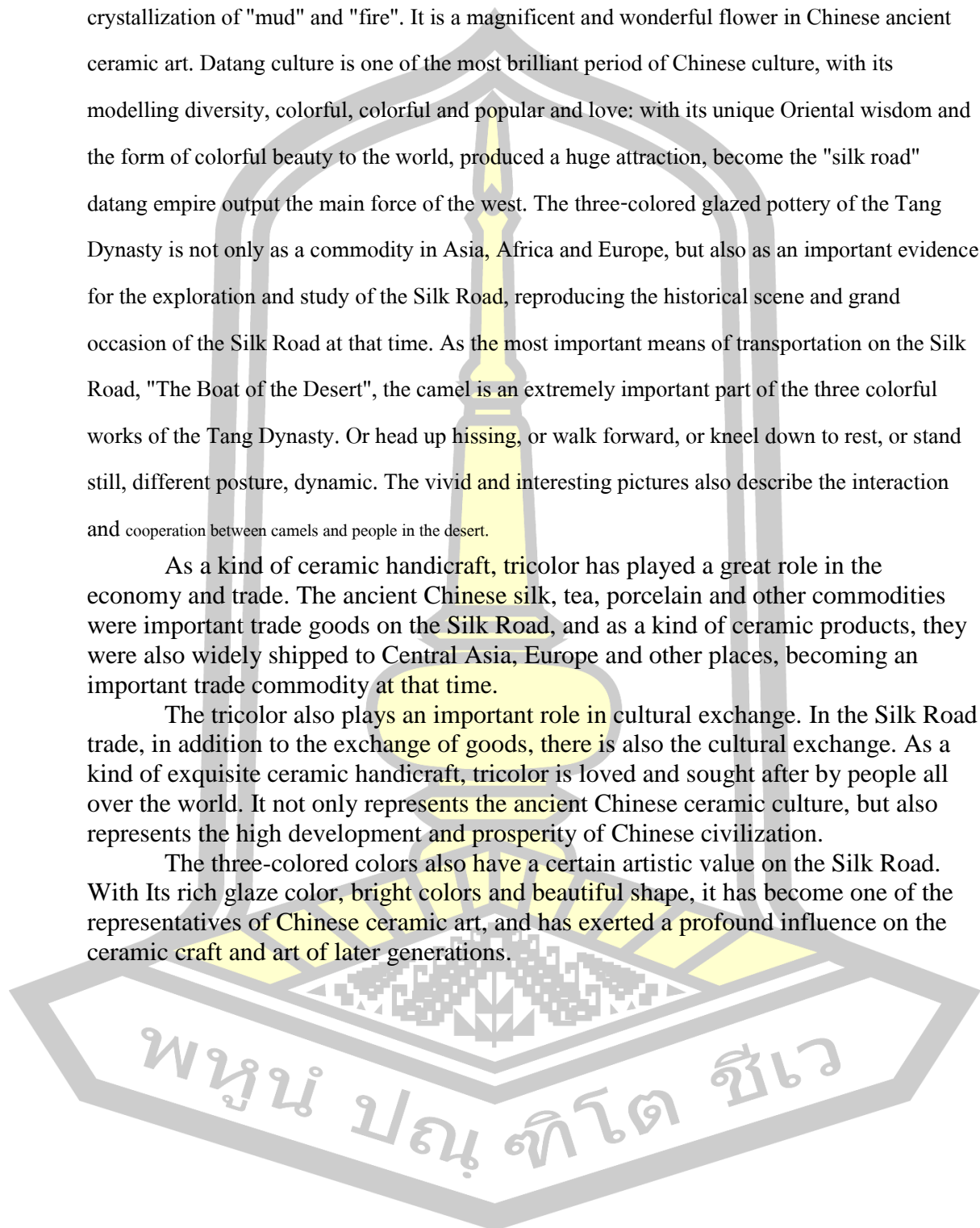
10.Zhang Qian (about 164 BC- -114 BC), a native of Hanzhong County (now Chenggu County, Hanzhong City, Shaanxi Province), was an outstanding diplomat, traveler and explorer of the Han Dynasty and a pioneer of the Silk Road.

As the peak of Chinese ceramic art, the Tri-colored glazed pottery of the Tang Dynasty is the crystallization of "mud" and "fire". It is a magnificent and wonderful flower in Chinese ancient ceramic art. Datang culture is one of the most brilliant period of Chinese culture, with its modelling diversity, colorful, colorful and popular and love; with its unique Oriental wisdom and the form of colorful beauty to the world, produced a huge attraction, become the "silk road" datang empire output the main force of the west. The three-colored glazed pottery of the Tang Dynasty is not only as a commodity in Asia, Africa and Europe, but also as an important evidence for the exploration and study of the Silk Road, reproducing the historical scene and grand occasion of the Silk Road at that time. As the most important means of transportation on the Silk Road, "The Boat of the Desert", the camel is an extremely important part of the three colorful works of the Tang Dynasty. Or head up hissing, or walk forward, or kneel down to rest, or stand still, different posture, dynamic. The vivid and interesting pictures also describe the interaction and cooperation between camels and people in the desert.

As a kind of ceramic handicraft, tricolor has played a great role in the economy and trade. The ancient Chinese silk, tea, porcelain and other commodities were important trade goods on the Silk Road, and as a kind of ceramic products, they were also widely shipped to Central Asia, Europe and other places, becoming an important trade commodity at that time.

The tricolor also plays an important role in cultural exchange. In the Silk Road trade, in addition to the exchange of goods, there is also the cultural exchange. As a kind of exquisite ceramic handicraft, tricolor is loved and sought after by people all over the world. It not only represents the ancient Chinese ceramic culture, but also represents the high development and prosperity of Chinese civilization.

The three-colored colors also have a certain artistic value on the Silk Road. With Its rich glaze color, bright colors and beautiful shape, it has become one of the representatives of Chinese ceramic art, and has exerted a profound influence on the ceramic craft and art of later generations.



3. The spread of Tri-colored culture on the Silk Road

Tricolor culture is a color painting technique popular in the Tang Dynasty of China. It is characterized by using three colors and forming a sense of layers and decorative effect on the finished products. The spread of this culture on the Silk Road is mainly through commodity exchange and cultural exchange.

3.1 Commodity communication

In the early Tang Dynasty, Chang'an and Luoyang were home to foreign envoys, artists and Hu merchants, and tombs of descendants of the Hu people were unearthed in both places. The Sogter people were famous for their business. From the Wei, Jin, Southern and Northern Dynasties to the Sui and Tang Dynasties, they were the main players of the Silk Road trade. After entering the Central Plains, the people took the country, including kang, An, Cao, Shi, Mi, He, Shi, Mu, and Kang, the most of them were rich merchants. They not only brought products from outside the region to exchange with Chinese silk and other products, but also brought the religion and culture of the Western regions.

According to the Biography of Pei Quan in the Book of Sui, in the later period of the Northern Dynasty, the merchants of the Western Regions went to Zhangye. With the unification of the Sui Dynasty and the development of transportation between China and the West, the Silk Road extended to the mainland and extended to Luoyang in the Central Plains through Chang'an. Chang'an and Luoyang by the post network, radiation and connecting all over the country, the abundant products throughout the country, and through the east to the world.

Three-colored porcelain from the Tang Dynasty was very popular in the Silk Road trade, and a large number of three-colored porcelain were exported to Central Asia, West Asia and other places through the Silk Road. These porcelain is not only a commodity, but also a medium of cultural communication. Local merchants and nobles bought the porcelain, learned about the Chinese painting art, and promoted the cultural exchange.

In the Tang Dynasty, the Silk Road trade gradually prospered, and the cultural exchanges between the East and the West also increased. As a unique traditional Chinese handicraft, it has been widely spread and promoted on the Silk Road. Some three-colored pottery vessels exported

overseas not only appear the elements of the Chinese traditional culture, but also incorporate the local cultural characteristics, showing a rich and colorful cultural blend.

According to research, the three-colored pottery was spread to Samarkand, Barkashgar, Tashkent and other cities in Central Asia through the Silk Road, and even to the Persian region. Artists in these regions have developed their own unique ceramic art style through learning and learning of three-colored pottery ware. At the same time, some artists in Central Asia also integrate local customs into the production of three-colored pottery ware to make them more colorful.

According to the old and new books of the Tang Dynasty, more than 70 countries in the world, and more than 40 countries in Asia had frequent contacts with the Tang Dynasty. Among them, countries along the Silk Road, the Persian Empire and the Arab Empire also sent envoys to China many times. The following table 1 shows the number and time of diplomatic envoys dispatched by some countries along the Silk Road (Lin Shangbin.2016○ P49) :

Table 1 the number and time of diplomatic envoys dispatched by some countries along the Silk Road Source:Cultural exchanges of the Tang Dynasty and the Silk Road.2016○ P49

periodization	The Chestnut Kingdoms		Tocharian nations		Tianzhu Kingdoms		Persian states	
	Number of intakes	percentage	Number of intakes	percentage	Number of intakes	percentage	Number of intakes	percentage
618-711	44	33.20%	30	35.30%	24	42.80%	18	25.70%
712-751	81	59.60%	50	58.50%	29	51.80%	40	57.20%
752-907	11	8%	5	5.90%	3	5.40%	12	17.10%
summation	136	100%	85	100%	56	100%	70	100%

The table above shows that can partly reflect the foreign exchanges of the Tang Dynasty (according to the Six Classics of the Tang Dynasty, more than 300 countries and regions had exchanges with the Tang Dynasty).

The Sui, Tang and Five Dynasties were the peak period when Chinese ceramics were transmitted to the east in Japan. According to Table 2, there were 778 Chinese ceramics sites unearthed in the Tang and Five Dynasties, and the total number of ceramic fragments reached 2159. Among them, there are 127 sites in Honshu and Shikoku, 35 in Kinki, 69 in Nara, 165 in Kyoto, 72 in Kyushu, 176 in Fukuoka Prefecture and 134 in Taizai Prefecture. At that time, there were two main routes for Chinese ceramics: one is to cross the East China Sea to the north bank of the Kyushu Peninsula, which is the south route; the other is northward through Chuzhou and Laizhou, crossing the Yellow Sea in Dengzhou Chishanpu, and then south along the southern coastline of the Korean Peninsula to Kyushu, which is the north route.

Table 2 Quantity of Chinese pottery excavated in Japan during the Sui and Tang dynasties

Source: Cultural exchanges of the Tang Dynasty and the Silk Road, 2016. P49

Period	Honshu、Shikoku	Kinki	Nara	kyoto	Kyushu	Fukuoka
The 7th century	middle part 1	Three folds 1	17	0	0	1
The 8th century	middle part 3 China 3 Kanto 1	Three folds 2	21	3	Saga Farm 1	16
The 9th century	middle part 13 China 16 Kanto 5 Northeast 4 Chuanxiang County 3	Three folds 3 Barracks 5 Wakayama County 4 Osaka Prefecture 1	18	70	Saga Farm 12 Luyuan Island 7 Kumamoto farm 11 Nagasaki	70
The 10th century	middle part 21 China 23 Kanto 20 Northeast 11 Chuanxiang County 2 Ehime Prefecture 1	Three folds 3 Barracks 6 Shiga Farm 4 Wakayama County 4 Osaka Prefecture 5	13	92	Saga Farm 11 Luyuan Island 10 Kumamoto farm 11 Nagasaki County 3 Miyazaki 4	89

At the end of the 7th century and the beginning of the eighth century, tang tricolor was introduced to Japan through tang exchanges and merchant ship trade. From the Chongdao site in Fukuoka Prefecture in the west to the Taiwan site in Chiba Prefecture in the east, archaeologists found colored pottery fragments from 11 sites, which are widely distributed. The low-temperature lead-glazed pottery was popular with the Japanese for its colorful effects, and it led to active imitation, leading to the famous Nara tricolor.

3.2 Cultural exchange

The three-colored color culture of the Tang Dynasty was widely appreciated and promoted in Central Asia and West Asia. During the Tang Dynasty, the courts of Central Asia and Western Asia were often visited by Tang envoys, scholars and artists, who brought the culture, art and technology of the Tang Dynasty. tricolor porcelain and other Tang artworks became important media in these cultural exchanges, promoting the development of culture in Central and Western Asia.

From the powerful and gorgeous, dripping glaze color, the graceful, honest and full shape, as well as the rich exotic interest and gorgeous artistic style, it is not difficult to imagine the great mind and heroic spirit of the Tang people to absorb foreign cultures. This ingenious combination of foreign cultural forms and traditional national art fully proves that the tang tri-colored glazed pottery is better at using it while absorbing foreign culture.

In fact, the three-colored figures of the Tang Dynasty are the epitome of the Tang Dynasty, which reflect the meticulous observation of the ceramists, and also reflect the prosperity of the Silk Road and the frequent trade between China and the West from another perspective, which has great artistic appeal. It is not difficult to find that the choice of the image of the inspiration of ceramists mostly comes from the actual needs and life experience.



Figure 50 The bun were common to women in the Tang Dynasty
Source : Zhang Yuke ,2021,Photography



Figure 51 The Tang Dynasty fine imitation of the hug fat servant
Source : Zhang Yuke ,2021,Photography

Diplomenvoys, merchants, nobles, scholars, artists and monks from many countries in West Asia and North Africa often entered tang for trade and visit. In the Tang Dynasty, there were a large number of foreign Tang envoys, and the Hu people also served in the government. In the urban Arabs, Persians have long run mansion shops, jewelry shops, hu food shops and hotels. With the close personnel exchanges, the cultural exchanges between China and foreign countries have also prospered. Hu Xuan dance and Hu Teng dance from the Western Regions were once popular in Chang'an, and a large number of Hu music and Musical Instruments (such as Lixiao, pipa, etc.) were also introduced into China. In the three-colored terracotta figures, the camel music figurines and dance figurines just reflect the spectacular scene of the great integration of various ethnic cultures. With a broad spirit, the Tang people absorbed, adapted and rehearsed all kinds of Chinese and foreign dance music, and even introduced it into the court as the joy of the feast. The Tang Dynasty women also like to wear hu clothes, wearing hu hats, from Yuan Zhen poem " Hu Yin Hu riding and Hu makeup, 50 years of competition." " Female into Hu women learn hu makeup, ji into hu Yin wu hu Le ", you can understand the prosperity of Hu Feng at that time, the great influence of Hu culture. Musical Instruments of various ethnic groups in the Western regions, such as pipa, konghou, five strings and flute, and dances such as Hu Xuan dance, Hu Teng dance and Tuo dance, were also introduced into the mainland, and Buddhism,

Jingjiao and Islamic cultures were also more widely introduced. They merged with the culture of the Han nation, making the Chinese civilization appear with unprecedented vitality in the Tang Dynasty.



Figure 52 Tang tricolor music commission

Source: <https://image.baidu.com/> online

The Tang Dynasty was the most prosperous period of cultural exchanges and economic exchanges between China and foreign countries in Chinese history, and also the second upsurge of cultural exchanges and economic and trade between China and the West. The commerce and trade linked by the Silk Road promotes the exchange and integration of Chinese and Western cultures. The society, politics, economy, culture and other aspects of the Tang Dynasty were highly developed and were in an advanced position in the world. In its heyday, the Tang Empire created a new situation of diplomacy of a unified dynasty. The Chinese civilization was integrated in the cultural exchanges between China and foreign countries, which greatly enriched the connotation of Chinese civilization.

3.3 Art exchange

The profound influence of Tang tricolor products on the society of importing countries. First of all, it brings the stimulation of technology and art influence. Last male said: "From the 8th to the 9th century to the 15th to the 16th century, Egypt constantly imported ceramics of different properties. When new varieties of Chinese ceramics appear in a beautiful posture, no matter in what era, imitations can be made immediately. As soon as the Tang is imported, the so-called Egyptian three-colored pottery (colorful colored ceramics) Chinese ceramics are treasured, of course, because of its excellent quality and precious. At the same time can make a lot of imitation,

suitable for the hobby and be loved. Probably because of the popularity of Chinese style, and the so-called Chinese fashion was very popular in Egypt at that time this trend was not just Egypt, the contemporary Persia. In the 8th and 9th centuries, after importing the three-colored pottery of Tang Dynasty and Xingzhou white porcelain from China, the so-called Persian three-colored pottery (colorful carved pottery) was created immediately. In terms of ceramics, the popular Chinese style spread throughout the Middle East."The imitation of the Tang tricolor products, generally adopt the Chinese style, and add the local style and color.



Figure 53 Tang tricolor porcelain pot
Figure55 multi-color glaze flow pattern pot [Forstart (10th century) Islamic Art Museum, Cairo, Egypt]

Source: <https://image.baidu.com/> / online Source: A Brief Analysis of the relationship between Tang and Egypt.2021.p48

And the colorful bowls of Tang in the Soviet Union, in Abut and Samara (Samara), colored basins and plates; in Deheran in Iran, Syria and Jordan, and plates in the Forstat site and Sudan; and in Indonesia, and in Japan. It can be seen that the footprints of the tri-colored glazed pottery are all over Asia, Africa and Europe. The extensive economic and cultural exchanges in the Tang Dynasty made the three-colored glazed pottery of the Tang Dynasty miraculously spread to all parts of the world.

The bright pearl of the Tang Dynasty, brought a great shock to the world at that time. At the same time that the three-color glazed pottery of the Tang Dynasty were sold all over the world, the three-color glazed pottery technology spread overseas, and the Persia at the western end of the Silk Road burned the "Persian three-color glazed pottery". Chinese Tang three-colored pottery has played an important role in the development of ceramics in these countries. For example, in the 9th to 11th century AD, the colorful glazed pottery and the white background are the masterpieces of the Tang Dynasty, whose form is similar to the Tang Dynasty, and its shape has strong Islamic culture and local regional characteristics.



Figure 54 Tang three-color porcelain plate

Figure57 multi-color glaze line bowl 9th century Okayama City, Japan Art Museum

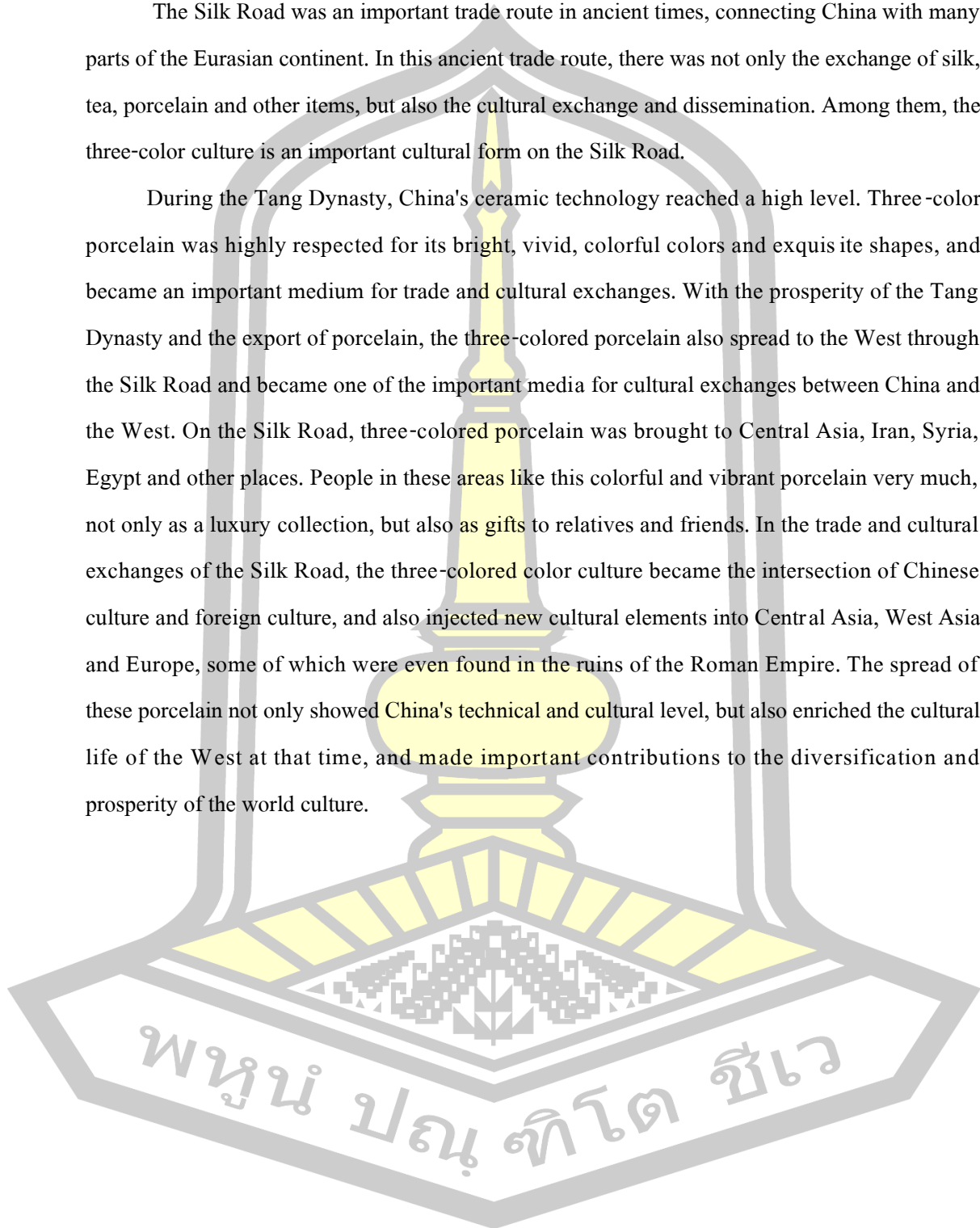
Source: <https://image.baidu.com/> online Source: [The sister of the Tang Tricolor-exotic Tricolor.2011.p66](#)

These western Asian glazed pottery, which integrates the characteristics of Islamic culture, form a unique artistic style with the local ceramic skills, which is also the evolution and development of the Chinese Tang Dynasty. In retrospect, although the tang colorful in Chinese history with datang, as the chaos and decline, but it to east Asia, west Asia, north Africa glaze pottery art has a profound influence, creating, promote the overseas countries glaze pottery art, and in west Asia and north Africa islamic pottery, let the tang colorful melody lingering sound curl, for a long time.

Conclusion

The Silk Road was an important trade route in ancient times, connecting China with many parts of the Eurasian continent. In this ancient trade route, there was not only the exchange of silk, tea, porcelain and other items, but also the cultural exchange and dissemination. Among them, the three-color culture is an important cultural form on the Silk Road.

During the Tang Dynasty, China's ceramic technology reached a high level. Three-color porcelain was highly respected for its bright, vivid, colorful colors and exquisite shapes, and became an important medium for trade and cultural exchanges. With the prosperity of the Tang Dynasty and the export of porcelain, the three-colored porcelain also spread to the West through the Silk Road and became one of the important media for cultural exchanges between China and the West. On the Silk Road, three-colored porcelain was brought to Central Asia, Iran, Syria, Egypt and other places. People in these areas like this colorful and vibrant porcelain very much, not only as a luxury collection, but also as gifts to relatives and friends. In the trade and cultural exchanges of the Silk Road, the three-colored color culture became the intersection of Chinese culture and foreign culture, and also injected new cultural elements into Central Asia, West Asia and Europe, some of which were even found in the ruins of the Roman Empire. The spread of these porcelain not only showed China's technical and cultural level, but also enriched the cultural life of the West at that time, and made important contributions to the diversification and prosperity of the world culture.



CHAPTER V

The artistic influence of the Tang Tri-colored Glazed Pottery on the Silk Road

The researchers of this chapter aim to study and analyze the artistic influence of tricolor pottery on the changes of pottery in countries along the Silk Road. The colors spread around the world with the trade context and handover value. Leaving China to enter the world is comparable to the following symbol of knowledge and art and culture. The development of pottery production in different parts of the world has different characteristics and methods. Cultural products spread and exchange knowledge when there are transactions. As a cultural envoy, the tricolor has spread and influenced the artistic styles of Japan, Persia, India and other regions. This chapter analyzes the artistic influence of the tricolor on the Silk Road. Major urban impacts are as follows:

- 1.The influence of the Tang Tri-colored Glazed Pottery on Persian art
- 2.The influence of Tri-colored Glazed Pottery on Japanese art
3. The artistic influence of the Persian tricolor
4. The artistic influence of the Nara tricolor

The Silk Road is a road opened up by the ancient Chinese people in the process of strengthening trade, economy and cultural exchanges. It not only represents a journey, but also is a synonym for culture. The driving force of the Silk Road for cultural exchanges between China and foreign countries cannot be underestimated. During the Tang Dynasty, the Silk Road helped China realize the heyday of economic and cultural exchanges and helped neighboring countries better understand Chinese culture. This profound influence has been spread until today.

Human culture is diverse, and the communication among various ethnic cultures in the world is multi-fields and angles, forming a very complex relationship. It is inevitable that the cultural contact, exchange and influence of different cultures have some internal or external connection. It can even be said that communication itself is a kind of cultural attribute. Although there is absorption, influence and even substitution between culture and culture, it is only a kind of aesthetic appreciation and a choice for people. The relationship between culture and culture is equal, but also the relationship between each other, and there is no distinction between high and low.

The Tang Dynasty was an era that was good at absorbing and integrating foreign cultures. After a large number of Sasanian-style gold and silver ware were introduced into China, a large number of imitations of different materials appeared. These objects incorporate a large number of Chinese elements, similar shapes, but more practical, and decorative patterns, which include the tang dynasty flowers, horse riding, animal animals, the foreign cultural factors and Chinese cultural factors, and eventually evolved into innovative decoration techniques.

The history of cultural exchanges between China and the West can see that the cultural exchanges between China and foreign countries are two-way, rather than one-way communication. This two-way communication, that is, the external spread of Chinese civilization and the internal migration of foreign civilizations, has enriched and developed the cultures of both sides, and constitutes a positive factor in the history of world cultural development. The splendid culture created by the Tang people has had a profound influence on the neighboring countries with its magnificent spirit.

From the perspective of the commercial trade of the Tang Dynasty, the people of the Western regions who did business in the Tang Dynasty used the "Silk Road" and the "desert boat" camel to not only transport Chinese silk to various places, but also brought Tang Sancai and other ceramics to their respective countries.

1.The influence of the Tri-colored Glazed Pottery on Persian art

During the Tang Dynasty, the trade between China and Persia was very frequent, and the Tang Dynasty ceramics were also spread to Persia during this period. The Persians were very interested in the painting techniques and decorative techniques of the Tang Dynasty ceramics, so some of the influence of the Tang Tri-colored glazed pottery can be seen in the Persian ceramic art. The painting techniques and decorative style of the T-Tang tricolor had a certain influence on Persian ceramics, painting and textile art.

1.1. Persian ceramics

It is a pottery decoration technique used in Persia, dating back to the 8th century. Tang tricolor is a decorative technique developed in China in the Tang Dynasty, whose painting techniques and decorative style had a certain influence on Persian ceramics. Bright colors and patterns similar to the Tang Dynasty often appear on Persian ceramics. These patterns are mostly with plants and animals as the theme, giving people a strange and colorful visual effect. Persian ceramics also often use painting techniques similar to the Tri-colored glazed pottery of the Tang Dynasty, such as glazed painting and glazed painting. These influences make the artistic style of Persian ceramics more diverse.

1.2 Persian painting

Persian painting is a very important part of Islamic culture, which has its own unique characteristics in terms of decoration and painting. In the Tang Dynasty, China had frequent trade contacts with Persia, and the tri-colored glazed pottery of the Tang Dynasty was also spread to Persia during this period. In the murals, fabrics and other artworks of the Tang Dynasty, the Persians can also see some patterns and decorations similar to the tricolor of the Tang Dynasty. These influences make the artistic expression of Persian painting more colorful, with more attention to detail and color expression.

1.3The Persian textile art

Persian textile art occupies an important position in Persian culture, it is famous for its superb textile technology and gorgeous decorative style. The three-colored glazed pottery of the Tang Dynasty also had an influence on the Persian textile art. For example, some decorative patterns similar to the Tang three-colored glazed pottery appeared on the Persian fabric. These patterns were mostly themed on plants and animals and decorated with bright colors, giving people a visual impact and shock. These influences enabled the decorative style of the Persian textile art 2. The influence of Tang tricolor on Japanese art

2.The influence of Tri-colored Glazed Pottery on Japanese art

The Tang Dynasty was a climax of the cultural exchanges between China and Japan. In the era of Nara in Japanese history, there was a very vigorous cultural development, which is inseparable from the influence of Chinese culture. The Japanese envoys of the Tang Dynasty (and the envoys of the Sui Dynasty) from the east coast of the ocean carried the seeds of the Tang culture and experienced hardships. Bring the Tang culture back to Japan. The number of exchanges and visits, as well as the number of accompanying students and academic monks, can see Japan's strong interest in Tang culture. Therefore, many of the shadow of Tang cultural factors can be seen on Japanese artifacts at that time.

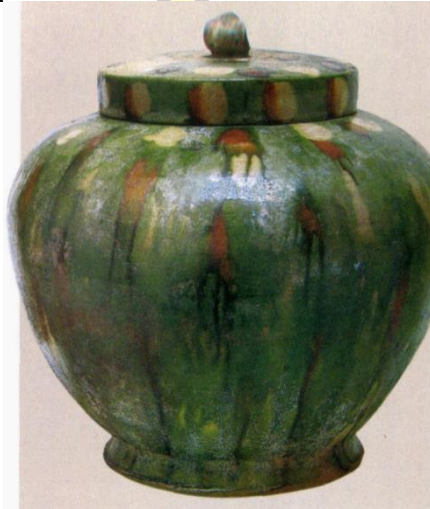


Figure 55 Three-color covered pot, Nara era Japan Japan Kuramoto archaeological collection

Source: The sister of Tang Dynasty-Foreign Tricolor. 2011.p66

As an art form, tricolor has exerted an important influence on the development of Japanese art. The specific performance is shown in the following aspects:

2.1 Impact of Japanese painted ceramics

The tricolor has an influence on the Japanese painted ceramics, thus affecting the Japanese ceramic making skills. In Japan, the tricolors are known as the "Tang Dynasty", and in the 8th century, the introduction of the Tang Dynasty brought significant improvements to the Japanese porcelain craft.

In the Nara era, Chinese Tang style culture was introduced to Japan, and Nara culture flourished on the basis of direct absorption of Tang style culture. Therefore, under the influence of the Tang three-colored pottery, Japan began to imitate the tricolor, which was called the Nara three-colored pottery, and in the process of absorbing the Tang culture, constantly transformation and innovation. Although, Nara tricolor is made on the basis of imitating the Tang tricolor, not only in the shape and tang tricolor similar, but also are very close to the glazed, tone. However, on the basis of imitating the tricolor of the Tang Dynasty, Japan also injected many Japanese national cultural characteristics, reflecting its own aesthetic taste, and selecting and transforming the Tang tricolor into the Nara tricolor with Japanese characteristics. Its

texture and color also retain the unique gray tone of the Nara era, and have the feeling of a single handmade, the pattern has not changed too much.

In the Tang Dynasty, the three-color utensils were widely used, including Ming tools and a large number of living utensils, including food utensils, holding utensils, tea sets, wine utensils, etc., so there are a wide variety of shapes and the shape is more complex, not only colorful utensils, colorful terracotta figures, but also some large building components. Nara tricolor shows some differences, which are basically utensils, mainly bottles, plates, bowls, bowls and so on. Its function is also mainly used as ritual or sacrificial vessels. Due to the single nature of the use function, limited the diversification of Nara tricolor in the shape. Therefore, compared with the Tang Tri-colored pottery, the Nara Tricolor has no characters and other shapes, and no large building components. Based on this functional feature of Nara tricolor, there are also special types that are very different from the Tang tricolor, such as tricolor towers and drums. Most of these tricolor colors are tall in shape, reflecting the solemn atmosphere in religious ceremonies. Due to the rich varieties and varied shapes of the Tang tri-colored glazed pottery, the production methods are also relatively diverse. Among the vessels, in addition to manual molding, molding, bonding and other production methods are mainly formed by sculpture. Tang tricolor also has a lot of creativity in the decoration techniques, using many techniques, such as stacking, kneading, carving, printing, decals and other techniques, some of the decoration patterns with Central Asian characteristics. Compared with China's Tang tricolor, the Japanese Nara tricolor decoration is relatively simple.

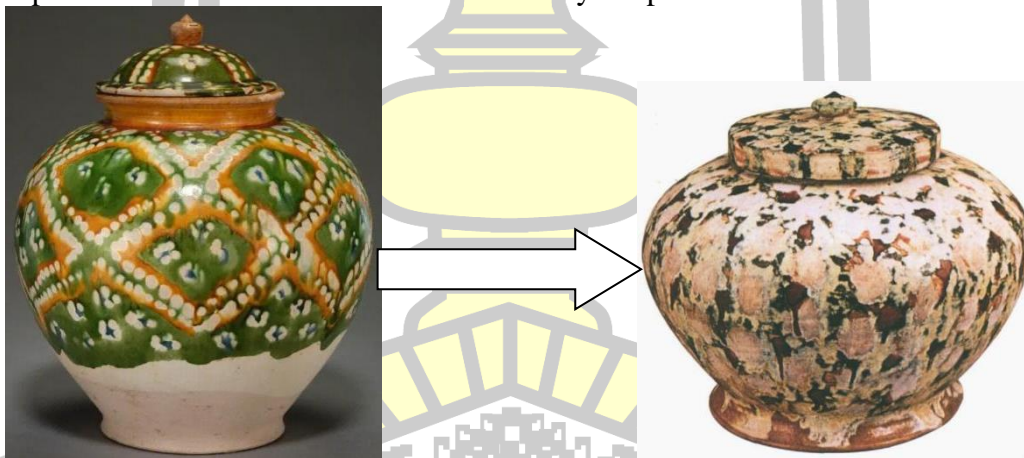


Figure 56 Tang tricolor cover can

Figure 57 Three-colored covered cans

Source: <https://baijiahao.baidu.com> online
during the Nara period in Japan

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2.2 The Influence of painting art

The modeling characteristics and color style of the tricolor decorative art have exerted an important influence on the Japanese painting art. For example, in the Heian period paintings in Japan, you can see many decorative patterns and colors similar to the tricolor works. The patterns of tri-colored decorative art mostly use natural patterns such as animals, plants and figures. The patterns of these patterns are diverse and rich in changes, and the color painting techniques are also very rich. This pattern form has exerted a profound influence on Japanese painting works, making the pattern form of Japanese paintings more diversified and rich. The color collocation of tri-color decorative art is very unique. The application of yellow, green and white colors can not only produce a bright contrast effect, but also create a harmonious color atmosphere. This way of color use also has an impact on the color use of Japanese paintings, making the colors of Japanese paintings more rich and vivid. The color painting techniques used in the tricolor decorative art include painting, filling, painting, slapping, tapping and dyeing, and these techniques can produce rich decorative effects. This color painting technique also has an impact on the expression technique of Japanese painting works, making the expression technique of Japanese painting works more rich and changeable.



Figure 58 Tang Palace Museum collection

Figure 59 mural of Takasun Tomb

Source:<http://finance.sina.com.cn/jjxw/2021-11-20/>

Source: A Brief Analysis of the

Absorption and Reference of Chinese Painting by Ancient Japanese

Painting.2022.p39

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2.3 Influence of clothing and pattern design

The tricolor pattern and color matching in Japan have influenced not only the art of painting, but also the Japanese clothing and pattern design. For example, the Japanese classical costume "kimono" is influenced by the tricolor.

The prosperity of the Tang Dynasty was fully reflected in the patterns of its costumes. The patterns of the costumes were mostly flowers, flowers with bright colors and beautiful shapes, soft silk yarn, flowers and birds. Most of the ancient Japanese costumes did not draw patterns. It was not until the Tang Dynasty that the Tang costume culture was introduced that the kimono began to draw, combining the foreign Tang culture with the own culture to form a unique kimono pattern. When the Tang Dynasty embroidery craft was introduced to Japan, the patterns on the kimono were also more rich, mainly pine, bamboo, plum, dragon, fish and birds, which was undoubtedly the absorption of Chinese culture.

In the Tang Dynasty, women took fullness as their beauty, and their clothes pursued multi-layer coverage, which not only appeared solemn and composed, noble and elegant, but also can hide the physical characteristics of women, slightly abstract beauty. In the Nara period, the kimono absorbed the clothing style of the Tang Dynasty, and adopted the clothing form of wide clothes and wide sleeves, and it was also layered from the inside to the outside, which was very elegant and elegant.(Li Dan.2019)



Figure 60 Tang three-color maid Source: Zhang Yuke ,2021,Photography

Figure 61 apanese ladies 'kimono Source: A Comparative Study on the Application of Ethnic Culture Elements in Sino-Japanese Clothing Design.2019.p9

3.The artistic influence of the Persian tricolor

The tricolor of Persia (now Iran) originated during the ancient Persian Empire (550 BC-330 BC), when Persia was one of the most powerful empires in the world, and its cultural and artistic level also reached a high level. The appearance of the Persian tricolor reflects the development and innovation of the Persian ceramic technology at that time, and also reflects the Persian pursuit of aesthetics and art.

The decorative patterns of the Persian tricolor derive from the religious, cultural, and artistic traditions of Persia at that time. For example, blue and green, commonly found in Persia, are important colors in Islam, representing heaven and the water of life; while patterns of birds, flowers, and leaves are often used in Persian art forms such as blankets and murals, reflecting the Persian love and admiration for nature.

The Persian tricolor is also a very famous decorative art, and the unique charm of the Persian tricolor has also attracted many European artists and collectors. During the Middle Ages and the Renaissance, Persian ceramics, after being spread and innovated in the West, produced many new artistic styles and techniques. Therefore, the Persian tricolor is not only an ancient ceramic technique, but also an important witness of human cultural and artistic exchanges, famous for its unique bright colors and gorgeous patterns. Its impact can be reflected in the following aspects:

3.1 The Influence of the Art Deco

The Persian tricolor is very popular in Central Asia, and its style is widely used in the buildings in Central Asia. For example, the buildings of Samarkham Market in Uzbekistan and Bukhara are good examples. The porches, pillars, arches and other buildings are decorated with Persian tricolor patterns and colors.

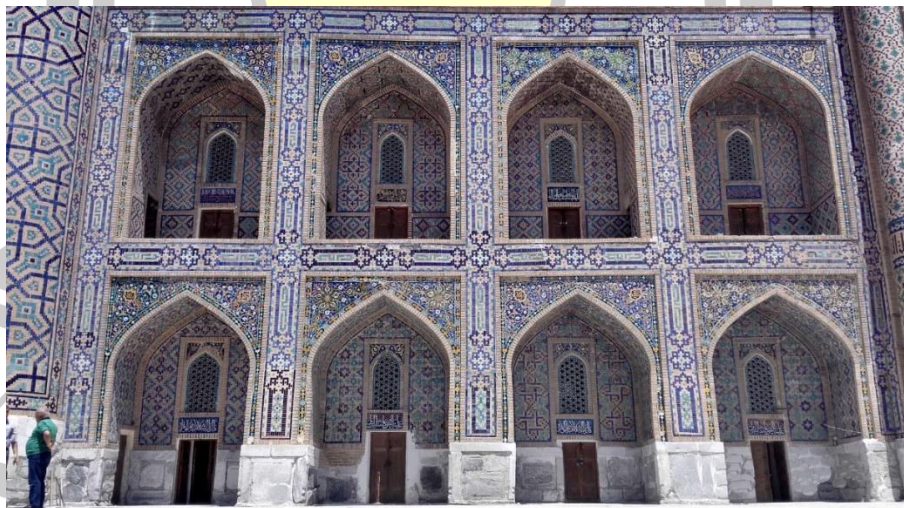


Figure 62 Local map of the Samarkhan market in Uzbekistan

Source: zhuanlan.zhihu.com / p / 141111347 online

At the same time, the Persian three-color style also had a profound influence on the European architectural decorative art. During the Renaissance, many European artists, inspired by the Persian tricolor style, began to use decorative elements of this style on buildings, for example, Vera Felti in Italy and the Alhambra Palace in Spain, Vera Felti's painted murals were influenced by the Persian tricolor in color and pattern. Among them, the common Persian tricolor elements include gorgeous floral patterns, curved vines, and bright red, blue, green, yellow and other colors, and Vera Felti's wallpaper also uses Persian tricolor patterns and colors. They feature gorgeous floral and geometric patterns, bright red, blue and green, and Persian tricolor in the tiles of the Alhambra. For example, both the floral and geometric patterns of the Alhambra are very similar to those in the Persian Tri. In addition, the tiles of the Alhambra also use the bright colors common to the Persian tricolor, such as blue, green, and yellow.

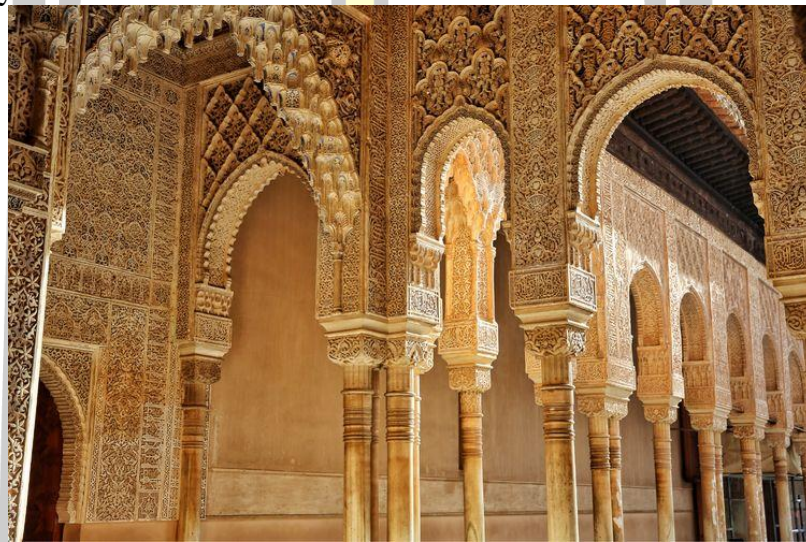


Figure 63 Local plot of the Alhambra
Source: The Alhambra Palace (meipian.cn) online

The Persian tricolor pattern on the carpet and tapestries is very unique, usually using a variety of bright colors, such as red, blue, green, yellow, etc. These patterns and colors make the Persian tricolor style carpet and tapestry very popular and even become one of the mos

3.2 The Influence of ceramic art

The Persian tricolor is a traditional ceramic decoration technique that originated from the ancient Sassanid dynasty of Persia (today's Iran) (224 to 651 AD). Persian tricolor is famous for its bright colors, rich patterns and exquisite craftsmanship. As a traditional ceramic decoration technique, Persian tricolor has played an important role in the development of the world ceramic art. Its influence is not only limited to the

eastern region, but also profoundly influenced the development of European ceramic art, becoming a part of the world ceramic culture can not be ignored.

The trade between China and Iran in the Yuan Dynasty made the decorative skills of Persian three-color glazed pottery introduced into China and became an important part of Chinese ceramic art. Yuan blue and white porcelain is one of the representatives. Yuan blue and white porcelain uses white as the background color, blue paint, and Persian three-color as the prototype, forming a blue and white porcelain decoration style with strong Oriental cultural characteristics.

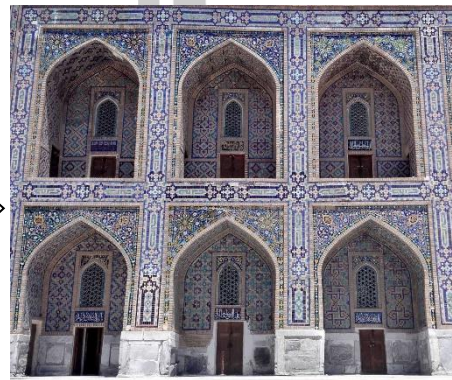


Figure 64 Yuan blue and white tangled branch peony cloud dragon grain pot

Source: [Yuan blue and white porcelain picture Baidu Encyclopedia \(baidu.com\) online](http://www.baidu.com)

Figure 65 Local map of the Samarkhan market in Uzbekistan

Source: [zhuanlan.zhihu.com / p / 141111347 online](http://zhuanlan.zhihu.com/p/141111347)

The influence of the Persian tricolor is not only limited to the east, but also to Europe. Mediterranean painted pottery The Mediterranean painted pottery is a kind of painted pottery located along the Mediterranean coast, whose style is influenced by the Persian tricolor. Mediterranean painted pottery is famous for its bright colors, rich patterns and delicate shapes, and has become one of the important representatives of European ceramic art. The spread of Islamic culture introduced the decorative techniques of Persia to the Islamic countries. Islamic ceramics, with flowers and geometric patterns as the main decorative elements, with bright colors and exquisite decoration, are an important part of Islamic culture.

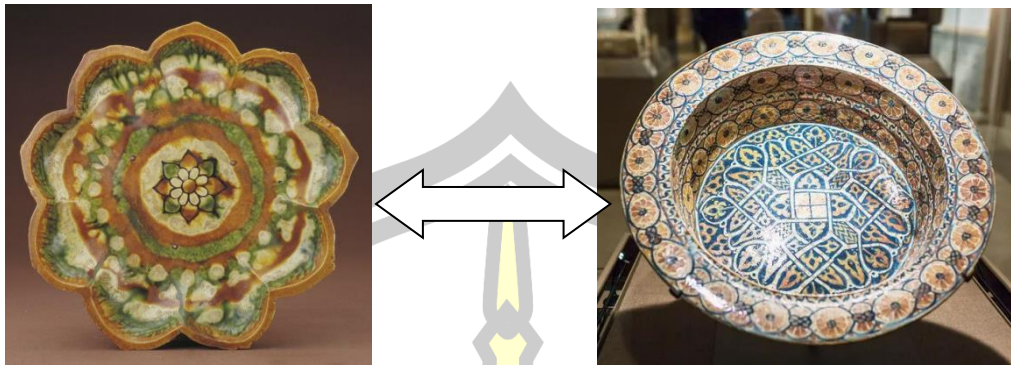


Figure 66 Tang Palace Museum collection

Source: <http://finance.sina.com.cn/jjxw/2021-11-20/doc-iktzqtyu8426382.shtml> online

Figure 67 mural of Takasun Tomb

Figure Islamic Ceramic Plate at the Metropolitan Museum of New York

Source: [Islamic Ceramics search results](#) [Baidu image search \(baidu.com\)](#) online

4. The artistic influence of the Nara tricolor color

In the Tang Dynasty, the country was unified and strong, the prosperity and stability of the domestic society, and the prosperity of overseas exchanges provided a solid foundation for promoting the all-round development of the economy, and the most prosperous scene in Chinese history appeared. The Tang Dynasty adopted a more enlightened and encouraging policy for foreign foreigners who came to China for commercial activities to provide necessary convenience for their commercial activities. In this way, it opened the door for the smooth marketing of the Tang tricolor world. The three-colored pottery of the Tang Dynasty was a precious artifact that Japan yearned for at that time. The Japanese court, nobles and temples prompted the imperial court of Nara to begin to study the production method of the Tri-colored pottery of the Tang Dynasty, and made a low-temperature pottery that was very similar in the shape and color to the Tang Dynasty.

Nara is a reference to a low-temperature lead-glazed pottery variety produced in Japan during the time of the Nara era (710-793). Its appearance marks the birth of the colorful Japanese lead-glazed pottery. In the Nara era, Chinese Tang style culture was introduced to Japan, and Nara culture flourished on the basis of direct absorption of Tang style culture. Therefore, under the influence of the Tang Three-colored pottery pottery, Japan began to imitate the tricolor, which was called the Nara Three-colored pottery, and in the process of absorbing the Tang culture, constantly transformation and innovation. Although, Nara tricolor is made on the basis of the imitation of the Tang tricolor, not only in the shape and the Tang tricolor similar, but also in the glaze, tone are relatively close to the Tang tricolor. However, on the basis of imitating the Tang color, Japan also injected many Japanese national cultural characteristics, reflecting its own aesthetic taste, and selected and transformed the Tang tricolor into the Nara tricolor with Japanese characteristics. Its texture and color also retain the unique gray tone of the Nara era, and have the feeling of a single handmade, the pattern has not changed too much.

Before the Nara era, the lead glazed pottery produced in Japan was mostly single-color green glazed pottery, and mainly pottery bricks or pottery coffins. After entering the Nara era, the real lead glazed pottery gradually appeared. The emergence of colorful lead-glazed pottery in Japan has had a profound impact on Japanese art, mainly manifested in the following aspects:

4.1 The Influence of ceramic art

Japanese pottery appeared in the Nara era, among which the most famous is Nara tricolor, from which we can clearly see the influence of three-colored pottery ware in the Tang Dynasty. The ware are in green, yellow and white, and a small number of them are green and white. The glaze uses lead as the melting medium, copper oxide and iron oxide as the color agent. These products are used for the great Buddha of Nara and the royal family. Most of the fine works of Nara are preserved as the emperor's palace in Masakaka courtyard, but there are also unearthed objects in Osaka, Nara, Fukuoka, Shiga and other places, which shows that they were fired all over Japan at that time, which is undoubtedly the embodiment of outstanding achievements in the history of Japanese ceramics.



Figure 68 Nara tricolor five-mouth bottle
Source: <https://image.baidu.com/> online

In the Ping An era, the number of pottery products imported from the Tang Dynasty increased, and the production technology of tricolor glazed pottery was also introduced. There are many types of pottery ware, such as plates, bottles, goblets, etc., and the molding technology is further advanced than the hardware, and the hardness is also enhanced. From the middle of ping'an to the beginning of the Kamakura period, the pottery craft of the book entered a period of stagnation.

Nara tricolor for the royal family, the temple special special products, fine processing, thin wall, light weight, production techniques are not skilled. The type is simple, and for the purpose of double-sided glaze, no water seepage.(Guan Tao.2012.P23-24)

The Nara tricolor is the first artificial glazed pottery in Japan. Some of them are green, brown, white tricolor, some are green, white tricolor, there are also a separate use of green glaze, brown glaze, and white glaze. This kind of glazed pottery composed of green, brown and white also permeated the strong aesthetic consciousness of Japanese ceramic craftsmen.

Nara tricolor are basically utensils, mainly bottles, plates, bowls, bowls. Its market function is generally regarded as the ritual vessels used in Todaiji in Buddhist ceremonies, which are mostly used for the holding of sacrifices and Buddhist years. According to records, when the Emperor of Japan (752) held the Buddhist ceremony for Todaiji, the sacrificial ritual vessel used was the Nara Tri. In addition, other Nara tricolor was unearthed in the relics related to sacrifice, such as palaces, official offices, shrines, temples, sacrificial relics, etc. Although their varieties are more than zhengcang courtyard, they are mainly in the shape of vessels. Broadly speaking, the use function of these vessels can also be regarded as related to the etiquette of worship. Due to the single nature of the use function of Nara tricolor, it limits the diversity of modeling.

The types of pottery glazed pottery unearthed in Nara mainly include bowl, bowl, plate, bottle, cup, pot, cup, pot, dish and so on. Based on the functional characteristics of Nara, satisfied with religious ceremonies, there are also special types rare in the Tang Dynasty, such as three-colored towers and three-colored drums, etc. These three-colored instruments are tall and magnificent, reflecting the solemn atmosphere of religious ceremonies. In addition, tang's monk particularly interested in colorful, so he also as bones, brick, tile to use, there is a Meiji 37 years unearthed in the pot, 21.3 cm high, grave 13.6 cm, abdominal diameter 25.3 cm, diameter no. 14.7 cm, is said to be a hidden ashes bones, its glaze layer slightly peeling, but it can be seen that the soil is carefully selected and panning, wall thin, exquisite modelling, is a goods in the boutique. At that time, the sacrificial utensils used in monasteries in Japan were mainly metal utensils, generally equipped with xuutensils. Since the production of Nara began, the composition of the temple sacrificial utensils, with bowls, bowls, bowls and other dishes, long-necked bottles, multi-mouth bottles as the main body, there are also some special utensils such as towers and drums. The shape of the color is from Buddha ware, which may imitate metal and wood tools, but may also be related to the shape of sutools and earth tools. In the Nara tricolor unearthed in other places, some vessels are directly shaped from the xuhui ware, such as the Tibetan bone pot, which is very similar to the cover cans in the contemporary xuhui ware. Even from the same type of shape, the shape is also different. For example, bottles, there are multiple mouth bottles, big mouth bottles, water bottles, clean bottles, long neck bottles and so on. Take the multi-mouth bottle as an example, so far, there seems to have been no multi-mouth bottle in the Tang Dynasty, while the

Japanese Suhui has a table fu zi bottle, the main bottle with a shoulder of several bottles, the multi-mouth bottle may be directly derived from this.



Figure 69Tang three-color three-foot covered pot

Source:<https://image.baidu.com> online

Figure 70Multi-oral bottle in Nara, Japan

Source: A Comparative Study of Tang tricolor and Nara tricolor.2013.p25

4.2 The Influence of the carving art

Nara tricolor as a ceramic production technology, color painting techniques are also unique. It includes many carved elements, such as ornamentation, patterns and so on. The use of these elements has played a great role in promoting the development of Japanese carving art. Nara's works not only painting techniques, but also many carving elements, such as relief, convex carving and so on. These carving techniques have not yet been widely used in Japan during the Nara era. As a new art form, the Nara tricolor provides new techniques and ways of expression for the Japanese carving art.

Grotto temple art in the Nara era, Japan. Grottoes temple art is a special art form of the Nara period (710-794) and the Heian period (794-1185). It is carved with Buddha statues and reliefs in the stone cave, forming a unique artistic style.

The influence of the Nara can is seen in the carvings of these grotto temples. For example, in the grottoes of Falong Temple, there are many carvings showing the decorative elements of Nara tricolor, such as lotus patterns, phoenix bird patterns, treasure beads and so on. The decorative elements are used in a manner similar fashion to those in the Nara tricolor, reflecting the influence of the Nara tricolor on the decorative elements of Japanese carving art.



Figure 71 Golden Hall of Faron Temple in Japan

Source: Search results of grottoes in Falong Temple Baidu image search (baidu.com) online

In addition, the color painting techniques and carving techniques are also widely used in the carving works of the grottoes and temples. For example, in the grottoes of Longquan Temple, many carvings use the Nara tricolor painting techniques and convex carving techniques, presenting a unique artistic effect. The application of these techniques reflects the influence and reference of Nara tricolor in Japanese carving art.



Figure 72 Local picture of white marble carving in Longquan Temple, Mount Wutai, China

Source: is famous for the arch and photo wall wutai mountain longquan temple what origin || longquan temple arch | wutai mountain sina news (sina.com.cn) online

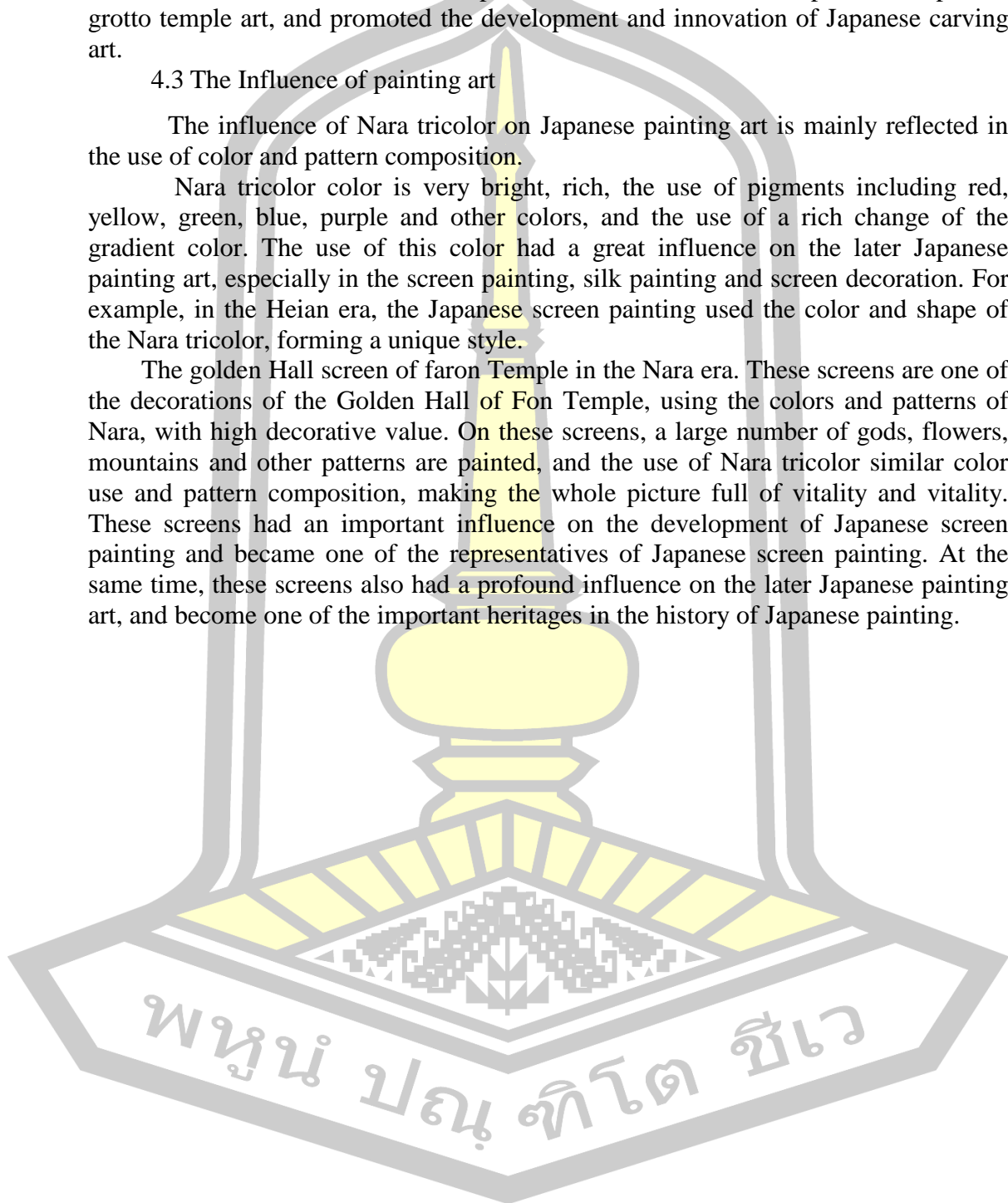
Therefore, the influence of Nara tricolor on the Japanese carving art is in many aspects, including techniques, modeling, decoration and other aspects. This influence plays an important role in the development of Japanese traditional art. At the same time, the Nara tricolor has had an important influence on the development of Japanese grotto temple art, and promoted the development and innovation of Japanese carving art.

4.3 The Influence of painting art

The influence of Nara tricolor on Japanese painting art is mainly reflected in the use of color and pattern composition.

Nara tricolor color is very bright, rich, the use of pigments including red, yellow, green, blue, purple and other colors, and the use of a rich change of the gradient color. The use of this color had a great influence on the later Japanese painting art, especially in the screen painting, silk painting and screen decoration. For example, in the Heian era, the Japanese screen painting used the color and shape of the Nara tricolor, forming a unique style.

The golden Hall screen of faron Temple in the Nara era. These screens are one of the decorations of the Golden Hall of Fon Temple, using the colors and patterns of Nara, with high decorative value. On these screens, a large number of gods, flowers, mountains and other patterns are painted, and the use of Nara tricolor similar color use and pattern composition, making the whole picture full of vitality and vitality. These screens had an important influence on the development of Japanese screen painting and became one of the representatives of Japanese screen painting. At the same time, these screens also had a profound influence on the later Japanese painting art, and become one of the important heritages in the history of Japanese painting.



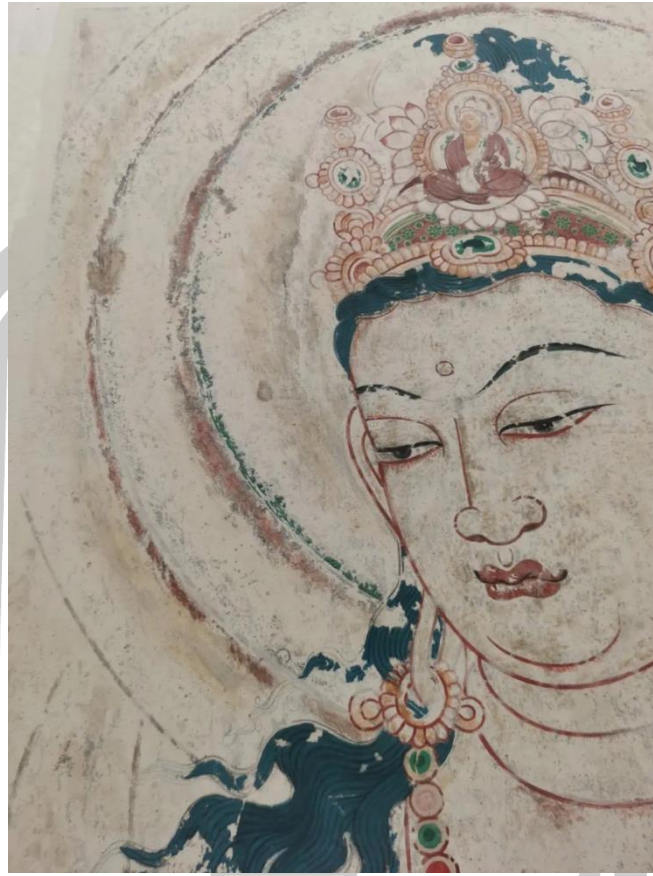


Figure 73 Wall No.6 of JinHall, Falon Temple, Japan
Source: Wall No.6 of Jintang, Fon Temple (xiaohongshu.com) online

The pattern composition of the Nara tricolor has also influenced the Japanese painting art. The patterns in Nara's tricolor works are very delicate and complicated, but they also integrate the elements of the Central Plains culture and local culture, which has inspired the later Japanese decorative art and painting art.

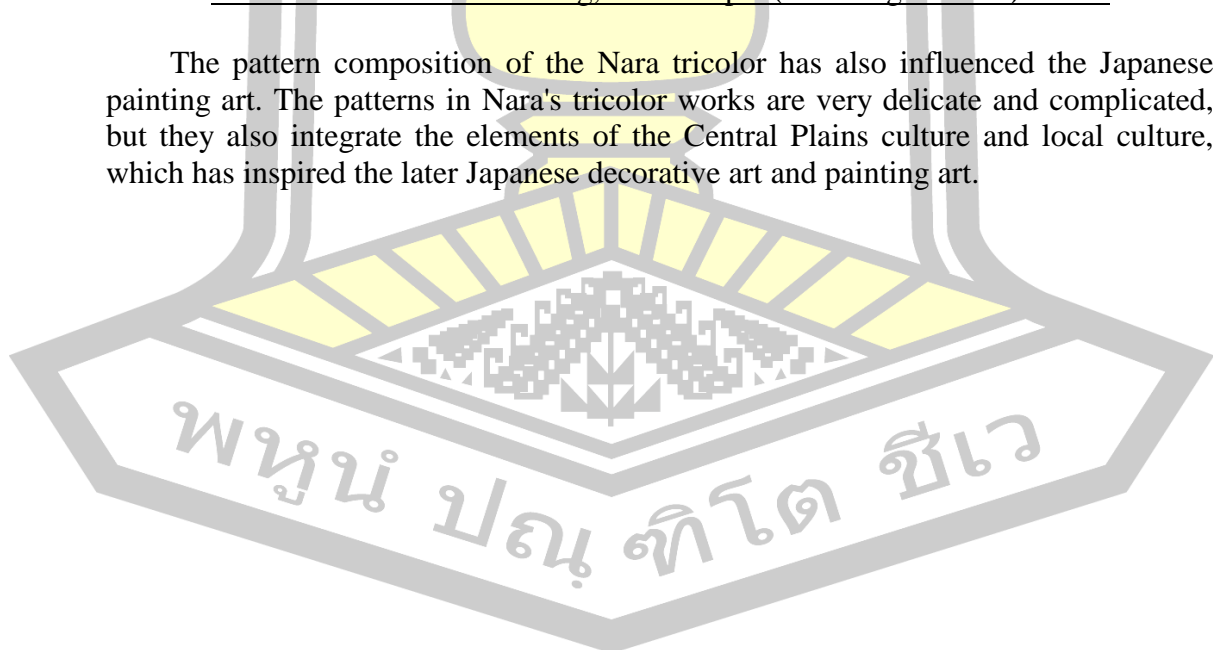
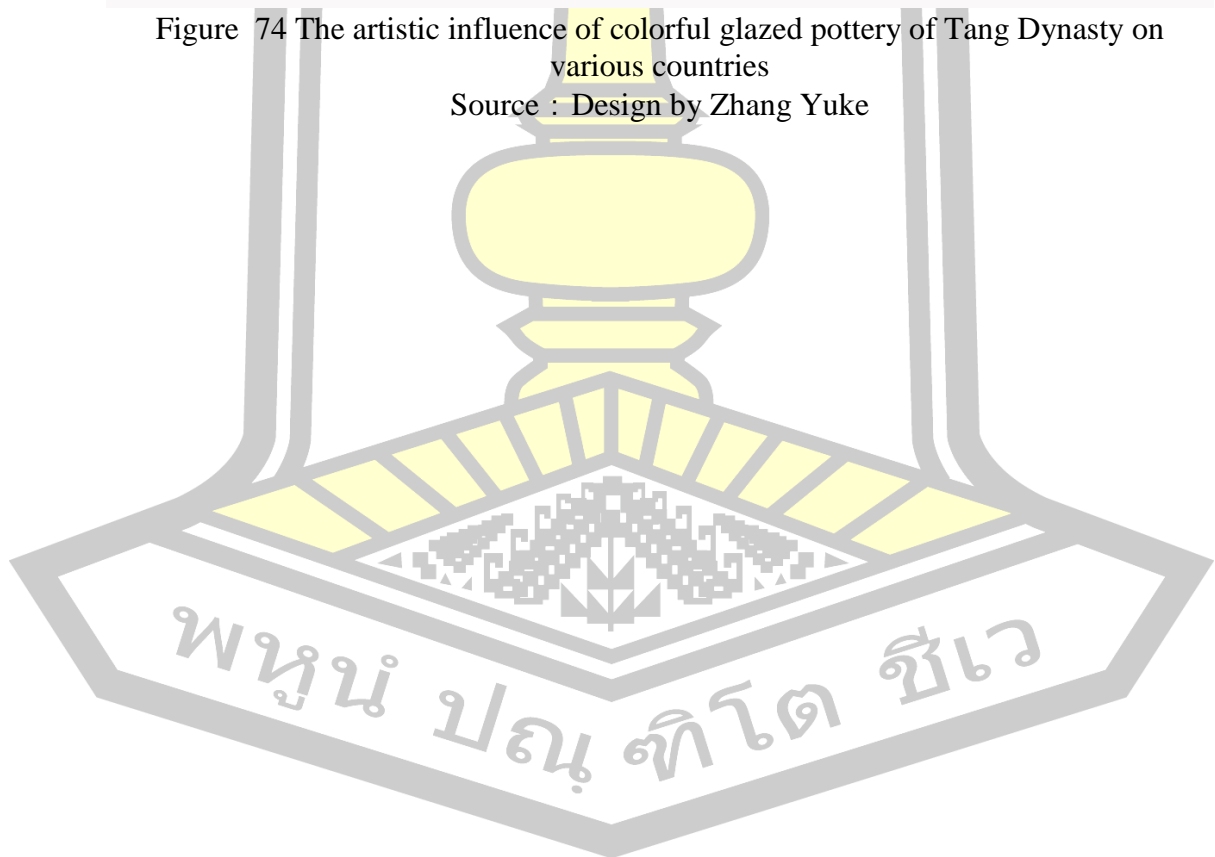




Figure 74 The artistic influence of colorful glazed pottery of Tang Dynasty on various countries

Source : Design by Zhang Yuke



Conclusion

The Silk Road is an ancient passage of trade and cultural exchanges, connecting the east and the West. In ancient times, trade and cultural exchanges on the Silk Road promoted exchanges and mutual influence among different civilizations. The tricolor of Tang Dynasty is one of the important representatives of ancient Chinese ceramic art, with distinct artistic style and unique cultural connotation. On the Silk Road, the Tang Dynasty had an important influence on the art of the surrounding areas. Such as Central Asia, Iran, Syria, Egypt and other places. This chapter for two countries along the silk road of Japan, Iran, for example, the analysis of the tricolor art in the two areas in ceramics, painting, clothing, sculpture, art, tricolor art has become every corner of the world, the tang tricolor porcelain in the silk road along the countries and regions has a wide influence on local art, promote the art communication and integration between different civilizatio



CHAPTER VI

Summary, discussion, and suggestions

Part 1.research summary

Research topic: Luoyang tricolor of Tang Dynasty: Artistic influence and cultural communication of the Silk Road

Study method: This study uses the "qualitative research method".

Information collection method: This study used two methods of information collection: field investigation and literature study.

Study objectives: The study objectives of this study are as follows:

1.Study the social, cultural and historical background of the Tang Dynasty.

Luoyang, located in the Central Plains, is one of the birthplaces of Chinese civilization, because it is located in the Luo water of Yang and won this name. In the long history of ancient China, the Xia, Shang, Western Zhou, Eastern, Eastern Han, Eastern Han, Cao Wei, Western Jin, Northern Wei, Sui, Tang, Tang, Later Liang, Later Tang and Later Jin were the capital of the dynasties. Luoyang is one of the eight ancient capitals of China, and it is also one of the first famous historical and cultural cities announced by The State Council of China. As the ancient capital of thirteen dynasties, Luoyang has experienced five thousand years of civilization, four thousand years of city history and 1,50 years of capital history. For a long time in history, it was the center of China's political, cultural, economic and social development. At the same time, Luoyang road traffic is also accessible in all directions. In the early days of the Western Zhou Dynasty, the first large road network was established in China, with Luoyang as the center and all directions in all areas. On the grand Canal of the Sui and Tang Dynasties, boats are connected and sails into pieces. From Luoyang can start to the southeast and northwest. As the eastern starting point of the ancient Silk Road, Luoyang is an important center of people-to-people exchanges in the world. The historical world trade and the fruitful cultural achievements created in Luoyang in ancient China are all witnesses to the history of Luoyang.

The ancients said: "born in Suzhou and Hangzhou, buried in the north Mang", buried in the north of the Luoyang Mangshan dynasties of the tombs do not know every few. In terms of the number and types of tri-colored glazed pottery in the Tang Dynasty, Luoyang and Chang 'an (now Xi' an) of the Tang Dynasty are long famous, and a large number of fine tri-colored glazed pottery have been unearthed in Luoyang. The fetal body is delicate and white, the glaze color is gorgeous and colorful, and most of them are large. The high-quality Tang tricolor has become one of the many name cards of Luoyang.

The Tang Dynasty was a historical period when ancient China's politics, economy and culture were highly prosperous. Both political, economic, cultural, ideological and social stability were inclusive and effective. At this stage, starting from Emperor Taizong of the Tang Dynasty, he was able to absorb the lessons of the demise of the former rulers of the country and the governance of the country, and introduced a series of policies conducive to the country and the people. It alleviates the internal contradictions, reduces the living burden of the people, thus makes the national strength develop rapidly and strong, and the culture also gets prosperous and developed. Especially during the Zhenguan and Kaiyuan years, the political climate was loose, and the people lived and worked in peace and contentment. At that time, Chang'an, the capital of the Tang Dynasty, was called the country with the most prosperous economy and powerful productive forces in the world. Some neighboring countries sent emissaries here to learn from each other and realize exchanges and mutual learning among civilizations.

Almost almost any period in history, the prosperity and development of culture was always inseparable from the stability of social and political society and the prosperity of economy, as in the Tang Dynasty. In such a stable, loose and strong social background and cultural environment, a large number of excellent cultural forms emerged in the Tang Dynasty, from poetry and other literary works, to painting and calligraphy, art, craft, architecture and so on. Among them, in the field of traditional handicraft, the three-colored glazed pottery of the Tang Dynasty is an outstanding representative, which is famous for reflecting the characteristics of people's life, dazzling color appearance and the style characteristics of life atmosphere. The Tri-colored glazed pottery of the Tang Dynasty has left a dazzling mark in the field of traditional ceramics and arts and crafts, which has had a profound influence on the three-colored decoration of the Song Dynasty after the Tang Dynasty. Today, the Tang three-colored glazed pottery is still an important component of the Chinese traditional craft, as an important gift to foreign guests, but also an important symbol of the cultural temperament of the Chinese nation. The reason why the Tri-colored glazed pottery of the Tang Dynasty completed its colorful transformation in the Tang Dynasty was not related to the fact that the rulers of that time loved artworks and supported the prosperity of handicrafts. At the same time, due to the formation of a thick burial wind from top to bottom in the Tang Dynasty, it gradually became a fashion to bury with the colorful tricolor pottery of the Tang Dynasty. The huge demand has greatly improved the quantity and quality of the burning. In addition, according to the archaeological excavation data, many traces of the pottery have been found in East Asia, Central Asia and even the Middle East, such as Foster, Egypt, Nasabur, Iran, Samara, Iraq, the pottery has been unearthed. And North Korea, Japan and other neighboring countries unearthed artifacts are countless. Thus shows that in history, the Tang tricolor once as an important overseas trade commodity marketing nine domain. When these artifacts were exported to other countries, they also took root and produced new extended varieties, such as Iranian "Persia", Japan "Nara" and Korean "Shilla" and so on. Although there are differences from the shape and the Tang Dynasty, the basic style characteristics of the three color of the Tang Dynasty are obviously seen.

2. Study the artistic style and production skills of the Tang Dynasty

This paper will be the Tang Dynasty tombs unearthed tri is divided into the following period of art style analysis and production skills exploration: the first period called the initial, roughly time in Tang years to Tang Gaozong (before the 7820s to the 7990 s), during the tomb unearthed tri modelling is single, few species, common to daily necessities, so as the point. The second period is called the peak period, which is roughly in the Kaiyuan period of the Tang Dynasty (from the 7990s to the 8950 s). During this period, there were many shapes and types of the tricolor figures, and the three-colored figures were the most common. The changes of the three-colored figures in this period are quite obvious. The third period was called the decline period, roughly from the Tianbao period to the fall of the Tang Dynasty (after the 8950s to the fall of the Tang Dynasty). After Tianbao, the number and varieties of the three colorful production decreased, and the style became simple. Especially after the chaos of An and Shi, people lived painfully and no longer wanted to develop new products. Tang three-colored pottery gradually entered the decline period.

3. We study and analyze the artistic influence of the Tang Dynasty on ceramics in other countries in the context of the Silk Road

During the Tang and Five Dynasties, the ancient people had frequent material and spiritual cultural exchanges with various ethnic groups in the surrounding and distant areas through the Silk Road, marking the second heyday of cultural exchanges in Chinese history. From the perspective of cultural exchange of the Silk Road in the Tang Dynasty, this paper systematically and comprehensively displays and analyzes the artistic influence of the pottery on ceramics in other countries.

Since its birth, the Three-colored glazed pottery of the Tang Dynasty has spread to the world through the Silk Road and became a witness of trade and cultural integration at that time. Just as the scholar Yan Cunliang said, the three-colored glazed pottery "contains the connotation of the material culture and spiritual culture of social life in the Tang Dynasty". It has also influenced the ceramic art style of the East and the West for more than one thousand years, and is an important part of the Silk Road culture. Tang tricolor in the spread of Chinese culture into the

west Asia also absorb and improve the western culture, especially in the countries and regions along the silk road, then also appeared "nai", "shilla", "the" fluence ", etc., these are fully proved the prosperity of former Chinese and western cultural exchanges, the future colorful ceramics firing also far-reaching influence.

Part 2. Research discussion

Luoyang Tri-colored glazed pottery of the Tang Dynasty: Artistic Influence and Cultural Communication on the Silk Road. In my thesis, through the concepts of "artistic influence" and "cultural communication", we discuss the relationship between the artistic influence and cultural communication of the Tang Dynasty on the Silk Road and the countries along the way.

2.1 Luoyang and the Tang Dynasty

Luoyang is one of the cradles of Chinese civilization, so Luoyang is the capital with the earliest dynasties and the longest history in Chinese history. In 1880, the ancient curtain collapsed in the north of the old city of Han and Wei in Luoyang, and the dichfirst appeared. Because there was no relevant record in historical books, it did not attract attention at that time. In 1905, with the construction of the Luoyang-Kaifeng railway, the Luoyang Tri-colored pottery buried in the royal family of Yushan was found, especially the Tri-colored pottery of the Tang Dynasty unearthed most, but because it was a Ming instrument, so the people abandoned it. Then, Luoyang three-colored pottery sculpture in Beijing Liulichang antique market, caused the attention of Wang Guowei, Luo Zhenyu two experts, they made a detailed study on the unearthed relics and named tang tricolor pointed out the high artistic value and historical and cultural value, as a national treasure in 1920, Luoyang mengjin south stone mountain, Gao Chengxian seven artists repair the damage of the unearthed tang, antique tang tricolor began. In 1942, antique scientist Zhao Ruzhen Tang tricolor into the compilation of the artistic value began to show.

In the domestic and foreign studies, many scholars and teams are studying the Tang Dynasty. For example, Luo Qi's Research on the Innovation and Development Status of The Tri-colored Art in the Tang Dynasty provides historical data support for the rise, peak and decline of the development of the Tri-colored Art in the Tang Dynasty for the time node.

In the Special Exhibition of Chinese Ancient Ceramics unearthed in Japan (1975), Japanese scholars mentioned that Nara, which first copied the pottery. The Tang Dynasty was the first important variety of Japanese ceramics.

In China, there are countless works on the three-color glazed pottery. For example, the book "Chinese Three-color glazed pottery" published in 1982 contains many three-color glazed pottery pictures, so that people can more clearly see the differences between the three-color glazed pottery in different periods:

In the book, the content covers the excavation, the history of different periods and the development of many scholars also deeply studied the development of the tricolor,

Li Yanliang's Analysis of the Three Color of the Tang Dynasty reflects the great life of the Tang Dynasty and the depth of Chinese ceramics.

The concept definition of the three-colored glazed pottery of the Tang Dynasty, the influence of the political and economic culture on the Tang Dynasty, the artistic characteristics of the Tang Dynasty, and the main content of this topic, make this research more meaningful. Thus it can be seen that although many domestic research, but the research on Tang three-colored ceramics and even the whole ceramic art in its craft characteristics, historical evolution, shape characteristics, glaze characteristics, decorative patterns, style identification and other issues; for the Tang colorful art influence and cultural communication not careful analysis, only do more scattered or introductory.

At present, the research on the basic research on the classification and production process of the art of the Tang Dynasty. Starting from the shortcomings, we hope to provide some small help to the development of Tang tricolor

2.2 Under the background of "Silk Road", this paper studies the artistic influence and cultural communication of the Tang Dynasty

There are also many important research results in the domestic journals published on the Silk Road, and the latest research results constantly break the current situation of only the language, nationality and archaeology that appeared on the Silk Road. For example, Qian Yaopeng's Analysis of the Oriental Factors of the Formation of the Silk Road- Diversified Culture and the Common Progress of Human Society proposed that China's achievements in the Silk Road and other aspects, as well as the demand for inventions and creations in the Western world such as human wheat processing, thus constituting the Oriental factors of the formation of the Silk Road.

Wang xiaofu teacher wrote the tang, tubo, big food political relationship mainly discusses the history of tang, tubo, big food, trying to clarify the seven to the ninth century in the western regions and mutual effect and influence, for the reader to understand the process of central ic and Islamism provides a comprehensive and clear historical background.

Professor Rong Xinjiang's book "Ancient China and Foreign Civilization" mainly introduces some relations between ancient China and some foreign civilizations, and mainly clarifies the relationship between ancient China and the foreign civilizations in the Western Regions through the clue of chestnut people.

Professor Ji Zongan of Jinan University wrote the book of Northern Central Asia and Chinese and Western Communications before the 9th century, which mainly introduces the cultural contact and migration on the road between the Central Plains culture and the ancient Indian civilization region, the two river basin and the ancient Egyptian civilization area based on Central Asia before the 9th century. At the beginning of this book, the topic of the Silk Road points out the conditions of the connection between China and foreign countries, and regards it as a "road of dialogue"

Shen Fuwei, a famous scholar of Soochow University, wrote a research on the Silk Road, which mainly expounds the research on the Silk Road in China. He pointed out in the book: "the silk road was just know nothing about the history of eastern and central Asia of Europeans, after on-the-spot investigation from a large number of historical relics, had been sparsely populated western region of China had a glorious history one thousand years ago, and between the ancient eastern Asia and the Mediterranean, due to the frequent envoys, commodity exchange, religious communication and cultural exchange form essential traffic arteries also had enough to impress the history of glory."

Tsinghua university famous scholar zhang in the silk road and Chinese and western cultural exchanges discusses the "ancient western understanding of China has a close relationship with the silk road, so that China and the surrounding world communication channel as silk, as a practical channel of Chinese and western cultural exchanges, the emergence of the silk road has a very long history."He also found" the spring and autumn period of the warring states period, between east and west has now along the Eurasian transportation route of the silk road, han and tang dynasties, silk is not only the main trade on the northern land line, is also the Chinese government to an important gift of western countries, Chinese and western cultural exchanges in silk has not become the main trade goods in ancient times. The emergence of the grassland road and the oasis Road is a concrete manifestation of this communication, the predecessor of the Silk Road."To sum up, the silk road is not only the communication between Chinese and western economic, political, military, religious customs, culture and thought exchange of an artery, is also contains countries along the silk road, the people of all ethnic groups traditional literature, art, music, dance, quyi, drama, acrobatics, magic, art, calligraphy, such as huge cultural carrier.

This paper introduces in detail the general situation and characteristics of various material and spiritual cultures in the Tang Dynasty, and reveals the relationship between various cultures outside the Western Regions and Chinese traditional culture. This paper expounds in detail the content hierarchy of foreign

culture spreading in China through the Silk Road, the stages of different times, the folk custom characteristics of its development in China, and the reverse output after the localization of foreign religious culture. This paper holds that the multiple cultures and Chinese traditional culture in the Tang and Song Dynasties collided, exchange, influence and permeate each other, which was not only the main characteristics of the cultural development in this period, but also had a profound impact on the development of the whole Chinese civilization and even the world civilization.

Part 3. Research advice

3.1 Academic advice

First of all, researchers should get rid of the freedom of biological and economic value in the past, and only focus on the economic value of the Tang tricolor, but study and explore the artistic value of the Tang tricolor.

Secondly, the research presented in this paper provides new research perspectives for further understanding and research. Art researchers should broaden their research ideas and horizons. From the perspective of human sociology, we can understand the work of art and the humanities and social information behind it. The viewpoint of this paper is not only the social life and cultural ecology of the three-colored glazed pottery of the Tang Dynasty, but also can be used to study other artistic carriers and phenomena in the world. Such as Nara tricolor, Persia tricolor, etc.

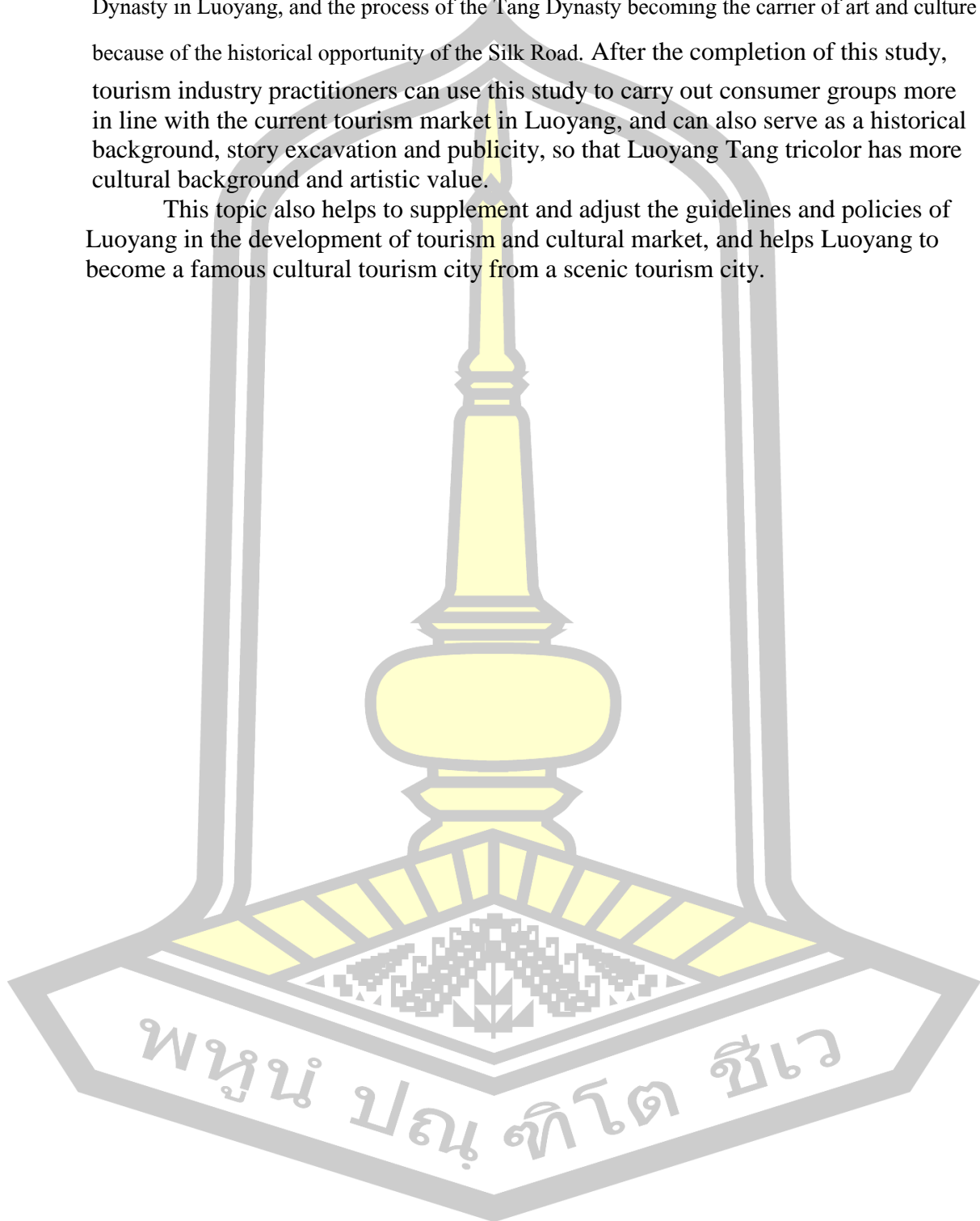
3.2 Social Suggestions

After the completion of this study, artists or the art world can use this study to carry out artistic activities, such as the theme exhibition of the relationship between Luoyang Tang tricolor and local people, or study and formulate a more reasonable direction of art development. Local governments can also use this study to improve cultural policies or cultural programs for local tourism development. Furthermore, the content of this study can also be used as a reference for other art forms.

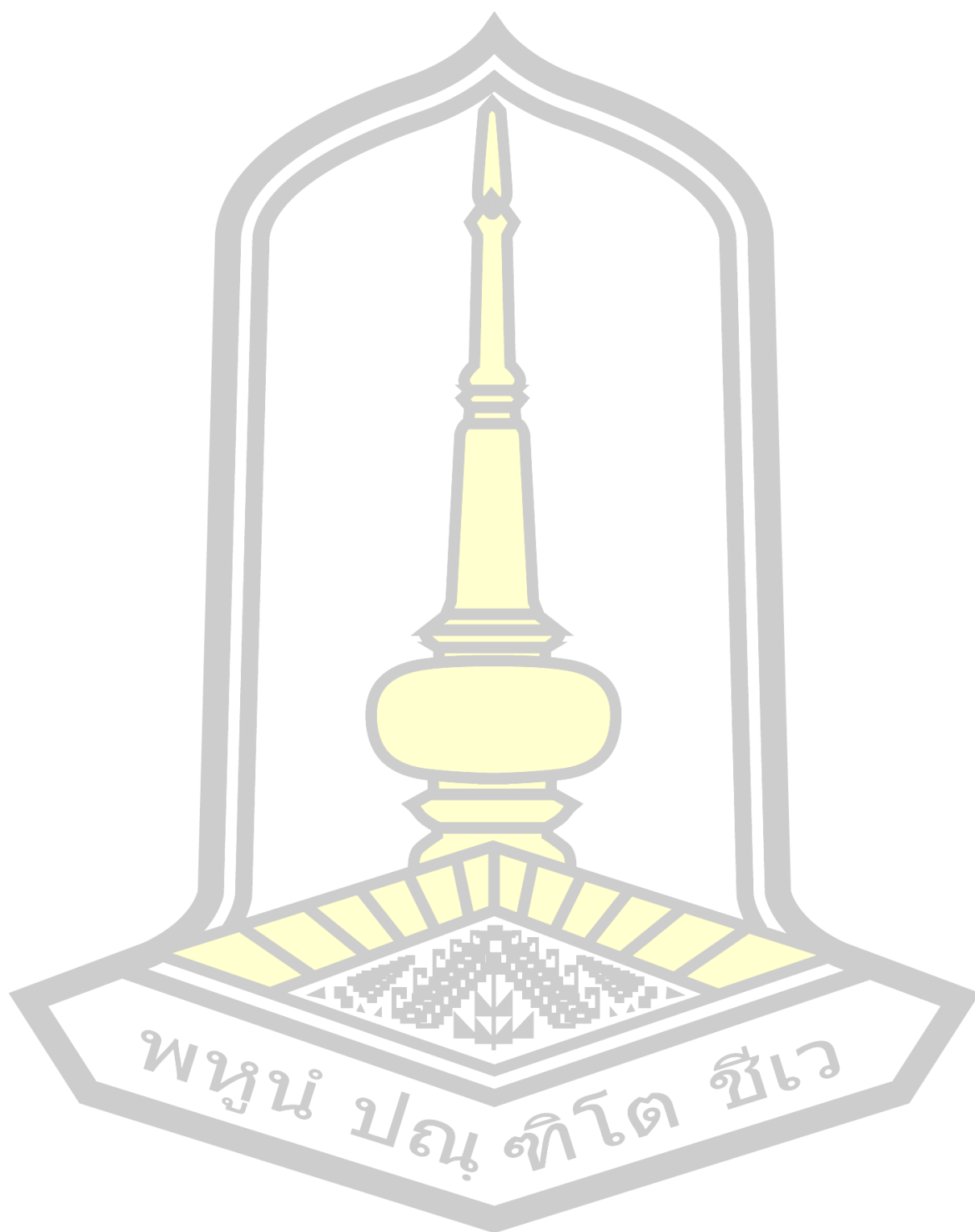
3.3 General recommendations

This study describes the social conditions and historical reasons for the emergence of the Tang Dynasty in Luoyang, and the process of the Tang Dynasty becoming the carrier of art and culture because of the historical opportunity of the Silk Road. After the completion of this study, tourism industry practitioners can use this study to carry out consumer groups more in line with the current tourism market in Luoyang, and can also serve as a historical background, story excavation and publicity, so that Luoyang Tang tricolor has more cultural background and artistic value.

This topic also helps to supplement and adjust the guidelines and policies of Luoyang in the development of tourism and cultural market, and helps Luoyang to become a famous cultural tourism city from a scenic tourism city.



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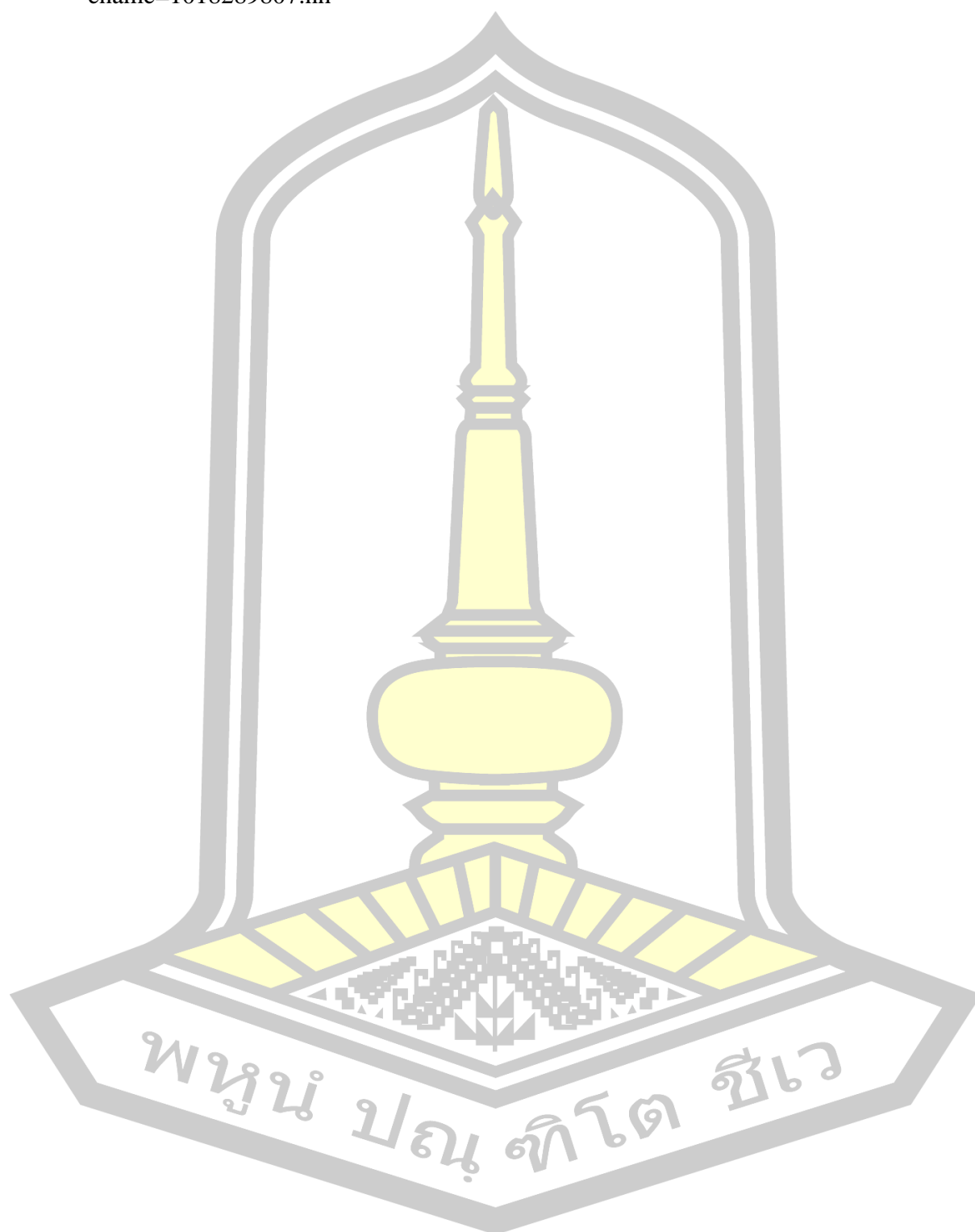
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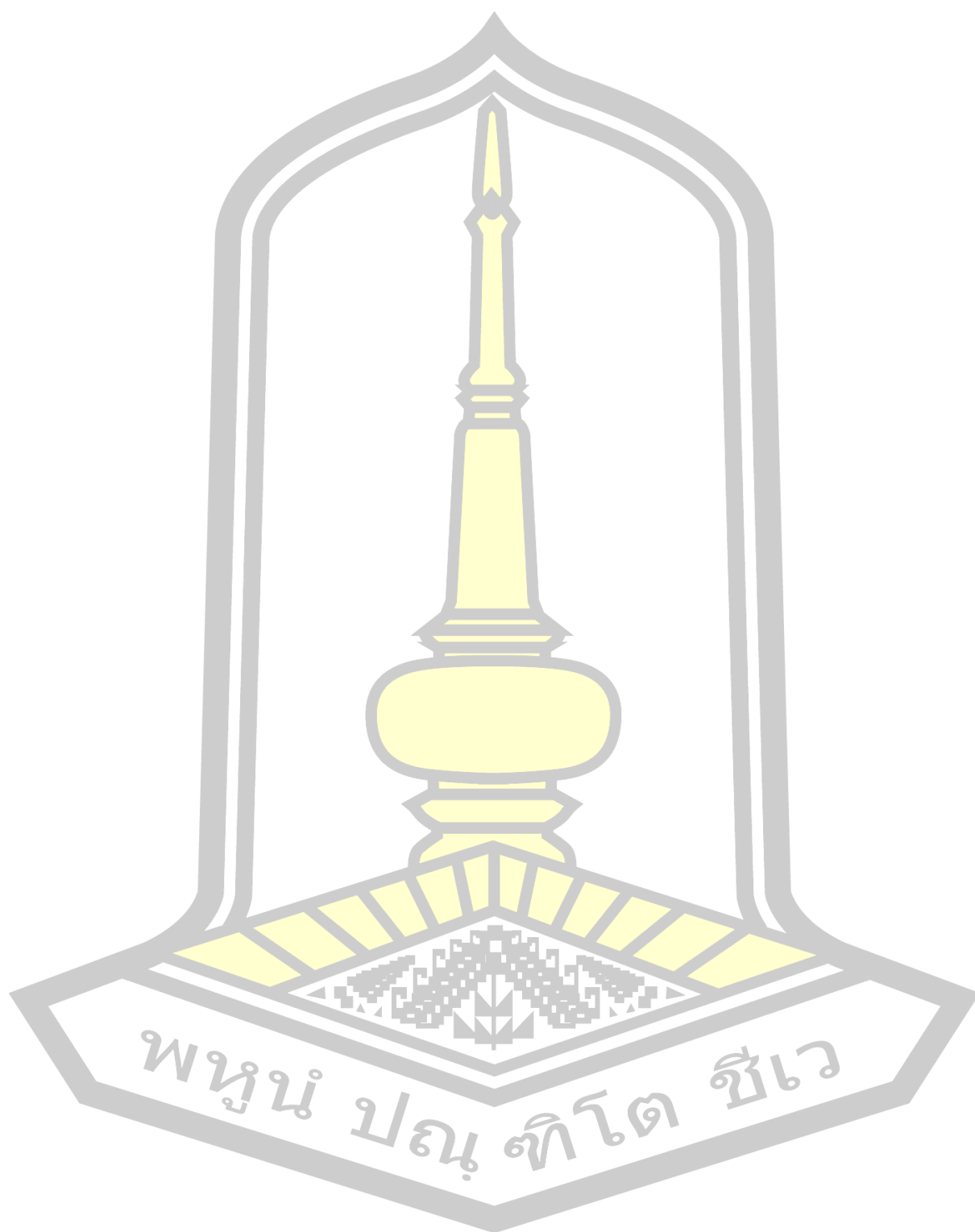
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