

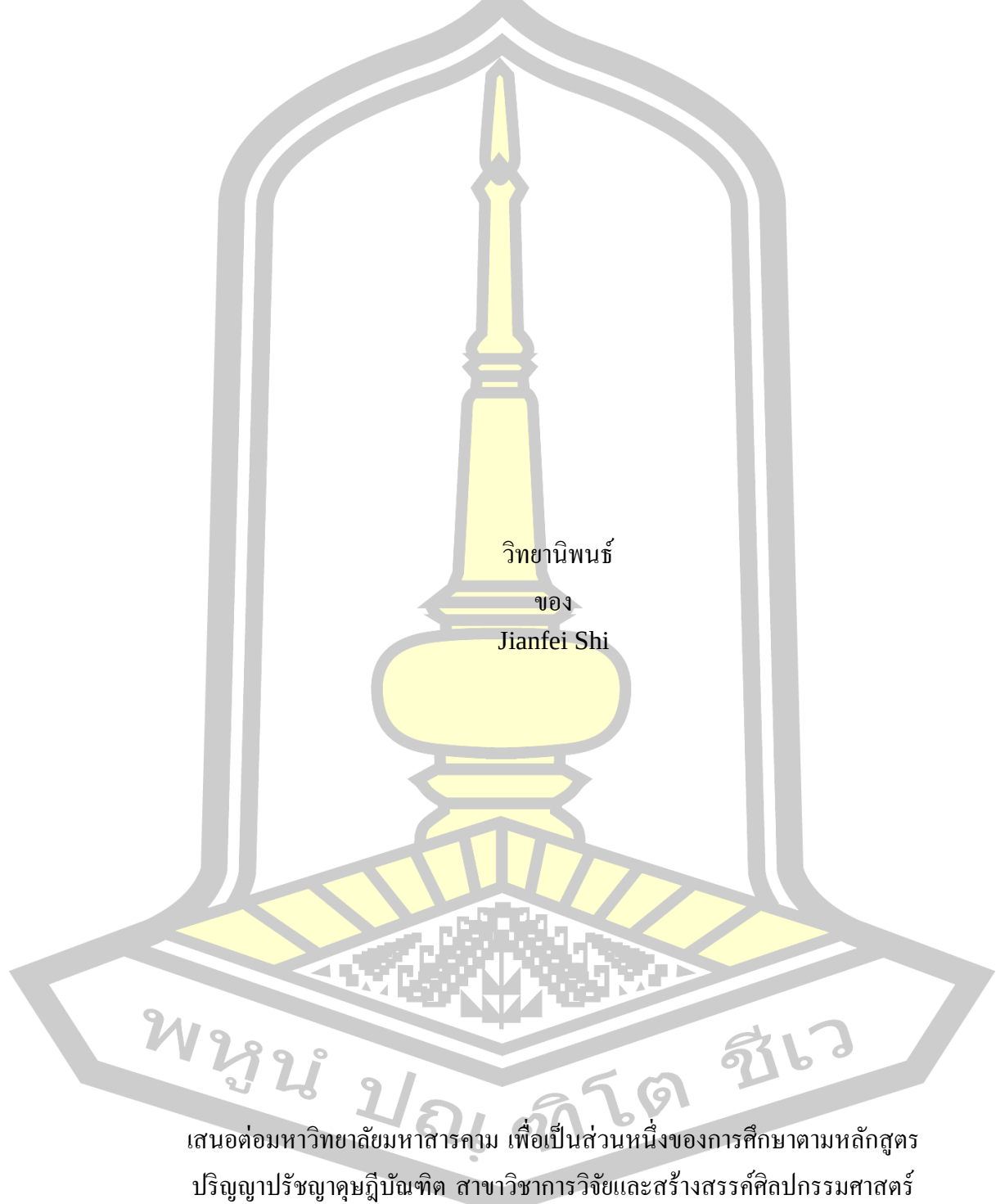
Goguryeo ancient tomb murals in Ji'an: Cultural Identity and Representation from the
Perspective of Visual Culture

Jianfei Shi

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
September 2024

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พหุบัณฑิต

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September 2024

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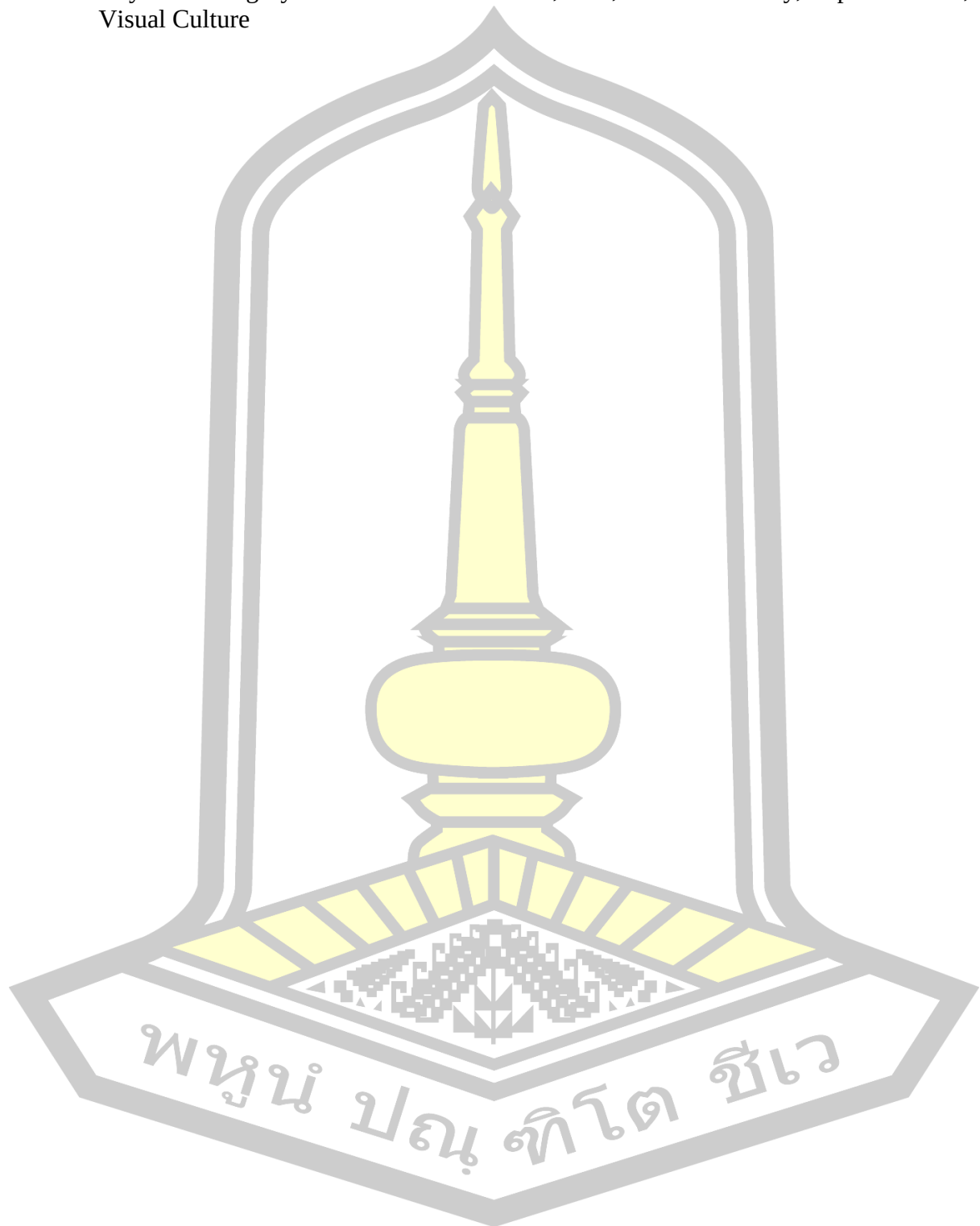
ABSTRACT

This research is a thematic study that takes murals in ancient tombs of Goguryeo in Ji'an as the research object, focuses on analysing the reasons for their formation as well as their artistic characteristics, and aims at revealing their artistic value and cultural significance. From the perspective of art, this study collects data from six ancient tombs of Goguryeo mural paintings in Ji'an with the help of art archaeological data, compares and analyses them with ancient tomb mural paintings in different regions in the same period, and makes use of iconographic, survey and documentary methods to conduct the study, standing from the perspective of anthropology, through the perspective of visual culture research, and applying the concepts of cultural identity and representation to explore the origins and changes of the Goguryeo mural paintings in Ji'an, and the relationship between Goguryeo culture and the Central Plains. origin and change, and the relationship between Goguryeo culture and Central Plains culture.

This research adopts qualitative research method. Through the perspective of visual culture research, it analyses the artistic characteristics of the murals of the ancient tombs of Goguryeo in Ji'an and finds the cultural identity from the murals, both the identity of the Goguryeo murals to the murals of the Central Plains, and the identity of the Goguryeo culture to the culture of the Central Plains. Also through the perspective of visual culture research, the representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an is analysed to further validate the cultural identity of Goguryeo culture to the culture of the Central Plains, which is also the most important research purpose of this thesis.

Overall, from the perspective of visual culture, the murals of Goguryeo tombs in Ji'an are not only a form of visual art, from which it can be seen how the ancients used images as a medium of information dissemination to express their ideas, but also an important carrier of Goguryeo cultural identity and social representations. This study provides us with a new perspective to understand and interpret Goguryeo tomb murals, and offers a new theoretical foundation and practical perspective for future research in related fields.

Keyword : Goguryeo Ancient Tomb Murals, Ji'an, Cultural Identity, Representation, Visual Culture



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Writing this doctoral dissertation has been a long journey, and the process of completing this dissertation has been more like an inner journey of discovery for me personally. Starting from ignorance and passion for knowledge, and ending up with a deeper understanding and reflection on academic research, each step has been full of bitterness and sweetness, frustration and exhilaration. This dissertation may be a mere academic assessment in the eyes of the markers, but for me, it is a journey in my life that I cannot part with. The first person I would like to thank for the completion of this work is my supervisor, Associate Professor Suebsiri Saelee.

At the beginning of my PhD career, when I had doubts about my ability to accomplish what seemed to be an increasingly daunting task, and whether I had the courage to take the risk of failure, Saelee's guidance was a beacon of light that illuminated my uncertain path. His teachings deeply stimulated my inner motivation, letting me know that the confusion and bewilderment I had felt were not a warning to give up, but rather a guide to explore and delve deeper into my research. Saelee has given me endless support and help along my research path.

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May each of us find our way in our individual journeys, the beauty of the world before us, the value in our lives, and our deepest passions and dreams.

I love you, my family, teachers, friends and classmates

Jianfei Shi

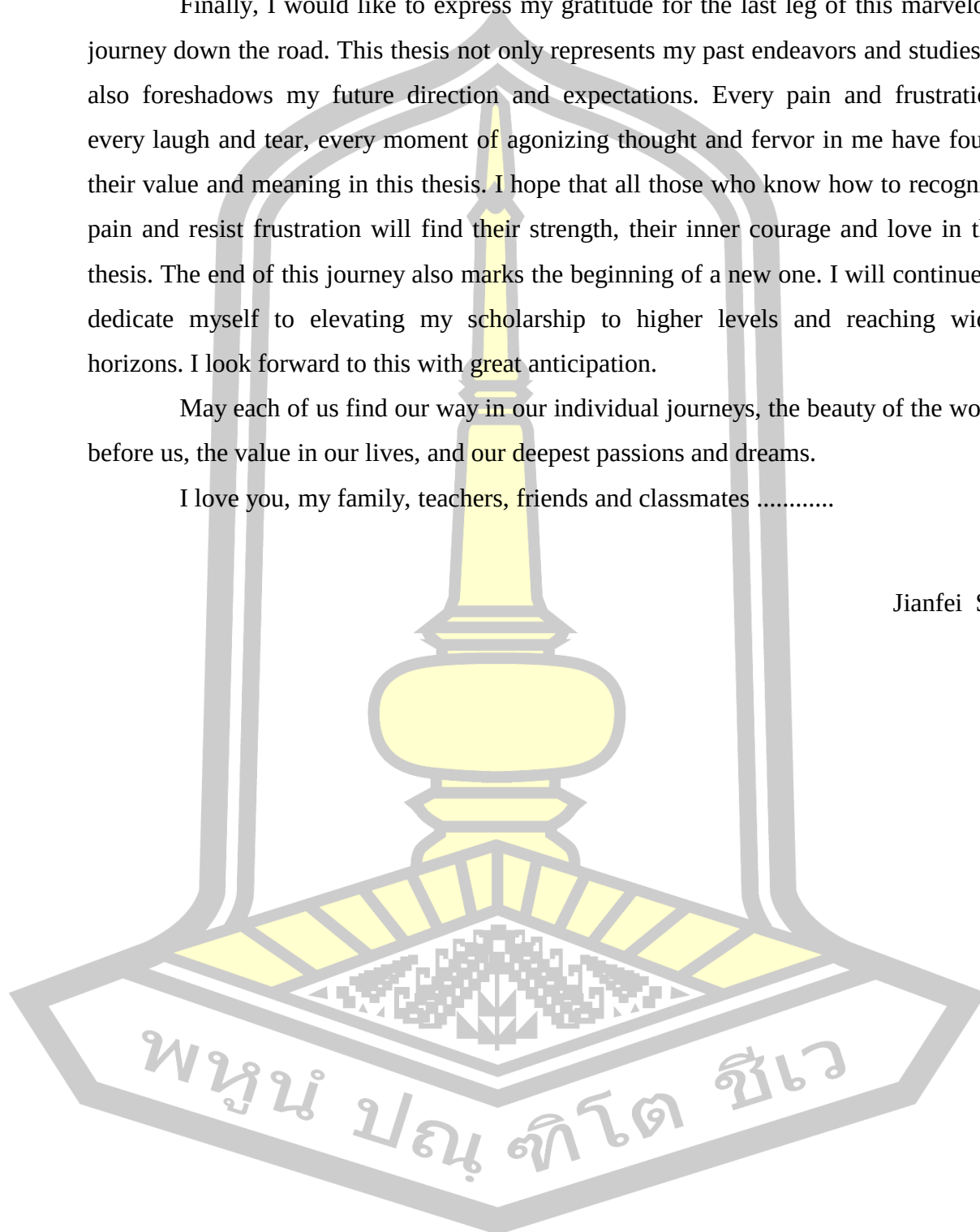
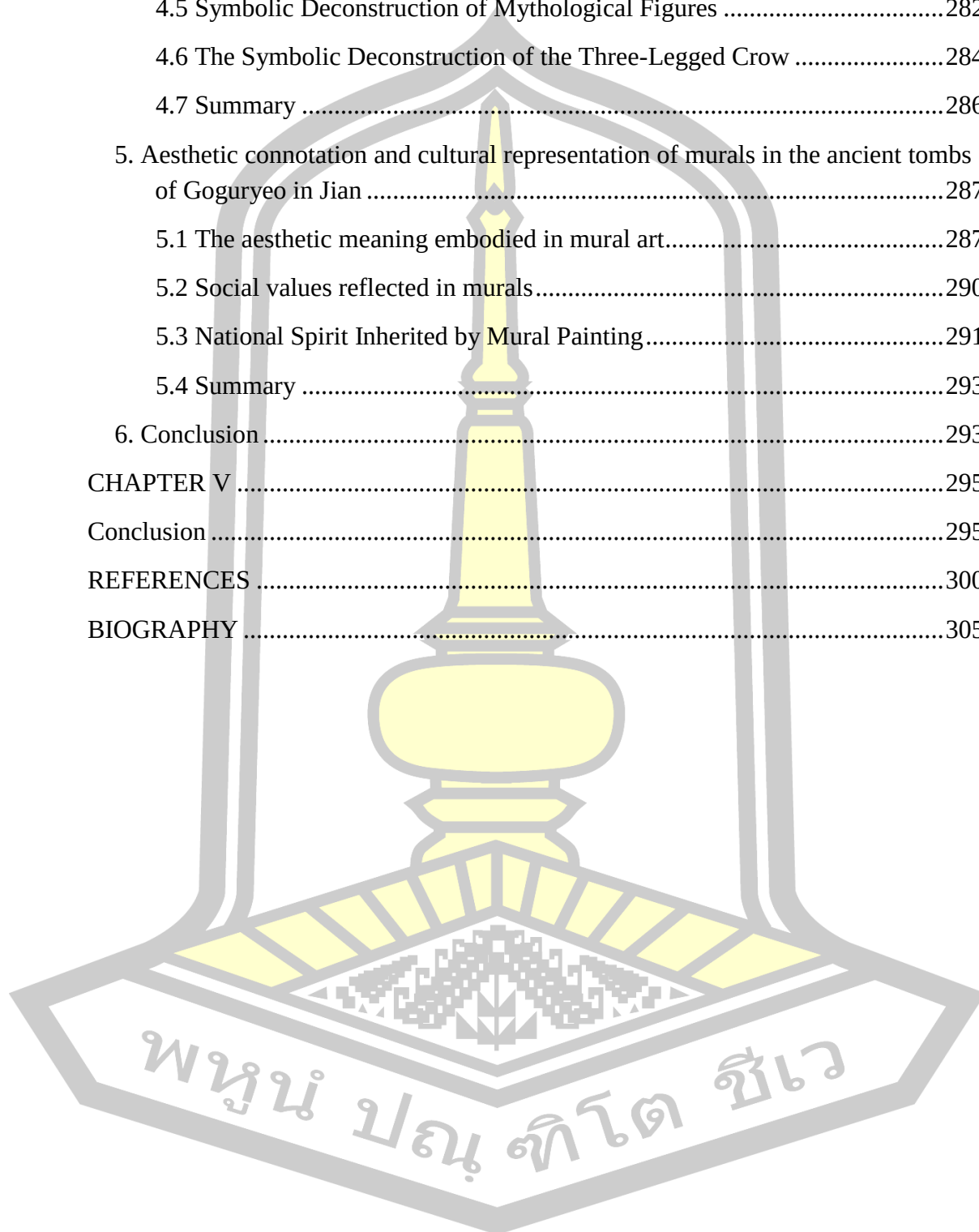


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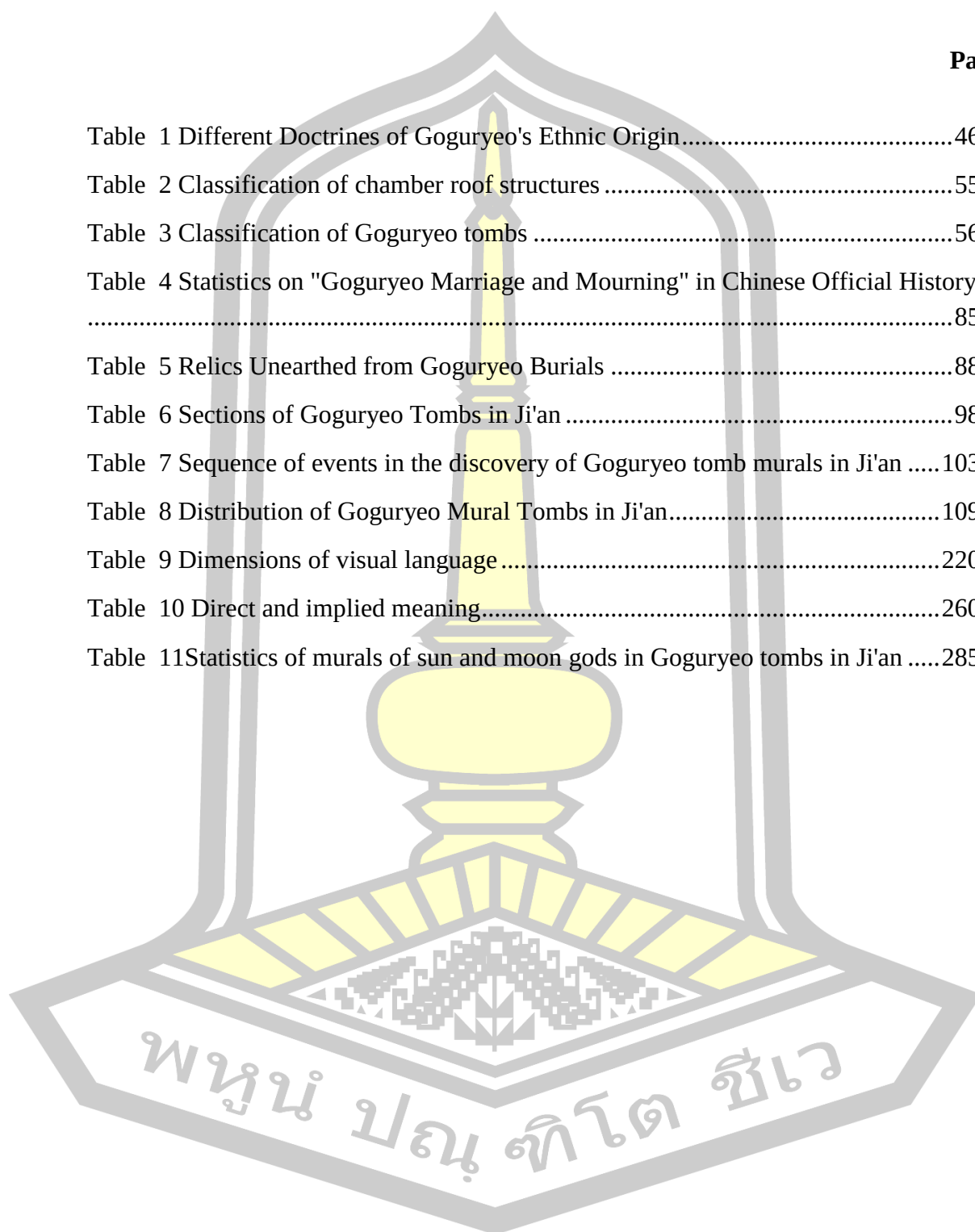
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CHAPTER I

Introduction

1. Background

At the 28th General Assembly of the World Heritage Council held in Suzhou, China, in July 2004, China's nomination of the "Goguryeo King's Town, Royal Tombs and Noble Burials" located in Ji'an City, North-East China, was adopted as a World Heritage Site and officially inscribed on the World Heritage List¹. The World Heritage Committee's evaluation conclusion reads:

Criterion 1: The murals and structures of the Goguryeo tombs are masterpieces of human creativity.

Criterion 2: The Goguryeo royal fortress is a model for early hill towns, which later neighbouring cultures emulated. The Goguryeo tombs, especially the important steles and long inscriptions next to the one-do tombs, reflect the important influence of Chinese culture on the Goguryeo culture, which had not yet produced writing. The

¹ Nominated properties must have "outstanding universal value" and meet at least one of the following ten benchmarks, of which (i) to (vi) are for cultural heritage and (vii) to (x) are for natural heritage.

Cultural heritage benchmarks

- (i) A classic work that expresses human creativity.
- (ii) A significant influence on the development of architecture, technology, monumental art, town planning, and landscape design over a period of time or within a cultural circle, which contributes to the exchange of human values.
- (iii) To present unique or rare evidence of existing or extinct cultural traditions or civilizations.
- (iv) To present architectural typologies, or architectural and technological assemblages, or examples of landscape excellence that represent important stages in the history of mankind.
- (v) Traditional human settlements or land uses representing one or more cultures that provide outstanding examples - especially when in crisis of extinction due to irresistible historical currents.
- (vi) Events, living traditions, philosophies, beliefs, artistic and literary works of outstanding universal value, with direct or substantial links (the World Heritage Committee considers that this benchmark should preferably be used in conjunction with other benchmarks).

Natural Heritage Benchmarks

- (vii) Natural phenomena or areas of outstanding natural beauty and aesthetic importance.
- (viii) Significant examples of major developmental stages in the Earth's history that represent a record of the evolution of life, significant and continuing geological processes, significant topographical or geologic features, etc.
- (ix) Significant examples of ongoing ecological and biological processes in the evolution and development of terrestrial, freshwater, coastal, and marine ecosystems and flora and fauna.
- (x) Possess the most important and remarkable diversity of biological and natural habitats, including endangered species of animals that are of universal value from the point of view of conservation or science.

artistic skill and unique style embodied in the murals of Goguryeo tombs is also an important example of the influence of other cultures.

Criterion 3: Ancient Goguryeo royal cities and tombs are exceptional witnesses to the vanished Goguryeo civilisation.

Criterion 4: The architectural system of the capital city represented by the Domestic Castle and the Marudusan Castle influenced the construction of the capital city of the later Goguryeo regimes; Goguryeo tombs also provide an outstanding example of the evolution of stone tombs and sealed earth tombs.

Criterion 5: The Goguryeo royal fortress embodies the perfect combination of human creativity and the natural world of rocks, forests, and rivers. (Xu Guanyi, Meng Lingyun, Liu Jun, 2004: Edition 001)



Figure 1 28th General Assembly of the World Heritage Council held in Suzhou, China

Source: Online, 2004.

It can be said that the Goguryeo royal city, royal tombs and noble tombs not only embody regional cultural creativity and characteristics, but also record and spread the influence and fusion of various cultures, representing the most glorious historical status and artistic achievement of the ancient Goguryeo civilisation.

Located in the southeastern part of Jilin Province, China, Ji'an City is a small city with a total area of 3,341 square kilometres and a resident population of more than 200,000 people. It has a relatively complete geographical system of human-earth relationship, which occupies a sufficient area and has a complex natural and humanistic environment suitable for human existence and activities, and has created human civilisation, and is a World Heritage Site and a Famous Historical and Cultural City of China. Professor Tadashi Nishitani², an expert of the International Council on

² Tadashi Nishitani (西谷正), born November 11, 1938 in Osaka, is a Japanese archaeologist. He is an honorary professor at Kyushu University, honorary curator of the Kyushu Museum of History, honorary curator of Munakata Kaido, honorary curator of the Ito Kokusai Museum of History in Itoshima City, and an honorary Doctor of Letters. Graduated from Nara Gakugei University (now Nara University of Education), completed the Master's Course at the Graduate School of Literature, Kyoto University, researcher at the Nara National Research Institute for Cultural Heritage, Fukuoka

Monuments and Sites (ICOMOS), once commented, "The harmony of cultural relics protection, human life and natural landscape in Ji'an City, Jilin Province, is a model for the world." In the past, Ji'an has been an important channel for mutual exchanges between the successive dynasties of the Central Plains and the ancient Korean Peninsula and the Japanese islands, which has led to the formation of the cultural characteristics of Ji'an that are mutually compatible between the ancient Central Plains culture and the cultures of the border ethnic minorities. In the present, Ji'an is one of the three major railway ports of China to North Korea³. Ji'an was one of the important activity areas of the Goguryeo nation in the early period, and the Goguryeo regime experienced 425 years here, which was a period of great development of the Goguryeo regime, and the Goguryeo cultural heritage distributed in Ji'an was also the most concentrated, complete and typical.

Goguryeo was an ancient frontier regime of China, spanning northeastern China and the northern part of the Korean Peninsula. Founded in 37 B.C., it was successively subordinate to the central regime of the Han, Sui, and Tang dynasties, and was destroyed by the Tang Dynasty in 668 A.D. It survived for 705 years, and its culture had a profound impact on the Northeast Asian region, including China, Korea, and Japan. The major relics of Ji'an Goguryeo include the King's Monument, the King's Tomb, the Ancient Tomb Group, and the Tomb Room Mural. Each of them is unique, and the tomb chamber murals are very important to study the text from the perspective of visual culture.

Frescoes, i.e. paintings on walls, have existed since ancient times and are categorized in many ways, with the oldest dating back to prehistoric times in the cave frescoes of Altamira⁴, and then passed through the Egyptian, Greek, Roman, and medieval eras to the Renaissance period. Summarised mainly into ancient murals and modern murals, of which the ancient murals are divided into ancient tomb murals, ancient cave murals and ancient temple murals. All the tomb chamber frescoes, whether Egyptian, Iturian, Goguryeo, in principle, are painted for the dead. Tomb

Prefectural Board of Education, Associate Professor at the Faculty of Arts and Letters, Kyushu University, Professor in 1987, retired in 2002, Honorary Professor. During his time at Kyushu University, he funded scientific research grants, including underwater archaeology, reflections on the relationship between the Silk Road and Kyushu, prehistory, and the prehistory of Northeast Asia. He also served as the first director of the Nagoya Castle Museum in Saga Prefecture, and was appointed director of the Ito National Museum of History in 2004. He became president of the Archaeological Society of Japan in 2006. He has conducted comparative archaeological research on the ancient history of East Asia, with a focus on the Korean Peninsula. He also created a letter of recommendation for the registration of "Munakata/Okinoshima" as a World Heritage Site, and when UNESCO recommended the demolition of Munakata Shrine, he advocated for its cultural relevance and contributed to its full recognition.

³ The other two ports are TuMen Railway Port and HunChun Railway Port.

⁴ The Altamira Cave and the Paleolithic Cave Petroglyphs of Northern Spain is the collective name given to 18 groups of Paleolithic cave art from northern Spain, whose completion dates from between 35,000 and 11,000 BC. The cave paintings are well preserved due to the long period of isolation from the outside world. They are considered to be the pinnacle of Paleolithic cave art in Europe and an example of an important stage in the history of human civilization. The most important of these caves is the Altamira Cave in Santillana del Mar, which was inscribed as a World Heritage Site by UNESCO in 1985; the inscription of the remaining 17 groups of cave petroglyphs was subsequently extended to the World Heritage Site in 2008.

room painting is a form of painting carried out in the space of the tomb room, including tomb room burial painting and tomb room mural painting two parts of the composition of the tomb room mural painting is based on the specific shape of the tomb for the theme of the painting, usually in the form of portrait stone and portrait bricks⁵ to show the form of the mural painting on the stone or earth tomb room wall. The paintings produced during the construction of the burial chamber express an imaginary world and process, a virtual state. (Wang Xiaoyang, 2010: 21)

Ji'an Goguryeo Tomb Mural refers to the mural paintings of Goguryeo period tombs located in Ji'an City, Jilin Province, China, which is an important part of the World Heritage Site of China's Goguryeo royal cities, royal tombs and aristocrat's tombs, which was painted from the 4th century to the 7th century A.D., with a history of more than 1,300 years ago. Goguryeo tomb mural is also a kind of palace mural transfer, it is not for the world to openly view, repair tomb painting mural on the one hand, in order to show the deceased's admiration and remembrance, to show its noble; on the other hand, there is the hope that the deceased can be as alive after death to continue to enjoy the same, live a life of glory and prosperity, a strong factor in the heart of the inheritance of the frescoes. Ji'an Goguryeo tomb murals mainly depict the political, economic, cultural, military and folklore of Goguryeo life scenes and the myths and legends of the Central Plains culture, reflecting the spiritual world of the Goguryeo people and the concept of the afterlife.



Figure 2 Inside the Goguryeo Mural Tomb

Source: Author, 2017.

⁵ Portrait bricks are a kind of architectural decorative components, similar to the picture stone. It is the processed clay embryo into the mold made of blank bricks, in the semi-dry after removing the wooden mold with engraved patterns printed with the content of the mold to print out a variety of patterns and images, divided into two kinds of hollow core bricks and solid bricks. China's traditional architecture of the portrait of the brick began in the Warring States, prevalent in the two Han Dynasty, the Three Kingdoms, two Jin Dynasty and the North and South Dynasties period continue to be popular. The Eastern Han Dynasty was the heyday of portrait bricks.

The Goguryeo mural tombs discovered so far are concentrated in the Ji'an area of China and the Pyongyang area in North Korea, with a total of 123, of which 38⁶ are in China and 85 are in North Korea. The earliest discovered mural tombs, such as the tomb of No. 3 of Anyue, the tomb of Joktok, and the tomb of Dancing Dancing, etc., are quite mature, both in terms of the content of the mural paintings and in terms of the painting techniques, layouts, and colours. The mural paintings of these tombs have a strong style of the Han and Jin Dynasty mural tombs, and although they have been added to the customary characteristics of the Goguryeo nation, the process of their independent development has been lacking.

What kind of social status did the owner of the mural tomb correspond to? According to the available archaeological research data, no frescoed tombs have been found in 12 confirmed royal tombs, while frescoed tombs have been found in 14 out of 27 confirmed aristocratic tombs. On the one hand, the reason is that the period of the mural tomb and the Goguryeo king's capital in Ji'an are just staggered, and the royal tombs in Ji'an belong to the early middle period, which is from the first century to the fifth century A.D., while the mural tombs of Goguryeo in Ji'an belong to the middle and late period, which is from the middle of the fourth century A.D. to the end of the sixth century and the beginning of the seventh century. On the other hand, the king's tomb in Ji'an belongs to the large-scale Jaeseki Tomb⁷, with good ventilation and water permeability, are not favorable to the preservation of murals; while the mural tombs of the nobles after the later relocation of the capital are sealed earth tombs, with stronger water insulation, which is favorable to the preservation of murals. Secondly, the shape of the king's tombs in Ji'an area without mural paintings may also be limited by technology and craftsmanship. The walls of the stone chambers of the tombs in the early middle period were pitted, and they were gradually flattened in the middle and late periods, which shows that the craftsmanship of Goguryeo in the early period was not well developed, and it is possible that the pigmentation technology at that time was not able to support the shape of the mural painting tombs. In the middle and late period, Goguryeo gradually had mineral stone pigments, and only then did the mural tomb formations begin to appear. It can be seen that the frescoed tombs in Ji'an basically belonged to aristocratic tombs, but in recent years, some scholars have suggested that the frescoed tombs in Wu Kui tomb⁸ in Ji'an

⁶ 1 in FuShun City (Tomb No. FSM1), 1 in HuanRen County (General Micangou's Tomb - Tomb No. HMM1), and 36 in Ji'an City.

⁷ Jaeseki Tomb is an ancient form of burial, which is made of stones and gravels to form a chamber, and gravels on top of it to form a stone mound), which is mostly found in the Liaodong Peninsula of China. Ji'an Goguryeo Jaeseki Tomb is the tomb of Goguryeo royal family, nobles, and commoners, which is capped with gravel. They started in the 1st century B.C. or even earlier, and most of them are from the 2nd to 5th centuries. They are located in the front and back of the ridge in Ji'an County, Jilin Province, and are most densely populated in the area of Tonggou. Most of the tombs are located in the foothills of the mountains, arranged in an orderly manner, with different scales and forms, reflecting the different identities of the various classes in Goguryeo and the changes in burial customs.

⁸ Wu Kui tomb is one of the ancient tombs of Goguryeo, in Jilin Province, Ji'an City, Donggou ancient tomb group Yushan tomb area, there are five high as a mound of sealed earth tomb, east and west arranged as five giant helmets, so it is called five helmet graves, respectively known as the first, the second, the third, the fourth, and the fifth tomb. Among them, Tomb No. 5 is the largest, and it should be a nobleman's tomb from the end of the 6th century to the beginning of the 7th century, and it is one of the representative of the mural tombs of the late Goguryeo period with its sealed stone chamber.

are the tombs of the kings who moved back to their old places after the capital was moved to Pyongyang. (Wei Cuncheng, 2020: 30(03)) It can be seen that the identity of the owner of the mural tombs of Goguryeo in Ji'an area belongs to the nobility class, and it is possible that they contain the king of Goguryeo who returned to his old place. In any case, it can be confirmed that the form of mural tomb was owned by the upper social class.

The evolution of the content of the Goguryeo mural tombs can be roughly divided into three stages (Geng Tiehua, 2008), The first half of the 4th century to the first half of the 5th century, mural paintings of the tomb owner's life mainly painted on the chalky stone walls, such as Jiao Di Tomb; the middle of the first half of the 5th century to the first half of the 6th century, in addition to the tomb owner's life paintings, appeared to reflect the content of the Buddhist Lotus, statues of the Buddha, Flying Sky, Bodhisattvas, such as the three-chambered tombs, the Lotus Tomb and so on; the later part of the middle of the 6th century to the beginning of the 7th century, the mural paintings are painted directly on the flat stone surfaces, four walls of the painting of the Blue Dragon, the White Tiger, the Red Bird, the Dark Warrior, set off by the Lotus flame reticulation design, the wells of the painting of the Fuxi, the Nvwa, the Immortals, the sun, moon, stars and stars, dragons, tigers, entangled in a fight and so on, such as the Wu Kui Tomb 5. Social life-oriented murals continue for a longer period of time decorative motifs are only a transitional stage, there are no images of the Four Gods⁹ in the earlier social life murals, incomplete images of the Four Gods appear later, and the latest mural tombs are dominated by myths and legends of the Central Plains, occupying the entire main wall of the tombs.

As an important part of the history of painting, tombs murals appeared in the history of social development of our country at a very early stage. Goguryeo tomb murals are not only the records of Goguryeo aristocrats' extravagant life before death, but also the ideal life realm that dignitaries aspire to after death, more importantly, we can learn from the unearthed Goguryeo tombs murals about the people's understanding of life and death in that period of history. Goguryeo tombs murals are the most representative image culture in Northeast Asian culture, showing its unique diversity and high level in construction and mural subjects, and reflecting the reality of life and concept of after-death of the people in that era and the spiritual world of the Goguryeo people.

Inside the stone surface is painted all over the colorful paintings, the four walls according to the orientation of the green dragon, Xuanwu, white tiger, Zhuque, between the flame, lotus, figures, monsters and beasts to support the beam. The beams are coiled dragons, and the wells are painted with gods and goddesses, flowing clouds and stars.

⁹ The four gods are the four divine beasts. The four divine beasts are the modern name for the Green Dragon, White Tiger, Vermilion Bird and Xuanwu, which are not actually divine beasts but gods, and in ancient times they were also called the Four Elephants and the Four Spirits of Heaven, which belonged to the products of the ancient astrological worship. The four beasts incorporate the five elements and directions, represented by different colors: green for wood in the east, white for gold in the west, red for fire in the south, black for water in the north, and yellow for earth in the center. The Huainanzi also mentions that the Yellow Dragon, one of the Five Dragons, or Yinglong, sits in the center and is the eldest of the Four Beasts. The so-called heavenly number, the left blue dragon, the right white tiger, before the Zhu Bird, after the Xuan Wu. Therefore, the Yin in the hall knows the order of the sun and the moon, and the ice in the bottle knows the heat and cold of the world.

The Goguryeo people did not leave their own history books and written materials, these exquisite tomb murals become indispensable and precious image materials for the study of Goguryeo history. The context of this paper is visual culture, which contains three levels. One is image, that is, what is seen? This is the visible part of visual culture and the most basic level. Image is the carrier of culture and history, which not only confirms the account of historical documents, but also is an important factor to supplement history, which also highlights the importance of Goguryeo tomb murals. The second is the connotation of the image, i.e., what does the image express? The meaning of an image is drifting and fragmented, so sometimes people tend to think that there is no meaning behind the image and it points to itself, which is also where people think that the image is shallower than the language. In fact, the interpretation of images cannot be separated from the participation of language and text, and visual culture does not exclude linguistic culture, on the contrary, it needs the participation of language to enhance its connotation. There is no documentary record of Goguryeo, so this point can be referred to horizontally to find the answer from the canonical books of the Central Plains. The third is visibility, i.e. what makes seeing possible or the mechanisms of production of seeing? This is the invisible and deepest part of visual culture. Visibility is also concerned with the multiple representations involved in visual images, which can be recognizable patterns consisting of visual elements such as colors, shapes, layouts, textures, etc., as well as people, scenes and objects depicted in the images. Visual culture not only emphasizes the visual symbols and cultural visual constructions in visual images, but adopting visual culture as a research context can help us better understand the visual representations and their cultural connotations contained in the mural paintings of the ancient tombs of Goguryeo in Ji'an.

The study of visual images has become an important frontier topic in art history in recent years. As a special form of visual images in the tomb space, the comprehensive study of tomb murals reveals the relationship between visual images and ideological concepts in the context of tomb culture. Mythological images are one of the earliest subjects of tomb art, and have an important position and research significance in the history of early Chinese art. Mythological images explore the politics, culture, religious beliefs, and economy implied behind the burial chamber, from its creation to its gradual demise, revealing changes in ancient Chinese perceptions of life and death, values, and cosmology.

Mural paintings, as a mirror to understand the development of history, culture and art in the late Goguryeo period, are important physical evidence that truly reflects their creation. With the passage of time, man-made destruction, the natural environment of the tomb damage: such as mould, water infiltration on the impact of murals, some of the tombs have been destroyed, like five helmeted graves as the late Goguryeo tombs with the theme of the gods as the creation of the preservation of relatively the most complete tomb mural, its research not only has historical value, more artistic value, as a key to the study of the culture of the Goguryeo can reveal the origins of the creation of the Goguryeo tomb mural and the Central Plains culture, is also a valuable study of the creation of East Asian tomb mural. As a key to the study of Goguryeo culture, it can reveal the origin of the creation of Goguryeo tomb murals and the culture of the Central Plains, and it is also a precious material for the study of the creation of East Asian tomb murals.

The Goguryeo ethnic group died out 1300 years ago, so the current Goguryeo cultural heritage is the site of the "disappeared ethnic group"¹⁰ of cultural heritage, in the absence of a clear genetic descendants, there is no emotional continuity of the relationship, so how to protect and pass on such heritage. The local residents of Ji'an do not have any blood and emotional ties with the Goguryeo nation, and their knowledge of Goguryeo culture is still very sketchy. According to the preliminary field survey, 90% of the respondents did not put the Goguryeo cultural heritage in the first place when asked about the characteristics of Ji'an. Because of the large number of Goguryeo burial complexes, which are relatively scattered, there are burial chambers at the back of residential houses, and some residents use the burial stones as materials for personal house construction, which they think is not a legacy of their ancestors, so there is no harm in using them. Mural paintings were painted on the stone walls of the burial chambers, and when the burial chambers were destroyed, the mural paintings could not be preserved, and it seems that there is no better protection and publicity as a world cultural heritage.

The main issues of this study are the impact of Ji'an Goguryeo tomb murals on the cultural identity of the residents of the Ji'an area, their significance and value among the local residents, and how they express their identification and acceptance of the local cultural traditions by interpreting and accepting the tombs murals, and to understand the perceptions and attitudes of the local residents towards the Goguryeo tombs murals by means of this study, and to explore the material and spiritual relationships between the residents of the heritage sites and their cultural heritage. The study explores the material and spiritual relationship between the residents of the heritage site and the cultural heritage. Starting from the fundamental issue of cultural and psychological identity, we can deal with the psychological construction of the residents of cultural heritage sites and achieve sustainable development, and we can deal with the protection of cultural heritage more effectively through artistic creation and cultural guidance.

At present, the research on Goguryeo presents two major directions, one is the discernment from the historiographical point of view. Arguing its more than 700 years of historical changes, and changes in the relationship with the Central Plains regime, and the relationship with the Korean Wang's Goryeo regime, etc., represented by Mr. Geng Tiehua¹¹; on the other hand, from the perspective of the study of tomb murals,

¹⁰ The disappearance of an ethnic group, also known as ethnic extinction, is a situation in which a people's presence in a region or country gradually disappears or completely loses its independence and identity. Ethnic extinction can occur in a variety of contexts, including depopulation, loss of culture and changes in social structure as a result of cultural assimilation, economic marginalization, political persecution and so on. For example, in history, some originally independent peoples may have been assimilated by other powerful cultural, political or military forces, resulting in the gradual disappearance of their cultural, linguistic or even ethnic identity. In addition, in some modern societies, due to racial discrimination, exclusion, deprivation of rights, etc., some ethnic minorities may be under pressure to survive, leading to a decline in their numbers and a threat to their cultural heritage.

¹¹ Geng Tiehua, born in Fuyu County, Jilin Province in 1947, graduated from the Department of History of Jilin Normal University in 1975, and graduated as a postgraduate student from the Department of History of Northeast Normal University, specializing in the history of the pre-Qin Dynasty in 1981, and received his master's degree in history in 1982. He was a teacher in the History Department of Northeast Normal University, deputy director and deputy research librarian of Ji'an City Museum, and is now the director and professor of Goguryeo Research Institute of Tonghua Normal College. He is now the director of the Research Institute of Goguryeo in Tonghua Normal College and

in terms of the number of subjects, such as systematic generalisation and collation. In a word, regarding the cultural heritage of Goguryeo, northern research scholars have carried out a lot of basic research, accumulated a certain number of academic results, and published a certain number of academic works and theoretical articles, but there are few studies from anthropological and sociological perspectives.

There have been many studies on the murals of Goguryeo ancient tombs, but most of them start from the mural itself, such as the content of the picture and the technique. Researchers have used depictions in the murals of noble tombs from the Goguryeo period to reveal the evolution and changes in the costumes of ancient Goguryeo nobles, with significant changes in color, style, pattern and other aspects, which have high aesthetic and cultural-historical value (Kim, H. J. 2008). The various foods depicted in the murals of Goguryeo tombs, including meat, fish, birds, and vegetables, provide important information for understanding the food culture of the Goguryeo period, and also reflect the knowledge of the types of food and methods of consumption in the natural and social environment of the Goguryeo period. (Mi-Sook Kim, Y. J. Kim, & Sugie, Y. 2015)

Through the collation of research, it has been found that so far there are no professional researchers who have taken Goguryeo art as a subject of study. Most of the academic articles on Goguryeo art are archaeological, catalogue, excavation report and informative papers. There is a lack of professionals and teams to conduct in-depth research from the perspective of the history of art development and to build the discipline. However, there are also objective reasons that some of the tomb murals have not been published, which also affects the research process of Goguryeo art. There is a lack of systematic research on the formation and development of Goguryeo mural paintings from the perspective of fine arts, and the field of Goguryeo art research has a very large research space.

The 2013 International Symposium on Cultural Heritage and Cultural Identity¹² discussed the important role of cultural heritage in national identity, cohesion and communication. Focusing on cultural heritage and cultural identity, organising the discussion from a multidisciplinary and inter-academic perspective, and placing cultural heritage and cultural identity in multiple contexts and perspectives, such as Western and Chinese academics, history, multi-ethnic countries,

professor. He is a doctoral supervisor of Northeast Normal University and a master's supervisor of Northeast Normal University and Jilin Normal University. He is a member of the Chinese Society of Pre-Qin History and the executive director of the Chinese Society of Korean History. Prof. Geng Tiehua has published more than 20 books, including *History of China's Goguryeo*, *Essay on the History of Goguryeo*, *Archaeological Study of Goguryeo*, *New Examination of the Tablet of King Hao-Tai*, *Study on the History and Culture of Goguryeo*, and *Study on the Problem of Goguryeo's Belonging*. He has published more than 120 papers at home and abroad, such as *Archaeological Research on the Origin of Chinese Civilization* and *No Complete Topography of the Hao Tai King's Tablet*.

¹² On November 23rd and 24th, 2013, the Institute of Chinese Culture of Sichuan University organized an international conference on "Cultural Heritage and Cultural Identity". The conference was attended by more than 30 top experts and scholars from Spain, France, Thailand, Beijing, Shanghai, Chengdu, Kunming, Inner Mongolia, Xiamen and other places at home and abroad. The background of the participants covered many fields such as anthropology, ethnology, semiotics, history, architecture and so on. The conference set up "Cultural Exchange and Heritage Identity", "Heritage Inheritance and Identity", "Local Traditions and Heritage Identity" and "Heritage Practice: Conservation and Development". "Heritage Practice: Conservation and Development".

the "non-heritage" movement, and domestic and overseas, is a new beginning in the study of the relationship between cultural heritage and cultural identity. It is a new beginning in the study of the relationship between cultural heritage and cultural identity, placing cultural heritage and cultural identity in the context of Chinese and Western academics, history, multi-ethnic countries, the "non-heritage" movement, and multiple contexts and perspectives, both at home and abroad. The case studies of Zhong Jinwen, Cai Hua, and Li Xianglin are all based on multi-ethnic interactions, and find a close connection between cultural heritage and cultural identity: when the cultural heritage of an ethnic group is affected by foreign cultures, its identity changes accordingly, and the attitudes and strategies to deal with such changes vary among different ethnic groups, with some being confused, some being powerless to do anything about it, and some seizing the opportunity to construct their heritage and strengthen their identity. (Qiu Shuo, 2013)

As far as the collected Goguryeo literature is concerned, the archaeologists' research works on the artistic characteristics of Goguryeo murals are not perfect. About the Goguryeo tomb murals, mostly from the perspective of cultural relics archaeological and historical development to study and discuss. On the study of Goguryeo mural paintings, the existing textual information mainly tends to the following three aspects: from the perspective of historical archaeology on the Goguryeo belonging to the problem, the Han cultural factors, demographic issues, the integration of northern peoples, the impact of war, etc., from the perspective of social customs on the Goguryeo people's totem worship, meat-eating, myths, legends, the influence of Buddhism, etc., from the perspective of culture and art on the Goguryeo mural paintings of the Four Gods. From the perspective of culture and art, it discusses the origin of style and artistic characteristics of Goguryeo mural paintings in terms of four gods, expressions, costumes, and cloud patterns. In the ancient tomb murals of Goguryeo, no direct depictions of sacrificial activities have been found, but there are many images showing sacrificial idols and worship of gods. (Geng Tiehua, 2008: 133)

The cultural remains of Goguryeo are mainly located in Northeast Asia, but since the middle and late 20th century, Western scholars have also intervened in this area of research, and after the 21st century, the degree of attention paid to the study of Goguryeo mural tombs has also been increased, and there is a study of the four deities in the mural paintings of the tombs, and the Western scholars, Sutherland, Heather's thesis, "Adaptation and Transformation in Early East Asian Funerary Art: A Study of Three Goguryeo Four God Tombs in Ji'an, China," (Heather B. Sutherland, 2009) selects Four God images from three Goguryeo mural tombs in Ji'an, acknowledges the connection between Goguryeo mural themes and ancient Chinese culture, and discusses cultural communication and influences throughout the Northeast Asian region.

To sum up, the study of the relationship between cultural heritage and cultural identity is a research perspective that has long been noticed by academics, however, at present, more research focuses on intangible cultural heritage, and there are not many studies on the psychological identity of the residents of large cultural heritage sites from the perspective of artistic and cultural identity.

The first concept used in this study is cultural identity. The murals of the ancient tombs of Goguryeo are full of identification with the culture of the Central

Plains, and the myths and legends such as "Fuxi and Nvwa"¹³, "Shennong and Yandi"¹⁴, and "Huangdi patrolling the sky"¹⁵, which belong to the culture of the Central Plains, have been colored in the ancient tombs of Goguryeo. The Goguryeo people also inherited the whole culture of the Central Plains in worshipping the human ancestor gods, and formed the same view of history and values as the Central Plains, and this cultural identity fully reflects the characteristics of the unity and diversity of the Chinese nation.

The second concept used in this study is representation. Goguryeo tomb murals, as visual symbols of Goguryeo culture, like language, are also a form of "representing the world" or "coding the world," which is the "representation" or "reproduction" of the Goguryeo ruling class of the world after death. It is the "representation" or "reproduction" of the world after death by the ruling class of Goguryeo. The development and evolution of Goguryeo tomb murals went through three processes, the early, middle, and late stages. Early is the period of Goguryeo tomb painting, this time the mural to the tomb owner's life of social life, including banquets, songs and dances, traveling, hunting, war and other content. In the middle and late periods, the murals of Goguryeo tombs show a variety of styles, and the contents of the murals at this time changed from the characters and customs to the Lotus, rituals of the Buddha, the four gods, Nuwa, the flying sky and other divine subjects. Through the changes in the contents and artistic styles of Goguryeo tomb murals in the early, middle and late periods, we can interpret the deeper cultural connotations of the images and explore the true meaning of history.

The kingdom of Goguryeo was destroyed by the Tang Dynasty more than 1,000 years ago, and its ethnic groups died out, with 86.4 per cent of the current inhabitants of Ji'an being Han Chinese and 13.6 per cent being other ethnic minorities¹⁶. People's memories of this ancient ethnic minority frontier regime are

¹³ Fuxi is one of the three emperors of the Chinese nation, and is also the god of blessing the earth and grain, as well as the earliest recorded creator god in Chinese literature. Nuwa, the goddess of creation in ancient Chinese mythology, is the first humanist god of the Chinese nation and the god of blessing the gods of the earth and grain. The Selected Writings of Wang Yanshou says, "Fuxi has a scaly body, and Nüwa has a serpentine body." The Houhan Book of Human Tables, Volume 2, cites the Spring and Autumn Annals of the World, which says, "Huaxu gave birth to a man, Fuxi, and a woman, Nuwa."

¹⁴ Yandi, the honorific name of the leader of the Jiang tribe in ancient China, was known as Shennong, also known as Kui Kui Clan, Lian Shan Clan, Lieshan Clan, and alias Zhu Xiang. Legend has it that the leader of the Jiang tribe was called Yandi because he knew how to use fire and was given the throne. Legend has it that the Yandi tribe later allied with the Yellow Emperor tribe to defeat Chi You. Chinese people call themselves the children of Yan Huang, will be the Yandi and the Yellow Emperor jointly honored as the humanities of the Chinese nation's first ancestor, become the Chinese nation unity, the spiritual power of struggle.

¹⁵ Huangdi, the leader of the ancient Chinese tribal confederation, is the first of the Five Emperors. Huangdi was honored as the "First Ancestor of Humanity". In the Classic of Mountains and Seas, Huangdi was only one of the emperors, and it was not until the Spring and Autumn Period and the Warring States Period that he was honored as one of the emperors. He is said to be the son of Shaodan and Bao, originally surnamed Gongsun, and later changed his surname to Ji, and his name was Xuanyuan. According to the Records of the Great Dai Ritual, the Yellow Emperor "searched for clouds and dragons to comply with the rules of heaven and earth", and traveled around the world in a car drawn by three dragons.

¹⁶ The above data comes from the topic of "Entering Ji'an" on the website of Ji'an Municipal People's Government, which is located at http://www.jilin.gov.cn/zjja/202303/t20230310_647425.html

missing. From the discovery of the murals of Goguryeo Tombs in Ji'an in 1889, to the large-scale development and research in the 1980s, to the Goguryeo Ruins being named a World Cultural Heritage Site in 2004, it has always been the governmental departments taking the lead in formulating policies, and the development and preservation of the ruins are carried out in a joint effort. The Goguryeo tombs were private property belonging to the Goguryeo nobility, but they have become a World Heritage Site, and at the same time have been used for tourism development, with tourists being able to come in and visit them by purchasing an entrance ticket. The city of Ji'an also relies on the mapping effect of the World Heritage Site, and in a relatively short period of time, it has been transformed from an obscure county-level city in the Northeast into a famous city of history and culture, a famous city of tourism in China, and a famous city of environmental friendliness. Tourists come to this place, not only to see the murals themselves, but also the story behind the murals contain, is to consume its culture. Researchers have formed a large number of monographs and papers through their studies of the murals, which not only provide local residents and tourists with a wealth of historical information, but also provide a theoretical basis for the local government to formulate relevant policies. Cultural heritage survives in the space of the city, integrated in people's lives, the city's style, people's behaviour plays a subtle role. (Shan Jixiang, 2015)

Some external planners plan the construction of heritage parks and museums according to the spatial intention of the site in their eyes, and try to protect the site with a static concept of restoration and maintenance, which is an enclosure-type concept of protection that will be contradictory to the daily life of the local residents and their future development. The basis of inheritance is emotional, if the people in the area where the cultural heritage is located do not have a good emotional connection to it, then it will be difficult to even protect it, not to mention inheritance. Therefore, it is important to study how to utilize the two concepts of cultural identity and representation to show the connotation of Goguryeo tomb murals, which is the essence of Goguryeo cultural heritage, for the purpose of tourism and cultural creativity, city image construction, and integration with local industries, etc., so that the local residents can enhance their awareness of cultural heritage and deepen their cultural identity in the course of their daily life and production and, at the same time, prevent the loss of population in order to contribute to the preservation and inheritance of the cultural heritage.

2. Research Objectives

2.1 To study the historical development of frescoes in Goguryeo tombs in Ji'an.

2.2 To study the artistic characteristics of the murals of Goguryeo tombs in Ji'an and analyze the cultural identity in the murals.

2.3 To analyze the representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an using visual culture.

3. Research Questions

3.1 What is the historical development of the murals of Goguryeo Tombs in Ji'an?

3.2 What are the artistic characteristics of the murals of Goguryeo Tombs in Ji'an in different periods? How to analyze the cultural identity with the Central Plains culture through the murals?

3.3 Using the principle of visual culture, what is the representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an?

4. Definition of Terms

4.1 Goguryeo tomb murals in Ji'an

Refers to the murals in the Goguryeo cultural heritage located in Ji'an City, Jilin Province, China, which are works of art from tombs of the Goguryeo period, showing images and symbols of ancient Goguryeo culture.

4.2 Cultural identity

Cultural identity is the degree to which an individual or group identifies with and recognizes the culture to which it belongs, including acceptance and identification with its values, behavioral patterns, traditions and symbols.

4.3 Representation

In this context, representation refers to the ways in which the characteristics, values, perceptions, or identities of a particular culture or social group are conveyed and expressed through various forms (e.g., murals, symbols, visual elements, etc.).

4.4 Visual Culture

Visual culture is an interdisciplinary concept that refers to a visually-centered approach to cultural studies, focusing on the role and significance of visual elements in culture and society, and exploring the impact of images, representations, and visual symbols on human behavior, thinking, and cultural identity.

4.5 Interpretation of Central Plains Region and Central Plains Culture

The Central Plains region refers to the middle and lower reaches of the Yellow River, including Henan as the center, Shanxi, Hebei, Shaanxi, Shandong, etc., the important birthplace of Chinese civilization. The center of the Central Plains culture is in Henan, radiating from Shaanxi, Shanxi and other regions. The Central Plains culture includes the material culture and spiritual culture of the Central Plains. It is the core component and important source of Chinese culture, and important ideas, treatises and cultures, such as literature, art, philosophy and religion, radiated layer by layer to other regions, and became Chinese traditional culture in the course of its long development.

5. Scope of Research

5.1 Research area

Goguryeo burial chambers are ancient Goguryeo period burial complexes, mainly distributed in the basin with the Yalu River¹⁷ as the axis, and are now located by country and region in China Ji'an as the main, Liaoning, North Korea Pyongyang, Nampo City, and South Pyongan Province. The Goguryeo ancient tomb complex studied in this thesis is located in Ji'an City, Jilin Province, China, but for the same period of the Goguryeo tomb room murals for the study of the general environment can not be cut apart to separate limitations to carry out research. There are six major ancient tomb areas of Goguryeo remains in Ji'an City, including Changchuan Tomb Area, Xiajiefang Tomb Area, Shanchengxia Tomb Area, Yushan Tomb Area, Wanbaoting Tomb Area, and Maxian Tomb Area. Based on the sample statistics, comprehensive comparison of ancient tomb data and relevant sampling surveys, this study mainly selected the Shanchengxia Tomb Area and Yushan Tomb Area.

5.2 Time

5.2.1 Creation Period of Goguryeo Tomb Mural Paintings

According to the age and development and evolution of Goguryeo mural paintings in ancient tombs, and also based on the historical development of Goguryeo, the Goguryeo mural paintings are divided into three periods: the first period (early period), which is about 350-450 years old.

The first period (early), dating from about 350-450 years, when the content of the murals is based on the social life, and the corner buttress tombs and dancing dance tombs are the representatives of this period;

The second period (middle period), dating from 450-550 years, at this time the content of the murals from social life to the four gods images gradually transition to a

¹⁷ The Yalu River, originally an internal river of China, is now the boundary river between China and North Korea. The North Korean islands in the river - Silk Island and Salary Island, among others - border the Chinese landmass. The mouth of the river is currently shared by both sides. The Yalu River originates at the southern foot of Changbai Mountain in Jilin Province, and the upper reaches, formerly known as the Jianchuan Gorge, flow southward at the source stage, then northwestward through Changbai Korean Autonomous County, and then southwestward through Linjiang City. The main stream flows through Jilin and Liaoning provinces, and flows into the West Korea Bay in the northern part of the Yellow Sea near Donggang, Dandong City, Liaoning Province. The Yalu River is 795 kilometers long, with a watershed area of 61,900 square kilometers (32,500 square kilometers in China), an annual runoff of 32.76 billion cubic meters, and a number of tributaries such as the Hun River, the Xuchuan River, and the Balu River. It has several large and medium-sized hydropower stations and reservoirs, such as Shuifeng and Taipingwan.

variety of patterns mainly, the Chang Chuan Tomb 1 is the representative of this period;

The third period (the late period), dated at 550-650 years, at this time the mural contents are mainly based on the world of gods and spirits, and the Four Gods Tomb and the Wu Kui Tomb 4 and the Wu Kui Tomb 5 are the representatives of this period.

5.2.2 The Period of Discovery of Goguryeo Tomb Mural Paintings

In 1889, Li Yunzhong, a Jing Shi Bei Jia¹⁸, discovered Goguryeo ancient tomb mural paintings in Tonggou (now Ji'an City).

5.2.3 World Cultural Heritage

On July 1, 2004, after the 28th session of the World Heritage Committee, the "King's Towns, Tombs and Noble Burials of Goguryeo, China" was formally inscribed on the World Heritage List.

5.3 Sample Scope

In 1966, there were 11,280 ancient tombs in Ji'an City, and by the time of the census in 1983, 7,627 tombs remained, of which 36¹⁹ were excavated for mural paintings, and 15 were well-preserved for mural paintings. (Geng Tiehua, 2017) I selected six tombs as research samples, such as Jiao Di Tomb, Wu Yong Tomb, Chang Chuan Tomb 1, Four Gods Tomb, Wu Kui Tomb 4, and Wu Kui Tomb 5.

6. Research Methodology

This study adopts a qualitative research method to examine the cultural identity and the representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an. The detailed elements of the research methodology are described below.

6.1 Population and Sample

6.1.1 Local people in Ji'an

¹⁸ Jing Shi Bei Jia refers to the Bei Jia from Beijing. In ancient times, Bei Jia was mainly engaged in the industry of tombstone engraving, and they usually purchased or copied the wordings from some famous calligraphers, and then engraved them on stone tablets for people's commemorative or sacrificial use. At the same time, they also provide customized engraving services for some people in need, such as engraving the names or deeds of their loved ones on the stone monuments. In ancient times, due to the low level of cultural popularization, there were not many calligraphers who could write beautiful fonts, and the stele jia provided the convenience of engraving for the general public. At the same time, due to the importance of family honor and inheritance in ancient times, tombstones and other inscribed works also became important items for family inheritance and remembrance, so the stele jia also had a certain social status and influence in ancient society.

¹⁹ The number of Goguryeo mural-painted tombs in Ji'an was previously announced to be 21. In 1993-1994, a number of tombs with original mural paintings were discovered during the maintenance of the Goguryeo tombs, and there was a change in the number of Goguryeo mural-painted tombs in Ji'an. The Northeast Historical Geography published in Issue No. 6 of 2005, "Excavation Report on the No. JYM3319 Tomb of Yushan Grave Area of the Cave Ditch Tomb Complex," by the Institute of Cultural Relics and Archaeology of Jilin Province and Ji'an Municipal Museum, explains that Tomb JYM3319 also has murals. So far 36 tombs with murals have been discovered in Ji'an. Together with one each in Huanren County and Fushun City, Liaoning Province, 38 Goguryeo mural tombs have been discovered in China.

After the fall of Goguryeo, its communities were dispersed all over the world, and some of them were integrated into the Han, Khitan, Koryo, and Yamato ethnic groups, with the Han making up a large portion of the population. The current community residents of Ji'an were used as the target audience and how they perceived Goguryeo culture. Interaction and participation with the locals is crucial, as they can not only provide insights into the local culture, traditions, and history, but also share their views and perceptions of the tomb murals. Interviews or participant observation with local people in Ji'an will provide access to their unique perspectives and an understanding of the significance and value of the murals in the local community.

6.1.2 Museum staff

The Chian Museum is the only thematic museum in China and even in the world that focuses on displaying the history and culture of Goguryeo, and its collection is the richest and most comprehensive, and thus is the main source for obtaining information. Museum staff have specialized knowledge and experience as key players in the conservation and display of tomb murals. Through exchanges and interviews with museum staff, it is possible to learn about their conservation measures for tomb murals, the results of their research, and their efforts in display and dissemination. They can also provide specific information on the history, cultural context and interpretation of the murals.

6.1.3 Tourists

The location of the murals will attract a large number of tourists who come to visit the World Heritage Site and experience Goguryeo culture, enjoying a vanished civilization through the contents of the royal city, ancient tombs, murals, and museums. These tourists have various cultural backgrounds and interests. Interviews or observations with tourists can provide insights into their feelings and interpretations of the tomb murals and the impact of the murals on their identification with Goguryeo culture. At the same time, the tourists' viewpoints can provide a cross-cultural perspective that further enriches the study.

6.1.4 Researchers

Goguryeo has attracted many researchers from all over the world, including: archaeologists, anthropologists, sociologists, artists, architects, etc., whose research findings and perspectives have made Goguryeo culture known to the world. By attending academic conferences or interacting with other researchers, it is possible to learn about the findings, methods, and theoretical frameworks of previous research, which will provide useful background information for the study.

6.1.5 Government staff

The government staff here mainly refers to local government officials in Chian, who play an important role in policy development and operation to make Chian Goguryeo successful in its application for the World Heritage Site, in addition to their role as supervisors of various aspects of heritage conservation, economic development, and cultural promotion. Interaction with government staff provides an insider's perspective on cultural heritage preservation policies, coordination efforts, and cooperation with other relevant agencies.

6.2 Instrumentation

6.2.1 Interview guide

An interview guide or questionnaire was prepared in order to conduct interviews with local people in Chian, museum staff and government staff. Use this guide or questionnaire to organize questions and guide conversations to ensure that the desired research information is obtained.

6.2.2 Image Recording

Image documentation was used to collect and analyze images of the murals, to annotate, label, and compare the images in order to study in more detail the ways in which the murals were represented and the cultural symbols.

6.2.3 Literature Databases and Literature Management Tools

For literature analysis, use an online literature database to search and access relevant academic literature. At the same time, you can use literature management tools (e.g. EndNote or Zotero) to organize and manage the literature for easy citation and reference.

6.3 Data Collection

6.3.1 Interviews

6.3.1.1 Informal interviews: basic information collection for fieldwork

6.3.1.2 Formal interviews: key information collection for fieldwork

6.3.1.3 Focus group interviews

6.3.2 Observation: normal observation (or general observation), participatory observation

6.3.3 Literature collection: papers, journals, writings related to Goguryeo

6.3.4 Information collection tools or equipment

6.3.4.1 Motion picture (camera, video equipment)

6.3.4.2 Voice recordings

6.3.4.3 Field notebooks

6.4 Data Analysis

This study aims to explore the concepts of cultural identity and representation within the framework of visual culture by analyzing the contents of ancient tombs, royal cities, stelae, and museums, and using Goguryeo tomb murals as a research unit. By systematically analyzing the visual elements and symbols of ancient tomb murals, the connection and influence between Goguryeo culture and Central Plains culture are revealed. By examining the modes of representation, signs and symbolism in the murals, it will explore how Goguryeo culture interacted and fused with the Central Plains culture, and the impact of this cultural fusion on Goguryeo cultural identity. In turn, it will explore the emotional connection between Goguryeo culture and the local residents of present-day Ji'an, and address the issue of preservation and transmission of Goguryeo cultural heritage.

6.5 Research presentation

6.5.1 Full text of the paper

-Descriptive analysis, presented through descriptive analytical writing and incorporating pictures and graphs.

6.5.2 Journal paper

-International research article, Scopus.

7. Literature Review

7.1 Literature review of relevant research texts

7.1.1 Discovery and Staging of Goguryeo Tomb Murals

Goguryeo, an ancient people with a long history, has been active in northeastern China since the second century B.C. Studies of its culture, burial system, and historical development have long been the focus of scholarly attention. However, due to various reasons in the long history, these studies have not been widely carried out. With the passage of time, especially in China, the study of Goguryeo burials from the Sixteen Kingdoms to the Northern Dynasties period (3rd-6th centuries AD) has become a hotspot of interest for archaeologists and historians. These tombs are important materials for studying the cultural and historical development of Goguryeo, and are of great value for understanding the political, economic and cultural aspects of this ancient nation. Through the in-depth study of these tombs, we can learn about Goguryeo's burial system, cultural characteristics, social system and other aspects. At the same time, these studies can also provide important references and bases for the historical and archaeological circles, which will help us better understand the history and culture of this ancient nation.

During the above period, the Goguryeo burial system underwent remarkable changes. Through the typological analysis of 147 Goguryeo tombs, Sun Libin, in his thesis, classified these tombs into three major categories: stone-accumulated Xieng Khouang tombs, stone-accumulated chambered tombs, and sealed-earth stone chambered tombs. At the same time, he also found many horse harnesses, belt harnesses, and decorations in the burial artifacts that had a clear affinity with the Three Swallows of western Liaoning²⁰, and through comparative analyses, he determined the dates of these artifacts, and then deduced the dates of the tombs. (Sun Libin, 2019.) However, regarding the origin and development stage of Goguryeo burials, Liu Wei pointed out in his study that stone chambered tombs, which developed from cumulus Xiengkhouang tombs, began to be popular in Goguryeo around the 4th century AD and gradually replaced cumulus Xiengkhouang tombs. (Liu Wei, 2008: 74-83) On the other hand, Zhao Junjie and Ma Jian believe that

²⁰ During the Sixteen Kingdoms period in northern China, the capitals of Qianyan, Houyan and Beiyuan were all located in Longcheng (present-day Chaoyang City). Longcheng served as the capital of the three Yan for 80 years. Therefore, Longcheng Chaoyang is known as the "Ancient Capital of Three Swallows" and the "Former Capital of Three Swallows". The so-called "Three Swallows Culture" refers to the archaeological culture of this period, with the remains of Murong Xianbei as the main body.

Goguryeo tombs can be divided into three periods: early, middle and late, with the lower limits being the end of the 5th century, the end of the 6th century and the end of the 7th century, respectively. At the same time, they also pointed out that the integration of the Han group in the former Le Lang and Bibang counties and the absorption of Han culture were the fundamental reasons for the major changes in the burial system of Goguryeo. (Zhao Junjie & Ma Jian, 2012: 116-122)

However, there are still some controversies and deficiencies regarding the staging and dating of Goguryeo tombs. For example, there is still disagreement in the academic community about the dating of early Goguryeo sealed stone chamber tombs. Therefore, further research and excavation work is needed to more accurately reveal the evolution and development of Goguryeo culture.

For the origin of Goguryeo tomb mural art, Cong Changnan believes that the Goguryeo country was formed in about the 2nd century A.D. Although the culture of Goguryeo has been Sinicized at this time, and also has the ability to create the mural art, the real Goguryeo mural painting was formed in the 4th century A.D. At the same time, from the history of the formation of Goguryeo country, Cong Changnan also divided the formation of Goguryeo mural art into three stages: from the middle of the 2nd century to the beginning of the 4th century, from the middle of the 4th century to the middle of the 5th century, and from the middle of the 5th century to the beginning of the 7th century. (Cong Changnan, 2008: 220-222) Zhao Junjie and Ma Jian believe that based on the shape, mural paintings, and burial objects of Tomb No. 41 in Yushan, it is possible to determine that the lower limit of the tomb's date is the end of the 5th century. Therefore, those so-called "early Goguryeo sealed stone tombs" should have appeared as early as the late first half of the 5th century, while the transition period between the old and new tomb systems in Goguryeo existed in the late first half of the 5th century to the end of the 5th century. It is noteworthy that although a large number of Goguryeo tombs have been found in the Ji'an and Pyongyang areas, there are different opinions on the ethnicity and staging of these tombs. In their study, Sun Jinji and Sun Hong argued that the Anak No. 3 tomb and the Deokheungri tomb were not the tombs of Goguryeo nobles, and that none of the mural tombs in the Pyongyang area in the 4th century A.D. can be definitely identified as the tombs of Goguryeo nobles. They believe that the Goguryeo people mainly moved to Pyongyang in large numbers in the 5th century A.D. Therefore, there are no mural tombs of Goguryeo nobles in Pyongyang. (Sun Jinji & Sun Hong, 2004: 36-43)

For the discovery of Goguryeo ancient tomb murals, the Korean scholar Jeon Hoo-tui believes that it was reported by the Frenchman E-Chavannes in 1908, (Korean Society for the Study of Goguryeo, 1997: 45) The Chinese scholars Zheng Wenzhuo (1898) and Luo Zhenyu (1999: 259) believe that both were caused by the discovery of the Good King's stele and pounding topography, reported after 1900, Geng Tiehua, on the other hand, believes that the Goguryeo tomb murals were first discovered in 1889 by Li Yun, a Beijing topographer, (Geng Tiehua, 2017) Regardless of the references, the more unanimous understanding is that the Goguryeo mural ancient tombs were first discovered in Ji'an, China.

There are mainly the following points of view for the chronological and staging study of Goguryeo mural paintings: on the domestic side, Mr. Yang Hong is the earliest to carry out the chronological and staging study of Goguryeo mural

paintings, in his article "Goguryeo Mural Paintings on Stone Tombs", he discussed the origin of Goguryeo mural paintings on stone tombs, the shape and content of the mural paintings, and carried out the staging study of Goguryeo mural paintings on tombs, which he classified into three phases (Yang Hong, 1958); Mr. Li Dengfu divided the Goguryeo sealed stone chambered mural tombs in Ji'an into three phases in his article "Research on Goguryeo Tomb in Ji'an" (Li Dianfu, 1980); Mr. Fang Qidong and Mr. Liu Xuantang divided the Goguryeo mural tombs found in Ji'an into four phases according to the structure and characteristics of their mural tombs (Fang Qidong & Liu XuanTang, 2002); and Mr. Wei Cuncheng divided the mural tombs in Huanren, Ji'an, into four phases (Wei Cuncheng, 2002: 187-198); Mr. Geng Tiehua divided the Goguryeo mural paintings into three phases according to the age and development and evolution of the ancient tombs of Goguryeo paintings, and also based on the historical development of Goguryeo (Geng Tiecheng, 2017). On the foreign side, Japanese scholar Ogata Quan, in "Trying to Discuss the Staging of Goguryeo Tombs in Ji'an", divided the Goguryeo ancient tombs in Ji'an into six phases, of which phases 2-5 were the period of existence of mural-painting tombs, through the analysis of the type of age of four-eared ceramic jugs, glazed ceramic jugs, ceramic stoves, and the related artifacts such as horse harnesses, belt ornaments, iron axes, iron arrowheads, and other artifacts unearthed from the Goguryeo burials in Ji'an. (Xu Fangquan, 1985: vol. 37, 1, 3)

In general, the study of Goguryeo mural burials has made remarkable progress. However, issues such as the origin and developmental stages of Goguryeo mural burials, as well as their ethnicity and staging, still require further research and study. Especially considering the complexity of Goguryeo history and culture, as well as possible interactions with other neighboring peoples and cultures, the study of the Goguryeo mural burial system still requires in-depth and comprehensive research.

7.1.2 Study of Folklore in Goguryeo Tomb Murals

As an important historical and cultural heritage, Goguryeo tomb murals provide us with a unique perspective for observing and understanding Goguryeo culture. These rich images and patterns not only reflect the lifestyle of the Goguryeo people, but also demonstrate their aesthetic interests and social customs. In recent years, studies related to folklore in Goguryeo tomb murals have focused on living customs, warfare, sports activities and music archaeology.

In their early research, Geng Tiehua and Aying, in their paper, "From the War Subjects in Goguryeo Murals, a Look at the Goguryeo Army and Warfare," analyzed in depth the war subjects in the Goguryeo murals, from which they could see the quality of the Goguryeo army and the fighting strength. They pointed out that Goguryeo's army was a strong northern brigade of considerable quality, capable of attacking and defending well, and had experienced the test of hundreds of wars, big and small, and had constantly grown and strengthened. (Geng Tiehua & A Ying, 1987: 25-29) Song Wei explored the military sports culture of Goguryeo by studying the murals of the ancient tombs of the nation. He analyzed the sports activities depicted in the murals and pointed out that they were closely related to military training. Song Wei's research shows us the positive martial spirit and the perseverance and courage of the Goguryeo people. (Song Wei, 2011: 143-144)

Li Dianfu in his thesis "Goguryeo tomb murals reflect the study of Goguryeo social life customs", from the Goguryeo tomb murals, detailed description of the Goguryeo people's eight aspects of life customs, basically summarizes the whole picture of the Goguryeo people's life customs. He pointed out that the living customs of Goguryeo had their own characteristics, and at the same time, they were influenced by the Central Plains and other cultures. (Li Dianfu, 2001: 22-29) In her paper "Study on the Characteristics of Characters and Customs in the Mural Paintings of Goguryeo Tomb Rooms in Ji'an", Chee Haiqin made an in-depth study on the characters and customs in the mural paintings of Goguryeo tomb rooms in Ji'an. She pointed out that these figures and customs pictures reproduced the national traditional style of the Goguryeo people and the art characteristics of the time, and also expressed the religious beliefs of the Goguryeo regime. (Qi Haiqin, 2008) In his paper "Folklore Study in Goguryeo Tomb Mural Paintings", Tian Gang made a comprehensive study on Goguryeo tomb mural paintings. He pointed out that the folklore of Goguryeo has both regional ethnic characteristics and has developed under the influence of the Central Plains Dynasty and neighboring ethnic regimes, which not only systematically explores the folklore of Goguryeo, but also provides an important perspective to understand the cultural identity between Goguryeo culture and the Central Plains culture. (Tian Gang, 2010)

In his dissertation, Yue Aofan delves into the sports culture of Goguryeo by analyzing the historical data of Goguryeo sports activities. He introduced in detail various sports activities in Goguryeo, such as archery, hundred dramas, jousting, dancing and cuju, and compared them with those in the Central Plains in the same period. (Yue Aofan, 2020) Li Qinyan, on the other hand, studied Goguryeo mural paintings from the point of view of folk sports activities. She analyzed the sports activities depicted in Goguryeo murals, such as archery, hundred plays, jousting, dancing and cuju, and summarized the characteristics and functions of these activities in different historical periods. (Li Qinyan, 2018: 196-197) Yu Feng, on the other hand, studied the ancient tomb murals of Goguryeo from the perspective of sports and cultural forms. He analyzed the sports activities in Goguryeo murals and pointed out that these activities reflected the sports culture form of the nation. (Yu Feng, 2014: 190-191) The research of the above three people let us see the vivid and lively sports activities in the Goguryeo murals, which demonstrated the positive and healthy attitude of the Goguryeo people, and at the same time, let us see the important position of sports in building the Goguryeo national cultural identity.

Prince Choru highly praised Wang Xidan's book *Music Archaeological Research on Mural Paintings of Goguryeo Tombs in Ji'an*, which systematically researched the historical information of music reflected in the mural paintings of Goguryeo tombs in Ji'an, and it is an important achievement in the archaeological research of Goguryeo music. Prince Chu pointed out that the book is the first systematic musicological study of the music and dance and musical instruments of the Goguryeo people, providing a comprehensive view of the history of Goguryeo music and the historical impact of Goguryeo music. (Wang Zichu, 201: 153-157) In her study, Lv Qiang analyzed in detail the images of musical instruments in the mural tombs of Goguryeo in Ji'an. She categorized the images of these musical instruments and subdivided them into three major categories: stringed instruments, wind

instruments and percussion instruments, and combined them with the literature to rename the images and divide them into types. Lv Qiang also summarizes the period characteristics of the musical instrument images from the early, middle and late periods, and discusses in depth the cultural factors behind these images. (Lv Qiang, 2019) These studies provide valuable resources for us to understand the musical culture of Goguryeo, as well as valuable perspectives for us to understand the musical elements in Goguryeo murals.

The above studies have explored the folklore in Goguryeo murals from different perspectives, which not only help us understand various aspects of Goguryeo's folk traditions, social customs, aesthetic sensibilities, and spiritual traits, but also provide useful references and inspirations for the study of the world's cultural heritage. However, although existing studies have achieved remarkable results, there are still many issues that need to be further explored. For example, how to understand more deeply the life scenes and social customs in Goguryeo murals from the semiotic dimension, as well as the development, evolution and characterization of these customs in different historical periods, and so on. Future research can delve into these aspects to further reveal the unique charm and far-reaching influence of Goguryeo culture.

7.1.3 Artistic Characteristics of Goguryeo Tomb Murals

As a unique cultural heritage of Northeast Asia, Goguryeo murals have attracted the attention of scholars with their distinctive artistic features and rich cultural connotations. These murals represent the treasures of Goguryeo culture, demonstrating both the aesthetic interests of the ancient Goguryeo people and reflecting their understanding and pursuit of religion, philosophy and other ideas. The following is a discussion of the artistic characteristics of Goguryeo murals in terms of painting technique, aesthetic perspective and lotus decoration.

First of all, Goguryeo tomb murals have high artistic value in painting technique. Bao Yuxin found that Goguryeo people gradually formed their own unique painting style and expression techniques in the process of creation. (Bao Yuxin, 2020: 64-66) For example, in the mural paintings of Tomb No.3 in Anyue, Chinese compositional forms such as symmetrical composition, the proportion of figures based on superiority and inferiority, the distance and proximity method of scattered perspective, the freedom of combining in breaking the time and space, and the wooden structure of shadow-working, etc., have been widely utilized. Guo Xiu discusses the origin of Goguryeo murals and their unique national decorative style from the perspectives of social background, expressive language and expressive content. According to Guo, Goguryeo tomb murals, with their unique decorative style and simple modeling language, show the profound influence of the profound culture of the Central Plains on the painting style of Goguryeo. (Guo Xiu, 2008) Li Na and Liu Yafei discussed in detail the expressions and artistic styles of Goguryeo tomb murals in different periods. They pointed out that the early murals emphasized on the portrayal of characters and simple lines, which reproduced the daily activities of the tomb owners during their lifetime; the middle murals took the religious life as the theme, and the style of the picture emphasized on the pattern decoration; and the late murals took the ascension to immortality after death as the theme, and the huge portrayal of the four deities demonstrated the tomb owner's longing for ascension to immortality after death. (Li Na & Liu Yafei, 2015: 68-69)

Secondly, from an aesthetic point of view, Goguryeo tomb murals have unique aesthetic value. Yan Yingyu and Lu Yongxin pointed out that Goguryeo murals demonstrated the unique aesthetic interests of the Goguryeo people in terms of color matching, character shaping and the use of lines. (Yan Yingyu & Lu Yongxin, 2021: 30-31) Liu Yafei pointed out in his research that the murals of Goguryeo tombs have distinctive features, and the decorative patterns in them have an important position in the field of traditional decorative arts. These motifs not only have aesthetic value, but also reflect the Goguryeo people's unique understanding of religion, beliefs and culture. At the same time, these murals have also influenced modern design, providing new ideas and sources of inspiration for modern designers. (Liu Yafei, 2016: 7-12) Through the above research, we can see that the Goguryeo murals, with their rich colors, vivid images and unique compositional forms, reflect the social outlook, political system and ideology of the Goguryeo people in different historical periods, which provides us with valuable materials for studying Goguryeo culture.

Finally, lotus pattern decoration is an important part of Goguryeo tomb murals. Sun Renjie pointed out that the lotus pattern is one of the most common decorations in Goguryeo mural tombs, reflecting the Goguryeo nation's adoration of Buddhism, and at the same time, it also has a strong decorative effect. Sun Renjie especially emphasized the skill of Goguryeo painters in outlining the lotus form in life into a figurative pattern through simple strokes. (Sun Renjie, 1986: 16-21) In her dissertation, Xu Feng made an in-depth exploration of the lotus pattern in the murals of Goguryeo tombs. She found that this pattern is one of the most common decorative patterns in the relics of Goguryeo culture, and has gone through an evolutionary process from natural forms to abstraction and symbolization. This evolution not only enriches the artistic expression, but also highlights the unique charm of Goguryeo culture. (Xu Feng, 2012: 183)

Goguryeo tomb murals have unique artistic characteristics and extremely high artistic value, through the in-depth study of Goguryeo tomb murals, we can understand the rich connotation and unique charm of Goguryeo culture. These studies not only reveal the uniqueness of Goguryeo culture, but also provide new ideas and sources of inspiration for modern designers. At the same time, we can also see that Goguryeo tomb murals do not exist in isolation, but are deeply rooted in the soil of the Goguryeo national culture, and have a close connection with the culture of the Central Plains.

7.1.4 A Comparative Study of Goguryeo Tomb Murals and Other Tomb Murals

Comparing murals from different regions and cultures is of great significance in the study of art and history, and comparing Goguryeo tomb murals with those from other regions can reveal their uniqueness and cultural exchange.

Comparison with Dunhuang murals²¹. In her study, Hai Mengnan compares the jousting and shooting in Goguryeo and Dunhuang murals from a number of

²¹ Dunhuang Mogao Caves murals, located in the southeast of Dunhuang County, Gansu Province, China, between the Mingsha Mountain and the Three Dangerous Hills, one of the important parts of the Dunhuang Grottoes art, created by the Lezun monks in the pre-Qin dynasty Jianyuan two years (366 AD), after more than 1,600 years of painting to form the present scale. Dunhuang Mogao Grottoes murals depicted the production and labor scenes of various ethnic groups and classes in ancient times, scenes of social life, architectural shapes, as well as music and dance. Dunhuang Mogao Grottoes murals are rare cultural treasures of more than ten dynasties and cultural exchanges between East and

perspectives. She points out that the two have common ground in terms of the Zhou ritual system, military training methods, and hand-to-hand combat sports. However, the headdress of the Goguryeo jousting hand is a topknot, while that of the Dunhuang jousting hand is a turban; and the Dunhuang archery uses a triangular- or quadrangular-conic arrow needle family, while the Goguryeo archery uses dysprosium with nomadic characteristics. Such differences reflect the cultural characteristics and exchanges between different regions and ethnic groups. (Hai Mengnan, 2020: 149-154) Huang Longshun, on the other hand, made a comparative analysis from the aspects of geographic location, cultural exchanges, religious colors, and artistic styles, revealing the similarities and differences between the murals of the ancient tombs of Goguryeo and those of Mogao Grottoes in Dunhuang, and revealing the cultural exchanges and evolutions between different regions and ethnic groups. (Huang Longshun, 2014)

Li Dianfu compared the mural paintings in the tomb of Princess Zhenxiao of Bohai in the Tang Dynasty with those in the tomb of Princess Zhenhui, the second daughter of Dachinmao, the third king of Goguryeo, which was excavated at Liuding Mountain in Dunhua. He pointed out that although there are not many mural relics in Princess Zhenxiao's Tomb, the tombstones preserved inside the tomb and the four walls of the tomb room retained colorful figures mural paintings, which are of high academic value. By comparing the mural painting style and expression of Princess Zhenxiao's Tomb and Princess Zhenhui's Tomb, it can be seen that there are differences between the two. This difference reflects the cultural exchanges and mutual influences between the Bohai and Goguryeo regions during the Tang Dynasty. (Li Dianfu, 1983: 38-42) Sun Xiaogang explored the relationship between the mural tombs in the Hexi region and the Goguryeo region in his dissertation. He pointed out that although both regions were influenced by the cultures of the Western and Central Plains, they had strong regional characteristics. The form, content, subject matter, and expressive techniques of the cave temples and mural tombs in the Hexi region are different from those in the Goguryeo region, but there are elements of mutual influence between the two regions. By comparing and analyzing these image materials, we can provide a reasonable and systematic cultural transmission route, and at the same time, it is of great significance for the study of the spread and influence of the nomadic culture of the steppe as well as the date and judgment of the excavation of cave temples in the west of the river. (Sun Xiaogang, 2015: 37-43) Lin Kehui in her doctoral dissertation made a comprehensive comparison between Goguryeo ancient tomb mural paintings and Liaoyang Han tomb mural paintings. She pointed out that both were influenced by the culture of the Central Plains, but there are obvious differences in mural content, painting techniques, and historical significance. For example, the figures in the murals of Goguryeo tombs are vivid and realistic, while those in the murals of Liaoyang Han tombs are more abbreviated; the murals of Goguryeo tombs emphasize on the expression of life scenes, while the murals of Liaoyang Han tombs pay more attention to the expression of social customs. (Lin Kehui, 2019)

West from the Sixteen Kingdoms to the Ming and Qing Dynasties; their scale is magnificent, rich in content, and long history, ranking among China's national grottoes, and the world's largest and best-preserved grottoes treasure trove of art.

By comparing the mural paintings of Goguryeo tombs with those of other regions, their uniqueness and cultural exchanges are shown. As works of art and historical heritage, murals carry rich symbolic meanings and cultural symbols. The comparative study reveals the differences in their symbolic inscriptions, representational techniques and cultural symbols. The symbols and representations in the murals of different regions reflect the characteristics of different cultures, as well as the expression of cultural identity in terms of social status, class differences and gender roles. By comparing these murals, we can further understand the diversity and interaction of ancient cultures. This comparative study has far-reaching significance in cultural heritage preservation, cross-cultural art research and cultural diversity awareness.

7.1.5 Study of the Four Gods in Goguryeo Tomb Murals

As an important iconographic information, the four god pictures in Goguryeo mural tombs have received extensive attention in recent years' research. The following is a review of several scholars' researches to sort out the current status and progress of research on the four god pictures in Goguryeo mural tombs in different fields, such as status transformation and cultural attribution.

In his research, Lv Guang takes the Four Gods Picture in Tomb No. 5 of Goguryeo's Five Helmets Tomb in Ji'an as the object of study, and analyzes in detail the origin, characteristics, formation process, developmental changes, and comparisons with other regions of the four gods picture. He believes that, as an important content of Goguryeo tomb mural paintings, the development process of the four gods figure is influenced by the Han cultural tradition in the Central Plains, and also by the local culture of Goguryeo region. In the process of development, the four gods pictures experienced a change from a supporting role to a protagonist, and eventually became the main content of Goguryeo mural tombs. (Lv Guang, 2020) In her study, Bai Jingyun explored the cultural origin of the four god figures in Goguryeo mural tombs by sorting out the development of the four god figures in mural tombs in the Central Plains and Goguryeo region. She believes that the images of the four gods in the mural tombs of Goguryeo originated from the Han cultural tradition in the Central Plains, but in the process of development, the images of the four gods gradually changed, from supporting roles to protagonists. The reasons for this change are manifold, including political, economic, and cultural factors. At the same time, she also summarizes the process and reasons for the change and development of the four gods' images in Goguryeo mural tombs, and analyzes the reasons why the four gods, as elements of Han culture, became the main content of Goguryeo tomb murals. (Bai Jingyun, 2020)

Zhang Bibo's article discusses the relationship between the four gods' images in the mural tombs of Goguryeo and Chinese astronomy and mythology, mainly from the perspective of cultural affiliation. He points out that the cultural attribution of Goguryeo is the weak link of Goguryeo's history and culture, and starting from the cultural investigation of the images of the four gods in Goguryeo's mural tombs, the cultural origin of the images of the four gods in Goguryeo can be revealed from the ancient Chinese astronomy and mythology. He believes that the images of the four gods in the mural tombs of Goguryeo are a synthesis of ancient Chinese myths, and their murals belong to a part of ancient Chinese myths with the cultural function of escorting the dead to heaven. In addition, by comparing the mural tombs of the

Western Han Dynasty with those of Goguryeo, he reveals that they belong to a common historical and cultural system. (Zhang Bibo, 2005: 60-67) In his doctoral dissertation, Heather B. Sutherland explored the adaptation and dissemination of early funerary art in Ji'an, China, and analyzed in detail the structure of the two tombs, the Tomb of the Four Spirits and the Tomb of the Five Helmets in Donggou, and the theme of the mural paintings, the Four Spirits, and gained an in-depth understanding of the inner meaning of the mural paintings in the Tomb of the Four Spirits. He analyzed in detail the structure of the two tombs and the theme of the mural paintings, the Four Gods, in Donggou and the Five Helmets Tomb, and understood in depth the connotation of the mural paintings of the Four Gods tomb. Innovative in his approach as well as demonstrating a deep understanding and keen insight into complex themes, this is an important contribution to the understanding of early East Asian funerary art and its connection to ancient Chinese culture and thought. (Heather B. Sutherland, 2009)

To summarize, the study of Goguryeo mural tomb four gods involves a number of aspects, four gods as an important content of Goguryeo tomb mural painting, its development and change by the influence of the Han cultural tradition in the Central Plains, but also by the influence of the local culture of the Goguryeo region, these studies provide an important reference for in-depth understanding of the history and culture of Goguryeo.

7.2 Literature review on research concepts

7.2.1 Cultural exchanges

As an important cultural heritage of ancient Northeast Asia, Goguryeo mural paintings have unique artistic style and rich cultural connotation. In recent years, many scholars on Goguryeo murals mainly focus on the image content, artistic characteristics, cultural exchanges and other aspects. Especially in the Goguryeo mural paintings by the Han culture of the Central Plains, many research results are quite enlightening.

Some scholars, such as Wang Meiyang and Ran Yudi, have explored in detail the images of jiaoshi in Goguryeo murals. They analyzed the functions and cultural connotations of these images, and explored how Goguryeo formed its culture, ideology and funeral customs with its own characteristics under the influence of Han culture. (Wang Meiyang & Ran Yudi, 2022: 137-139) In their paper, Liu Xuantang and Liu Yingjiu analyzed the evolution of decorative patterns and images through a comparative study of the decorative art of murals in the ancient tombs of Goguryeo in Ji'an, and explored the connection between Goguryeo and Han culture. (Liu Xuantang & Liu Yingjiu, 2006: 33-46) Wei Xue Hui in his research reveals the similarities and connections between Goguryeo mural paintings and those of the Central Plains through a comparative study of the materials, techniques, styles, production processes, etc., and discusses how Goguryeo mural paintings developed and perfected themselves while absorbing the culture of the Central Plains and how to express their own national characteristics. (Wei Xuehui, 2006: 49-51) In his article, Li Feiyue points out that the Goguryeo nation, as an important ethnic group in China's ancient times, has been under the jurisdiction of the Han Dynasty since 37 B.C.E. before the establishment of the regime, and its culture and art have been deeply influenced by the Han Dynasty. Starting from the perspective of dance history research, he analyzes the characteristics of dance images in Goguryeo murals in Ji'an, and compares the

forms of Goguryeo sleeve dance and Han Dynasty sleeve dance, and discusses the influence of Han Dynasty long-sleeve dance on Goguryeo sleeve dance. (Li Feiyue, 2021: 111-112)

Cao Ming of the Jilin Provincial Museum discusses the shape of the late Goguryeo mural tombs, the images of the four deities, monsters, coiled dragons, sun and moon deities, and kabuki immortals, as well as the close ties with the Central Plains and the cultural exchanges that existed there, as reflected in the late Goguryeo mural tombs. (Cao Ming, 2010-2011. Jilin Provincial Museum, 2012.) Shi Lipin, on the other hand, elaborated on the characteristics of the burial customs of the Goguryeo people, which were influenced by the culture of the Central Plains and intermingled with the culture of the Central Plains, from the aspects of the burial forms, inscriptions, and mural paintings of the tombs of the Goguryeo people. (Shi Lipin, 2011: 44-46) Li Xiaoyun and Qilei explored the mutual integration of Goguryeo mural paintings with the Chinese culture and the expression of Goguryeo's own national characteristics from the aspects of themes, contents, styles and forms of Goguryeo mural paintings. (Li Xiaoyun & Qi Lei, 2009: 191) In his doctoral dissertation "Morphological Flux of Goguryeo Mural Paintings", Jiang Wengxin reveals the close connection between Goguryeo mural paintings and the Han culture of the Central Plains as well as its inevitability under the action of specific historical factors through the comprehensive discussion on the formation of Goguryeo tomb mural paintings in terms of their cultural backgrounds, morphologic connotations and stylistic fluxes. With the aid of charts and graphs, the paper also discusses in detail the contents and forms of Goguryeo murals. (Jiang Yingxin, 2008) Zheng Kaifa points out that tomb murals are found in many places in China, and all nationalities have different contents, forms and languages, which form the artistic characteristics of different regional cultures in different times. Through a comparative study of the age, social background, ideology, content, form and other aspects of the murals in the representative corner buttress tombs and dancing plaza tombs of Goguryeo in Ji'an, which were built in the Han and Tang dynasties, and the tomb paintings in Han and Tang dynasties, Zheng expounded his personal views and understanding of the controversial points from the perspective of painting, and explored the inextricable links between the murals in Goguryeo's tombs and those of the Central Plains. (Zheng Kaifa, 2013) In her article, Sun Lixin takes Goguryeo tomb mural paintings as the research object and analyzes the relationship between local tomb mural paintings and the culture of the Central Plains. She pointed out that the tomb mural is an important part of the ancient people's tomb decoration, and the various nationalities in China have different ways of presenting in this research, forming the artistic characteristics of the regional culture in different times. And Goguryeo burial chamber murals, as a representative of local burial chamber murals, have a close connection with the Central Plains culture in the Central Plains. (Sun Lixin, 2019: 115-117)

Bao Yuxin discusses the painting techniques of Goguryeo tomb murals and their cultural exchanges in his thesis, "An Experimental Study of the Painting Techniques of Goguryeo Tomb Murals and Their Cultural Exchanges," which synthesizes the research methodologies of bibliography, archaeology, and art, and discusses the painting techniques of Goguryeo tomb murals and their cultural exchanges. He argues that Goguryeo art was deeply influenced by foreign cultures, especially the Han and Tang cultures, during the 705 years of its existence. At the

same time, foreign and local cultures gradually developed and evolved painting techniques with Goguryeo characteristics in the process of continuous fusion. She made a preliminary discussion on the art of Goguryeo painting by analyzing the literature and images. Bao Yuxin pointed out that the ancient tomb murals of Goguryeo were influenced by Han and Tang cultures, and at the same time, they also had a far-reaching influence on the painting art of the neighboring regions. For example, the painting art of Silla, Baekje, Gaya and Japan were all influenced by Goguryeo tomb murals. This influence not only reflects the strong influence of Goguryeo culture, but also reveals to us the exchange and fusion between different cultures. (Bao Yuxin, 2021)

These research results provide an important reference for us to deeply understand the cultural connotation and artistic characteristics of Goguryeo murals, from which it can be seen that the content and form of Goguryeo murals reflect the social customs and funeral rites of Goguryeo, and while being influenced by the Han culture of the Central Plains, they also show their unique national characteristics and cultural values. This cultural exchange and fusion not only enriches the cultural treasury of the Chinese nation, but also provides us with important clues to recognize and understand the cultural interaction among different ethnic groups.

7.2.2 Representation

Stuart Hall's²² influential book *Representation: Cultural Representation and Meaningful Practice* explores the relationship between culture, representation and meaningful practice. In this book, Hall introduces the concept of "cultural representation," which refers to the translation of meaning and experience into perceptible form through the medium of symbols, images, and language. Cultural representation is not only a way of expression, but also a practical process that involves the production, transmission and interpretation of meaning. Where the practical significance of representation refers to the fact that representation is not only a means of cognition and expression, but also participates in the process of social practice and historical change. He argues that people construct their identities, social relations, and systems of knowledge through representations, and at the same time these representations are constantly being challenged and reconstructed. Hall also argues that images and symbols can convey meanings that are difficult for language to convey, especially in terms of emotions, perceptual experiences, and specific cultural beliefs. Images and symbols also play an important role in shaping and communicating cultural ideas, ideologies, and in maintaining or changing the social order.

Hall divides cultural representations into three levels: reproduction, language and body. Each level has its own specific rules and mechanisms through which cultural representation takes place. The reproduction level involves the representation of visual culture such as images and symbols. According to Hall, the process of cultural representation involves three stages: encoding, transmission and decoding.

²² Stuart Hall (February 3, 1932 - February 10, 2014) was the father of contemporary cultural studies, a British professor of sociology, cultural theorist, media theorist, critic of cultural studies, and thinker. He initiated the politicization of academic work. His dominance and outstanding achievements in the field of cultural studies, devoted to the study of media and popular culture has not been surpassed by anyone to date. He was the Director of the Center for Contemporary Cultural Studies at the University of Birmingham, UK.

The encoding stage refers to the process of translating meanings and experiences into media such as symbols, images, and language, the dissemination stage involves the transmission of these media through cultural networks, and the decoding stage is the process of interpreting and accepting these media by the audience. (Stuart Hall, 1997) Hall's theory of representation emphasizes the role of cultural symbols in conveying social meanings and values. In the murals of Goguryeo tombs, symbolic elements such as colors, compositions, and patterns, as well as the symbolic meanings they represent, such as myths, religions, and histories, are closely related to local cultures, traditions, and values. The meanings represented by these symbols, as well as the messages conveyed to the viewer, have deeply influenced people's understanding of the tomb owners and their awareness of the social, political and cultural environment of the time. Therefore, the representational analysis of Goguryeo tomb murals should fully take into account the meanings and values represented by these cultural symbols in order to better understand and interpret these cultural heritages.

Liu Yafei, in "An Inquiry into the Development of Goguryeo Tomb Mural Decorations," makes a comparative analysis between the ancient tombs of Goguryeo in Ji'an and the tomb paintings of various regions of the Central Plains. He found that despite the differences in time between the two, they share striking similarities in terms of ornamentation. These decorations are both decorative and symbolic, and are a concentrated expression of the beliefs, culture and aesthetics of the people at that time. (Liu Yafei, 2015: 16) Wang Ning mentioned in *Research on Goguryeo Funeral Culture* that Goguryeo tomb murals, as a cultural phenomenon, have unique funeral customs and rituals. Through the study of these image representations, a more comprehensive understanding of the funeral customs and cultural characteristics of Goguryeo society can be achieved. (Wang Ning, 2019) Xu Jinggang believes that the image representation of Goguryeo mural art is not only a visual representation, but also a cultural expression, which can provide important inspiration and reference for modern mural creation. (Xu Jinggang, 2014: 96-98) Yang Feng believes that the images of the four gods have an important position in Goguryeo mural paintings and are often worshipped as auspicious. These images have a strong visual impact and can attract the viewer's eyes. At the same time, these images are also the deities worshipped by Taoism, and play the role of protecting the deities. Through the aesthetic analysis of the images of the four gods, we can better understand the artistic value and historical and cultural significance of the ancient tomb murals of Goguryeo. (Yang Feng, 2014: 34-36) Shen Yuxiao, in "Research on the Body Language of Dance Murals of Goguryeo Tombs in Ji'an Area", explored in detail the representations of the dance murals from the four dimensions of context, morphology, semantics and pragmatics. Through the methods of iconography and documentation, she comprehensively analyzed and elaborated the form, meaning and creative conception of the dance murals. (Shen Yuxiao, 2021)

Dr. Heather B. Sutherland, graduated from the University of Pennsylvania with his doctoral dissertation, which examined three tombs of four deities in the mural paintings of Goguryeo tombs in Ji'an, China. In his dissertation, he suggests that these images can be interpreted as symbolic recreations of the cosmos and as aids to help the dead ascend to the realm of immortality. He also analyzes in detail the various images found in the four gods tombs of Chian and attempts to identify and analyze them. (Heather B. Sutherland, 2009)

The representations of Goguryeo culture are multifaceted. From religious beliefs to mural art to dance murals, these different perspectives show the uniqueness and diversity of Goguryeo culture. The image representations of Goguryeo tomb murals not only have unique artistic value, but also are an important embodiment of the culture and spirit of the Goguryeo nation. Through the study and analysis of these image representations, the cultural characteristics and historical changes of Goguryeo society can be more comprehensively understood. At the same time, these murals also provide important inspiration and reference for modern art creation, and play a positive role in promoting the inheritance and development of regional culture.

7.2.3 Cultural identity

In the book *Public Culture, Cultural Identity, Cultural Policy*, author Kevin V. Mulcahy argues that cultural identity is an individual's or group's perception of and sense of belonging to the cultural group to which it belongs, and that it is shaped by a variety of factors, including social, historical, and cultural. Cultural policy influences cultural identity by shaping national identity and personal values, which in turn acts on the effectiveness of cultural policy implementation. In addition, the authors emphasize the dynamic and diverse nature of cultural identity. (Kevin V. Mulcahy, 2016) This provides us with a new perspective to understand and interpret Goguryeo murals, which should be understood from a multidimensional perspective of the internal and external characteristics of a culture, and murals, a visual form of cultural expression, are an excellent medium to reflect these characteristics. First, from the perspective of cultural identity, these murals are not only decorative or artistic expressions, but also a cultural symbol and a symbol of identity. Secondly, Goguryeo murals also reflect the exchange and integration of different cultures at that time, which also reflects the tolerance and recognition of different cultures at that time, especially the recognition of the culture of the Central Plains.

Theory of Cultural Identity is an academic work that explores the principles and related theories of cultural identity, written by Zheng Xiaoyun. The book focuses on the background, definition, formation process, relationship with cultural patterns, and cultural identity in the era of globalization. The author focuses on the importance of cultural identity in human history and social development, and that different cultural patterns lead to different cultural identities. (Zheng Xiaoyun, 2008) Combined with the *Theory of Cultural Identity*, it can be found that these murals of Goguryeo reflect the importance of cultural identity for a nation or region. The characters and events depicted in Goguryeo murals of different periods reflect the Goguryeo people's sense of identity and belonging to their own culture and the culture of the Central Plains. Goguryeo murals also reflect the relationship between cultural identity and cultural patterns. The patterns, colors and contents of these murals are closely related to the characteristics of Goguryeo culture, as well as to the local natural environment and historical background.

Cultural identity is a problem that a nation must face and solve in the context of globalization. In this process, the knowledge and understanding of local and foreign cultures, as well as the mutual influence between them, have become the focus of research. As an art form characterized by multiculturalism, Goguryeo tomb murals provide us with a unique perspective on the issue of cultural identity.

Goguryeo tomb murals are mainly located in the region of Northeast Asia, especially in Northeast China and the Korean Peninsula. These murals are deeply

influenced by the culture of the Central Plains, but also show the uniqueness of Goguryeo's local culture. In her study, Jing Yun Bai points out that the images of the four gods in the mural tombs of Goguryeo originated from the Han cultural traditions of the Central Plains, but in the process of development, there were phases of change from supporting roles to protagonists. She analyzed in detail the dynamics and intermingling of cultural identities in this process. (Bai Jingyun, 2020) In her study, Lixin Sun takes Goguryeo tomb murals as the object of study and explores the relationship between local tomb murals and the culture of the Central Plains. She points out that although tomb chamber murals are found in areas north of the Yangtze River, the murals in the Central Plains region centered on Henan Province and in the Liaoji region in the Northeast are representative. This suggests that the Central Plains and the Northeast have a close cultural connection despite the geographical distance. (Sun Lixin, 2019: 115) Zheng Kaifa and Jiang Winxin, on the other hand, explored the relationship between Goguryeo's tomb chamber murals and those of the Han and Tang dynasties in the Central Plains from a more specific perspective. Zheng Kaifa elaborates on the close connection and mutual influence between the mural paintings of Goguryeo tombs and those of the Central Plains through an in-depth study of the mural paintings of the representative Horn Resistance Tomb and Dancing Dance Tomb of Goguryeo in Ji'an, which were built in the Han and Tang dynasties. (Zheng Kaifa, 2013) Jiang Wenxin analyzes the relationship between the local culture of Goguryeo and the trend of art in the Central Plains, starting from the morphological connotations and stylistic changes of Goguryeo tomb murals. (Jiang Yingxin, 2008) Lei Weishun and Jiang Xin conducted an in-depth discussion on the status of Goguryeo murals in Chinese art history. They believe that the Central Plains paintings in the period from the Two Han to the Tang Dynasty had an important influence on the formation and development of Goguryeo mural paintings, which can be seen from the content and form of Goguryeo mural paintings and the modeling of people and animals etc. in the mural paintings. They emphasized the significance of Goguryeo murals as an important part of the history of Chinese art and for understanding the development of Chinese art. (Lei Weishun & Jiang Xin, 2003: 50-52) Zhang Bibo, on the other hand, explored the relationship between Goguryeo mural tomb images of the four gods and their relationship with Chinese astronomy and mythology from the perspective of their images. He pointed out that the images of the four gods in the mural tombs of Goguryeo are a synthesis of

ancient Chinese myths, and their function is to escort the dead to heaven. This shows that although Goguryeo is located in the frontier zone of Northeast Asia, its culture is deeply influenced by Chinese culture and has a strong sense of cultural identity. (Zhang Bibo, 2005: 60-67)

To summarize, as an art form characterized by multiculturalism, the murals of Goguryeo tombs reflect the exchange and fusion of local and foreign cultures. From the perspective of cultural identity, we can better understand the profound connotation and historical significance expressed by these murals. Through in-depth study of these murals, we can better understand the influence of the Central Plains culture on the Goguryeo nation in the course of its historical development, as well as its own uniqueness and characteristics, and provide a richer and more comprehensive perspective for the study of the development of Chinese civilization as a whole.

7.3 Literature Review on Research Context

The murals of Goguryeo tomb in Ji'an are an important object of study in the field of visual culture research. These murals represent the artistic achievements and unique features of Goguryeo culture, and they are an important carrier for visual culture research. Regarding the concept of visual culture, there are many different opinions and there is no definite conclusion at present. However, as a field of study, "visual culture" has been more and more frequently studied in various academic writings and documents. In the field of art and cultural studies in the second half of the 20th century, the study of observation, viewing, gazing, and the logical level of image analysis has gradually been paid more attention by more scholars. Since the 1980s, visual culture has been an extraordinary topic of ongoing discussion in the international academic community, with many theories and schools of thought emerging and rapidly accumulating into an interdisciplinary and strongly inclusive field of study. According to American cultural scholar Nicholas Mirzoff, "Visual culture is a conception still in its infancy rather than a well-defined field that already exists" (Nicholas Mirzoff, 2006: 33-37) It is more a way of stating a problem, a "strategy" or a "tactic". This approach also provides a broad space for interdisciplinary research on the murals of Goguryeo tombs in Ji'an, attracting scholars from a wide range of fields, including history, art, archaeology, and sociology, to explore the profound connotations and wide-ranging influences of visual culture.

The early use of the concept of "visual culture" was by the Hungarian aesthetician Bela Balazs, who clearly put forward the concept of "visual culture" in 1913. In his view, since the invention of the printing press, the role of vision in people's daily lives has gradually declined, and many meanings can be conveyed through printed symbols, and no longer through facial expressions. Thus "the visible thought thus became the intelligible thought, and visual culture became the culture of concepts." (BelaBalazs, 1979: p28) This assertion is in line with the objective historical phenomenon of visual development, if the early stage of the development of human civilization was based on image-viewing as the main mode of communication (the emergence of words was based on the abstraction of visible images), then words deprived the image of its cognitive rights to a certain extent, turning the image into a conceptual culture. cognitive rights, turning images into visual symbol systems. With the development of photography and motion graphics, and nowadays the spread of multimedia and Internet technologies, leading to the formation of a culture of rapid information communication in the "age of the reader", we can consider this as another new beginning of the visual culture revolution, that is to say, the "restitution of the right to use images to express meanings to human beings". We can consider this as another new beginning of the visual culture revolution, i.e. "the right to use images to express meanings has been returned to human beings", which will have a far-reaching and great impact on the research of murals of Goguryeo Tombs in Ji'an.

The development of the field of visual culture research is also reflected in the murals of ancient Goguryeo tombs. As representative works of ancient Goguryeo culture, these murals not only have high artistic value, but also carry rich historical information and cultural connotations. After Balazs's discussion, the earliest impetus to the field of visual culture research came from the German thinker Walter Benjamin, who, in his 1936 book *Artworks in the Age of Mechanical Reproduction*, categorized

visual culture into three types of cultural forms: ancient oral culture, printed culture, and mechanically reproduced culture. (Walter Benjamin, 1936) Each of these three cultural forms has, to varying degrees, transformed people's socio-cultural and human experience of understanding and representing the world. Especially today, with the popularization of machine reproduction culture represented by photography and movies, the importance of visualized culture has become even more self-evident. In ancient Goguryeo culture, these mural works can be seen as one of the representatives of the era of mechanical reproduction. Through fine painting techniques and unique artistic styles, Goguryeo tomb murals show information about the customs, beliefs, legends, and wars of ancient Goguryeo society. The reproduction and dissemination of these murals not only had an important position in the field of art, but also had a far-reaching impact on people's knowledge and understanding of ancient Goguryeo culture. In 1938, the German philosopher Martin Heidegger further put forward the concept of "the age of the world image," pointing out that the control of the world by images foreshadowed the nature of modern society as a regular development phenomenon. (Martin Heidegger, edited by Zhou Sun-Xing, 1996: 899)

In 1960, the French thinker Guy Debord proposed the existence mode of new media of commodities in the "landscape society" on the basis of Marxist social theory (See Guy Debord, 1999: 6-7) This theory is also regarded as the beginning of the real visual culture research by many scholars of visual culture research. This theory is also considered by many visual culture scholars as the beginning of true visual culture research. This theory also has a certain revelation for the study of Goguryeo tomb murals. In Goguryeo society, these murals can be regarded as the existence of a new medium of commodities. They were not only works of art, but also a means of conveying social consciousness and political rule. By viewing and understanding these murals, we can better understand the cultural, political, and economic conditions of ancient Goguryeo society. Until the 1980s, the conceptual definition of visual culture has been generally accepted by the world academic community, and a series of discussions have taken place in different disciplinary perspectives. Examples include media studies, literary studies, art history, philosophy, sociology, design art, semiotics, iconography, and gender studies.

After the Second World War, television, as an emerging communication tool, gradually entered people's daily life (Berger, Translated by Dai Xingyue, 1999: 153). The image-based media set off the cultural hegemony of writing and printing, and what Daniel Birstein called the "image revolution" thus began. Michel Foucault referred to this cultural phenomenon of change from text to image as the "visual turn". (Mitchell, W.J. T., 1994) This phenomenon is also reflected in the Goguryeo tomb murals. By viewing and understanding these murals, we can better understand the cultural, political and economic conditions of the ancient Goguryeo society. At the same time, these murals also reflect the unique understanding and creativity of ancient human beings in visual culture, which has become a way of life that dominates the exchange of information in modern times, i.e., a visual or pictorial life.

As one of the representative works of visual culture, Goguryeo tomb murals show information about the customs, beliefs, legends and wars of ancient Goguryeo society. These murals not only have high artistic value, but also carry rich historical information and cultural connotations. However, the concept of visual culture has not formed a clear and definite conceptual definition so far, and often has the same

meaning as the concepts of visual research and visual culture research. In terms of the object and method of research, different scholars have different understandings of visual culture based on different disciplines and research objects, which is due to the richness of the connotation and the ambiguity of the edges of the term visual culture. In the study of Goguryeo tomb murals, visual culture, as an important concept, also needs to take into account the richness of its connotation and the ambiguity of its edges. Different research scholars may have different understandings of visual culture based on different disciplines and research objects.

In the study of defining the concept of visual culture, different scholars may have different understandings of visual culture based on different disciplines and research objects. There are three general tendencies in the academic community: some scholars regard visual culture as a discipline, some scholars may regard visual culture as an interpretive strategy, while others are skeptical of both. These are represented by W.J.T. Mitchell, Nicholas Mirzoeff, and Mieke Bal.

Mitchell identifies visual culture as "a 'cross-discipline,' a place of convergence and dialogue across disciplinary boundaries," a place of "unregulated 'potentiality, a surging and disjointed zone at the edge of established fields of study." (W.J.T. Mitchell, 1995: 77:4) Mitchell argues that the study of the cultural construction of visual experience in everyday life and in the media, representations, and visual arts is a process that requires the establishment of a dialog among art historians, visual technologists, theorists, and even phenomenologists and psychologists. In short, it is an "interdisciplinary" place of exchange. His real concern is the disruption of boundaries and the possibility of incoherence caused by the intersection of disciplines, and Mitchell divides interdisciplinarity into three categories: top-down interdisciplinarity - a comparative one, The first is "top-down" interdisciplinarity - that is, a comparative, structural composition aimed at understanding the interconnected backbones or conceptual wholes of all disciplines, such as semiotics; the second is "bottom-up" interdisciplinarity, a kind of mandatory or obligatory interdisciplinarity guided by a clear problem or event, such as cultural studies; and the third is "top-down" interdisciplinarity, a kind of compulsory or obligatory interdisciplinarity guided by a clear problem or event, such as cultural studies; and the third is "top-down" interdisciplinarity. research; and thirdly, inside-out interdisciplinarity, as in the study of visual culture. "Mirzow, on the other hand, describes visual culture as a hermeneutic strategy rather than a discipline, a fluid hermeneutic structure that seeks to understand how individuals as well as social groups respond to visual media." (Nicholas Mirzoff, translated by Ni Wei, 2006: 8) uses visual culture as a way of analyzing to fill in the gaps between disciplines.

Also in favor of the view of visual culture as a research strategy is the British scholar Malcolm Barnard, "who divides the definition of visual culture into a broad and a narrow sense, using the concept of visual culture in the broad sense emphasizes the cultural aspect of the term. He is concerned with the individuality of the concepts of value that are formed in and transmitted through the atmosphere of visual culture. They are concerned with the object of study of visual culture, the formation of visual culture and its practice, and they focus on the oppositional nature of the visual, the ways in which cultural identities are defined in oppositional cultural groups. narrowly defined visual culture emphasizes the visual aspect of the term." (Malcolm Barnard, 2001) The narrow conceptualization allows for a wide range of visual

culture research that can even include different types of design research. Barnard also mentions his argument in favor of the narrower conception in his discourse. "It is still the strengths and weaknesses of these various attempts to understand visual culture in the narrow sense that are of most interest, but rather how to address research questions in design that are markedly different from those of the other visual arts."

Compared to "cross-disciplinary" and "an interpretive strategy", we should look at the two together, because in solving the complex visual culture problem of the tomb murals, there must be a cross-disciplinary part in the process of interpretation, and the emergence of visual culture means that the time has come to rethink some of the most vexing problems of our time from another angle. The emergence of visual culture precisely means that the time has come to rethink some of the most vexing problems of our time from another angle. Whether it is the object of its study or a brief description of its methodological process, it reflects the current opportunities in the field of cultural studies with its complexity. (Zhou Xian, 2013: 104) In the study of Goguryeo tomb murals, an interdisciplinary place of exchange is essential. For example, art historians can understand the aesthetic concepts and cultural traditions of ancient Goguryeo society by studying the artistic styles and painting techniques of the murals; visual technologists can explore the scientific and technological level and craftsmanship of ancient Goguryeo society by studying the production techniques and presentation methods of the murals; theorists can analyze the symbolic meanings and pictorial narratives of the murals to understand the unique understanding of the visual culture of ancient humans. Theorists can analyze the symbolism and image narratives of the murals to understand the unique understanding and creativity of human beings for visual culture; phenomenologists and psychologists can explore the social structure and psychological characteristics of ancient Goguryeo society by studying the social phenomena and human psychology reflected in the murals.

It can be seen that there are "three genealogies" of visual culture research: in the United States, the Department of Visual Studies grows independently from the Department of Art History; in the United Kingdom and Southeast Asia, visual studies are more similar to cultural studies; and in continental Europe, visual studies are linked with semiotics and communication theory. Visual culture research is roughly divided into three research paths: art history, cultural studies, and communication (Table 1).



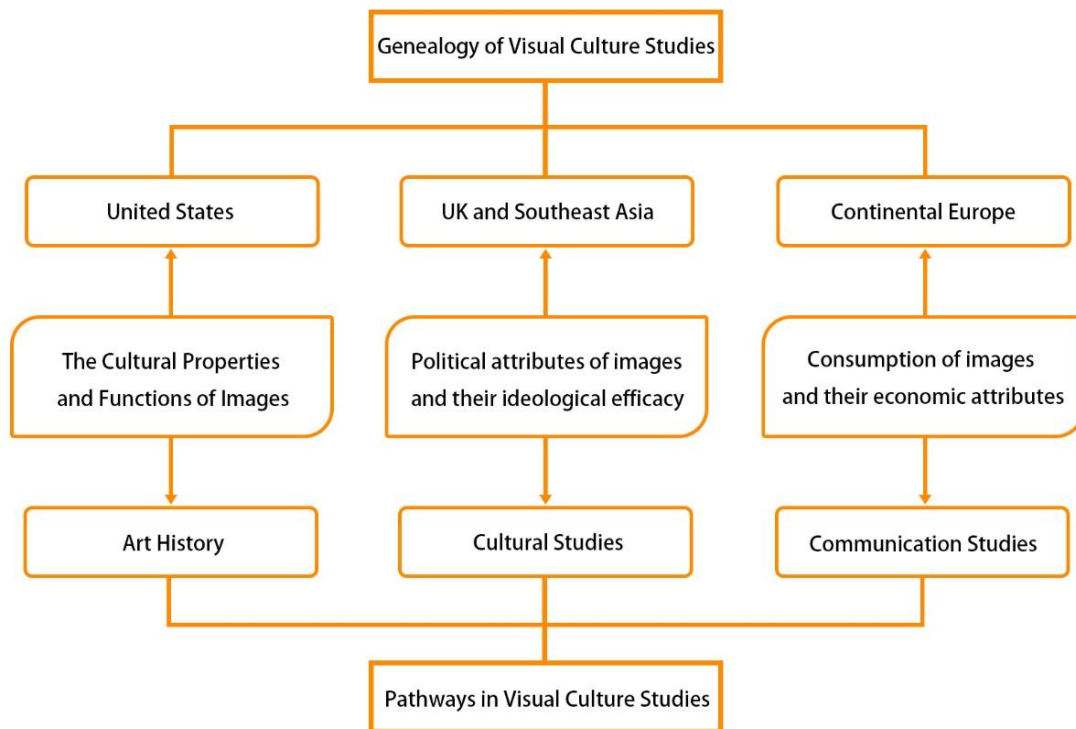


Figure 3 Visual Culture Research Genealogy Chart

Source: Author, 2023.

China's research on visual culture can be traced back to 1989, when scholar Zhang ZuXin gave a detailed introduction to the concepts, background, theories, and contents of visual culture studied by foreign scholars. However, it was not until the beginning of the 21st century that China began to gradually increase the number of studies related to visual culture. In 2002, China's first Visual Culture Research Center was established at the School of Journalism of Fudan University in Shanghai, marking the beginning of China's research on visual culture theory. In the same year, Meng Jian (2002) combined visual culture communication with cultural studies, pointing out that visual culture gave birth to new cultural forms and communication concepts, which became the starting point of visual culture research in China. Visual culture research in China has gone through two main phases.

In the first stage (2002-2004), with the rise of visual culture, scholars mainly studied how to utilize visual culture to analyze specific phenomena in real life and pondered on the problems arising therefrom. Taking Beijing's Olympic bid presentation film as an example, Tang Dayong argues that the extensive use of visual symbols and images highlights the important role of visual culture in communication. Wang Weiming, on the other hand, focuses on the psychological pressure brought about by visual culture in advertisements, and argues that the medium of advertisements creates and disseminates a large amount of visual information.

In the second stage (2004 to the present), scholars' research on visual culture mainly focuses on the fields of aesthetics, communication as well as consumer culture. At the level of consumer culture research, the media environment is an important factor in the interaction between consumer culture and visual arts, while the consumption of visual arts also promotes the development of consumer culture to a certain extent. According to Wang Shujuan and Lin Fangfang, modern visual art is a

way to reflect on and criticize consumer culture, and at the same time, it is also a product of consumer culture and an object to be consumed (Wang Shujuan & Lin Fangfang, 2010: 102-108). Scholar Luo Hongjie believes that visual culture can realize the mass group's identification with ideology, but it also has the negative effects of image hegemony, consumerism and entertainment to death (Luo Hongjie, 2021(5): 154-159).

At the level of cultural studies, the study of visual culture takes "visuality" as the core issue, studies the social and cultural construction of vision, and is closely related to the concept of modernity and media issues. This has led to the emergence of two new research trends: visual modernity and media archaeology, which have become breakthrough points for the continuous deepening of visual culture research.

At the level of communication research, scholar Yu Deshan believes that visual culture helps the cross-cultural dissemination of China's cultural industry, and relevant visual culture protection strategies should be formulated based on China's unique visual culture characteristics and context. (Yu Deshan, 2020(7): 18-23) Scholars Wang Changxia and Sun Yuzhu believe that building a platform for multicultural integration and immersive storytelling experience can promote the integration of visual culture with short videos as the main medium, and rational dialogues based on the connotations of visual culture in short videos can better participate in cross-cultural empathy communication. (Wang Changxia & Sun Yuzhu, 2021(1): 27-31) Differences in language, culture, values and thinking models of different cultural systems can hardly avoid cultural dilution in the process of translation, but the era of visual culture has made non-textual symbols such as images show a powerful ability to construct meanings and cultural dissemination, and the multi-dimensional visual symbol system has become an important means of Chinese culture dissemination to the outside world.

Murals in ancient tombs reflect the past. They are the "witnesses of history", containing the pictures and thoughts of people in the past, and showing the culture of the time. Therefore, it is difficult to understand murals without considering the history and culture of the time. Analyzing the formation and content of Goguryeo tomb murals is closely related to understanding the path Goguryeo took, i.e., its social and cultural processes. The history of Goguryeo drew attention in the 1990s. In particular, murals in ancient tombs are becoming an important research topic due to the value of their content-rich materials. What is more encouraging is that many papers on the subject of Goguryeo murals are being published. However, not many attempts have been made to relate the murals of Goguryeo tombs to the society and culture of Goguryeo at that time and at the present time. Although there are still some uncertainties, such attempts must be made, even if only in the sense of presenting data for "research and discussion", and the present study is written with this aim in mind.

By checking the references on the study of Goguryeo tomb murals, a total of 72 articles related to this study were found, of which 42 were studied from the text of Goguryeo tomb murals itself, including the discovery and staging of Goguryeo tombs, folklore in Goguryeo tomb murals, artistic features of Goguryeo tomb murals, comparison between Goguryeo tomb murals and murals of other chambers, and the four deities in the murals of Goguryeo tombs. images and other five aspects. There are 26 articles studied from the conceptual direction and 4 articles studied from the contextual direction. However, there is no research on this angle of this topic, nor has

it been argued in terms of the two concepts used. Through the mural paintings of Goguryeo tombs in Ji'an, which is the main object of study, the representations and the cultural identity embodied through the representations are clearly demonstrated, and a theoretical foundation is established for the emotional identity of the current residents of Ji'an with Goguryeo culture. Previously, academics and researchers have not looked at this subject from this perspective. Although there are many books, articles, magazines, and even stage performances about Goguryeo mural paintings, their contents are mostly introductions of mural paintings and analyses from the perspective of fine arts. However, with the help of the collected references, it is possible to provide more bases for the correct orientation, research methodology, and suggestions in the process of accomplishing this topic in the most effective way.

8. Concept, Theory and Conceptual Framework

8.1 Research concept and theory

8.1.1 Cultural Identity: The murals of Goguryeo tombs in Ji'an are full of identification with the culture of the Central Plains, and at the same time, they also have an emotional connection with the local residents of Ji'an.

8.1.2 Representation: As the visual symbols of Goguryeo culture, the murals of Goguryeo tombs in Ji'an are the "manifestation" or "reproduction" of the Goguryeo ruling class to the world after death.

8.1.3 Visual culture: How the murals of Goguryeo Tombs in Ji'an, as a visual product, relate to people and the society.

8.2 Conceptual framework

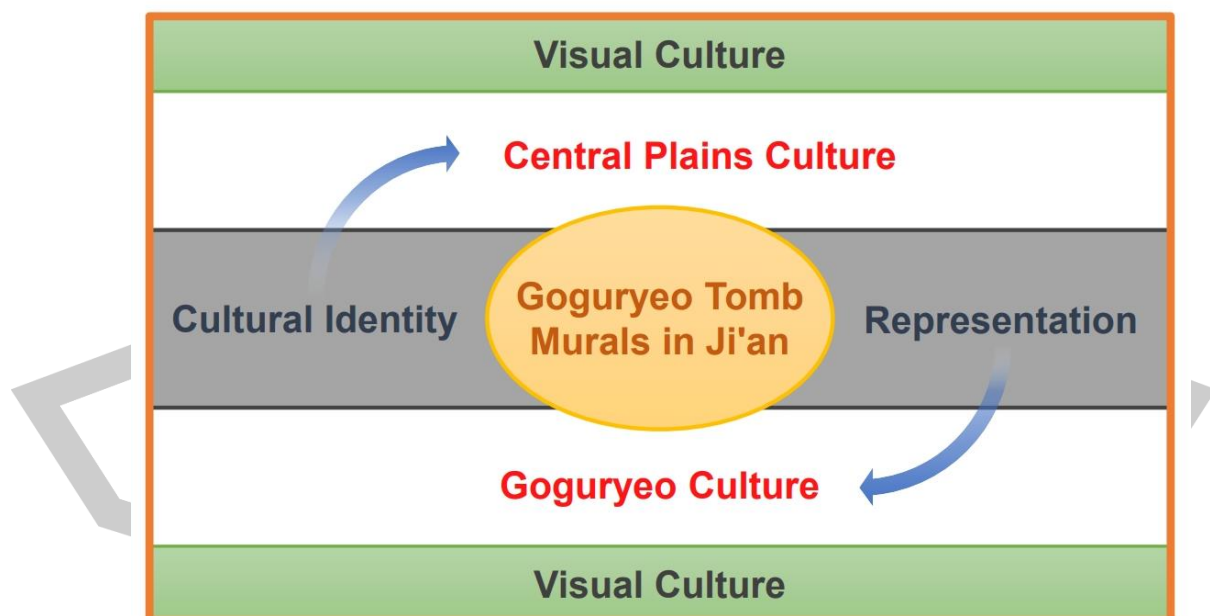


Figure 4 Conceptual Framework of Research

Source: Author, 2023.

In the framework of this research, the main object of study is the murals of Goguryeo ancient tombs in Ji'an. Through the perspective of visual culture research, the artistic characteristics of the murals of Goguryeo ancient tombs in Ji'an are analyzed and the cultural identity is found in the murals, both the identification of the Goguryeo murals with the murals of the Central Plains and the identification of the Goguryeo culture with the Central Plains culture. Similarly, through the perspective of visual culture research, analyzing the representation of Goguryeo culture in the murals of Goguryeo ancient tombs in Ji'an further verifies the cultural identity of Goguryeo culture to the culture of the Central Plains.



CHAPTER II

Historical Development of Goguryeo Tomb Murals in Ji'an

1. Introduction

Mr. Wu Hong summarizes "space" as the key word in the narrative framework, which is divided into "virtual space" and "real space". Virtual space is the space of images, with two-dimensionality, prints, paintings, and other forms of art. Real space refers to a form of art that is perceived in three dimensions, mainly architecture and sculpture. The interpretation of "image space" as images specific to the context of literary and religious meaning belongs to the category of visual psychology and formal analysis. The term "visual space" refers to the visual perception of space and how it is reproduced, and Erwin Panofsky²³ was the first to propose the term "pictorial space", analyzing spatial factors from the perspective of iconography and iconography. Erwin Panofsky was the first to propose "image space," analyzing spatial factors in terms of iconography and iconography, and explaining the method of judging the content of an image based on its "conventional subject matter. The understanding of the concept of "space" in the East and the West is formed in different contexts. The Western concept of "space" is based on the perspective of architectural and painterly spatial relations, and when we look at Chinese paintings from the perspective of spatial relations, there will be deviations in the understanding of spatial expression in different contexts. For example, William Anderson summarized that equidistant perspective is at the primary stage of the current perspective, the position of parallel without vanishing point is wrong, and the portrayal of the distance reflects the artist's lack of thorough observation of the real world. Wilfrid Wells further proposed that the purpose of Hanhua paintings is not just to display the images of things in a stereoscopic and three-dimensional way, but to express the painter's intention to express through the images. To express the content and message of the painter through the image. Gombrich understood this kind of pattern as a form of expression of two-dimensional space, but later on, after an in-depth study of the murals of the Western Han tombs, the West began to understand that "descriptive" linguistic patterns can also show "three-dimensional space", which is more in line with the interpretation of space in Chinese painting. This is more in line with the interpretation of space in Chinese paintings. In Goguryeo tomb murals, there are two main pictorial spaces: the living space, which focuses on customary life, and the illusion space, which focuses on the four gods and the ascension to immortality. These two subjective painting spaces are based on the religious cultural

²³ Erwin Panofsky (1892-1968), a German-Jewish American scholar and renowned art historian, made outstanding contributions to the field of iconography and was widely influential, advocating the establishment of a link between ideological and philosophical styles, and arguing that stylistic development is consistent with philosophical and cultural trends. Irving Panofsky refers to "pictorial space" in his book "Pictorial Studies: Humanistic Themes in Renaissance Art".

background, and the expression of Chinese painting techniques in the context of visual culture can better interpret the painting space of Goguryeo tomb murals.

Taking the ancient tomb murals of Goguryeo in Ji'an as the object of study, this chapter conducts a comprehensive and in-depth analysis of them from the perspectives of physical space, social space, and discovery and protection, and explores in depth the cultural connotation and artistic value presented by the ancient tomb murals of Goguryeo. Firstly, starting from the overview of Ji'an and Goguryeo nation and regime, the relationship between ancient tomb murals and their national culture and social class is explored. In addition, the tomb forms of Goguryeo mural tombs in Ji'an are described in detail, including the types of burial chambers as well as the mural paintings as the decoration and expression of physical space. Secondly, the social space reflected in the tomb murals is also analyzed in terms of various aspects of Goguryeo religious beliefs, wars, migration, funeral customs, and worldview after death, etc. By analyzing these aspects reflected in the tomb murals, the diversity and uniqueness of Goguryeo culture are further explored in depth. Again, the development and protection of Goguryeo ancient tomb murals are elaborated, including the chronology, staging, period characteristics as well as artistic style and inheritance of the murals. Finally, the main ideas and conclusions of the chapter are summarized, and an argument for the representation and cultural identity of Goguryeo ancient tomb murals in the perspective of visual culture is presented.

Through the study of this chapter, it is possible to understand more deeply the important position and value of Goguryeo ancient tomb murals in Ji'an in terms of national cultural inheritance, social system change and historical events. At the same time, by applying the theory and method of visual culture, the ancient tomb murals are comprehensively analyzed from multiple dimensions to reveal the rich cultural connotation and social significance behind them, which provides an important theoretical support and practical basis for further exploring the diversity and developmental vein of Goguryeo culture.

2. The physical space of murals in Goguryeo Tombs in Ji'an

2.1 Overview of Ji'an City

The Ji'an Goguryeo tomb murals are located in Ji'an City, Jilin Province, China, an area that served as the capital of the Goguryeo dynasty for 425 years, during which time a total of 19 Goguryeo kings resided there, from the second king of Liuliming in 3 AD to the twentieth king of Changshou in 427 AD. This area witnessed the period of development and prosperity of the Goguryeo dynasty, especially since Ji'an occupies 36 of the 38 Goguryeo mural tombs that have been discovered in China. Due to the fact that it served as the royal capital for the longest period of time, a large number of Goguryeo historical relics have been unearthed in the Ji'an region. Choosing the Goguryeo tomb murals in Ji'an as a region for research can take into account the representativeness, specialization and richness of the research text.

2.1.1 Geographic location

Ji'an is a city on the border of northeastern China, at the southern foot of Changbai Mountain in southeastern Jilin Province. Its geographic location is between 125°45'-126°30'E longitude and 40°52'-41°36'N latitude. Ji'an City covers an area of

3,341 square kilometers, 80 kilometers long from east to west and 75 kilometers wide from north to south, accounting for about 1.79% of the total area of Jilin Province. Ji'an is bordered by Baishan City and Tonghua City in the north, Hengren County in Liaoning Province in the west, and the Yalu River in the southeast, and the Democratic People's Republic of Korea (DPRK) across the river (Figure 4). Ji'an is a multi-ethnic city with 25 ethnic groups, including Han, Korean, Manchu, and Hui, of which Han account for 86.4% of the total population, and the most populous ethnic minority is Korean, accounting for 52.2%²⁴ of the ethnic minority population. Ji'an City is a World Cultural Heritage Site, a Famous Historical and Cultural City of China, a National Ecological Demonstration Zone, an Excellent Tourist City of China, a National Model County for Leisure Agriculture and Rural Tourism, a Hometown of Chinese Calligraphy, a National Garden City, and one of the top ten frontier towns in China. Ji'an is also an important channel and window for economic, technical and cultural exchanges with North Korea and Northeast Asia (Li Yueying, 2004(5), p131-134.). It is one of China's three major railroad ports to North Korea.



Figure 5 Geographic Location of Ji'an City

Source: Author, 2023

2.1.2 Natural environment

Ji'an City has a continental monsoon climate in the north temperate zone, and the Old Ridge Mountains of the Changbai Mountain System cross the city from northeast to southwest, forming the climatic difference between the south and north of the Ridge. The north of the ridge belongs to the continental climate; the south of the ridge due to the mountains blocking the north wind and near the Yalu River, is a semi-continental semi-oceanic climate, where the four seasons are clear, sunny, rainfall, known as the "Northeast small Jiangnan" reputation. Ji'an city has abundant water and natural resources. The forest coverage in the city area is over 85%, and there are also rich mineral resources.

²⁴ The above data comes from the topic of "Entering Ji'an" on the website of the People's Government of Ji'an City, at http://www.jilin.gov.cn/zjja/202303/t20230310_647425.html.

2.1.3 History

As a famous historical and cultural city in China and a world cultural heritage site, Ji'an City has a long history. The original name of Ji'an was Ji'an²⁵, also known as Tonggou. Signs of human life were found here more than 3,000 years ago, and during the Spring and Autumn and Warring States Periods, the city officially became part of the Chinese territory under the jurisdiction of Liaodong County of the State of Yan. In the third year of Yuanfeng of the Han Dynasty (108 BC), Emperor Wu of the Han Dynasty set up four counties in the Yalu River basin, and Ji'an was part of one of them, Xuantu County. In the third year of the first Han Dynasty (AD 3), the second king of Goguryeo, Liuliming, moved the capital city from Uighur Shengbongseong (in present-day Huanren County, Liaoning Province) to Ji'an, and built the capitals of Domestic Castle and Marudusanseong. After that, for 425 years, Goguryeo people flourished here, and Ji'an was the center of Goguryeo politics, economy and culture. Until the Tang Dynasty destroyed Goguryeo in the first year of the Tang Dynasty's reign (668 A.D.), it set up the Anton Province in Pyongyang. Later, in the Yuan Dynasty and Ming Dynasty, this place was under the jurisdiction of different organizations, and in 1902, the Qing Guangxu 28th year (1902) was set up in Juan County. At the beginning of the Republic of China, it was under the Dongbian Road of Fengtian Province, and in 1949, when the People's Republic of China was founded, Juan was transferred to Tonghua Administrative Office of Jilin Province, and was renamed Ji'an County in 1965, and Ji'an County was abolished and Ji'an City was set up in 1988 (at the level of a provincial-level county), and it was established as a national-level historical and cultural city in 1993.

2.1.4 Cultural Monuments

Ancient civilization has left a large number of cultural monuments in Ji'an, especially the richest relics of the Goguryeo period, which was listed as a World Cultural Heritage in 2004. Among the many monuments, the most remarkable one is the Hao Tai Wang's stele²⁶ with a height of 6.39 meters and an inscription of 1,775 words, which is a monument to the 19th king of Goguryeo, Good King (Figure 5). In the scattered ancient tombs in Donggou, there is an ancient tomb is particularly spectacular, it is known as the "Oriental Pyramid" of the longevity of the mausoleum

²⁵ The city of Ji'an had different administrative names at different times, such as Juan, Donggou, Tonggou, and in this paper, except for specific cases described in accordance with the administrative name at the time, the word "Ji'an" is used.

²⁶ Hao Tai Wang's stele full name of the National Gang on the wide open soil realm peace good too king monument, the Department of cave ditch ancient tomb group in the famous monument, found in the late Qing Dynasty. The monument body for the breccia tuff roughly chiseled, square column shape, 6.39 meters high, width varies, the bottom width of 1.34 ~ 1.97 meters, the top width of 1.00 ~ 1.60 meters, the third side of the widest place up to 2 meters. The four sides are ring-carved with Chinese characters in clerical script. Vertically engraved from right to left, there are 44 lines, full lines of 41 characters, a total of 1 775 characters, the southeast side is the first side. This stele was erected by the 20th king of Goguryeo, King Jangsu, for his father, the 19th king of Goguryeo, King Hodai. The inscription is related to the legend of the founding of Goguryeo, the achievements of King Horta and the relationship between the Japanese in the Northeast, the Korean Peninsula and the islands of Japan at that time, which is treasured by scholars in China and abroad. 1961, the monument, together with the Donggou Tomb Complex, was approved by the State Council and announced as the first batch of the national key cultural relics protection units.

of the king²⁷, 12.4 meters high, square tower-like 7 levels, the bottom of the tomb side length of 31.58 meters, with more than 1,100 pieces of finely processed granite stone strips built to show China's ancient laborers of clever wisdom and superb architectural art (Figure 6). At the time of census in 1966, there were 75 tomb complexes of Goguryeo era in Ji'an, and the number of ancient tombs was 11,280, and by 1983, 7,627 tombs still existed, of which 36 tombs with murals were excavated.



Figure 6 Hao Tai Wang's stele the tomb of the king of Changshou

Source: Author, 2019

Once Ji'an as an obscure small city in the northeast, the geographical location is relatively remote, the development has been relatively backward. However, since 2004, after the success of the Goguryeo relics bid, has brought great economic benefits to Ji'an, the city's economic development has improved by leaps and bounds, the rapid development of the secondary and tertiary industries, to the city's long-term development has brought great opportunities.

2.2 Overview of the Goguryeo Nation and Regime

2.2.1 Origin of the Goguryeo Nation

The formation of a nation is a historical process full of complexity, which involves a number of aspects such as the origin, integration and development of the nation. In both theoretical and practical studies, there are certain differences in the understanding of these aspects. As for the origin of the Goguryeo nation, some scholars believe that Goguryeo was separated from other nations and began to live independently, while others believe that Goguryeo was formed by mutual fusion with other nations in the process of migration. The origin of the Goguryeo nation can be understood as the original nation from which it separated and began its independent community life. This separated mother tribe can be regarded as the origin of Goguryeo. After leaving the mother tribe, Goguryeo went through a series of migrations, gradually stabilized in a specific region, and began to use their own language, thinking and psychological patterns, forming a unique economic and

²⁷ In 1983, it was mentioned in the Ji'an County Cultural Relics Journal, coordinated by the Jilin Provincial Cultural Relics Journal Editorial Committee and written by Lin Zhide, Geng Tiehua, Fu Jiabin, and Zhang Xueyan.

cultural system. In this process, Goguryeo inevitably came into contact, exchanged and intermarried with other ethnic groups, thus realizing inter-ethnic integration. However, this integration process was long and belonged to the stream of ethnicity rather than the origin of ethnicity (Geng Tiehua, 2002, p12.).

Nevertheless, it is a challenging task to distinguish between the origin and development of ethnic groups because no one can pinpoint an absolute point, but only draw a relative stage to draw a conclusion. Due to the complexity of ethnic origin and integration as well as the influence of various factors in the long history, there are many different views and opinions in the academic world on the issue of the ethnic origin of Goguryeo. After many years of research, the following major views have been largely formed. These views may be divergent, but they are all based on the results of in-depth research into the history and culture of Goguryeo.



Table 1 Different Doctrines of Goguryeo's Ethnic Origin

Doctrine	Characters	Opinions
Huimo theory	Jin Yubi, Zhang Boquan, Sun Jinji, Li Dengfu, Sun Yuliang.	The origin of the Goguryeo clan is the Northeast Hui Mo clan.
Fuyu theory	Ding Qian, Wang Jianqun, Ning Mengchen, Jin Yue.	Goguryeo its clan originated from Fuyu.
Gaoyi ²⁸ theory	Liu Zimin	Gao Yi is the ancestor of the Goguryeo ethnic group, has almost become a common or final say in Chinese and foreign academic circles.
Yandi theory	Li Deshan	Goguryeo ethnic group is the Yandi clan, all migrated from Shandong and other places.
Yinshang theory	Fan Li, Geng Tiehua.	Goguryeo origin from merchants, belonging to the system of the five emperors, the descendants of the dragon.
Diversification	Yang Jun	The origins of the Goguryeo people are

²⁸ The name of Gao Yi is only found in the Book of Yi Zhou - Wang Hui Chuan: "Gao Yi sheep. The sheep is a sheep with four horns." Kong Chao of the Jin Dynasty wrote: "Gao Yi, the northeastern barbarians of Goguryeo. "Kong Chao was the first scholar who believed that Goguryeo originated from Gao Yi. The ancient races contained in the Book of Kings are mainly associated with the Gao Yi, such as the Hairy People, the Filthy People, the Liang Yi, and the Jishin. After clarifying the geographic locations of the Hairy People, the Filthy People, the Jiksan and the Liangsan, it is easier to look back at the location of the Goyi. Gao Yi, that is, living in the mountainous area of the barbarians, its specific location should be in the hair and obscene people between, that is, the present Yalu River north of China's Hun River Basin. The north of the filth, filth north of the Jik (Sushin); the south of the hair (Moru), hair (Moru) east of the Liang Yi. So far, many people always confuse Gao Yi with Moro or Filth and Moro, but from the record of "Wang Hui Chuan", Gao Yi, Moro and Hair people are independent ancient peoples. It is very important to recognize this point in order to correctly examine the ethnic origin of Goguryeo.

The Five Emperors System is an ancient Chinese political system that refers to the five legendary emperors: Huangdi, Zhuanxu, Yao, Shun and Yu. The system originated in the Ancient Period and is considered the first dynastic system in Chinese history. There are three different versions of who the five emperors were in Chinese history. The first version is the "Huangdi - Zhuanxu - Çüçü - Di Yao - Di Shun" theory, which is based on the "Guoyu", "Daidai Rites" and "Shi Ji", where the five emperors are all from the Huangdi's Chinese group. The five emperors here are all from the Huaxia group headed by the Yellow Emperor. This version is the most popular and can be called the "Confucian version" of the five emperors. In the second version, the five emperors are associated with five directions and five colors in the Rituals of the Moon, namely, Taiyuan, the Green Emperor in the east; Yandi, the Red Emperor in the south; Shaohao, the White Emperor in the west; Zhuanxu, the Black Emperor in the north; and Xuanyuan, the Yellow Emperor in the central part of the country. Lu Buwei's "Lu's Spring and Autumn Annals" from the end of the Warring States period also inherited this statement, and this version is related to the theory of the five elements, which can be called the "five elements version" of the five emperors. The third version, represented by the Classic of Mountains and Seas and a passage by Tanzi in the Zuo Zhuan, includes not only the Yellow Emperor and Zhuan Xu of the Huaxia group, but also the Yan Emperor, as well as Taiyuan and Shaoyao, the leaders of the Eastern Barbarians group, collectively known as the Five Emperors, a version known as the "Eastern version" of the Five Emperors.

		diversified, including the Chinese ancestors of the Huaxia family and the Han people, the Fuyu people of the Donghu family, the Sushans of the Sushan family, the ethnic groups of the Moro family, and the ancient Koreans, who were formed by the fusion of the Huaxia and the Dongyi ethnic groups.

Source: Author, 2023.

In spite of all these views on the origin of the Goguryeo nation, it is undeniable that this nation was active in the northeastern part of China during the Zhou Dynasty. The Zhou people believed that "Sushan, Yanhao, and my northern land are also." This concept shows that King Wu of the Zhou Dynasty, after overcoming the Shang Dynasty, had a clear intention of ruling the northeast region. A large number of historical documents also confirm that Goguryeo and their ancestors have been living in the northeast region of China. Therefore, the following paper tries to analyze the ancient Chinese literature, the legend of Goguryeo's origin (inscriptions), the five parts of Goguryeo, and the fusion of Goguryeo ethnic groups from four aspects.

The exploration of Goguryeo origin should start from the early history of Goguryeo, which mainly refers to the history before the establishment of Goguryeo regime, i.e., before 37 BC. At the time of King Cheng of Zhou, Goguryeo people had already participated in the assembly of King Cheng of Zhou and were called "Gao Yi". The name "Goguryeo" first came from Ban Gu's²⁹ "Han Shu - Geography Zhi", in which there is this record:

"Xuantu County, opened in the fourth year of Emperor Wu's Yuanfeng. Goguryeo, Mang said Shimoguryeo. It belonged to You Prefecture. Households: forty-five thousand six. The population was 221,845. County 3: Gaojuli Li, Liao Mountain, out of Liao water, southwest to Liao team into Daliao water. There is also the South Su water, northwest through the Seibei. Upper Yintai, Mang said lower Yin. West Gaima. Ma Zi water northwest into the salt difficult water, southwest to Xi'an Ping into the sea, over the county two, line two thousand one hundred miles. Mang said xuan tu ting." "Xuantu, Le Lang, put in place at the time of emperor wudi, all Korea, Yema raccoon, juli barbarians."

It can be deduced that Emperor Wu of the Han Dynasty established the Goguryeo Prefecture in 107 B.C. in an area populated by the Goguryeo people. The name of the prefecture was derived from the Goguryeo tribe, the main ethnic group in the area, and subsequently became the name of the state of the regime. As a tribe, Goguryeo coexisted alongside Joseon and the Filth and Huimo, and its existence dates back much earlier than 107 BC. Although Goguryeo is not mentioned in pre-Qin documents, this is not a basis for denying the existence of the Goguryeo nation.

²⁹ Ban Gu (32 ~92), courtesy name Meng Jian, was a native of Anling, Fufeng (present-day Xianyang, Shaanxi) in the Eastern Han Dynasty. His father, Ban Biao, was a master of Confucianism and practiced history in his later years. Ban Gu wrote the Book of Han at the age of 27, and later completed it with the help of his younger siblings Ban Chao and Ban Zhao. The Geography was written around 85 A.D., which corresponds to the time of King Taizu of Goguryeo, who had already been restored to his royal title by Emperor Guangwu and paid tribute to the Han from time to time.

The most direct source of the Goguryeo origin legend comes from the inscription of the Hao Tai Wang's stele, which is a tombstone erected by the Goguryeo King of Changshou for his father, the Good King of Goguryeo, constructed in the 10th year of YiXi of Emperor An of the Eastern Jin Dynasty (A.D. 414), and is now located in the city of Ji'an in the province of Jilin. Hao Tai Wang's stele records:

"But in the past, the first ancestor, King Zoumou's foundation was also created. From the north of Fuyu, the son of the Emperor of Heaven. Mother Hebo female. Split the egg to descend to the world, born with holy virtue. Ordered to drive to the south. Road by Fuyu Amari big water, the king Linjin said: 'I am the son of the emperor, mother Hebo female, Zoumou king. For me Lianjia floating turtle.' Should sound that is for Lianjia floating turtle. Then build the ferry. In the boiling stream valley Hu Benxi, the city on the hill and build the capital."

The official history "Wei Shu - Goguryeo Biography" is more detailed:

"Goguryeo, out of Fuyu, said his ancestor Zhu Meng. Zhu Meng's mother He Bo female, for the Fuyu king closed in the room, for the sun shines, to draw the body to avoid it, the sun's shadow and then driven. She was pregnant and gave birth to an egg as big as five liters. King Fu Yu abandoned it with a dog, the dog did not eat; abandoned it with a boar, the boar did not eat; abandoned it on the road, the oxen and horses avoided it; later abandoned it in the wild, the birds with their feathers. King Fuyu cut it open, but could not break it, so he returned it to his mother. His mother wrapped it in something, placed in a warm place, there is a male shell out. And its long also, the word is called Zhu Meng, its common saying "Zhu Meng", good at shooting also. Fu Yu people to Zhu Meng non-human born, will have different aspirations, please remove it, the king did not listen, the order of the horse. Zhu Meng every private test, know there is good and bad, the steed to reduce the food to make thin, the incompetent good breeding to make fat. The king of Fuyu used the fat one to ride himself, and gave the thin one to Zhu Meng. The king of Fuyu took the fat ones for his own ride, and gave the thin ones to Zhu Meng. Although Zhu Meng had fewer vectors, he killed many beasts. The king of Fuyu's ministers murdered him again. Zhu Meng's mother knew about it. She told Zhu Meng: 'The country will harm you, and with your talent, you should go far away to the four directions.' Zhu Meng was with Wu Yin, Wu Wei and other two people, abandoned Fuyu, southeast away. In the middle of the road, they encountered a big water, and wanted to help Wuliang, and Fuyu people chased them very fast. Zhu Meng said to the water, 'I am the grandson of He Bo, and I am escaping today, but the pursuers are approaching, so how can I help? So the fish and turtle floated together to form a bridge, Zhu Meng was able to cross the bridge, the fish and turtle were relieved, and the pursuers could not cross the bridge. Zhu Meng then to Pushu water, met three people, one of them wearing hemp clothes, a person wearing natty clothes, a person wearing algae clothes, and Zhu Meng to the painting of the bone city, and then live in, called Goguryeo, because of the clan."

Of course these two accounts have elements of myth in them, and what they actually tell is that during the reign of Emperor Yuan of Han Dynasty, a fierce battle for the throne broke out within the royal family of Fuyu. Due to the outstanding talent of the concubine prince Zhu Meng, he became the target of jealousy of the other princes and faced the danger of being killed. Fortunately, his mother warned him of the impending danger, and Jumong escaped from the Fuyu Kingdom and fled

southward to the present-day area of Yanbenchon in Huanren, Liaoning Province, where he founded the Goguryeo regime. This is the history of the establishment of the state as told by the Goguryeo people themselves, and this history proves the blood relationship between the royal family of Goguryeo and Fuyu.

In addition, figuring out the five parts of Goguryeo is also important for recognizing the origin of the Goguryeo ethnic group. In the process of formation and development of Goguryeo nation, there existed five large tribes, which are called "five departments" or "five tribes" in historical documents. The five tribes of Goguryeo are recorded in Three Kingdoms - Goguryeo Biography and Later Han Book - Goguryeo Biography:

The Three Kingdoms - Goguryeo biography: Goguryeo "originally had five departments, there are Juan Nu Department, Jue Nu Department, Shun Nu Department, Guan Nu Department, Gui Lou Department. This Juan Nu Department for the king, a little weak, now Gui Lou Department on behalf of the."

Later Han Shu - Goguryeo biography ": Goguryeo " where there are five tribes, there are the Xiao Nu Department, Jue Nu Department, Shun Nu Department, Guan Nu Department, Gui Lou Department. This eliminate the slave department for the king, a little weak, now Gui Lou Department instead of."

The differences between the two records lie mainly in the words "Juan", and "Xiao". These differences are mainly in the shape and meaning of the characters, but there is no substantial difference. In addition, the five divisions of Goguryeo were obviously influenced by the yin-yang and five elements doctrine since the Shang and Zhou Dynasties, and the directions of the five divisions of Goguryeo and their sizes can be derived from the records of the Three Kingdoms and the Book of the Later Han Dynasties (Figure 7). Although the representative of the ruling class of the Goguryeo Kingdom, Zou Mou (Zhu Meng), came from the northern Fuyu, was a member of the northern Fuyu royal family, and his descendants served as kings for various generations, they accounted for a smaller proportion of the ethnic composition, and dominated the four indigenous tribes of Juan Nu, Jie Nu, Shun Nu, and Gou Nu, which lived in the middle reaches of the Yalu River and the Hun River. These people were the main part of the Goguryeo nation.



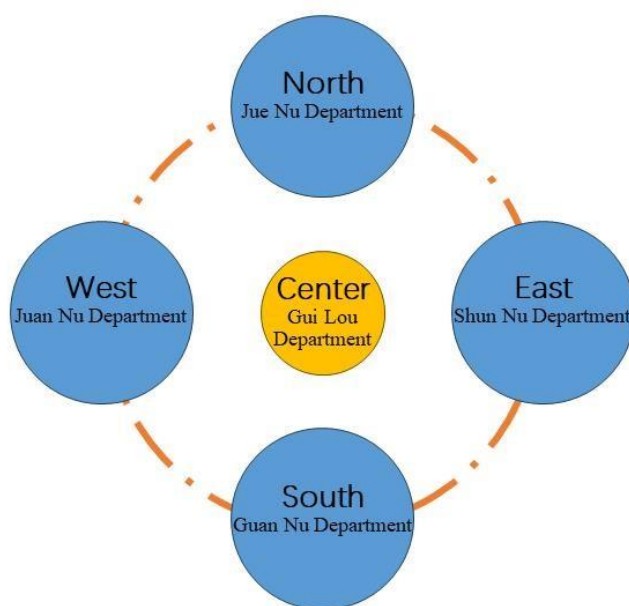


Figure 7 Goguryeo five department legend

Source: Author, 2022.

The Goguryeo people emphasized force and were good at conquering. The descendants of the Moromo tribe, such as Xiaoshuimo, Fuyu, Wolchu, and Dongmu, were successively annexed by Goguryeo by force of arms. The Goguryeo tribe was at first a small tribe in a county, but after the establishment of the regime, with the continuous expansion and annexation, it gradually grew up and developed into a larger nation. Goguryeo annexed many regimes and tribes in the northeast, such as the Recommended People's Country and the North Wo Discouragement, among which there were many Han Chinese, which was another major source of the Goguryeo nation. At this time, the Central Plains dynasty took a permissive attitude, Goguryeo formed a more stable political environment, so that a large number of people from the Central Plains region moved in, and the characteristics of ethnic diversity became more and more obvious. With regard to the integration of the Goguryeo ethnic group, here we quote Mr. Geng Tiehua's point of view in *The Origin of the Goguryeo Ethnic Group and the Integration of the Ethnic Groups* (Geng Tiehua, 2006(01), p139-145.) That is to say, the integration of the Goguryeo ethnic group went through roughly three phases (Figure 8).

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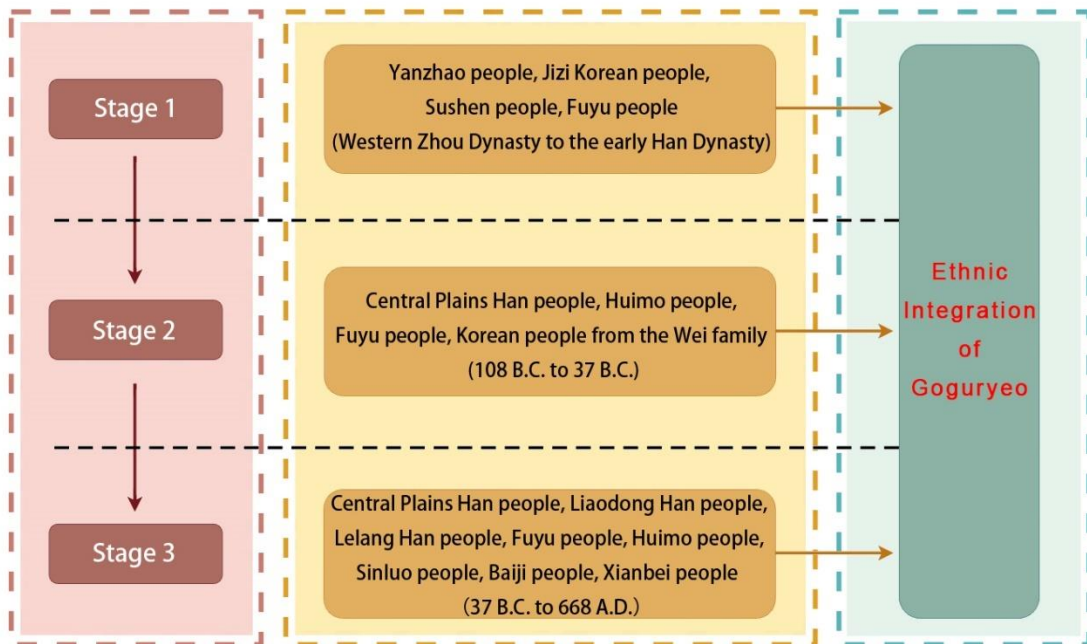


Figure 8 Goguryeo National Integration Map

Source: Author, 2023.

On the question of the origin of the Goguryeo ethnic group, it is difficult to reach a consensus at present due to the different perceptions of scholars on historical and archaeological materials. However, from the description of four aspects, namely, ancient literature, origin legend, five parts, and national integration, it is clear that the Goguryeo nation was formed in the pre-Qin period and, in the course of its continuous development and growth, it incorporated people of many different nationalities. These people of different nationalities lived together, influenced each other, and after a long time of integration, eventually formed the later Goguryeo nation. The origin of Goguryeo ethnicity is one of the important clues to study the origin, migration and evolution of Goguryeo people. By understanding the origin of Goguryeo ethnicity, we can better understand the cultural inheritance and historical evolution of the Goguryeo people, and then understand more deeply the cultural connotation and historical value reflected in the Goguryeo ancient tomb murals. Therefore, it is of utmost importance to understand the role and significance of Goguryeo tomb murals.

2.2.2 Establishment of the Goguryeo Regime

The establishment of the Goguryeo regime was recorded and circulated as a legend until it was engraved on the monument of King Hao Tai. This legend, as an ideology, could explain the origin and historical facts of the Goguryeo people, the ethnic relations, and the history of the tribe and the state. Not only does it have a surreal power, but it also has ritual norms and behavioral norms effectiveness. Goguryeo people with an almost sacred faith and veneration to view their ancestors descended to the world and the history of the founding of the country. The construction of myths was invariably carried out by the rulers of the regime in order to unite people's hearts and maintain the stability of the rule. Hao Tai King's Tablet is the Goguryeo people's own account of their ancestor's establishment of the country, similar to the historical records, more credible. The inscription briefly summarizes the family history, life, and experience of the first king of Goguryeo, King Zoumou, in

establishing the country. Since the Good King Stele is the tomb stele of the king of Goguryeo, its record is just like the history of the state. This fusion of myth and legend with history gives a mysterious color to the establishment of the Goguryeo state.

Comprehensive Goguryeo good too king monument inscription content, combined with the "Book of the Later Han", "Wei", "Three Kingdoms", "History of the Three Kingdoms", "Book of Liang", "Book of the Zhou" and "Northern History" and other historical books, you can see the basic consistency of the description: Western Han Dynasty, Emperor Yuan Jianzhao two years (37 BC), Zou Mou rate of the clan from the Fuyu came to the land of the Goguryeo people. As a prince of Fuyu, he married the daughter of the head of the Goguryeo tribal alliance, and assumed the power of the tribal alliance. He developed his own strength in the territory of Goguryeo County of Xuantu County of Han Dynasty, and established the Goguryeo Kingdom with the Goguryeo people as the core, uniting the Fuyu people, Han people and other ethnic groups and tribes, with the promise of Xuantu County and the Central Dynasty. Since then, Goguryeo not only represented the Goguryeo tribe, but also referred to the Goguryeo State, a state whose royal lineage was a mixture of Fuyu and Goguryeo, and whose subjects were Goguryeo, Fuyu, Han, Huimo, and other ethnic minorities. These ethnic groups integrated with each other within Goguryeo, and even more so within Xuantu County, learning from each other and promoting each other to develop their economies and improve their living conditions.

As for the theory of the emergence of the state, Mr. Geng Tiehua, in his book "History of Chinese Goguryeo", mentioned the three forms outlined by Engels: the Athenian, Roman and Malkan forms of the system³⁰. Goguryeo was an oriental nation with an underdeveloped commodity economy and a slower development of production. The emergence of the Goguryeo state was neither representative nor distinctive, so it should basically belong to the third form mentioned by Engels. Goguryeo and Fuyu belonged to the same northern peoples descended from Yin and Shang, and they were in the stage of development economically, and they were deeply influenced by the culture of the Central Plains. When Zou Mou led the Fuyu people into the Goguryeo settlement, because of the marriage relationship, neither serious struggle, nor more progressive division of labor, but only the Goguryeo tribes to unify, in this case, the Goguryeo state came into being, and became the north of an influential minority regime. The clan system of the Goguryeo people continued for a long time in the form of territory in this newly built state.

³⁰ Athens was the purest and most typical form: here the state arose directly and primarily from the class antagonisms that developed within the clan society itself. In Rome the clan society became a closed aristocracy, and the aristocracy was surrounded by a large number of plebeians who stood outside this society and had no rights but only duties; the victory of the plebeians blew up the old clan system and founded the State on its ruins, and the clan aristocracy and the plebeians were soon completely dissolved in the State. Finally, among the Germans, who had triumphed over the Roman Empire, the State arose as the direct result of the conquest of vast foreign territories, over which the clan system could provide no means of ruling. But as this conquest was connected neither with a serious struggle against the old population nor with a more progressive division of labor; as the conquered and the conqueror were at more or less the same stage of economic development, and the economic basis of the society remained as it had been before, the clan system was able to continue to exist for several centuries in an altered, territorial form, i.e., in the form of the Marche system, even in the later aristocratic The clans of the nobility and of the urban gentry, and even the clans of the peasants, for example in Dietmarshyn, were revived in a weakened form for a period of time.

With the establishment of the regime, Goguryeo entered a longer period of stable development stage, the continuous consolidation of the regime, economic prosperity and development, foreign exchanges have become increasingly extensive, especially with the Central Plains, these are for the development of Goguryeo tomb mural laid a solid foundation, and has had a positive impact on it.

2.2.3 Formation of the Goguryeo royal system

The establishment of the Goguryeo regime signified that this political entity had been firmly established and had come to prominence in the history of ethnic minorities. Goguryeo society was a typical class society consisting of royalty, nobles, commoners and slaves. From Jumong, the founder of Goguryeo, to Gaozang, the last king, this regime existed for 705 years through 28 rulers. Under the historical background of that time, the Goguryeo regime also borrowed the inheritance system of the Xia, Shang, and Zhou dynasties, including "succession after the death of the father", "succession after the death of the brother", and "succession after the first-born son". This shows the similarity between the Goguryeo regime and the central government, and also reflects the close connection between its royal system and these ancient regimes.

Goguryeo was ruled by Han counties from the very beginning of its establishment, and thus its system was deeply influenced by the Han dynasty. This influence was reflected in the arrangement of its official positions and administrative settings, which were extremely similar to those of the Central Plains. In addition, Goguryeo was also influenced by Fuyu and established a hierarchical bureaucratic system. Its local administrative setup was very similar to that of the county system in the mainland, with the usual establishment of county states, counties under the counties, and townships under the counties, which indicated that the county system of Goguryeo had been gradually perfected.

In the Three Kingdoms - Goguryeo biography of the earliest record of the Goguryeo official system: "its officials have Xiangjia, Dui Lu, Pei Zhe, Gu Chu Jia, Zhu Bu, You Tai Cheng, Shi Zhe, Zao Yi Xian Ren, the inferiority and the superiority of each grade. All the big plus also set Shi Zhe, Zao Yi Xian Ren, the name of the king, such as ministers of the family ministers, will be sitting up, not with the king's family messenger, soap clothes ancestor in the same column." Among them, "Sanga", "to Lu", "Pei", "ancient daisy", these four kinds of high-ranking officials can be called Daga These four types of senior officials can all be called big plus. From the "plus" in the Goguryeo official system in the number of times, that "plus" as an official name, is affected by the Fuyu official system for the sake of scholars believe that: "Fuyu plus system of official name originated in the Yin Shang, for Goguryeo, but is the Some scholars believe that "the official names of the Fuyu plus system originated from the Yin Shang, but for Goguryeo, it was just an indirectly imported culture from the mainland. The official names of "Yulu" and "Pei" are also official names, but they have local characteristics. The "Sangga," "chief bookkeeper," and "Yudai-seung" are also official names, but with local characteristics. The "Sangha" is equivalent to the county magistrate, and the "chief book" and "prime minister" are also county officials. Thus, it shows that the bureaucratic system in the early stage of its establishment was basically equivalent to the county-level bureaucratic system of the Han Dynasty. After this, the king of Goguryeo on the one hand, accept the Chinese dynasty's enthronement, and on the other hand, constantly absorbing the positive

results of the mainland official system, historical records Goguryeo had set up a long history, senator, such as Secretary of the mainland official name, and archaeological discovery of the "province", "under the account of the Governor", "small history", "the", "the", "the", "the". Goguryeo seals such as "provincial affairs", "small history", from the above can be seen on the characteristics of the obvious imitation. This imitation also laid the foundation for the later Goguryeo burial system, tomb mural form.

2.3 Burial Formation of Goguryeo Mural Tombs

2.3.1 Structure of the tops of Goguryeo mural tombs

The tops of Goguryeo tombs have various shapes and can be found to evolve, so it is necessary to introduce the top shapes of Goguryeo mural tombs before conducting a typological analysis of them. There are three common masonry methods for the tops of Goguryeo tombs: the direct roofing of megaliths, the tops of smeared corner stacked shibori method, and the tops of parallel stacked shibori method.

2.3.1.1 Megalithic Roofing

A layer or a boulder or a stone slab is placed directly on top of the four walls of the tomb, and all of them have flat roofs.

2.3.1.2 Parallel stacked roofing

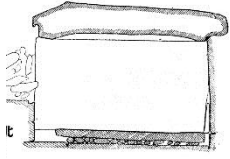
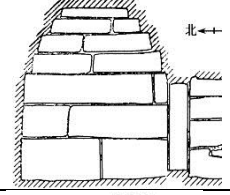
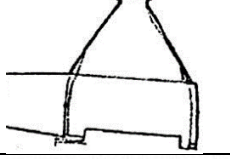
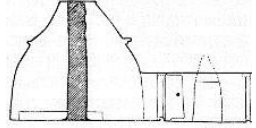
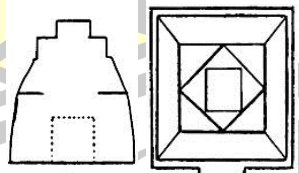
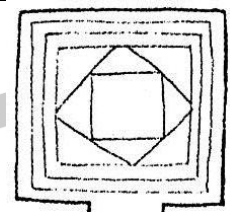
There are three types of roof shapes: the first one is the stepped parallel stone slabs or blocks, and the second one is the stepped parallel stone slabs or blocks, and the third one is the stepped parallel stone slabs or blocks. The first is a ladder-like parallel stacked astrigent roof, stacked astrigent layers less, each layer is higher, the size of the inner closing is larger, in the outside of the top of the tomb is clearly visible in each layer of stacked astrigent formation of the inner closing ladder. Appearance for ladder-shaped slightly curved inwardly closed tomb top, between the four sides have ridges. The second type is a dipper-shaped parallel stacked astrigent top, each layer of stacked astrigent degree of internal contraction is smaller, in the top of the outer wall of the tomb coated with white ash, the formation of four sides of the sloping slope to close the top of the dipper-shaped tombs. The third is the dome stacked astrigent top, and the above two parallel stacked astrigent top there are two differences, one is the top of the tomb stacked astrigent layers more, each layer between the degree of internal closure is smaller; Second, there is no four ridges, the top of the tomb cross-section for the round. This kind of tomb top in the outside of the white gray plaster filled with stacked astrigent formation of narrow steps, so that the surface becomes a streamlined dome.

2.3.1.3 Corner-pointing and Stacking Masonry Top

The difference between the top of the tomb made by the method of wiping the angle and the parallel stacking is that each layer of stacking is at a certain angle to the next layer. The top structure of the tomb is capped with a capstone. There are also three shapes of tomb tops made by this method. The first one is the simple angular stacked shibu top, which means that several layers of tomb top stones were built directly on the top of the tomb wall by the angular stacked shibu method, and then capped with a cap stone. This kind of top of the tomb has not formed a well, and it is mostly seen in small and medium-sized tombs in Goguryeo. The second one is that the lower part of the top of the tomb is a block of overlaying bucket-shaped top of the

tomb foundation stone, on top of which several layers of top of the tomb stones are stacked by the method of wiping the corners, and then the top of the tomb is covered with the cover stone. The number of such tomb tops in Goguryeo tombs is very small. The third type is that the lower part of the roof of the tomb is built by the parallel stacking method, and the upper part is built by the corner stacking method, and finally the roof of the tomb is covered with a slab. This kind of tomb roof is also formed into four or eight algal wells, and it is commonly found in the middle and high grade of Goguryeo's stone chambered tombs with sealed soil.

Table 2 Classification of chamber roof structures

Tomb Top Type		Chamber Number	Legend
Boulder Roof		M41	
Parallel Stacked Masonry Top	Stepped Parallel Stacked Masonry Roof	M1411	
	Parallel Stacked Roof in the shape of Claddings	Huan Wen Tomb	
	Dome-shaped stacked roof	M1	
Angled stacked roof	Simple angle stacked roof	M325	
	Base stone corner masonry	M1897	
	Masonry with upper corner and lower parallel stacking method	Lotus Tomb	

Source: Author, 2023.

2.3.2 Overview of the classification of Goguryeo mural tombs

One of the distinctive features of Goguryeo tombs is the use of stone and stone slabs for their construction, and their structures can be categorized into two parts: internal and external structures. The internal structure refers to the tomb chamber or the tomb kouang, which includes three types of stone chamber, brick chamber and stone kouang. The external structure refers to the part sealed outside the stone chamber or Xieng Khouang, which is equivalent to the sealed earth part of the middle and high level tombs in the Central Plains, and there are two types of stones and sealed earth. According to the difference between the internal and external structures, the types of Goguryeo tombs can be divided into two categories: stone tombs sealed with stones³¹ and soil tombs sealed with soil. There are many types of Goguryeo tombs and their classification is complicated. The classification of Goguryeo tombs in this study is based on the structure and shape of the tombs (Table 4).

Table 3 Classification of Goguryeo tombs

External structure	Major Classes	Type	Subtype
a tomb of accumulated stones	Category A: Tomb no Tan Shi Kuang		
	Category B: Tomb no stepped Tan Shi Kuang square	Type A no tomb passage	
		Type B with tomb passage	
	Category C: Square altar with steps	Type A no tomb passage	
		Type B with tomb passage	Type Ba passage on the side of the front wall
			Type Bb passage in the middle of the front wall
	Category A: Knife-shaped chamber		
	Category B: Shovel-shaped chamber	Type A Single chamber, no auricular chamber	
		Type B Single chamber, no auricular	

³¹ The Three Kingdoms Records, Volume 30, Umaru Xianbei Dongyi - Goguryeo Biography: "(Goguryeo) men and women have been married, then a little bit of clothing to send off the end of their lives. Thick burials, gold and silver coins, all in the send-off of the dead, the accumulation of stones for the seal, the list of planting pines and cypresses."

a tomb of sealed soils		chamber	
		Type C Single chamber, nearly square	
		Type D Single chamber, sub-square	
	Category A: no tomb passage		
	Category B: with a tomb passage, chamber and passage as a whole in the shape of a knife	Type A chamber is nearly rectangular	
		Type B chamber is nearly square.	
	Category C: with a tomb passage, the tomb passage is centered, and the tomb passage and the chamber as a whole are nearly spade-shaped.	Type A chamber is long and the width of the tomb passage is close to the width of chamber.	
		Type B chamber is nearly rectangle, passage is narrower than chamber.	Type Ba No niche or auricle
			Type Bb with niche or auricle
			Type Ca Single chamber, no auricle
		Type C chamber is nearly square, and the width of passage is narrower than chamber.	Type Cb Single chamber with auricular chambers
			Type Cc Single chamber with auricular chambers

Source: Author, 2023.

The remaining Goguryeo mural tombs in China, with the exception of the two sealed mural tombs found in Huanren and Fushun, are situated around the city of Ji'an. Since the beginning of the 20th century, they have attracted the attention and research of many scholars from countries such as Japan, South Korea, and North Korea, who have come to Ji'an to conduct investigations and have published a number of related research reports. China's specialized research on Goguryeo mural tombs in

Ji'an began with Mr. Yang Hong's³² paper "Goguryeo Mural Stone Tomb", which was published in April 1955 in the magazine "Cultural Relics Reference Materials". Since then, a number of scholars have studied the field to varying degrees, while systematic and detailed research began with a special chapter in the internal lecture notes of Three Kingdoms, One Song and One Yuan Archaeology compiled and printed by Mr. Su Bai of Peking University in 1974, which listed a detailed table of the contents of mural-painted tombs, providing the basic data for the subsequent increase in the number of statistical tombs. The current ever-increasing statistical tables have also been enriched and developed from this basic table³³. So far, 36 Goguryeo mural tombs have been discovered in Ji'an, and except for 6 stone chambers and 1 brick chamber, the remaining 29 tombs are all sealed earth tombs³⁴. The distribution of Goguryeo mural tombs in Ji'an is different, including different terrains such as flat land, river valleys and mountain slopes. Most of these tombs have a square main chamber, some of which also contain a front chamber or a horizontal front chamber, and even have ear chambers on both sides of the tomb or canal. A few tombs have two chambers side by side along the same direction, with differently positioned chambers sharing the same sealing soil. The direction of the tomb doors in most of these burials favors the west and south directions. In terms of the structure of the roof of the chamber, there are mainly the previously mentioned types of parallel superimposed shibori, vaulted superimposed shibori, overlapping dipper shape and smeared angle superimposed shibori.

2.3.3 Goguryeo Mural Tomb Burial Types

2.3.3.1 Stone Tombs

³² Yang Hong, born in Beijing in 1935, male, Manchu, graduated from the History Department of Peking University in 1958, majoring in archaeology. He is now a researcher at the Institute of Archaeology of the Chinese Academy of Social Sciences, a professor and doctoral supervisor at the Department of Archaeology of the Graduate School of the Chinese Academy of Social Sciences, a member of the National Commission for the Identification of Cultural Relics, and a special professor at the School of Humanities of the Central Academy of Fine Arts.

³³ Wei Cuncheng, *Goguryeo Archaeology*, Chapter 2, Section 4, Changchun: Jilin University Press, 1994; Liu Xuantang, "A Comparative Study of Goguryeo Bipainted Tombs in Ji'an, China and Han, Wei and Jin Mural Tombs in Liaodong and Liaoxi, China," in *Korean Goguryeo Research Association, Goguryeo Research 4 - Goguryeo Ancient Grave Mural Paintings*, Seoul: Korea Gakkan Bunka Sha, 1997; Geng Tiehua, *Goguryeo Ancient Tomb Mural Paintings*, Changchun: Jilin University Press, 2008; Geng Tiehua, *Goguryeo Ancient Tomb Mural Paintings*, Changchun: Jilin University Press, 2008. Jilin University Press, 2008.

³⁴ The five stone chambered tombs are Folding Heavenly Well Tomb, Yusanxia No. 41, Sanchengxia No. 798, Sanchengxia No. 1408, Sanchengxia No. 1405; one stone chambered tomb is Yusanxia No. 3319; of the 24 sealed tombs, the report of six tombs, namely Kakogobo, Dancing Dance Dance, Sanchuru, Sishen, Ranmu, and Huanwen, was published in the next volume of the Japanese newspaper Tonggou in 1940, and the four tombs of Kamehameha Lotus Flower, Scattered Lotus Flower, Beauty, and Tonggou 12 were also published in other articles at that time. tombs were briefly reported in other articles at that time. After the founding of New China, Tonggou No. 12 and the three-chambered tomb were re-cleaned, and the remaining 14 were newly excavated, i.e., Mashigou No. 1, Shanshongxia No. 332, Jangchuan No. 2, Shanshongxia No. 983, Jangchuan No. 1, Jangchuan No. 4, Shimojieje No. 31, Wughelm No. 4, Wughelm No. 5, Wambaoting No. 645, Wambaoting No. 1,368, Shanshongxia No. 1,305 In 2008, "Goguryeo Ancient Burial Mural Study" added 6 more tombs, but the introduction was simple and no line drawing was published, including 5 sealed tombs: JYM2174, JWMO709, JWM1022, JSM0491, JSM1020, and JSMO725.

Jishi tombs, i.e., tombs "sealed with stones", are tombs made of stones piled up on the surface of the ground. It is one of the two major types of Goguryeo tombs, accounting for about half of the total number of tombs. The stone tombs date back to an earlier time, and they should be the burial form that existed before the founding of Goguryeo, which is the traditional burial method inherent to the Goguryeo people. These tombs have been vandalized and disturbed over the years, especially some small tombs. The research on Jaseki tombs has been mainly focused on the types over the years.

Regarding the types of Jishi tombs, the scholars have different perspectives and bases of observation, so there is a difference in the naming and division of the types of tombs, but the general trend shows that the understanding of all of them is gradually close to each other, and all of them pay attention to both the internal and external structures of the tombs. The external structure of the cumulus tomb can be divided into no altar, square altar (also known as altar, base altar) and square altar step (also known as step altar, step platform) three. The stone material used are river pebbles, natural stone and processed stone, broken and whole, coarse and fine, and not consistent. The square altar cumulus tomb is a boulder masonry method built around the base altar, which appears to be solid. Square altar steps of the construction method is mostly graded flat building, level by level within the collection, and the era of earlier tombs or tombs located on the hillside of the lower slope, some are from the inside out, build up several stone walls, on the high and low, in turn, leaning on the protection is known as the step wall construction method, such tombs are also known as the step wall Jishi Tomb. The square altar stone tombs are similar in shape to the square altar stone tombs, except for the appearance of the burial chamber. Good King Mausoleum, Qianqiu Tomb, Changshou King Mausoleum, and Tomb No. 41 of Yushanxia Tomb Area are typical representatives of this type of tombs, and the Square Altar Step Stone Tomb is the highest form of the stone grave type development. The internal structure of stone tombs can be divided into two types: stone kouang and stone chamber. Xieng Khouang is made of stone with four walls and no roofing stone, and generally has no door and no tomb passage. The stone chamber, on the other hand, is covered with a roof stone and has a door and a tomb passage. The combination of inside and outside, the formation of no altar Xieng Khouang tomb, square altar Xieng Khouang tomb, square altar step stone Xieng Khouang tomb and no altar stone room tomb, square altar stone room tomb, square altar step stone room tomb of six, of which the first three can be called the Jishu Shi Khouang tomb, the latter three are called the Jishu stone room tomb.

According to the statistical comparison of the above different types of tombs of construction, burial customs, burial goods and other factors, found that the external structure of the stone tombs without altar, square altar and square altar ladder, in the beginning of the emergence and development of the stage will have the order of precedence, and to be the three kinds of structures are ready to express the main is not a different era of the early and late, but rather, the difference in the level of the level of difference; the internal structure of the stone tombs from the Shi Khouang stone room, not the difference in the level of the grave, but the difference in the age of the tomb successively, but also a change of the stone chamber tomb from the time of the tomb. The change in the internal structure of the tomb from Xieng Khouang to the

stone chamber is not a difference in the level of the tomb, but a difference in the sequence of the era of the tomb.

2.3.3.2 Enclosed Tomb

A sealed earth tomb is a tomb that is sealed with earth. These tombs exceeded the stone tombs and accounted for about 50 to 6 percent of the tombs in Goguryeo. This is a way of burial that was created by the Goguryeo people's development and acceptance of the influence of advanced foreign cultures. Most of the Goguryeo noble burials in Ji'an are large and medium-sized sealed earth tombs. Some large-sized tombs can still be seen in the shape of a walking bucket, while others are in the shape of a round hill. The interior of the tomb is usually a stone chamber, and there are some sarcophagi. In Goguryeo, some of the sealed earth tombs contain beautiful frescoes (mostly large-sized tombs), while others do not (mainly medium-sized and small-sized tombs). The sealed earth tombs with fine frescoes are the typical representatives of Goguryeo aristocratic tombs. In Ji'an area alone, 36 Goguryeo mural tombs have been found, of which 29 are sealed-earth stone chambered tombs. The sealed earth tombs occupy a considerable number and proportion in the Goguryeo burial complex. There are two main reasons for this: firstly, Goguryeo tombs were transitioned from stone tombs to sealed-earth tombs, and in the middle and late period of Goguryeo's rule, sealed-earth tombs gradually appeared and became the main stream of Goguryeo's tombs, but it doesn't mean that they completely replaced the stone tombs; and secondly, there were still some Fuyu and Han Chinese in Goguryeo's regime, and some of them used the sealed-earth tombs. In any case, the existence of sealed earth tombs as a type of Goguryeo tombs, especially the large number of sealed earth stone chambered mural tombs, fully demonstrates the cleverness and talent of the Goguryeo people, and confirms the integration of the Central Plains culture in the Goguryeo regime, which shows the artistic treasures and artistic value of the Goguryeo, the ancient ethnic minority of the Northeast of China.

2.3.3.3 The King's Tomb, a Large Jaolite Tomb in Ji'an

There were 28 kings in Goguryeo, most of them were passed down from father to son or brother to brother, and some of them were passed down from uncle to nephew or grandchild to grandchild. The first king was buried in Hwanin, the place where he died, and the tombs of these kings were located in Ji'an³⁵ from the time when the second king moved to Ji'an to the time when the twentieth king, Jangsu, moved to Pyongyang. The type of the royal tombs in Ji'an, based on the evolution of

³⁵ According to the records of Goguryeo's History of the Three Kingdoms and Geography, Jumong reigned for 19 years, and after his death, he was buried in Yongsan Mountain, and "in March of the third year of King Dawu Shenwang's reign (20), the temple of King Dongmyung was established", and after that, King Sindae, the former King of Gukchon, King of Dongchon, King of Chungchon, the former King of Gukwon, King of Anzang, King of Pyungyuan, and King of Yeongryu went to Dampen to worship the Temple of the First Ancestor, which means that the Temple of King Dongmyung and the royal mausoleum are always located in the place of Dampen, i.e., in Hwanin, not in Ji'an or Pyongyang. It shows that the temple of King Dongmyung and the tomb of King Dongmyung were always located in the place of Hwanin, which is nowadays, and not in Ji'an or Pyongyang. The 28th king of Goguryeo, King Baozang, was buried near Ji'an. The seven kings from the 21st to the 27th are believed to have been buried in Pyongyang on the Korean Peninsula, but in recent years, some scholars have suggested that they were still buried in Ji'an, and the types of the tombs are all large-scale, sealed-earth, stone-chambered, and painted tombs. See Zhang Fuyou, Sun Renjie, and Chi Yong, A General Examination of the Tombs of the Kings of Goguryeo, Hong Kong: Asia Publishing House, 2007.

the Goguryeo tombs mentioned above, is a large square-stepped Xiengkhouang tomb or a large square-stepped stone chambered tomb.

The tomb of King Changshou is presumed to be the tomb of King Changshou, the twentieth king, and is one of the famous tombs in Donggou Ancient Tomb Group. It is located at the foot of Longshan Mountain, 4.5 kilometers northeast of Ji'an City. The terrain is high and has a wide view overlooking the whole Donggou. The tomb is a typical example of a square altar stepped stone chamber tomb with 7 steps built with more than 1,100 pieces of finely crafted granite throughout the body on the basis of a large stone bar pavement. The height of the tomb is 12.40 meters, the length of the bottom side is 31.58 meters, and the bottom area is 960 square meters, filled with river pebbles. The door of the chamber is located in the center of the 5th level with a tomb passage. The tomb is square, with a side length of 5 meters and a height of 5.6 meters, and the top of the tomb is covered with a large stone. At the bottom of the tomb, there are 3 boulders leaning on each side, the smallest weighing about 15 tons. 50 meters north of the tomb was originally accompanied by five graves, there is now one, the appearance of the "stone shed", the door to the southwest, has been damaged. The tomb is also equipped with drainage culverts, tomb facilities, etc. Gilt copper coins, tiles, lotus flower wadangs, inscribed chains and other cultural relics have been unearthed.

Tai Wang Tomb is located on the south foot of Yushan Mountain, 4 kilometers northeast of Ji'an City. In the past, there were bricks with the inscription "May the Tomb of King Tai be as secure as a mountain and as solid as a lake" found in the remnants of the tiles on the tomb, so it was named "Tae Wang Leng" (Figure 9). Tai Wang Tomb is a square altar stepped stone chamber tomb, square, side length 66 meters, residual height 14.8 meters, built by several levels of stepped altar. Each step is made up of several layers of finely crafted rectangular stone bars. The layers are slightly inward and chiseled with convex ribs, and the terrace is filled with river pebbles. Step altar outside the tomb, the existing 13 pieces of 3-5 meters high, 2-3 meters wide, about 1 meter thick, weighing more than a dozen tons of giant granite leaning on the step altar stone. The four walls of the tomb room with repair smooth stone block flat, covered with a huge stone for the top. The Tomb of King Tai is grand in scale and well-built.



Figure 9 Tai Wang Tomb
Source: Author, 2022.

Thousand Autumn Tomb is located 3.5 kilometers west of Ji'an City, 200 meters on the east bank of the hemp line river slope. The shape of the great, like a mountain, because the tomb was found on the words "thousand thousand years" Chinese character inscription brick and named "thousand thousand tomb". Qianqiu Tomb is a square altar stepped stone chamber tomb, nearly square, side length 80-85 meters, the height of the remnants of 15 meters. The top of the tomb is relatively flat, about 20 meters square, and there are several pieces of processed boulders buried in the rocks. The tomb is now a large number of tiles and tile fragments and text brick fragments, the text for the "thousand years of eternal solid" "to protect the country Qiankun phase Bi". Thousand Autumn Tomb covers an area of more than 6000 square meters, the use of stone tens of thousands of cubic meters, the construction method is the same as the General's Tomb, but the project is huge several times more than the General's Tomb, can be called the crown of the Goguryeo tombs, is a Goguryeo's King's Tomb.

The West Tomb is located in the south slope of Anziling on the west side of Mass Line Tomb Area, the southeast corner of the tomb is still left with seven layers of stone masonry steps, while the middle of the tomb has been dug open a 5-meter pit, and the tomb room has been no trace of the tomb.

Linjiang tomb is located in the southwest foothills of Longshan Mountain on the hill, 500 meters from the Yalu River in the southeast, 360 meters from the west of the King's mausoleum. The tomb is "very decrepit", with the surrounding steps and the roof and chamber of the tomb all gone.

Further identification of one of the tombs as belonging to one of the kings remains difficult because so little evidence has been found.

2.3.3.4 Evolution of Grave Types and Burial Customs

Goguryeo burials two major types of stone tombs and sealed earth tombs, stone tombs according to its internal and external structure of the different, and can be divided into several different types, and from the time sequence of the development of the sequence of view, it is the stone Xieng Khouang tombs and stone stone room tombs. Jaseki Xiengkhouang tombs were popular before the establishment of the Goguryeo regime until the 5th century, and Jaseki Shichang tombs were popular at the end of the 3rd century and the beginning of the 4th century until the 5th century. Xiengkhouang tombs have stone chambers inside, and include small and medium-sized stone chambers without frescoes and large and medium-sized stone chambers with frescoes. The upper limit of small and medium-sized mural-less sealed stone chamber tombs is comparable to the appearance of stone chamber tombs in Jaseok, and the lower limit can be after the fall of Goguryeo regime. Medium and large-sized stone chambered tombs with mural paintings date from the middle of the 4th century to the beginning of the 7th century. Jishi Xiengkhouang is Goguryeo native burial type. 4 century, Goguryeo accept the influence of the Central Plains culture, the tomb inside and outside the structure of the change, Xiengkhouang into stone room, Jishi into the sealing of the earth, almost simultaneous, a total of 4, 5 two centuries, the Jishi stone room tomb is a transitional form of the emergence of the tomb during this period, and the number of its not much, to the end of the 5th century, and the Jishi Shiengkhouang tombs and the increasingly developed sealing of the earth. By the end of the 5th century, along with the Xieng Khouang tombs, they were replaced by the

increasingly developed sealed-earth stone chamber tombs. During this evolutionary process, the burial practices of the tombs also changed to varying degrees.

Most of the Goguryeo tombs were located on mountain slopes, at the foot of mountains, or along river valleys. In contrast, stone tombs were mostly located on higher ground, and earth tombs were mostly located on lower ground. Among them, the stone tombs are often arranged in longitudinal rows from top to bottom according to the terrain height, each row is tens of meters long, or even more than a hundred meters long, the upper side of the early, the lower side of the late, the lower side of the tombs according to the upper side of the tomb construction. According to the modern and other parts of the world folklore investigation material comparison, know that the Goguryeo stone tombs in this arrangement of the phenomenon, should be the original clan burial custom. 5 centuries later, with the disappearance of the stone tombs, the phenomenon is also towards the extinction. In the stone burials in the Xieng Khouang, there are also many signs of fire, the stones in the Xieng Khouang pit are sintered, and the buried pottery, ironware, and copperware are burned and deformed, and stuck together with the sintered stones, so it can be seen that the temperature is quite high. Such signs of burning have so far been found only in the Jishi Xiengkhouang tombs, while they have not been found in the Jishi stone chambers or the sealed earth stone chamber tombs, indicating that it is an ancient burial practice that coexisted with the Jishi Xiengkhouang tombs.

3. The social space of Goguryeo tomb murals in Ji'an

3.1 Religious beliefs of Goguryeo

3.1.1 Primitive religious beliefs of Goguryeo

The primitive religious beliefs of Goguryeo arose under the social reality of backwardness of productive forces, underdeveloped scientific and cultural level, and extremely weak ability to recognize and fight against nature. They believed in the spirit of all things and the immortality of the soul, and thought that all changes in the universe were determined by the will of heaven, which dominated everything, and that the growth of all things depended on the power of heaven. In the barbaric era in which the Goguryeo ancestors lived, due to the low productivity, they were both irresistible and difficult to understand the changes in natural phenomena such as the sun, moon, stars, wind, rain, thunder and lightning, and the occurrence of such things as the birth, aging, sickness and death of members of tribal clans. As a result, they gradually formed the concept that everything has a spirit, which is the primitive religious beliefs of Goguryeo, and this belief has been retained until after entering the civilized society. The primitive religious beliefs of Goguryeo included the following aspects:

3.1.1.1 Worship of heavenly deities

In primitive times, the worship of heavenly deities was a very common phenomenon. The celestial bodies are vast and mysterious, and they are closely related to the production and life of human beings. In primitive agricultural production, human beings must rely on the sun to provide light and heat. Therefore, mankind's earliest belief in the gods of heaven was represented by the worship of the sun. In the Book of Rites - The System of Kings, it is mentioned that "the sky is also called the sun" and that "there are ghosts and gods in the darkness, and there are

rituals and music in the light". The sun was the source of everything and nourished everything in the world, so the sun was regarded as the supreme deity and the symbol of the Emperor of Heaven. The Goguryeo worshipped the god of heaven and believed that it was the supreme deity that ruled over all things in heaven and earth. Therefore, they inherited the old custom of sacrificing to the god of heaven, which had been practiced since their forefathers. This custom played an important role in the life of the Goguryeo people, who expressed their reverence and prayed for all things in heaven and earth by offering sacrifices to the heavenly gods in order to receive their blessings and favors. "Good shrines to ghosts and gods, the community is sporadic. The name is 'ASEAN', which is often used to offer sacrifices to the sky in October, and the general assembly in the country."

During the Han-Wei period, the Goguryeo would conduct a large-scale festival to the heavens in October each year. They would greet the gods on top of their shrines and chose the eastern part of the country for the sacrifice, which is a testament to the Goguryeo nation's belief in ghosts and gods and their worship of the sky god (the supreme god). Pigs were used by the Goguryeo as sacrifices to the gods of heaven and were called "boars". They attached great importance to the feeding and care of the boar, and had a special person to manage it, called the "animal handler". If a wild boar was lost, it had to be recovered, and sometimes the person in charge of feeding it was even sentenced to death. According to the historical record, Liuliming King ten years (one year BC) in the fall of August, the boar escaped, the king made Toli, Pei chased after it, to the long house in the Ze, with a knife to break its tendons, the king heard the anger said: 'sacrifice to the sky of the animal, how can you hurt. So he threw two people killed in the pit. This fully demonstrates the Goguryeo people on the sacrifice of heaven's extreme importance.

The Goguryeo people's worship of the gods of heaven had already escalated from nature worship to the stage of worship of the gods of heaven, which they believed to be one and the same as their ancestors. Therefore, the rulers of Goguryeo took advantage of people's worship of heavenly gods to make heaven and man one, and proclaimed that their ancestor, Jumong, was the son of the Heavenly Emperor, who was appointed by the heaven to rule the people on earth. Zhu Meng claimed: "I am the son of the Heavenly Emperor and the grandson of He Bo". The mother of Zhu Meng also claimed: "I am the daughter of He Bo, named Liu Hua, closed in the room for her husband, the king of Yu, the sun and the moon, to avoid the sun and the shadow of the sun, both pregnant". Goguryeo nation is convinced that the sky is supreme, is the social fate of the decision maker, and "the son of the emperor" is the heaven assigned to the earth to govern the people of Goguryeo, is sacred and inviolable. The Goguryeo rulers utilized this belief to consolidate their dominance. The Goguryeo people's worship and admiration of Jumong is actually the worship of the sun, because Jumong is not only the ancestor of Goguryeo, but also the name of the king of a generation, and in the eyes of the Goguryeo people, he has the supremacy of sacred and mysterious status. In fact, the original Jumong was the name of the sun³⁶, "Guangya - Shi Tian" said, "the name is Yao Ling, a Jumong, a Lejun, a

³⁶ Li Deshan pointed out in New Essay on the Origin of Fuyu: "The meaning of Dongming (Zhu Meng), if understood literally, is the meaning of the bright east, and if the word Ming is split up, it is the sun and moon in the east, and the worshipping of the sun is revealed in both words and lines."

Daming, also known as the sun bird.", which means Dongming or Jumong itself. In other words, Dongming or Jumong itself is the sun. The Goguryeo people sacrificed to the sky in October, the general assembly, called ASEAN, ASEAN (Jumong) is also the sun, therefore, the sacrifice of Jumong is also called the sacrifice of the sky. In the sacrifice, people took the sun god as the object, took Jumong and his descendants as the representative of the sun, and paid homage to him. This way of offering sacrifices can be understood as worshiping and honoring the sun, as well as honoring and offering sacrifices to Jumong and his descendants.

The mural paintings of the ancient tombs of Goguryeo in Ji'an truly record the worship and veneration of the sky god by the people of Goguryeo at that time. From the early Horn Resistance Tomb and Dancing Dance Tomb to the late Five Helmets Tomb No. 4 and No. 5 Tomb, An Yue Tomb No. 1 and No. 3, these murals all depict images of the sun, the symbol of the sky, which reflects the consistency of the Goguryeo people's worship of the sun god. In most of the murals, images of the sun often appear alongside images of the moon, which are usually painted on the algal wells at the top of the tombs to symbolize the sky. The three-legged crow in the sun and the toad in the moon are both drawn from the myths and legends of the Central Plains and adopt the representational techniques of the Central Plains. In the mural paintings of the Horn Resistance Tomb and the Mai-odori Tomb, the sun and moon gods are painted on the east and west sides of the second parallel stack of algal wells, with a colorful circle in each position, in which the three-legged crow is depicted to symbolize the sun, and the toad is depicted in the moon (Figure 10). In addition, in the mural painting of Wu Kui Tomb 4 in Ji'an, two deities, the sun and the moon, are depicted on the first level of the tomb's obliterated stone, and they are in the form of human heads and dragons. The sun god is on the left, a male figure with cloaked hair and a short moustache, holding a yellow sun wheel with both hands above his head, in which there is a three-legged crow. His body is dressed in yellow clothes with a yellow collar edge and fitted blue feathers, which flutter as if unfurling wings, and a yellow sash around his waist. The dragon's body is colorful, its front and back legs are stomped open with force, and its tail is thrown backward. The moon god is on the right, a female figure with a fair face, vermilion lips, and long flowing hair. Her hands are holding the moon above her head, and there is a toad in the moon. According to the *Huainanzi - Spiritual Discipline*, "There are steed birds in the sun." According to *The Five Classics*, "There is a rabbit and a toad in the moon. The moon, yin; toad, yang, and with the rabbit and, Ming yin tied to the yang also." The Chinese nation has a long history of myths and legends about the sun and the moon. In the Han Dynasty, the two mythological images of the Wu in the Sun and the Toad in the Moon already appeared in painted stones, painted bricks, and wadangs (Figure 11). The murals of Goguryeo tombs completely adopt these ancient myths and legends of the Central Plains, which fully illustrates the close connection between the culture of the Goguryeo people and the culture of the Central Plains.



Figure 10 Sun and Moon in Goguryeo Murals
Source: Geng Tiehua, 2017.



Figure 11 Sun and Moon in Nanyang Han Portrait Carvings
Source: Author.

3.1.1.2 Ancestor worship

Ancestor worship is a form of honoring and believing in deceased ancestors, which stems from the ancient concept of belief in the soul. Because of the belief in the immortality of the soul, it is believed that the souls of ancestors are the protectors of clans and families and the administrators of the souls of people after death. Therefore, the Goguryeo nation, in addition to worshiping the gods of heaven, but also very much respect and worship of their ancestors. The ancestor worship of Goguryeo includes Fuyu God, Denggao God, Minzu God and Fuxi, Nuwa and so on. "There are two temples, one said Fuyu God, carved wood as a woman like; two said Denggao God, the cloud is the son of the first ancestor Fuyu God, and set officials, sent to guard, cover the Hebo female, Zhu Meng Yun." With wood carved into the lady appearance of the Fuyu God, is the mother of the myths and legends of Zhu Meng Liu Hua, Denggao God that is Zhu Meng. Since culture and science were relatively backward at that time, the ruling class, in order to consolidate their position, took advantage of the people's belief in ghosts and gods and compared themselves to the son of the Fuyu god, claiming that they had come down to earth to govern the people of Goguryeo. Therefore, after the death of Yoo-hwa, people built temples to honor her. After Jumong's death, in the spring and March of the second year of King Dawu

Shenwang's reign (20 A.D.), Goguryeo built the Temple of the First Ancestor and worshipped Jumong as a god to bless the country's peace. Since then, successive kings would go to the capital city to worship the First Ancestor and pray for his blessing for the peace of the country. It is written in the history that in the ninth month of the second autumn of the second year of the king of New Daewang, the king of Goguryeo sacrificed to the temple of the first ancestor, in the second month of the second spring of the king of Dongchon, the king of Goguryeo sacrificed to the temple of the first ancestor, and offered amnesty; and in the second month of the second spring of the king of Gogokhwon, the king sacrificed to the temple of the first ancestor.

The Goguryeo people also worshipped the god of Mino among the gods of the first ancestor. The name of the god is Minzi (箕子)³⁷, and his name is Xuyu (胥余). According to the Records of the Grand Historian (史记), "After King Wu had conquered Yin, he visited the god of Minja. So King Wu appointed Minja to Joseon without submitting to him. Subsequently, Min Zi Dynasty Zhou." In the Old Book of Tang, it is written, "Its custom is to have many obscene shrines to the gods of the Spirit Star, the Five Gods, the God of Khan, and the God of the Minozi," and in the New Book of Tang, it is also written, "Its custom is to have many obscene shrines to the gods of the Spirit Star and the Sun, the Minozi, and the God of Khan." Min Zi returned to the northeast of the birthplace of his ancestors and established Bangguk, which is called "Min's Joseon" in history. The arrival of Keji inevitably brought the advanced Yin Shang culture to the northeast, and we can see from the historical records that the arrival of Keji had an impact on the culture of Goguryeo. According to the "Han Shu - Geography Zhi": "Yin Dao decline, Min Zi went to the North Korea, teach its people to rituals and righteousness, field sericulture, weaving, Le Langchao fresh people to violate the prohibition of the eight articles." Ziji Tongjian, Volume 21: "The former Min Zi lived in North Korea, taught its people to etiquette and righteousness, field sericulture, weaving, and set up a ban of eight for the people." Minzi's "eight rules of teaching" on the Goguryeo people's influence is obvious. Old Tang Book - Goryeo Biography" recorded: "planting fields and raising silkworms, slightly similar to China." "Han Yuan" summarizes Goguryeo for the popularity of the different three parties, as if the ancestors of the teaching of the eight articles, "the old book of the Tang Dynasty - Goryeo biography" and recorded: Goguryeo edible fruits and beans, quite a Min Zi's legacy of the Qi Emperor Yongming. Goryeo made to the poor hakama, clothing, the crown folded wind. The Chinese scholar Wang Rong said: 'service is not keen on the body of the disaster, the head is what? Answer: 'This is the remains of the ancient ben also'. To sum up, Goguryeo people worshiped Minzi as a deity, which can be seen that Goguryeo had strong feelings for Minzi and Yin Shang. Therefore, it is enough to prove that there is a close relationship between Goguryeo culture and Central Plains culture.

³⁷ Min Zi, with the surname of Zi and the name of Xu Yu, was a native of Yin (present-day Anyang City, Henan Province), the son of King Wen Ding of the Shang Dynasty, the younger brother of King Di Yi of the Shang Dynasty, and the uncle of King Dixin of the Shang Dynasty. He was the son of Shang King Wending, brother of Shang King Di Yi, and uncle of Shang King Dixin. He was an official of Tai Shi, and sealed in Kei, but in the era of the transition of power between Shang and Zhou and the great turbulence of history, he was unable to carry out the way of the world, and could not realize the will, so he "disobeyed the destiny of the declining Yin and went to Chosun", and established the Chosun Dynasty of Kei.

3.1.1.3 Star worship

Star worship is much later than the worship of the sun and moon gods. Because compared with the sun and the moon, the stars have little influence on people's production and life, and there is no harmful threat to human beings, therefore, the status of the star god is far less than that of the sun god and the moon god. Ancient people believe that the sky and the earth are closely linked, the stars in the sky are big and small, representing different people on the ground, the rise and fall of the country, the status of people, life expectancy, are related to the stars. Especially after the Han Dynasty, the rise of the Fangshi, prophecy of the prevalence of the role of the pre-Qin era to determine the role of the stars to determine the time into the complexity of the social content and superstition components, and the formation of the community's prevailing beliefs. Thus, the originally simple star rituals also became complicated. According to the Records of the Historical Records - Book of Fengchan, before the Western Han Dynasty, there were more than 1,000 temples in Yongdi, many of which were dedicated to the star gods, such as Nandou, Beidou, and the twenty-eight constellations, etc. There were temples dedicated to the star gods. Influenced by the culture of the Central Plains, the Goguryeo people also practiced the worship of the stars and dippers, which is fully reflected in their tomb murals. Most of the mural stars and dippers with the tomb room on the algal well of all kinds of immortals, very rich in mysterious color. In Jilin Province, there are groups of stardusts on the algal wells of Ji'an Jiao Di Tomb, Wu Yong Tomb, San Shi Tomb, Wu Kui Tomb 4, Wu Kui Tomb 5, and Ji'an Chang Chuan Tomb 1. Each group is three colored rings with two dots or three straight lines connecting the rings. Chang Chuan Tomb 1 back room, cover the north and south sides of the stone each painted a group of constellations, stars more in the center of the white circle with a yellow dot, the south side of the black dotted line to the seven stars linked to the spoon shaped constellations; in the spoon shaped constellations in the west and north, but also each painted a loose star; the north side of the black solid line to the seven stars linked to the Big Dipper Constellation east and west painted with the sun and the moon, in the middle of the title of the "Bei Dou Qi Qing (北斗七青)" (Figure 12). Korean Deokheungri Goguryeo mural tomb, the upper part of the patio in the front room is painted on the north side of the Polaris and the Big Dipper seven stars mainly 15 stars, the south side of the 18 stars, the east side of the eight stars, and the west side of the nineteen stars. The frequent depictions of the Big Dipper and the seven stars in the murals of Goguryeo tombs are supposed to have originated from the worship of the Big Dipper by the Central Plains people. The worship of the seven stars of the Big Dipper by the Central Plains people is very prominent in the star worship. People have long recognized that the Big Dipper is an excellent indication of the direction of the night, and the Big Dipper appears in different seasons and at different times of the night in different directions of the sky, from which the ancients determined the seasons and established the calendar. Therefore, the seven stars of the Big Dipper have been worshiped as gods for a long time. The depiction of the Big Dipper in the mural paintings of Goguryeo tombs also fully proves this point.

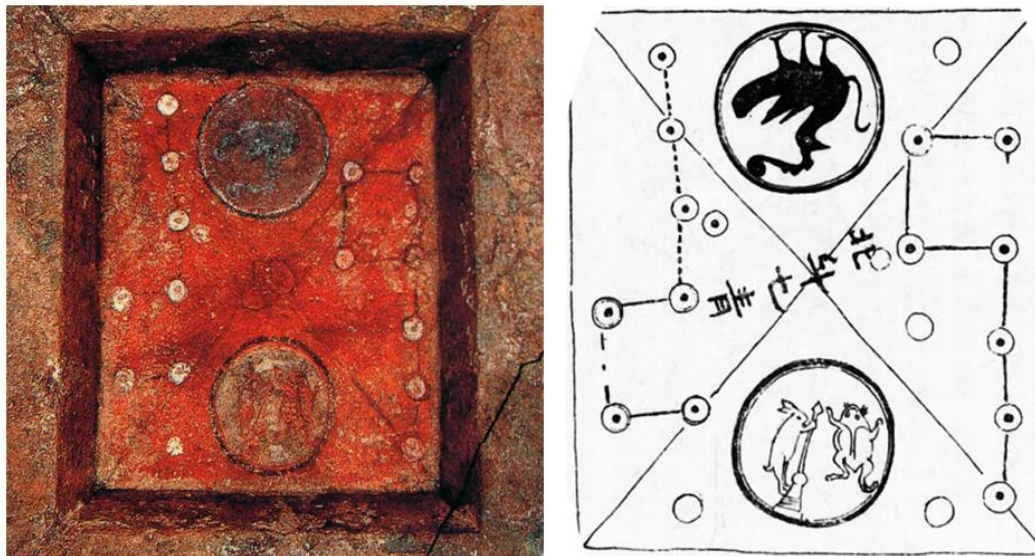


Figure 12 Chang Chuan Tomb 1, The Sun, the Moon and the Bei Dou Qi Xing
Source: Author, 2019.

In the literature, there are also many records about the Goguryeo people's worship of the "spirit star", which is closely related to agricultural production. The Goguryeo people worshiped "Lingxing", which was closely related to agricultural production. They were good at worshipping the gods and goddesses of the gods and goddesses of the gods and goddesses of the gods and goddesses of the gods. Lingxing (zero star) is the name of the star, also known as the Dragon Star, Tian Tianxing, for the agricultural star god. It is believed that Lingxing is the master of harvest to symbolize the legendary God of agriculture, Houji, who taught people to plant all kinds of grains. In the Goguryeo five helmet tomb four, tomb five algae well southeast of the painted "bull head and body," the image of Shennong (Figure 13). Temple Records" cloud: "Lingxing Shrine in Chang'an City, ten miles east", "three auxiliary story": "Chang'an City, ten miles east of the Lingxing Shrine", according to the "Records of the Historical Records - Book of Chanceling" records: "so Gaozuo system of imperial edict Royal History, which ordered the county county to set up a shrine of the spirit of the star! ". Goguryeo people due to the system of the Central Plains, every October in the country of the General Assembly, a sacrifice to the gods of heaven, the second is in the east of the country to sacrifice tunnel gods, the third sacrifice to the gods of the gods of the earth and grain, the spirit of the star. The place of sacrifice, also in the southeast or east of the country. This is almost identical with the location, content and theme of the Central Plains spirit star sacrifice, which shows the influence of the Central Plains culture on the culture of Goguryeo.



Figure 13 Wu Kui Tomb 5, Mural of Shen Nong

Source: Author, 2019.

At the beginning of the Goguryeo regime, productivity was low, science was underdeveloped, and religious superstition flourished. In order to secure their own power, the ruling class used religious superstition as the ideological weapon to rule the people. In addition to worshipping the god of the sky who idolized natural objects, they also worshipped the god of ancestors and united heaven and man, claiming that the king was the son of the emperor of heaven and represented the will of heaven. They set up celestial officials to inspect celestial phenomena, understand the will of heaven, and offer sacrifices to heaven for blessings and to bless the gods of the earth and the gods of society. There were many similarities with the ancient worship of the Middle Kingdom. Since then, almost every generation of the king succeeded to the throne, he had to visit the birthplace of Goguryeo, Pyeongbun, to worship the temple of the first ancestor. Pray for the ancestors to help. These worship rituals have a strong primitive religious colors, full of vitality, passed down from generation to generation. As the ruling class intensified the exploitation and oppression of the people, the laborers also began to resist the struggle, the old primitive religious worship has been unable to ease the class conflict and the need to maintain the rule of the slave masters, it is necessary to seek new ideological weapons.

3.1.2 Buddhism in Goguryeo

At the end of the Eastern Han Dynasty, after Buddhism was introduced to China from India, it was revered by successive generations and gradually spread to the northeast, and soon it was introduced to the Goguryeo region from the interior. It not only shows the close relationship between Goguryeo and the Central Plains, but also proves that the culture of the Central Plains played a powerful role in promoting the development of Goguryeo culture. The reason why Buddhism can spread in Goguryeo, prevalent, is its historical roots. The old primitive religious superstitious activities no longer adapted to the needs of historical development and could not alleviate the increasingly acute class conflicts. The upper ruling class in order to maintain their dominance, to fill the inner void, must look to foreign religious ideas,

with the help of Buddhism to bind the people, so that the Goguryeo "under the household" obediently subject to "sit and eat", "everyone" exploitation and oppression. But we can not ignore, it is because of the introduction of Buddhism, so that the Goguryeo culture and add a new color, to some extent, there is a new period of prosperity, which is fully reflected in its mural art.

3.1.2.1 Introduction of Buddhism

The earliest written record of the introduction of Buddhism into Goguryeo, as seen in history, is the Records of the History of the Three Kingdoms - Goguryeo Benji, which states that in the second year of the King of the Lesser Beasts of Goguryeo (372), the former Qin king of China, Fu Jian, sent monks on a side trip to Goguryeo to take with them Buddhist statues and scriptures. This is the earliest record of the introduction of Chinese Buddhism to the Korean Peninsula. In the following year, the monk Ado traveled to Goguryeo to spread Buddhism, and Goguryeo built Shomunsa and Iforansa temples for the two monks, Shundo and Ado, and began to spread Buddhism widely³⁸. In March of the ninth year (392 A.D.), the official administrative order, and the means, under the religion, Buddhism for blessings, the order of the Secretary, the establishment of the State Society to repair the temple, Buddhism for the State religion, in the area under the jurisdiction of Goguryeo comprehensive promotion, since then, Buddhism in Goguryeo flourished.

In fact, Buddhism was introduced to Goguryeo a little earlier than the historical records. This is the case of the Eastern Jin Dynasty monk Zhi Tan Dao Lin (314 AD-366 AD) who sent a letter to the Goguryeo Taoist (i.e., a high priest) at that time. However, the name of this monk has not been passed down, so it is rumored to be the name of Shi-Deo-Name. The content of the letter from Jizan Daolin was an introduction to the Eastern Jin Dynasty monk Zhu Fa-shen, and they are both included in the Biographies of the High Priests of the Liang Dynasty and the Biographies of the High Priests of the Haidong Dynasty. Although it is not clear when he wrote to the Goguryeo monks, it was undoubtedly long before King Fu Jian of the Former Qin Dynasty sent Shundao to Goguryeo. Since Jizan Daolin, who died in 366 A.D., sent the letter while he was still alive, and the fact that the monk in Goguryeo was called Daoren (a high priest in Goguryeo was called a Daoren) indicates that this Goguryeo monk was by no means a young monk who had just been ordained to the monkhood, it is assumed that there were such monks in Goguryeo at that time, and it is estimated that the date of the introduction of Buddhism was much earlier than 372 A.D. (the second year of the King of the Lesser Beasts' Woods). In addition, Mecheon Wangdae (A.D. 300 - A.D. 330) was already in contact with Later Zhao (A.D. 319 - A.D. 351), where Buddhism flourished, so there is a possibility that Buddhism may have been introduced to Goguryeo as well³⁹. However, according to today's historical data, the

³⁸ The Records of the Three Kingdoms, Volume 18, Goguryeo Benji 6; "(King of the Lesser Beasts of the Forest) in the second year, in the sixth month of the summer, the King of Qin, Fu Jian, sent an envoy and Fudu Shundao to send the statue of the Buddha to send the scriptures, and the King sent an envoy to thank him for his tribute to the party. four years, the monk A Dao came. Five years, spring February, the beginning of the creation of the Shomun Temple Province Gate Temple, to set Shundao and create the Iforan Temple, the beginning of this Haidong Buddhism".

³⁹ Some people use the archaeological data to prove that Buddhism was introduced earlier, such as Wen Yucheng in the North Cultural Relics, the second issue of 2001, Ji'an Changchuan No. 1 Goguryeo Tomb Buddhist Bijie study, has been described. Kim Young-tae, in the Social Science Literature Publishing House, published in the Korean Buddhist history of the general description of a similar

oldest and clearest date for the introduction of Buddhism is the second year of the King of the Lesser Beast Forest.

3.1.2.2 The Influence of Buddhism on the Ruling Class of Goguryeo

Since the end of the Eastern Han Dynasty, when Buddhism was introduced into the Central Plains, the ruling class, in order to maintain its rule and make the country long-lasting and peaceful, highly promoted Buddhism, which was increasingly accepted by the people. Similarly, after Buddhism was introduced into Goguryeo, it was also vigorously promoted by the ruling class. Buddhism was introduced in 372 A.D., and after a lapse of 20 years, in the ninth year of the reign of the late King Yang (392 A.D.), by means of an administrative order, Buddhism was taught to be revered for the sake of good fortune, and the king issued an edict to the whole nation to be revered for the faith in Buddhism, which can be described as a national promotion of the belief in Buddhism. The king's edict, so that the national faith in Buddhism, the people do not understand Buddhism plays a role in showing what Buddhism is, that is, the king as the representative of the ruling class to advise all national Buddhism is a beneficial faith, so to be revered. In the second year of the change of Buddhism into the national religion, that is, after the accession of King Hirokazu to the throne. After the reign of King Sakiho Taewang, nine Buddhist temples were established in Pyongyang at one time, and it can be inferred from the fact that Pyongyang was not a royal city that so many temples were established within one year that more temples would naturally be established in the capital city (Marudu or Domestic City in those days), and that many temples might be built in other important places, which is enough to make clear the extent to which the Goguryeo people believed in Buddhism at that time.

During the reign of King Kojirin, Buddhism became an important tool in the process of preparing the system of state domination, and it was used to prepare the system of centralized aristocratic state. During the reigns of King Kobayashi and the late King Yama, class conflicts intensified, and Buddhism's teachings of karma, suffering, and cultivation of the afterlife led the ruling class to promote the spread of Buddhism. With the rise of Buddhism, many people became Buddhist disciples who traveled around and owned temples, while the working people suffered double oppression not only spiritually but also materially, and the monks became accomplices of the ruling class. It can be seen that the Goguryeo royal aristocracy assumed a certain influence in the development of Buddhism. The monks, Ado and Shundo, carried out many Buddhist activities, such as the Provincial Gate Temple and the Iforan Temple, which were created in the country. In fact, these were temples at the early stage of the arrival of Buddhism, and it is possible that before the capital was moved to Pyongyang, the Buddhist activities were carried out mostly in these two temples. When King Yang of Goguryeo issued a decree on Buddhism and asked for Buddhism to be practiced for good fortune, King Gwangkae-daewang built nine new temples in Pyongyang in the first year of his reign, and Buddhism flourished even more.

3.1.2.3 Influence of Buddhism on Goguryeo monks seeking the Dharma

Monks seeking the Dharma mainly refers to the fact that since the introduction of Buddhism from the Central Plains, Goguryeo monks have gone to the Central Plains in search of outstanding monks and valuable scriptures in order to promote Goguryeo's Dharma. According to the "Liang Gaoxin biography", Guangkai Tuwang six years (396 AD) Eastern Jin Dynasty monks Tanshi went to Goguryeo to promote Buddhism, Shi Tanshi, Guanzhong, since the monk, many signs of dissimulation, Jin Xiaowu Taiyuan of the end of a few tens of scriptures and laws to Liaodong, Liaodong propagation, show teach the three times, and set up to return to the precepts. Tanshi brought dozens of scriptures and laws to Liaodong, and established the three precepts and five precepts, which can be seen as part of the situation of Buddhism in Goguryeo at that time, and this is also the beginning of the precepts of Buddhism in Goguryeo. Around the 18th year of King Pingyuan (576 AD), the Prime Minister Wang Gao De sent the monk Yi Yuan to Northern Qi, and he returned after asking about the origin of Buddhism and the Buddhism of the Central Plains from Fa Shang of Dingguo Temple (495 AD-580 AD), the capital of the country, and brought the scriptures of Ten Earths, Wisdom, Ground Holding, and Vajra Prajna, and so on. The fact that Prime Minister Wang Gao De sent Yi Yuan to study Buddhism in the Central Plains and then returned is a very important event in the history of Buddhism in Goguryeo. It can be judged from this that Goguryeo introduced Buddhism and its culture, which were prevalent in the Central Plains, without any omission, and made more efforts to establish the Goguryeo-style Buddhism and its culture. At that time, there were many other Goguryeo monks who went to the Central Plains to seek Buddhism and preach, such as Sinlang, Shiboruo, Yinfaji, and Sefaji, etc. The most famous of them was Sinlang. In the late period of King Changshou (473-491 A.D.) (the end of Song and the beginning of Qi in the period of North and South Dynasties), he went to the Central Plains to study in depth the systematic study of the Three Treatises of Sang Shao (383-414 A.D.), and later became the presiding officer of the Suxia Temple in the Regency Mountain. At that time, Emperor Wu of Liang admired his name, and in the eleventh year of the Tianjian reign (512 AD), he chose 10 scholar-monks to study Buddhism under Sinlang. As a Goguryeo monk, Sinlang created a school of study that was a great guide to the Chinese, and had a profound influence on both Goguryeo and Chinese academics.

3.1.2.4 The Influence of Buddhism on Goguryeo Tomb Murals

On the footprints of Buddhism in Goguryeo, Pan Changhe wrote in the article "Buddhism in Goguryeo, Baekje and Silla": "Due to the geographic proximity of Goguryeo and the early Central Plains, there were frequent exchanges of people, and there were private individuals spreading Buddhism to the people of Goguryeo early in the 4th century A.D., and there were monks who converted to Buddhism (at that time, they were called "Taoists"). Taoists"). Afterwards, Goguryeo began to strengthen its ties with the Former Qin Dynasty and absorbed the culture of the Central Plains in order to fight against its arch-rival, the Former Yan Dynasty. In 372 A.D., the former Qin sent Shundao to preach Buddhism to Goguryeo. Goguryeo sent an envoy to thank them and offered Buddhist monks and scriptures to them. This shows that Goguryeo accepted Buddhism at the state level and advocated and popularized it as an official thought. And then, due to the state's advocacy of Buddhism, Buddhism developed

rapidly." It can be seen that before the Goguryeo regime advocated Buddhism, there were already private individuals spreading Buddhism among the Goguryeo people. Such a situation can also be found in Goguryeo tomb murals, Goguryeo early tomb murals often have the characteristics of Buddhist art, such as lotus pattern, flame pattern. Through the Goguryeo tomb murals, we can also speculate the social customs and religious ideas of the Goguryeo people, and the tomb murals of this period all take the lotus flower as the main theme, so we can see that Buddhism occupied an important position at that time. For example, it has been determined that the mural painting of tomb No.3 in Anyue, which was made in 357 years, is painted with lotus flower pattern, with distinctive Buddhist elements, from which it can be inferred that Buddhism had been introduced to Goguryeo before the King of the Small Beast Forest. The mural painting of Dexingli Tomb shows how Buddhism was introduced to Goguryeo. The tomb was built in the 18th year of Yongrak, which was the 18th year of King Gwangkae-duwang (408). It is believed that Jin, the owner of the tomb, was a Buddhist believer through an ink inscription that refers to him as a disciple of Sakyamuni Buddha. Jin, as the governor of Jungli, was in charge of the construction of temples in Pyongyang on behalf of King Gwanghae, and it is assumed from the murals that he was also in charge of the drawing of the 'Seven Treasures Acting Picture' for the Jijin Festival. In addition, the tomb in which the mural paintings directly show Buddha's image is Chang Chuan Tomb 1, and the second top stone on the east side of the algal well in the front room of Jangcheon No. 1 Tomb shows the male and female owners of the tomb worshipping the Buddha, and there are lions beside them to protect the law, and so on. These examples reflect the influence of Buddhism in Goguryeo's culture.

A picture of male and female tomb owners worshipping Buddha is painted on the second top stone on the east side of the algal well in the front room of in Chang Chuan Tomb 1 (Figure 14). In the center is a Buddha sitting on the Sumeru Seat with his hands in the air, and a white lion with an open mouth and tongue is squatting to the left and right of the Sumeru Seat, with a male lion on the left and a female lion on the right. The Buddha's face, rich, inner bun, beard, forehead with a milliseconds. His eyes are slightly open, and he is wearing a white shoulder coat. Behind the pointed arch-shaped backlight, decorated with flames; backlight around the upper part of a heavy green ochre patterned drapery. The left side of the statue of Buddha - a - man and a woman holding Huagai, followed by two maids of honor, and then painted behind a double child-faced lotus flower incarnation, the right side of the statue of the Buddha that the head touched the ground to kneel in reverence to the male and female owners of the tomb. The male owner in front, combed topknot, wearing a black ground red flower jacket, wearing a white ground decorated with black cross pattern flowers. The mistress of the tomb is in the back, her hair is fluffy, her face is pink and her lips are blue, and she is wearing a white turban dress with a black shawl, a black belt around her waist, and a flower knot behind her back. Behind the master serving two maidservants, above the painting of the two flying sky, elegant posture, cape fluttering, all have item light. Space decorated with auspicious clouds and colorful lotus flowers, the following six painted side view of the lotus, from left to right staggered respectively with yellow and red. On the second top stone on both sides of the picture of worshipping Buddha, four Bodhisattvas are depicted on each side of the picture, with their backs covered and their feet stepping on the lotus platforms, in high

spirits. The eight Bodhisattvas accompanying the picture of the tomb owner worshipping the Buddha make a vivid scene of the Goguryeo upper class nobles worshipping the Buddha. If the Chang Chuan Tomb 1 ritual Buddha image in the Buddha and bodhisattva configuration, salute the image of offerings and the Northern Wei dynasty in the Central Plains of the grotto art for a number of comparisons, we can find that the Goguryeo people worship and sacrifice form and at that time in the Central Plains of the Yixian ten thousand Buddhas Hall, Luoyang Longmen, Datong Yungang, etc. are very similar. Such as Yixian Wanfotang large niche west wall, is in the middle of the carving a seated Buddha, on both sides of the relief Ganbutsu, and Chang Chuan Tomb 1 is very similar; and such as the Yungang Grottoes Cave IX is divided into front and back of the two rooms, the front of the room on the entrance to the frieze arched cabinets, the center of the incense burner, around each of the four Flying Sky, within the niche on the cornerstone of the worship of the feeder, squatting on both sides of the lion protector, the back of the room, a room in the shape of a room in a niche for the statement of the seated Buddha, on either side of the service to carry the Lotus Wahuagui of the five The five supporters on either side holding lotus flower huagai are the same as those in the tomb of Chang Chuan. These examples reflect the close cultural ties between the ancient Central Plains and Goguryeo, and also provide a basis for elucidating the origins of Goguryeo Buddhist thought and Buddhist art.



Figure 14 Chang Chuan Tomb 1, Buddha Ceremony Drawing (copy and clay modeling)

Source: Author, 2023.

The lotus flower is a famous Buddhist symbol. India since ancient times that is the wind of the love of the lotus, Siddhartha Gautama advocated equality of castes, to preach in layman's terms, the lotus as a metaphor, to cater to the folk of the lotus psychology. Moreover, the lotus flower out of the mud without staining, clean and proudly independent. Buddhism believes that the real world is a piece of dirt and sludge, while Buddhism enables people to be uncontaminated and transcendent, and to achieve a state of tranquility and unimpededness. With the introduction of Buddhism, China is also the same as India, gradually formed a lotus that is Buddha, Buddha is the concept of lotus, Dunhuang, Yungang Grottoes are painted with a large number of lotus patterns. Buddhist temples, the three Buddhas and Bodhisattvas are mostly foot on the lotus throne, some are holding a lotus flower, the lotus flower is indeed a symbol of Buddhism. With the introduction of Buddhism in the Central Plains, in Goguryeo tomb murals also found a large number of lotus patterns (Figure 15). Wu Kui Tomb 4, the four walls of the tomb are netted lotus flame brocade continuous pattern for the lining, net pattern in red, yellow, black parallel lines outlined, in the unified net pattern within the mismatch of three kinds of patterns: a painted side view of eleven petals blooming yellow, ochre, green lotus, under the flower support, both sides of the small columns of flames painted with the rising flame, flames on the decoration of the small lotus flower; the second for the bottom of the net pattern to the left stone diagonally out of the Curly grass leaves, two leaves in the middle of the red three-petal or five-petal lotus. The whole pattern of rich colors, and in the four walls of the net lining, the characters depicted have been sitting or standing on the lotus platform. In Chang Chuan Tomb 1 in the second room Bie painting, the second overlap Shibu side, painted with five-petal side view lotus, the east wall of two, the north wall of four, there are eight between the lotus. In the first heavy northeast corner stone side also painted two lotus fairy, for a man and a woman, head backlit, in the third room mural, also painted a large number of lotus flowers.

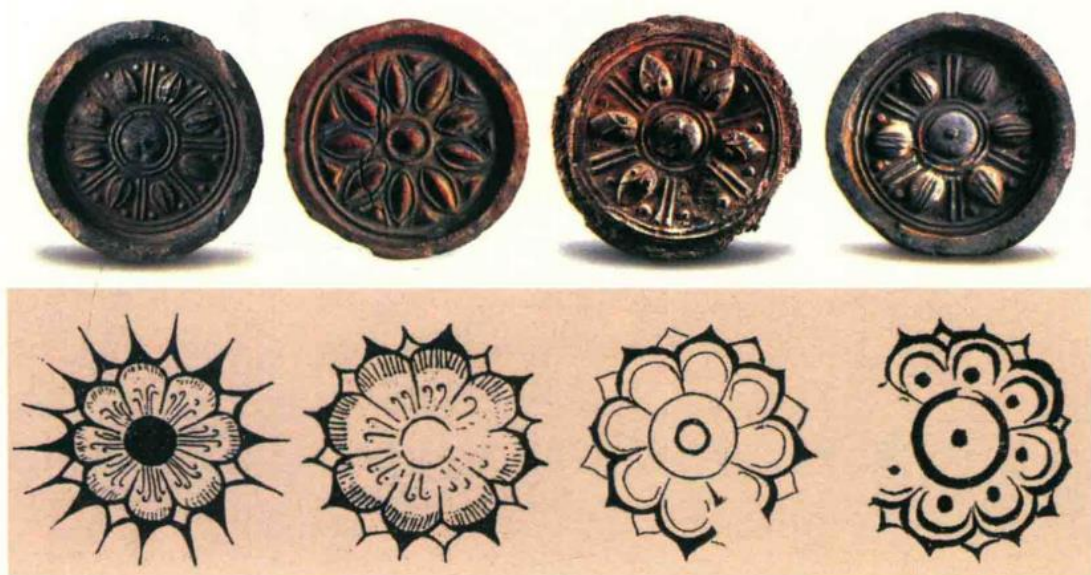


Figure 15 Wadang Lotus Patterns and Lotus Patterns in Murals

Source: Author, 2022.

Protector Rexes, another theme of Buddhist murals (Figure 16). Represented by the south, north and east walls of Chang Chuan Tomb 1 and the second chamber of the San Shi Tomb, each rishi occupies one wall of the tomb. South wall Rex, black hair pulled on top of the head, yellow face and lips, big ears and short moustache, wearing a round neck and tight sleeves gold-yellow brocade coat, tight sleeves decorated with lotus petals, yellow belt around the waist, wrapped over the thighs, fluttering behind the back, under the yellow tight-fitting shorts, the foot of the diffuse on the unclear; North wall Rex, black hair pulled on top of the head, yellow face, big ears and short moustache, the upper teeth biting the lower lip, with a round neck and tight-sleeved yellow feathered coat, red belt around the waist, under the green feathered pants, tricked out, the foot as a claw shape! And in the two snakes around the back; East wall Lux, black hair pulled knot on top of the head, green face, big ears and beard, wearing a tight-sleeved red cotton shirt, with a green belt wrapped around the body fluttering, under the yellow shorts, tricked, behind the two snakes are also intertwined with each other and stood. These warriors, on the one hand, support the grain square of the earthly house, and at the same time, support the symbolic boundary between the earthly world and the immortal world. The image of this kind of Rex has also appeared in the gleaming streamers excavated from the Mawangdui Han Tomb in Changsha.



Figure 16 Chang Chuan Tomb 1, Guardian Rex

Source: Geng Tiehua

The mural paintings of Wu Kui Tomb 4 Grave date from the end of the sixth century to the beginning of the seventh century. There are unique figures in the reticulated lining of Tomb 4 in the images of the four deities, constituting a picture of the unity of Confucianism, Taoism, and Buddhism. In the upper right of the west wall, painted in the first layer of the first group of the right number of reticulated lining, the top bun, wearing a white collar edge ochre-colored robes, the waist tied white belt, kneeling on the lotus pedestal, the right hand holding a book placed in front of the left hand lightly brushed on the knee, is concentrating on reading. In fact, this person is bald, wearing light yellow collar edge qian tuo color monk's robe - surplice, is concentrating on chanting sutra, this is the only example of monk chanting sutra motifs in the Goguryeo Bi paintings.

In the Eastern Jin Dynasty, Buddhism had become quite popular in the Central Plains, and Buddhist temples were built in various places, and frescoes were painted on the walls of the temples in order to publicize Buddhism or to serve as objects of contemplation. Influenced by the Buddhist murals in the Central Plains, Buddhist themes such as guardian warriors, lotus fairies, lotus patterns, the master of the tomb rituals, guardians, squatting lions, and Buddhist characters, and various statues of Buddha also appeared on the murals of the ancient tombs in Goguryeo. Chang Chuan Tomb 1, for example, has a strong Buddhist flavor, which shows that Buddhism, at least in the upper class, was quickly and strongly received since the end of the fourth century by the royal family of Goguryeo, who repeatedly tried to promote it, and there was a blazing craze.

3.1.3 Taoism in Goguryeo

Taoism is a traditional religion native to China, which was formed at the end of the Eastern Han Dynasty and encompasses the religious consciousness and national culture of China's ancient society. Tracing the ideological origins of Taoism, the most ancient is the worship of ghosts and gods in the Yin and Shang Dynasties, followed by the belief in gods and goddesses in the Warring States Period and the Tao of Huanglao in the Eastern Han Dynasty, it can be said that Taoism is the continuation and development of the worship of ghosts and gods in China's ancient society. As a traditional religion of the Central Plains, Taoism, like Buddhism, spread to Goguryeo through various ways and had a far-reaching influence on the Goguryeo culture, and had a tendency to surpass Buddhism.

3.1.3.1 Introduction of Taoism

According to documentary records, Taoism from the Central Plains was officially introduced to Goguryeo around the 7th century A.D., when Buddhism was widely spread in Goguryeo. According to historical records, King Rongliu of Goguryeo submitted a petition to Emperor Gaozu of Tang in the seventh year of the Wude era (624 AD), hoping to teach the teachings of Taoism. Tang Emperor Li Yuan gave a statue of the Heavenly Father and sent Taoist priests to teach Laozi, and King Rongliu listened to their teachings together with his countrymen, which is the first information about the introduction of Taoism to Goguryeo. In the following year, King Rongliu sent someone to Tang to learn the teachings of Buddha and Laozi as a token of his appreciation. After that, in March of the second year of King Baozang's reign (643 AD), King Baozang again took the initiative to seek Taoism from the Tang Dynasty. During the reign of Quan Gai Suwen, he suggested that Confucianism, Buddhism and Taoism should be promoted together, emphasizing that "the three religions are like tripods, and one is indispensable, but now Confucianism and Buddhism are flourishing together, while Taoism is not yet in full bloom, so it is not true that he is not the one who prepares the world's ways and arts, and he asked to send an envoy to the Tang Dynasty to ask for Taoist teachings in order to educate the countrymen. The king was deeply convinced, and he sent a letter to the emperor. So, Emperor Li Shimin of Tang Dynasty sent eight Taoist priests, including Shuda, and also gave Laozi Taoist scriptures. King Baozang was very happy, and he took a monk temple to host Shuda and others, which was on top of Confucianism and Buddhism. When Shuda and others preached the Tao Te Ching, the king and the officials listened to thousands of people.

From then on, Goguryeo Taoism flourished, and there were even traces of changing temples into Taoist centers to suppress Buddhism. According to historical records, in the ninth year of King Baozang's reign (650 A.D.), the monk Pudek of Panlong Temple moved to the southern part of Wansan, Kudasan (present-day Wandasan, Jeonju), because the state only practiced Taoism and did not believe in Buddhism. Legend has it that Puduk advised the king many times that the country would be in danger if it only practiced Taoism and did not believe in Buddhism. However, the king did not listen to his advice, so he used his divine power to make the abbot fly southward and move it to Kudasan in Wansanju. It can be said that Puduk's story of the flying abbot is a legend about the tragedy of Goguryeo's demise due to the abandonment of Buddhism and the reverence for Taoism, but it confirms the great influence of Taoism on Goguryeo's culture from the side.

3.1.3.2 The Influence of Taoism on Goguryeo Tomb Murals

Goguryeo tomb mural paintings were created and popularized after it attacked Liaodong area and went south to Tongjiang basin and came into contact with ancient tombs in the Central Plains. Therefore, it completely inherited the culture of the Central Plains, and its form and content faithfully reflect the influence of the Central Plains culture on the Goguryeo culture. As for the Wu Yong Tomb and San Shi Tomb before the middle of the fourth century and the Wu Kui Tomb 5, the Tomb of the Four Gods,

and the Tomb 1 of Chang Chuan at the beginning of the sixth century, all of them also show obvious Taoist colors due to the fact that the mural paintings are mainly based on the four gods believed in by the Taoists or the images of the four gods appearing on the algal wells.

The Four Gods are the Green Dragon, White Tiger, Vermilion Bird and Xuanwu. Han Dynasty people regarded as the four gods in the sky, also known as the "four spirits". Ancient China in order to observe the sky and the operation of the sun, moon, five stars, the circumference of the sky is mainly divided into twenty-eight groups, selected twenty-eight star palace as the observation of the sign, known as the twenty-eight hosts. It is also divided into four groups, each group of seven hosts to the east, west, south and north of the four directions and the Green Dragon, White Tiger, Vermilion Bird, Xuanwu and other animal images to match, known as the four elephants, the Taoist religion known as the "Four Spirits". Later, people often use the four God images to represent the four directions or the universe. There are images of the four gods on the tiles (Figure 17), murals, statues (Figure 18), bricks and bronze mirrors of the Han Dynasty buildings in the Central Plains. By the time of the Northern and Southern Dynasties, the Four Gods had become indispensable images on tomb murals, tomb inscriptions, and sarcophagi, and were worshipped by the Taoists, who made them the gods of orientation and good luck in Taoism.



Figure 17 Pictures of the Four Gods on Han Dynasty Wadang
Source: Geng Tiehua.



Figure 18 Pictures of the Four Gods on Han Dynasty Picture Stones
Source: Author.

The belief of the Central Plains people in the four gods also deeply influenced the belief of the Goguryeo people in the four gods, which is fully evidenced in the mural paintings of the ancient tombs of Goguryeo. Wu Kui Tomb 4 is a tomb from the late eighth to early seventh century, and the main part of its mural is the Four Gods of the Four Directions (Figure 19). Painted on the east wall of the green dragon, head high, mouth and tongue, galloping south, yellow horns and green head, yellow back and stomach, green, red, tea three-color body, with ink silk outlined square scale pattern, the dragon's neck is more thin, for red, yellow, pink, red, green two-color rings on the neck, the forelimbs of Pingzhong Zhang claws, hind limbs hard condensation, toes and claws are all red, the dragon's tail is cocked, the armpit of the forearms of the flame flying; painted on the west wall of the white tiger, and the opposite of the green dragon, head high, but also to the south, the whole body white, single ink lines, and also to the south. White body, single ink line outlined, tiger feet for two toes claw and dragon claw painting method is similar; South wall painted Vermilion Bird, Dai Sheng Xiu Tail, face the dragon long song, spreading its wings to fly, yellow peck red wins, body for the main red, tail green dot, long feathers, upward floating; North wall painted Xuanwu, painted turtle snake coiled fighting, turtle body

to the west, is walking, stretching head up, open mouth and tongue, he back no armor, snake head to the right and the turtle head opposite, the body is draped in colorless, yellow back and tea belly, entangled coiled turtle body. It is entangled and coiled in the body of the turtle, with its tail reaching upwards. With the Wu Kui Tomb 4 at the same time of the Wu Kui Tomb 5, Four Gods Tomb, and some earlier Wu Yong Tomb, San Shi Tomb, Chang Chuan Tomb 1, also because of the mural to four gods mainly, or algae wells on the appearance of the four gods image and with some Taoist colors.



Figure 19 Wu Kui Tomb 4, The Four Gods

Source: Author, 2023.

Another in Wu Kui Tomb 4 north wall lower left corner, mesh pattern lining the ground, bald head with hair, with red collar edge, green feathers, barefoot sitting on the red Lotus Seat, looking down at the left hand pointing to the eight trigrams, the right hand brushed on the knee, in the ankles wearing a red ring knot, slightly skinny and clear phase of the sense of just like the image of a Taoist priest. In the Goguryeo tomb murals, to Taoism as the theme of very few, explaining the prestige of Taoism at that time is far less than Buddhism.

In some Goguryeo tomb murals, the simultaneous existence of Confucianism, Taoism, Buddhism, three images (Figure 20), although this situation is relatively rare, but it does show the relationship between the three religions in the Goguryeo society, reflecting the Goguryeo country's ruling ideology of the upper echelons of the princes and nobles of Confucianism, Taoism, and Buddhism "trinity", the same as the Central Plains countries. The same as the Central Plains countries. In the great integration of nationalities in the Wei,

Jin, and North and South Dynasties, the classics and ideas of Confucianism, Taoism, and Buddhism were spread to Goguryeo, which had a far-reaching influence on it. At that time, there were constant struggles among the three sects due to the mutual competition for orthodoxy among the sects, as well as the competition for the economic and political interests of the monks and lay landlords. However, the ideological viewpoints of the three religions were the same in terms of safeguarding the fundamental interests of the rule of the landlord class. Therefore, Goguryeo's feudal ruling ideology, as in the Central Plains, is also Confucianism, Taoism and Buddhism "trinity" of ideas. Foreign religions intervened in the social life of Goguryeo, so that their ideology was greatly changed.



Figure 20 Wu Kui Tomb 4, Images of Confucians, Taoists, and Monks (line drawings)

Source: Geng Tiehua.

3.2 Factors of War

In order to expand his power, the king of Goguryeo plundered the neighboring peoples and provoked wars (Figure 21). After the establishment of Jumong, the Boiliu Kingdom (in the present-day Fur River basin) came to surrender. In 32 B.C., he sent troops to conquer the southeast of Jangbaek Mountain (around the area of present-day Jijang Province in Korea). In 28 B.C., he conquered the North Wo Discouragement (in the basin of the present-day Tumen River). In 3 A.D. King Liuli (Zhu Meng's son) moved the royal city of Ughur Shengbiao to Domestic City (present-day Ji'an, Jilin Province) because of attacks from Fuyu and Xianbei, and began to send troops to invade Liangmu (present-day upstream of the Taizi River) again. In 22 A.D., he led his troops to attack Fuyu, killed King Bisu, and resettled more than 10,000 Fuyu people who had surrendered to him in China. In 26 A.D., he killed the King of Gaima Kingdom (in the present-day Wolleum Mountain Range area of Joseon) and took over its land as a county. In the same year, the neighboring king of Jucha surrendered. In 53 A.D., Miyagi succeeded to the throne (called King Taejo). In 55 A.D., he captured Dongwolhwa (also known as Namwolhwa, in the present-day South and North Hamgyeong Province of Korea), and later captured a part of Dongshibu (the present-day Gangwon Province of Korea), occupying an area as far as the Sea of Japan and forcing Fuyu to submit to tribute. In order to occupy the Liaodong area, it was successively attacked by the Eastern Han Dynasty, the Gongsun Clan, the Cao Wei Clan and the Murong Clan, and was on the verge of extinction on several occasions. In 313 A.D., Goguryeo captured Lelang County, and its development to the south was resisted. In 369 AD it invaded Baekje and returned in defeat. In 371 AD, Baekje sent

troops northward and besieged the city of Pyongyang, and the late king of Gukwon (named Siyou, also known as Zhao) died.



Figure 21 An Yue Tomb 3, Troop Traveling Map

Source: Geng Tiehua.

Qiufu (King of the Lesser Beasts of the Forest) succeeded to the throne and advocated Buddhism, unifying ideas and establishing schools. The economy was developed and the military power increased. In 384 A.D., Irian (the late King of Kokuryo) became king and began to move outward again in the following year. After the accession of Taldeok (called the King of Gwangkae-do, also known as the King of Hao-tae), he plundered and annexed the neighboring peoples and regions such as Silla, Baekje, and Buyeo. In 427 A.D., the 20th king, Jangsu King Goguryeo, moved his capital to the Pyongyang area in today's Korea. After the establishment of the Sui Dynasty, Goguryeo submitted to the Sui Dynasty. In the 18th year of the reign of Emperor Kaihuang, Goguryeo invaded the Sui Dynasty, and the Sui Dynasty then declared a crusade against Goguryeo. After the seventh year of the Daiye Dynasty, the Sui Dynasty launched three military campaigns against Koguryo because of Koguryo's secret dealings with the Turks, but all failed. When the Tang Dynasty was established, Goguryeo paid tribute to the Tang Dynasty. Emperor Taizong of the Tang Dynasty launched an unsuccessful joint expedition against Goguryeo to aid Silla, which was under siege by Goguryeo and Baekje. In 668 A.D. (the first year of Emperor Gaozong's reign), as Goguryeo invaded Silla again, the Tang Dynasty resumed the war against Goguryeo, capturing the 28th king, King Baozang Gaozang, and the Goguryeo dynasty collapsed.

During these wars, Goguryeo kings and nobles naturally came into contact with neighboring cultures and the culture of the Central Plains, and also saw large-scale burial forms and tomb murals. In particular, the Han civilization had the greatest influence on them. The two Han periods were the period of Goguryeo's development, and they absorbed the advanced culture of the Han Dynasty and integrated it into their own nation to make it fully developed. Of course, the king of Goguryeo was also influenced by the Han Dynasty's fairy tale and hoped that he would always be the ruler, and had the desire to be reborn after death to continue to rule Goguryeo and enjoy the luxury of life before death. This inevitably led to the construction of palaces and tombs in Goguryeo, which led to the continuation and development of Chinese culture in Goguryeo.

3.3 Integration of Captives and Immigrants

In Goguryeo's wars with its neighbors and the Central Plains, there were a large number of Han captives at the time of victory. These captives were partly ransomed and partly integrated into Goguryeo. Goguryeo's foreign wars were generally aimed at conquering cities and territories, plundering populations, and conquering rebellious states to make them pay tribute, so they basically did not kill the captured soldiers and people. Goguryeo rulers used the captives as slaves, for talented people, give them appropriate positions, in the way of life and other aspects of their rights, so that they are firmly in their own sphere of influence. Captives were turned into useful laborers, which promoted the economic development of Goguryeo. In 194 A.D., the court implemented the law of relief and loan, for peasants who were in short supply of food, they could borrow food from the state in the spring and repay it in the fall. The life of the peasants became more and more stable. As a result, many peasants from neighboring countries also migrated to Goguryeo. Among these people, there were naturally construction craftsmen and painters, and the king of Goguryeo ordered the construction of a large number of buildings, so that the murals of tombs became popular in Goguryeo.

3.4 Goguryeo Burial Practices

Funeral is a method and ritual for human beings to deal with their own remains, and it is an objective social phenomenon, which is governed by people's ideology and belongs to the scope of folk culture and national customs. Funeral custom is a kind of folklore that has been gradually formed by different ethnic groups through the long development and evolution of their funeral process. In the long process of formation and development of Goguryeo culture, due to the special natural conditions and relatively independent production and life style, the cultural personality, religious beliefs, ethical morals and customs have formed with certain characteristics. Funeral customs are not only an important part of Goguryeo national culture, but also an important manifestation of its national spiritual civilization.

3.4.1 Goguryeo Funeral Customs

According to the record of "Three Kingdoms Records - East Barbarians Biographies - Goguryeo", "When men and women have been married, they will make clothes to send them off to the end of their lives. Thick funerals, gold and silver coins, all in the send-off of the dead, accumulated stones for the sealing, the list of planting pines and cypresses." The Book of Zhou - Foreign Regions - Goryeo also recorded: "For the mourning of parents and husbands, the dress system was the same as that of China and Hsia. Brothers are limited to three months". The Northern History - East Barbarians - Goguryeo recorded: "The dead were buried in the house, and after three years, an auspicious day was chosen for the burial. In the funeral of parents and husbands, the service is three years, brothers three months. At the beginning and end of the mourning period, they wept, and at the funeral, they made music to send them off. Burying all, take the deceased when they were born clothes play car and horse on the side of the tomb, will be buried to fight and go." According to the above three historical data we can initially conclude that: first, the Goguryeo people in adult men and women after marriage will make life clothes; for thick burial, the gold and silver coins as a burial with the dead; second, the dead will be placed in the house for three years for friends and relatives to pay tribute to.

According to the historical records of Goguryeo funeral customs (Table 5), Goguryeo people did stop their bodies to mourn for a certain period of time after their deaths, and the duration of the mourning period was determined according to the status of the deceased. When parents and husbands died, their children or wives had to mourn for three years, and when brothers died, they had to mourn for three months. Goguryeo's morgue mourning customs also reflect its memory and respect for the dead, but also reflects the concept and custom of Goguryeo fear of death.

Table 4 Statistics on "Goguryeo Marriage and Mourning" in Chinese Official History

Ancient Literature	Subheading	Contents
Records of the Three Kingdoms	Volume 30 of the Book of Wei The Thirtieth Biography of the Eastern Barbarians Goguryeo	The custom of marriage, the words have been set, the woman's family to make a hut in the back of the house, the name of the son-in-law house, tower twilight to the woman's home outdoors, the name of the kneeling, begging for a woman on the night, such as this again and again, the woman's parents are listening to make on the hut in the night, the side of money and silk, to the birth of a child has been grown up, will be the woman to return home. The custom is obscene. Men and women have been married, they will be a little end of the clothes. Thick funerals, gold and silver coins are used to send off the dead, stones are used for sealing, and pines and cypresses are used for planting.
Book of Later Han	Volume 85 The Seventy-Fifth Biography of the Eastern Barbarians Goguryeo	When a man marries, he goes to his wife's family, has a son and grows up, and then returns to her. Then, they would make a little bit of tools to send off the dead, and they would bury all the gold, silver, and coins in a thick funeral, sealing the stones, and planting pines and cypresses.
Book of Liang	Volume 54 Forty-eighth Biography Goguryeo	Their custom was to be lustful, and men and women would run to each other for seduction. When a man marries, he will make some clothes for his funeral. They bury their dead with outer coffins but no caskets, and they are good at giving thick burials, with gold, silver, and coins used to send them to their deaths. The stones are used as seals, and the pines and cypresses are planted. A brother's wife and sister-in-law died.
Book of Zhou	Volume 49 The 41st Biography of Goguryeo	Marriage ceremony, slightly no money, if the recipient of the money, called the sale of maidservant, the common shame. When parents and husbands were in mourning, the service system was the same as that in China, while brothers were limited to three months.
Southern History	Volume 79 Biography 69 Goguryeo	If they are married, they will make some clothes to send them off. The death of the burial, the outer coffin without a coffin, a good thick burial, gold, silver and coins in the death of all the money. The stones are sealed, and the pines and cypresses are planted. The brother's wife and sister-in-law died.
New Tang Dynasty	Volume 220 Biography 145 Gao Li	No coins are used for marriages, and those who receive them are shamed. The deceased's parents' mourning lasts for three years, and any transgressions by the brothers are removed in one month.

Source: Author, 2022.

The Goguryeo custom of mourning shows two characteristics of Goguryeo mourning customs: on the one hand, the Goguryeo people are influenced by the concept of the immortality of the soul and the concept of ancestor worship, and they show great reverence for their deceased relatives. The mourning period is also the last time for the living and the dead, and it is the last time for the living to remember and pay tribute to the dead.

On the other hand, the mourning period also provides enough time for the construction of the tomb and the preparation of the burial goods, and the mourning period can be as long as a few years or as short as a few months, which reflects the Goguryeo people's tradition of "sending all the gold and silver coins to the death" as a generous burial. In recent years, from the archaeological situation of Goguryeo tombs, most of the Goguryeo tombs are accompanied by funerary objects, but according to the status of the tomb owner, the number of funerary objects and their items have a difference, the royal family and nobility in the tomb of the burial of the more funerary objects, most of the precious gold and silver and jade and stone, etc., and the ordinary people's graves are mainly ceramics, iron and other tools of life and production. From this, we can conclude that the amount of burial goods in Goguryeo tombs was influenced by the status of the deceased. Due to the obvious gap between the rich and the poor in the society at that time, for the aristocracy, their status and wealth are at a very high level, so adhering to the concept of "generous burial", the burial goods can be said to be extremely luxurious; relatively speaking, the ordinary people are not as rich as the aristocracy, the preparation of the burial goods is not an easy task, which often requires the expenditure of an ordinary family's huge human and material resources. This often requires an ordinary family to complete a huge amount of human and material resources. This can also be interpreted as an important source of the Goguryeo practice of mortuary mourning, which was to prepare more burial goods for the deceased in order to satisfy their needs in the world after death.

3.4.2 Goguryeo Burial Customs

It is called "burial" when a human being places the body or the remains of the body of a deceased person in a specific place in a certain way. The term "burial customs" refers to the various social customs expressed in burying the dead. According to documentary records and archaeological findings, it can be preliminarily confirmed that there were burial customs in the Goguryeo period, such as mass burial, cremation, martyrdom, and secondary burial.

3.4.2.1 Thick Burial

The Three Kingdoms Records - East Barbarians' Biographies - Goguryeo recorded: "When men and women had married, they made clothes to send them off to their final resting place. Thick burials, gold and silver coins, all in the send-off of the dead, the accumulation of stones for the seal, the list of planting pines and cypresses." From this, we can clearly see the prevalence of Goguryeo's style of thick burial, thick burial is also the core of the entire Goguryeo funeral customs, after the death of the deceased, "gold, silver, coins, as much as in the death of the", that is, the living will be prepared for the deceased, and placed in the tomb of the deceased in the burial goods. In recent decades, a large number of burial goods, including pottery, copper, iron, gold and silver, etc., have been found in the ancient tombs of Goguryeo in

China's Ji'an and the Korean Peninsula, which is the strongest evidence of the existence of the practice of burial in Goguryeo society.

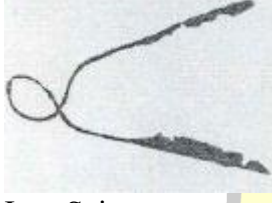
Goguryeo burial customs are mainly reflected in two aspects: one is the burial goods are abundant, and the other is the construction of the deceased's tomb is exquisite. "Gold and silver coins, as much as to send to death" is the performance of the burial goods, "stone for the seal, the list of pines and cypresses" is the performance of the mausoleum construction of the performance of sophistication.

First of all, from the Goguryeo burials unearthed from the point of view of the burial goods, its types include pottery, porcelain, bronze, iron, and gold and silver texture of the gilt ware (Table 6). There are production tools, living utensils, decorations, weapons, vehicles and horses, etc. Individual tombs were also found in the Central Plains ceramics, decorations, etc., both in terms of quantity and variety, are very rich. At the same time, Goguryeo made and used most of the production and living utensils found in their tombs, which can be judged that people at that time for the burial goods is very important.

It should be noted that, "Three Kingdoms - East barbarians biography - Goguryeo" in the geographic location of Goguryeo and the living environment has such a record: "(Goguryeo) square can be 2,000 miles, 30,000 households, many mountains and deep valleys, no original Ze. With the valleys to live, eating streams. There is no good land, and even though they work hard to share it, it is not enough to feed their mouths and stomachs." "In the country, everyone does not sharecropping, sit and eat more than 10,000 mouths, under the household far to carry rice, grain, fish and salt supply. It can be seen that Goguryeo was located in the Bai Ran environment of more mountains and less plains, there is no good land, so fishing and hunting is its way of life, although there is agricultural production, but it can not meet the needs of their lives; the aristocracy does not farm itself, need to rely on the common people to supply food to meet the needs of daily life. Therefore, we can clearly see, Goguryeo early productivity backward, the civilian class life is relatively poor. It can be seen that the pottery, copper, iron and other burial objects in Goguryeo tombs were very precious at that time, and also reflected the Goguryeo's custom of generous burials to the fullest extent.



Table 5 Relics Unearthed from Goguryeo Burials

Categorization	Artifacts	
Pottery	 Ceramic Pot with Four Ears	 Pottery Jar with Two Ears
Iron	 Iron Scissors	 Iron kettle
Bronze	 Bronze bell	 Bronze Car Jurisdiction
Giltware	 Gold Earring	 Gilt-bronze crown

Source: Author, 2021.

Goguryeo's practice of generous burials reflected the universality of the custom, which was emphasized not only by the royal and noble classes, but also by the commoners. The difference is that there is a big gap between the rich and the poor between the two classes, and the royal nobles have higher status and wealth, so they are definitely stronger than the commoners in terms of burial goods, and their tombs are also more majestic, and the style of generous burial is expressed to the fullest extent; in contrast, the commoners have limited financial strength, and they can't place luxurious burial goods in their tombs as the nobles do, and their tombs are not majestic, and all they have is just a few ordinary pieces of furniture. In contrast, the commoners' own economic strength is limited and they can't place the most luxurious burial goods in the tomb like the nobles, and their tombs are not as magnificent as the nobles', and all they have is just a few pieces of common pottery and other living utensils, but they do their best for the construction of the tombs and their burial goods.

Therefore, despite the great difference in the forms of expression, the essence of the pursuit of generous burials is the same in both cases. The fact that they did their best to send the dead is a vivid and concentrated manifestation of such a generous burial style and Goguryeo people's practice of generous burials.

Secondly, the construction of the tomb is also another important manifestation of Goguryeo burial customs, Goguryeo burial types, complex structure, summarized in two categories: from the tomb shape and construction methods to divide, Goguryeo burial can be divided into two categories of stone tombs and sealing the earth for the two major categories of tombs. Stone tombs, in terms of its type of style, can be divided into five forms, namely: stone tombs, square altar stone tombs, square altar step stone tombs, square altar step stone room tombs, sealing stone cave room tombs. Sealed Earth Tomb is divided into four forms: one for the square altar sealed soil stone room tomb, two for the square altar ladder sealed soil stone room tomb, three for the soil, stone mud sealed soil stone room tomb, four for the sealed soil stone room tomb, a total of two types of nine styles. Among the five types of stone tombs, the earliest one should be the stone tomb. The materials used to build the stone tombs include river pebbles, common stones and processed stones, which do not have a fixed pattern, combining whole stones with broken stones. In the early days, a simple and narrow Xiengkhouang (burial mound) was built on the grave site, and then the Xiengkhouang was sealed with stones of different sizes and piled up into a mound of stones. Later, with the development of Goguryeo's productivity, the construction level of Jaseki Tomb was significantly improved, that is, the construction of Jaseki Tomb with Square Altar, Jaseki Tomb with Square Altar Steps, Jaseki Tomb with Square Altar Steps, Jaseki Tomb with Square Altar Steps and other Jaseki Tomb such as the construction of steps and square altars in the tomb, the evolution of the tomb Xiengkhouang into a high chamber, and the tomb masonry neatly and on a grand scale, which is represented by the Folding Heavenly and the Gap and the General's Tomb. The five forms of stone tombs, are "stone accumulation seal". Especially in the fourth form of stone tombs, square altar ladder stone room tomb, is the highest level of the five types of stone tombs in a form. The stone material is refined, the scale is grand and spectacular, just like a stone pyramid, magnificent. In this shape of the tomb has been unearthed in the text brick, such as "may too king mausoleum safe as a mountain solid as Yue", "thousands of years of eternal solid", "solid Qiankun phase Bi" and other text bricks, that is Goguryeo supreme ruler of the mausoleum.

With the development of social productivity, Goguryeo's social economy and civilization significantly improve the form, so Goguryeo's tomb construction technology and form has also undergone significant changes, Goguryeo's sealing tomb began to appear, sealing soil rises out of the ground surface, the edges of the tomb with a corner of the base masonry technology, the repair of the stone material is huge, fine workmanship, the construction of the tomb within the canal, a number of chambers, ear, etc., the internal decoration of the tomb more rich and exquisite, its The construction work is so great that it is marvelous. Of course, the appearance of Goguryeo clay tombs does not exclude the factors of political, economic and cultural exchanges with the Central Plains. It is worth mentioning that almost all of the Goguryeo mural tombs are sealed earth tombs, and the exquisite mural paintings are also a prominent manifestation of the Goguryeo burial custom.

Goguryeo tomb murals rigorous composition, layout, painting technology is very superb, its content is colorful, both depicting the feast, dance and music, travel, hunting-oriented characters and customs, but also Goguryeo mythological themes, such as the sun and moon god, the four gods, as well as decorative motifs, the sun, moon, stars, ghosts and faces, words, strange people and a total of it strange birds and animals, and so on. It can be seen that the content of the murals can reflect the social life of Goguryeo at that time, part of the murals on the Goguryeo funeral rituals are depicted, which shows that the prevalence of the style of burial.

Ji'an as the long-term capital of Goguryeo, the number of tombs in the region, and most of the magnificent tombs, which is also a reflection of its burial customs. Goguryeo's burial custom is fully reflected in the ancient tomb architecture and mural art. Five Helmet Tomb No. 5 Tomb Room, the first top stone of the east, south, west and north of the four sides of each painted a dragon, based on the beam square, the back of the belly against the top, looking back, the dragon's mouth open, just to articulate a small hole in the stone wall, the hole is still seen in the white traces of gray, may be the original inlaid with traces of jewelry and jade: in the southeast of the ends of the first heavy cornerstone in the tomb, painted to the right direction of the flying away from the image of the bull, the bull's head, the eyes are set in the Turquoise, which still exists today. Jilin Province, Ji'an Wanbao Tomb No. 242 tomb unearthed a total of 2 pieces of ceramic pots, gilt copper horse ornaments 13 pieces, 4 pieces of iron, silver-coated nails 5 pieces and dozens of pieces of ceramic; in Ji'an Changchuan No. 2 sealing the soil in the tomb of the unearthed 15 pieces of wrought iron, 25 pieces of copper gilt, yellow-glazed earthenware (zao, four ears of the jugs each a piece) as well as fragments of woven cotton, etc.; Ji'an donggou tomb group of 31 tombs in the burial of a total of 167 pieces In the 31 tombs in Donggou, Ji'an, a total of 167 burial objects were unearthed, including 16 onyx beads, 17 pieces of pottery, 68 pieces of gilt bronze, 33 pieces of copper coins (1 half-tael of the Wendi Emperor, 32 pieces of five baht of the Fourth Han Dynasty and five baht of the Eastern Han Dynasty), as well as a large number of iron tools and weapons, and so on. All these are the manifestation of the generous burial custom of "sending gold and silver coins to death".

3.4.2.2 Cremation

Cremation, also known as "cooked burial", is the practice of disposing of the body of a deceased person by burning and is the traditional way of burial in ancient societies. The original cremation custom was to burn the body with fire and then dispose of the burned remains in the field. According to the archaeological excavation survey, traces of burning of bones and burial objects were also found in Goguryeo tombs.

In the process of archaeological investigation and excavation of Goguryeo tombs, it was found that in some of the tombs or around the tombs, there were traces of burning bones and objects, and a large number of burnt fused stones, bricks and tiles, as well as the four bibs of the tombs left obvious traces of smoldering and residual substances, etc. In the first half of 1966, after the cleanup and excavation of the three mural tombs in the ancient tombs in Donggou, Ji'an, Jilin Province (JSM332, JSM983, JWM1368), the three mural tombs in the ancient tombs in Donggou, Jilin Province, were burnt and then disposed of in the field. JSM332, JSM983, and JWM1368), two traces of fire were found in the tombs, and a few ribs as well as limb

bone fragments were found in the silt; from July to November 1972, the Jian Cultural Management Office carried out a comprehensive cleanup and excavation of the No. 242 tomb in the Wanbao Tomb Area, and a layer of burnt fused stone 0.4 meters thick was found on top of the crushed stone and river cobblestones in the second step of the altar, and three pieces of human bones burnt in fire were cleaned up on the north side of the layer of burnt fused stone; from May 1982 to May 1982, three pieces of human bones burned in the second step of the altar were found in the first half of the 1966 cleanup excavation. In the cleanup and excavation of the Goguryeo tomb group in Shimawulong Village of Ji'an from May to October 1982, a small piece of human bone burnt by fire was found in tomb M20; in 2003, Comrade Zhang Xueyan of the Ji'an Museum of Cultural Relics and Archaeology Research Institute of Jilin Province assigned Comrade Zhang Xueyan of the Ji'an Museum to carry out the key cleanup and excavation of the burial chamber of Tomb M2112 of Yushan of Ji'an and a large quantity of burnt molten stone, burnt tiles and so on, similarly, were found in the burial chamber. It had also been found in tomb M242 in Shanchengxia Cemetery and M356 in Dongdapo Cemetery, and a large amount of ashes and smoke traces were left around the grave and the wall of tomb M2112, indicating that the tomb used cremation. Accordingly, it is judged that in the tombs where traces of cremation appeared, there was indeed burning of corpses or other objects, providing favorable evidence that Goguryeo had the custom of cremation.

Andrea De Benedittis, an Italian scholar, mentioned in his article "An Analysis of Goguryeo Funeral Customs" that Goguryeo people cremated the bodies of the dead to prevent the smell and diseases produced by the decay of the bodies from affecting the living, and cremation was undoubtedly the most hygienic way of disposing of the corpses. I think this reason is rather far-fetched, on the one hand, the Goguryeo people in the burial of the dead will be mourning before stopping for a period of time, and there is no clear record of cremation immediately after the death of the deceased, then the body is bound to rot and exist for quite a long time; on the other hand, in the discovery of Goguryeo tombs, more in the vicinity of the tomb to find the traces of the fire, that is, the dead before the burial of the remains of the body or the remains of the cremation.

To summarize, Goguryeo after the death of the living will be the dead body or the deceased relics for burning, and then buried.

3.4.2.3 Martyrdom

Martyrdom is a kind of funeral practice in ancient times in which the living or objects are buried with the dead, and the main body of the martyrdom is usually the concubines and slaves of the dead, which is the martyrdom of the human being; and there are also cases of martyrdom of pottery figurines, gold and silver treasures, utensils and other burial objects. Goguryeo has discussed the custom of burial in kind, will not repeat here. The custom of human martyrdom in Goguryeo does exist.

First of all, from the documentary records, the "Records of the Three Kingdoms" recorded two Goguryeo human martyrdom information:

First, "In the twenty-second year of King Dongchuan's reign, in the ninth month of the autumn, the king was sworn in and buried in Chaiyuan, and the state of Guo was called King Dongchuan. The people of the country were all saddened by his kindness. Many of his ministers wanted to commit suicide as a martyrdom. The heir to the king as a non-prohibited, to the day of burial, to the tomb of the dead since

many. The people of the country to cut wood to cover their farts, so the name of the land said Chaiyuan". Second, "beacon on the king nine years, spring first month, earthquake, from February to autumn July, no rain, year 6 people eat each other, in August, the king stupid domestic men and women aged fifteen and above, repair the palace, the people lack of food, trapped in service, because of the exile. The more help Li advised that help Li know that the king is not handsome, and fear and harm, 與橐臣同謀廢之，迎乙弗为王。The king knew not to be spared, since the, two sons also migrated and died".

The first one is that in the 22nd year of King Dongchuan's reign, King Dongchuan died, and the people in the country were saddened and grieved because of his sagacity, and the ministers of King Dongchuan wanted to voluntarily martyr themselves, and although the new king explicitly forbade it, there were still a lot of suicides and martyrs in front of the tomb on the day of the King Dongchuan's burial. The second story is that in the ninth year of King Bongsang's reign, when there was an earthquake in the country and the people were in dire straits, King Bongsang continued to requisition the people to build a palace, and after advising King Bongsang to no avail, Jansuri wanted to abolish the king with his ministers, and King Bongsang was forced to commit suicide, and two of his sons committed suicide and were buried as martyrs as well. The above two historical materials reflect the martyrdom custom of Goguryeo.

Secondly, from the archaeological discovery of Goguryeo tombs in recent years, the nobles and common people also practiced martyrdom. 1975, Jian County Cultural Management Office and Jilin Provincial Cultural Relics Task Force cleaned up and excavated Jian Donggou three-chambered tomb, which built three chambers at the same time, and fragmentary human bones were found in the chambers, but the three chambers were a unified whole, which was obviously for the preparation of the burial of many people; and in addition to the previous excavation of the DagaoLiTombZi tomb complex, the stone tombs and earthen tombs were mixed with each other. In the previous excavation of the Dagao Li Tomb Group, stone tombs and earth tombs were mixed together, and two kinds of tombs with two chambers and three chambers were recognized; three sarcophagus beds were built into the chambers of Tombs No. 4 and No. 5 of the Five Helmets Tomb, which were obviously prepared for the burial of three people; in particular, in the clean-up and excavation of Yushan Tomb Area of the Donggou Tomb Group of Ji'an in 1984, Tombs No. JYM1758 and No. JYM742 were double-chambered tombs in the same grave with different holes, and the remains of a human skeleton was found in each of the four chambers. In most of these tombs, there were two to three coffin beds in the burial chambers, and multiple adult skeletons of one man, two women, or more women were found in them. Martyrdom was also found in some of the civilian burials excavated. For example, in the excavation and cleaning of Tomb No. 1810 in Yushan Tomb Area of Ji'an, there were two human skeletons in the chamber, and no other burial goods were seen; through the excavation and cleaning of Tomb No. 8 in Jiangkou Village of Tonghua, it was concluded that the tomb was a joint burial of husband and wife and concubines with a smaller size of the chamber; and Tomb No. 15 and Tomb No. 17 of Qiantun of Fushun were a joint burial of husband and wife and concubines with skeletons of human beings in a supine and straight position, with men on the right and women on the left. From the excavation and investigation of the above tombs,

whether it is a nobleman's tomb or a commoner's tomb, the age of the human bones in the tomb is similar, but it is unlikely that the husband and wife and concubine died at the same time, it should be a husband and wife or husband and wife and concubine joint tomb, and the wife and concubine were martyred for their husbands, so these tombs in fact have had the nature of the martyrdom of the human being.

The formation and development of Goguryeo's martyrdom customs were greatly influenced by the culture of their own people. First of all, the Goguryeo nation attaches great importance to the funeral, "men and women have married, will be a little for the end of the clothes," the funeral preparation is relatively advanced, and the implementation of the "gold and silver coins, as much as in the death of the funeral" of the burial of the thick, the above historical data show that the Goguryeo people in the adult after the marriage began to The above historical data shows that the Goguryeo people began to prepare tombs and burial goods after their adult marriage, and attached great importance to the funeral. Goguryeo royal nobles' funeral ceremonies, burial goods, and burial specifications would be extremely luxurious, and even concubines, attendants, and other living people were buried together as "burial goods". Although the commoners were not as luxurious as the nobles and had fewer belongings, some people buried their wives as "burial goods".

3.4.2.4 Secondary burial

Secondary burial, also known as relocation (bone) burial, washing bone burial, picking up bone burial, etc., is a very old burial custom, using weathering, soil, cremation and other different ways to make the dead flesh and viscera and other soft tissues decay, and then pick up the bones for the second or more than two disposal of the burial customs, its distinctive feature is that the bones of the dead for two or more than two times of the burial. From the viewpoint of archaeological data, the secondary burial can be roughly divided into single secondary burial, multiple secondary burial (secondary joint burial) and secondary burial with the primary burial.

In 1982, Ji'an County Cultural Management Office cleaned and excavated a number of Goguryeo tombs in Upper and Lower Living Dragon Villages of Ma Line Township, in which some of the Xiwulong Tomb Group's stone tombs were so small that they couldn't accommodate the bodies, and there were only human bones left in the tombs. Because the Goguryeo people had the custom of stopping the body for three years, there was also a part of the phenomenon of secondary burial, according to which, it is assumed that the owner of the tomb should not be directly buried in this tomb after death, but buried elsewhere, and then buried the bones in the tomb Xiengkhouang after the soft tissues had decayed. Therefore, it is assumed that it may be a secondary burial.

Secondary burial is closely related to the concept of immortality of the soul of the Goguryeo people at that time. They believed that "the soul is free to leave the body, but it must be attached to something, which is linked to the body, and when the skin and flesh decompose and dissolve, it will be attached to the human skeleton. Flesh and blood belong to the human world, and when it decays and dies, the soul has gone to live in the other world, while the bones are still there, which means that the soul of the deceased has a place in reality, and that the soul blesses the living in the present world and is reunited with its family in the other.

3.5 Goguryeo's View of the Afterlife

The birth, old age, sickness and death of human beings are the objective developmental laws of nature, and no one can escape death. Human life begins with the birth of life and ends with the death of life, which are the two most important events in life. Therefore, people have their own specific ways of dealing with death and their ideological and cultural beliefs. Such views and ideas about death can be understood as the view of people after death. The Goguryeo people, influenced by their environment and location, formed their own view of death at the beginning of their nation and changed it with the development of the society. The study of the Goguryeo's view of the afterlife is conducive to the further understanding of the spiritual world of their people.

3.5.1 Goguryeo's view of death from historical records

The Three Kingdoms Records - East Barbarians' Biography - Goguryeo recorded: "When men and women had married, they made clothes for the end of their lives. This is the first historical record about Goguryeo funeral, this text record is brief, but it contains important information. Firstly, we can see that the Goguryeo people would prepare the clothes for the funeral after marriage, that is to say, the preparation for the funeral was earlier; secondly, this historical record does not define the class of the Goguryeo people who would prepare the clothes for the funeral after marriage, so this behavior recorded in the historical record was applicable to all the Goguryeo people or was the general custom of the Goguryeo people, no matter whether it was the nobles or the commoners, all of them would prepare the clothes for the funeral after marriage; thirdly, the men and women who were married would prepare the clothes for the funeral; thirdly, the men and women who were married would prepare the clothes for the funeral. clothes for death; thirdly, when a man and a woman married, both of them should be adult and in the period of youth and vigor, that is, Goguryeo people usually prepared clothes for death when they were in the period of youth and vigor.

According to the modern concept, marriage is a joyful and pleasant event, while the death of a family member and the funeral is a sad event, and the joy and sadness are two completely opposite events. It is unlucky for people to talk about death not only in marriage but also in normal times. The Goguryeo people, on the other hand, began to prepare for their funerals not long after their marriages, which is diametrically opposed to modern thinking. However, from another point of view, this historical record shows that the Goguryeo people did not fear death, but regarded it as a major life event as important as birth and marriage. It also reflects that the Goguryeo people faced death calmly and emphasized the ideology of death.

In the Records of the Three Kingdoms, there is a record: "four years, summer April, the king field in Minzhongyuan, fall July, and field to see the grottoes, Gu said, I will be buried here, do not need to make more tombs." In the summer, King Min Zhong went out to hunt, and in the fall, he saw a grotto when he went out to hunt again, so he told the people accompanying him, "When I die, I will be buried in this grotto, and there is no need to make a tomb for me. As the king of Goguryeo, King Minzhong's status and power need not be mentioned, but he designated the grotto as his own mausoleum, which is a bit arbitrary from the view of others. Especially in ancient China, it was taboo for the monarch to talk about death freely, and it was

disrespectful for subjects to talk about the death of the monarch, which could even lead to death. On the contrary, King Minzhong's words and actions, his choice of his own tomb and his talk about death were not taboo, reflecting his view of death as a matter of course.

The Book of the Later Han Dynasty - East Barbarians - Goguryeo reads: "When they marry, they all go to the woman's house, have children and grow up, and then they return, and then they make a little preparation for the funeral, and they bury them with gold, silver, and coins in a thick grave, and they build up a stone as a seal, and they also plant pines and cypresses." After the Goguryeo people got married, they began to prepare the clothes needed for the funeral after death, and would bury the gold, silver, coins or other artifacts with the deceased in the tomb. Liangshu - Dongyi Liezhuan - Goguryeo" also contains: "If you have married, you will make some clothes for your death. The death of the outer coffin, no coffin, good thick burial, gold and silver coins in the death, the accumulation of stones for the seal, the list of planting pines and cypresses." This historical data also shows that the Goguryeo people after marriage to prepare for the end of the goods, will be buried with the deceased into the tomb with a lot of funerary goods. Among them, "gold and silver coins" are not simple decorations, but belongings for the use of the deceased. This also shows that the Goguryeo people believed that the death of human beings was only the demise of the present world, and that the dead might exist in other forms or go to another mysterious world in the form of souls to continue their lives. Sui book - east barbarians biography - Goryeo ": "the first end of the crying, burial is inspired, make music to send off. Buried so as to take the dead life time clothing and play car and horse placed in the side of the tomb. Those who will be buried will fight for it and go away." This historical account of the Goguryeo burial rituals: burial, the funeral procession will play music, drums and dance; in the burial of the dead, after the game will also be the dead head of the clothing, car and horse and other items scramble to take away. This way of burial, not only to show that the birth of the deceased's mourning and remembrance, but also shows that the birth of the deceased's death is not the only grief and unwillingness to part with, Goguryeo people through the music and drums to send off the dead, the soul of the deceased into another world to show great amusement and comfort; shows that the Goguryeo people do not fear of death, but think that death is another form of existence, the soul will go to the other world after death Continue to live, showing their unique understanding of the objective natural law of life, old age, sickness and death, of course, this is inseparable from the religious culture and the view of death.

The religious culture of Goguryeo can be divided into primitive religious culture, Taoism and Buddhism. The primitive religious culture of Goguryeo is the content of religious beliefs produced in the primitive society, including ancestor worship, worship of heavenly deities (sun, moon, stars, heaven), worship of earthly gods and goddesses (God of Jikji, God of Tunneling, God of River), worship of human ghosts and worship of sorcery, etc.; in the later period, due to the introduction of Taoism and Buddhism, the religious culture of Goguryeo has added new content. The Three Kingdoms - East Barbarians Biography - Goguryeo: "good management of the palace, in the residence of the left and right to set up a large house, sacrificing the ghosts and gods, and worship of the spirit of the star, the God of God." Hou Han Shu - East Barbarians Biography - Goguryeo ": "good shrine to ghosts and gods, the Gods

of God, the Gods of God, zero star, in October to sacrifice to the General Assembly of the sky, called 'ASEAN'. There is a big cave in the east of the country, called Tunnel God, which is also welcomed and sacrificed in October." The Northern History - East Barbarians biography - Goryeo ": "believe in Buddhism, respect for ghosts and gods, more obscene shrines. There are two temples, one said Fu Yu God, carved wood as a woman like; one said Gao Deng God, the cloud is its ancestor Fu Yu God's son. And set the officials, sent people to guard, cover the Hebo female, Zhu Meng cloud. "

Religious beliefs and worship to a certain extent will become the Goguryeo people know the world in an important way, or a special window to know the world. Whether Goguryeo primitive religion of ancestors, the sun, moon, stars, ghosts and gods worship, or later on the Taoist, Buddhism, its essence is the Goguryeo people on the laws of nature and the development of the process of exploration and cognition, only that the cognitive process in the form of religious expression, such as Goguryeo people will be recorded in writing, mural paintings, or some kind of rituals to record their religious beliefs. After the introduction of Taoism, Buddhism and other religions, its embodiment of religious thought for the Goguryeo people to know the world provides new concepts and problems, in the interpretation of Taoism, Buddhism, the focus of Goguryeo people changed to the development of the law of human life, old age, disease and death, that is, to think about some of the ultimate care of the problem, to face the life and death, to envision this world and the next life, so the religious belief is the important basis for the formation and development of the concept of the Goguryeo people's after-death. Therefore, religious belief is the important foundation for the formation and development of Goguryeo's view of the afterlife.

The three kingdoms historical records - Goguryeo Benji - Liuli Ming Wang ": "nineteen years, in the fall of August, the countryside rags escape, the king made Toli, Sbe chased, to the long house in the Ze got, to the knife to break the tendons of its feet, the king heard of the anger, said, sacrificed to the heavens of the animal, can not be hurt, and then threw the two people in the resistance to kill it. In September, the king was sick, the witch said, Tory, Skee for the evil, the king made thank you, that is, healed."

In the 19th year of the Rurimei King, the pig used for the sacrifice escaped, so Tory and Skee were dispatched to retrieve it. After catching the pig at Nagayasawa, the two men used their swords to sever the pig's hamstrings. When King Rurimei learned of this, he was enraged, thinking that how could a sacrificial object be harmed and that this was a great disrespect to the god of heaven, so he threw Toli and Skei into a pit and killed them. However, in September, King Ruriming was very sick, the sorcerer thought that the cause of the disease was that the souls of Toli and Spe were killed in the pit, which led to the illness of King Ruriming, so King Ruriming sacrificed and comforted the two of them, and then he was cured. Thus, the Goguryeo believed that the soul of a person still existed even though the body of the person had disappeared after death. Toli and Sibe were the subjects of King Rurumyeong and were ruled by him, and King Rurumyeong had the power of life and death, but the souls of Toli and Sibe could make King Rurumyeong sick after their deaths, which shows that Goguryeo believed that the dead people would continue to exist in the present world in the form of their souls.

To sum up, through the analysis of historical records, we can learn that: the Goguryeo people began to prepare clothes and burial goods for their future deaths after their marriages, and the view of the after-death embodied in it was also the mainstream concept of the Goguryeo people's view of death. In the Goguryeo view, the preparations for funeral and burial after marriage were in fact preparations for the life in the afterlife. It is this respect and yearning for the afterlife that makes people face death with equanimity.

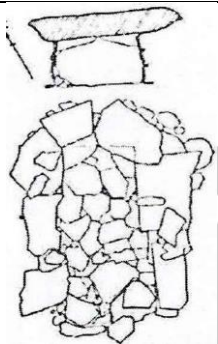
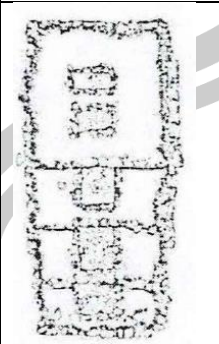
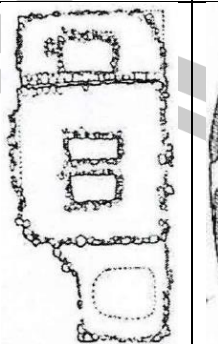
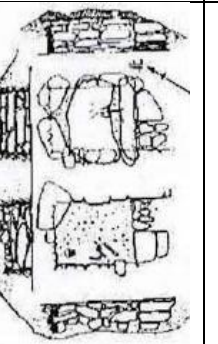
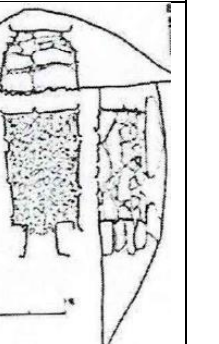
3.5.2 Goguryeo's View of the Afterlife from Burial Practices

Burial custom, which refers to the ceremony and process of burying the body of the deceased into the grave bed, is an important part of Goguryeo funeral rites. The methods and forms of burying the dead in Goguryeo are influenced by factors such as their social development, civilization, religious beliefs and ideological concepts. As an important funeral rites of Goguryeo, the main form of burial customs is the form of burial.

First of all, the direction of the tomb and burial style is also an important burial custom of Goguryeo. Tomb direction, that is, the direction of the tomb, generally refers to the head of the deceased when buried, and sometimes also refers to the face, foot, etc.. Goguryeo tombs mainly include east-oriented, north-oriented, southeast-oriented, west and northwest-oriented, etc. The burial style, i.e., the body of the deceased was buried in the grave, and the burial style is also important. Burial style, that is, the body posture of the dead body into the burial, mainly divided into the back body straight limb burial, side body flexion limb burial two ways; from the number of the dead into the burial, can be divided into single burial, multi-person burial, etc.; from the number of times the dead into the burial, can be divided into a burial, the second burial, or a mixture of burials, etc..

In April, 1962, Jilin Provincial Museum along the Yulin River Basin on the Goguryeo ancient tombs investigation cleaned up the Dagao Lizi ancient tomb group No. 43 tomb. The overall construction direction of the tomb (from the entrance of the tomb) is "northeast-southwest", and skull and limb bone remains were found in the tomb, with the head to the north and the feet to the south, and the burial style is unknown. 1984 spring, Jilin Provincial Institute of Cultural Relics and Archaeology, together with Ji'an City Cultural Relics Custodian of Ji'an, carried out the excavation of Ji'an Donggou Tomb Complex Yushan Tomb Area, Jixi Highway burials, and cleared 89 tombs, all of which were "north-south", and all were "southwest". The 89 tombs cleared were all oriented in a "southeast-northwest direction", such as the overall direction of tomb JYM3232, which was oriented in a "southeast-northwest direction", and tomb JYM3241, which was also oriented in a "southeast-northwest direction". "In June 1999, Jilin Institute of Cultural Relics and Archaeology, together with Ji'an City Cultural Relics Depository, investigated and cleaned up some of the Goguryeo tombs in Anzigou, the twine tomb area of Donggou Ancient Tomb Cluster. The tomb JMM402 was cleaned, in which the direction of JMM402 was south-north direction, and the skull was found in the northeast corner of the tomb room.

Table 6 Sections of Goguryeo Tombs in Ji'an

DGLZ43	JYM3232	JYM3241	JYM1758	JYM742
				

Source: Author, 2023.

The above mentioned Goguryeo burial methods and grave directions generally reflect the burial customs of Goguryeo at that time. It is certain that, due to the different levels of social development of Goguryeo in different periods and the differences in people's ideological concepts, the burial customs of Goguryeo varied from one period to another. It should be pointed out that Goguryeo's choice of grave direction has its own national characteristics, but also influenced by foreign cultures. Goguryeo people's choice of the direction of the tomb, mainly in the northeast-southwest, southeast-northwest, east-west and south-north four main directions; and according to the geographic location of the tomb, the northeast-southwest and east-west coincide with the sun's trajectory of the rising and setting. Therefore, the choice of the direction of the tomb can be interpreted as a depiction of the deceased's life as the sun's trajectory, which is another way for the living to comfort and honor the deceased.

The direction of Goguryeo tombs also includes southeast-northwest direction and south-north direction, which also reflect another kind of burial idea of Goguryeo people at that time. In terms of direction, the tombs in the southeast-northwest and south-north directions were oriented toward the sun, which meant that they were oriented toward the light. The sun represents light and can dispel darkness so that the deceased can be protected from darkness.

Secondly, the burial method of early Goguryeo people was to accumulate stones for sealing, with many big mountains and deep valleys without original zephyrs, which is the reason why most of the large tombs in early Goguryeo were stone tombs. From the archaeological discovery in recent years, only in China's jilin province jian area there are more than seventy gaoguryeo ancient tomb group, after investigation of the existence of about more than 10,000 tombs, which is the most typical of the donggou ancient tomb group. As far as the excavated Goguryeo tombs are concerned, Goguryeo tombs are mainly divided into two categories: stone tombs and sealed earth tombs; in the early period, stone tombs and sealed earth tombs coexisted, and the tombs of the kings and the nobles appeared in the form of stone tombs; in the middle period, the number of stone tombs gradually decreased, and in the late period, the sealed earth tombs took the dominant role, and the stone tombs disappeared.

However, in the process of the development from Jixi Tomb to Fengtu Tomb, the way of burial in many tombs also changed. From the perspective of burial structure, Jishi tombs were mostly made of simple coffins and coffins, while sealed earth tombs were mostly made of stone masonry burial chambers. The coffins of Jishi tombs are basically constructed in the center of the top of the tombs, i.e., the coffins are placed on the surface of the ground; while the various types of burial chambers of Fengtu tombs are basically constructed in the underground or semi-underground. It can be seen that from the burial location of Goguryeo's burial is from the simple coffin to the chamber, and from the top of the center gradually to the lower part of the evolution. On the other hand, the pattern of the burial site is that most of the burials started from the high place and gradually evolved to the plain area. The reason for this change is closely related to the changes in the concept of life and death that accompanied the social and cultural changes in Goguryeo.

The tomb is not only a place to bury the dead, but also a place for the dead to live after death, a place for their souls to belong. For the commoners, the tomb was a place for them to live after death, while for the noble rulers, the tomb was a symbol of their status after death, and their souls still had all the wealth and power they had during their lives.

Finally, the relics unearthed from the tombs can also illustrate the importance of the Goguryeo people's view of the afterlife.

From the current burial relics unearthed from the tombs, their types mainly include ceramics, bronzes, irons, and gilt wares. Among them, the early pottery is mostly rough texture of handmade pottery, such as four ear spread rim pots, bulging belly jars, large mouth jars and other living utensils; the middle of the pottery types increase, and the shape of a variety of vessels, the production of exquisite craftsmanship; the late pottery is mostly clay pottery, the color of the pure, grey, black, yellow, high fire, hard texture, basically wheeled, and there are also a few handmade. Goguryeo metal ware can be divided into production tools, living utensils, decorations, hunting tools, weapons, harnesses, etc., of which more decorations, weapons and harnesses were found. 1979, Ji'an County Cultural Affairs Bureau of the 31 Goguryeo tombs near the western end of the Ji'an Yushan Mountains, "Turning Hill", the cleanup and excavation, and the tombs were found to have ceramics, In 1984, the Jilin Institute of Cultural Relics and Archaeology, together with the Jian Municipal Cultural Management Institute, carried out clean-up and excavation work on 31 Goguryeo tombs near Yushanzi at the western end of Ji'an, and unearthed pottery, copper coins, gilt-bronze objects, iron objects and jade objects, etc., of which a gilt-bronze belt ring unearthed from the tomb No. M152 was almost identical to the gilt-bronze belt ring unearthed from the tomb of Xijin at Luoyang in terms of its shape, size and decorations, which was most likely imported from the Central Plains region. The cleanup and excavation work unearthed a total of 931 artifacts, including pottery, ironware, copperware, giltware, goldware, silverware, onyx bead material and pottery net pendants. From the unearthed gold and silver, mostly for jewelry, and the shape of beautiful, complex, such as a gold earrings with gold wire at one end of the diameter of 4 centimeters for a thin round gold piece, the edge of the round piece of five weeks of conical point pattern, the other end of the gold wire will pull the fine twisted around the 7 fall ring, each ring set with a gold leaf. In terms of Goguryeo's

productivity and production technology, it was not easy to make the above gold earrings, and their preciousness was obvious. However, the people of Goguryeo did not leave them to the living because of their preciousness, but instead used them as burial items for the dead, which shows the importance that the people of Goguryeo attached to death and the burial of the dead. The reason for this is that the Goguryeo people believed that although the deceased died, their souls still existed, only in another form in the other world, and that the things in life were also of value to the deceased after death.

All of the above can reflect the Goguryeo's view of the afterlife, that is, fear and respect for death, face death calmly, believe that the soul is eternal, and the present world is linked to the dead. The core of the Goguryeo's view of the afterlife is reflected in their view of the soul, and it can be said that the view of the soul is the most important part of the Goguryeo's view of the afterlife. They could not explain the natural law that everything in the world withers and flourishes, and that human beings are born, grow old, get sick, and die, so they subjectively believed that everything in the world has a soul, and that the soul still exists after death, and that the souls of all things live forever. Therefore, the Goguryeo would bury the dead in their own special reverent way and pay tribute to them at the right time.

3.5.3 Goguryeo's View of the Afterlife from Ancient Tomb Murals

When Goguryeo was in its prime, its territory extended from the Liao River in the west to present-day Jilin City in the north, from present-day Yanbian area in the east to the Han River basin on the Korean Peninsula in the south. In this vast area found more than 130 mural tombs with distinctive national characteristics, regional style, the academic community generally referred to as Goguryeo mural tombs. However, scholars from various countries have a big controversy over the distribution and number of the discovered Goguryeo mural tombs, and we will not repeat the specific distribution and number of Goguryeo mural tombs here. So far, more than 130 Goguryeo mural tombs have been discovered or cleaned up within the historical territory of Goguryeo, and these mural tombs span nearly four centuries and are distributed in the vast area centered on Hwanin, Ji'an, and Pyongyang, which basically constitutes a series of physical objects reflecting the overall appearance of Goguryeo mural tombs.

From the point of view of the distribution of the discovered Goguryeo mural tombs, they are mainly concentrated around the capital city of Goguryeo in the historical period. In the early period, there are the general's tomb in Micanggou and tomb No.1 of Fushun Shijia tomb group in Huanren and the surrounding area; in the middle period, there are 36 out of 38 tombs in China in the area of Ji'an, which is the capital city; in the late period, 69% of the total number of Goguryeo's mural tombs are widely distributed in the area of Pyongyang, which is the seat of the capital city, and the surrounding area. This fully illustrates that Goguryeo mural tombs have the characteristics of political, economic and cultural cities as the center and centralized distribution. The murals painted on the Goguryeo mural tombs are mostly the depictions of Goguryeo people on the real life and the world after death, which show the material life and spiritual world of Goguryeo people to the fullest extent, and reproduce the vivid scenes of that era, leaving a lot of artistic treasures for us.

By analyzing the contents of Goguryeo tomb mural paintings, we can understand their funeral customs and concepts of death more intuitively and meticulously.

Goguryeo ancient tomb murals are extremely rich in content, the expression of the subject matter is also quite complex, mainly including social customs, decorative patterns, the four gods figure three. And social customs often appear in the picture of the subject is singing and dancing, feasting, hunting and other images. Research shows that the east wall of Yu Tao Li mural tomb singing and dancing figure, the west wall of the hunting figure is the performance of the Goguryeo people's funeral rites. Yutaoli Goguryeo mural tomb of the west wall of the song and dance picture is to send off the tomb owner "ascension" of the true portrayal. In this sense, the view that the dancing pictures in the Dancing Tomb and Jangcheon Tomb No. 1 are a reflection of the life of the tomb owner is open to question. We have reasons to believe that the corresponding images of Jangcheon Tomb No. 1 and Mae-odori Tomb, including the Okdoori Goguryeo Mural Tomb, are the scenes of condolence of the living for the dead, which also shows that the pictures of banquets and drinks, songs and dances, and hunting painted in the Goguryeo Mural Tomb are the scenes of condolence of the living for the dead and the funeral and rituals of the dead. Reflecting the Goguryeo people's reverence and remembrance of the deceased, and recognizing that the soul of the deceased lives on forever.

Goguryeo tomb murals are often painted with the sun, moon and stars, flying sky, immortals, four gods, lotus and other images. Whether it is the sun god and moon god, or the green dragon, white tiger, vermillion bird, Xuanwu four gods, they are the Goguryeo people's spiritual beliefs and trust, that these gods can bless their life and production, drive away evil, bring light. The Goguryeo people hoped that the gods would bless them when they were alive, and when they passed away, they would also bless and shelter the souls of the deceased so that their souls would not be disturbed and so that the deceased could rest in peace.

4. Discovery and Conservation of Mural Paintings in Goguryeo Tombs in Jian

4.1 The discovery of Goguryeo tomb murals in Ji'an

So far, the academic community on the Goguryeo ancient tomb murals first discovered the period of time is still in some disagreement, at present there are mainly the following kinds of statements:

Korean scholars Quan Hu Tui in the "Goguryeo tomb murals research history"⁴⁰ in an article pointed out that, in 1907 E. Shavannes⁴¹ in the Chian scattered Lotus Tomb found Goguryeo tomb murals, and published in 1908 in the academic community, attracted widespread attention.

⁴⁰ E. Shavannes, translated by Kim Jeong-bae, Historical Monuments of Goguryeo, an Ancient Dynasty of Korea, Baeksan Journal 21, Jeon Hoo-dui, History of the Study of Goguryeo Tomb Mural Paintings, Goguryeo Studies 4, Hakyeon Bunka-sha, 1997, p. 45.

⁴¹ E. Shavannes, full name Emmanuel Edward Shavannes (October 5, 1865 - January 29, 1918), or Shavannes for short, was recognized by academics as one of the most accomplished masters of Chinese studies in the world at the end of the nineteenth century and the beginning of the twentieth century, and was recognized as the "Titan of European Sinology". He was also one of the first scholars in the world to organize and study the cultural relics of Dunhuang and Xinjiang, and is regarded as the pioneer of French Dunhuang studies.

Korean scholar Zheng Haoxie believes that the Goguryeo tomb paintings were first recognized in 1902 when the Jiangxi county governor and his party entered the Jiangxi Grand Tomb and the Jiangxi Middle Tomb to confirm the mural paintings.

Chinese scholar Lin Zhide argues in his article "The Discovery and Conservation of Goguryeo Mural Tombs in Ji'an" that "the fact that the huge number of Goguryeo tombs in Ji'an contain some mural tombs was discovered by local residents as early as the end of the last century, and the information was passed on by the medium of 'stele estimation' to the academic community in Beijing."

In June 1998, the first national Goguryeo academic symposium held in Tonghua, by Mr. Geng Tiehua on behalf of Mr. Yang Chunji wrote a paper manuscript "Ji'an Goguryeo murals of the current situation and protection of the study," which said: "In 1889, Beijing topiary from the Li Yun from the Tonggou whacked to top the good king of the stele, and will be the good king of the mausoleum of the text bricks to bring back. Luo Zhenyu in the "Tang Feng Lou Jinshi text trek end" recorded: "good too Wang Ling brick, factory restaurant monument Jia Li Yun from the good too Wang Mausoleum. The text of a line, each word has a boundary grid, said: wish too king mausoleum peace like a mountain solid as Yue. Clerical script is simple and thick, such as the two Han people, better than the good too Wang Bei word for the fine. Li Jun said, this mausoleum has been destroyed, ditch had entered its tunnel, the wall painted dragons and phoenixes, colored as new. Mausoleum in the Ming ware, has been taken for people." Li Yun from is considered to be the early discovery of Goguryeo tomb murals, aroused the attention of scholars at home and abroad.

Although it is difficult to determine the specific time of the initial discovery of the Goguryeo mural tombs in terms of the current research status, according to the research of the above scholars, the following table is drawn (Table 8). Although there is no unanimity of opinion on the time of discovery, there is a relatively unanimous understanding that the Goguryeo mural tombs were first discovered in Ji'an, China.

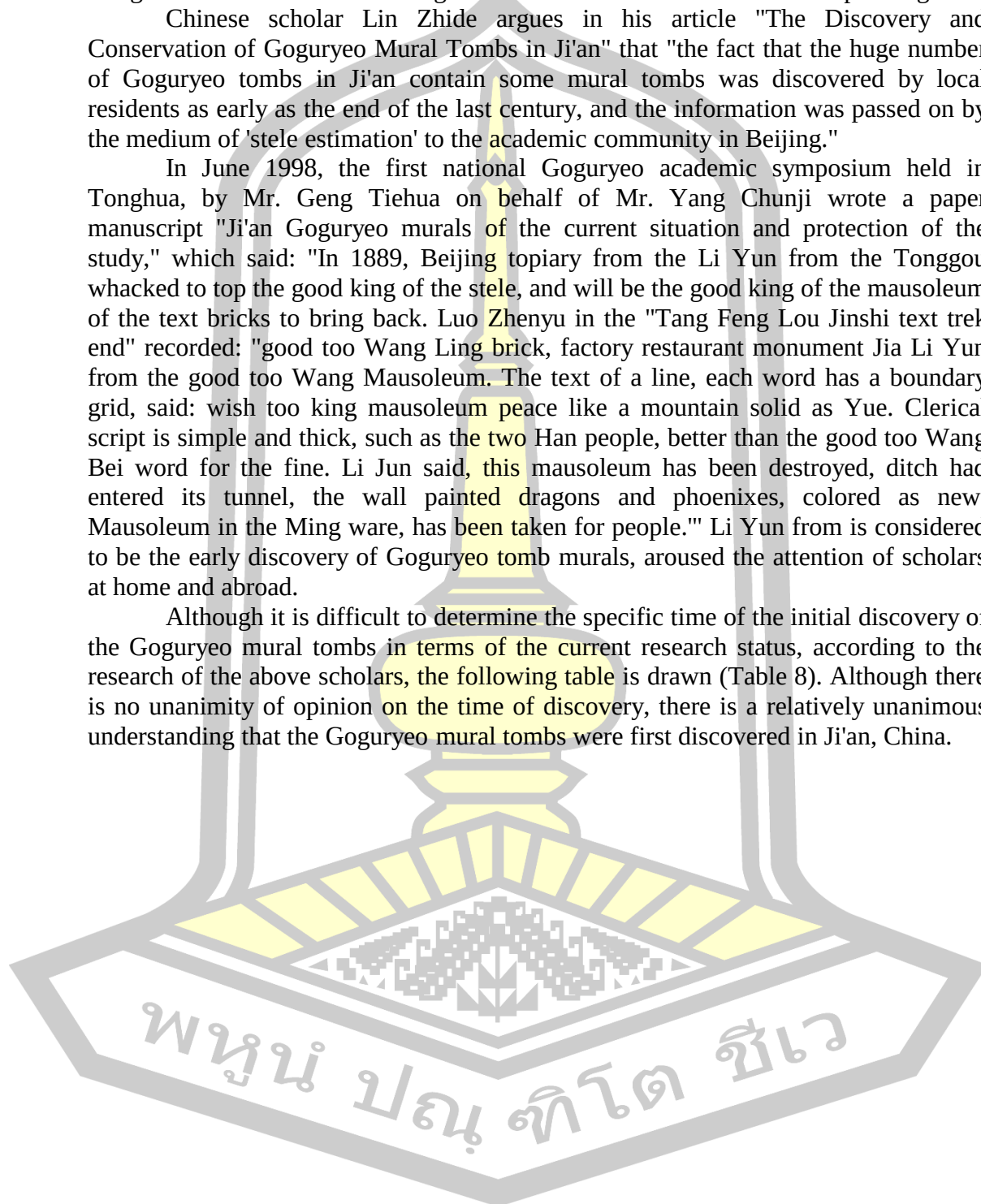


Table 7 Sequence of events in the discovery of Goguryeo tomb murals in Ji'an

Time	Year	Event
1889	Guang Xu 15	Li Yunzhong Discovers Goguryeo Tomb Murals in Tonggou
1895	Guang Xu 21	Wang Zhixiu's "Goguryeo Yongle Taiwang Ancient Monument Songkao" was published
1900	Guang Xu 26	Zheng Wenzhuo wrote Goguryeo Yongle Taiwang Stele interpretation compilation kao
1902	Guang Xu 28	Establishment of Juan County (changed to Jian City in 1985)
1905	Guang Xu 31	Japanese Torii Ryuzo visited Juan to investigate
1906	Guang Xu 32	Discovery of Jiangxi Grand Tomb and Jiangxi Medium Tomb Mural by Li Yurong and others, Jiangxi County Commissioner of the Li Dynasty
1907	Guang Xu 33	Frenchman E. Chavannes went to Jian to investigate and discovered the murals of Scattered Lotus Tomb
1908	Guang Xu 34	Luo Zhenyu published "Good King Tomb Brick Trek", and E-Chavannes' report was published

Source: Author, 2023.

4.2 Investigation and Excavation of Goguryeo Tomb Murals in Ji'an

Throughout the history of Goguryeo tomb murals investigation, since the discovery of Ji'an, early mainly by Japanese scholars to investigate and excavate, their investigation results were compiled into an atlas or investigation report. 1945, the Democratic People's Republic of Korea and the People's Republic of China were established, the two governments and people began to attach great importance to the protection of the Goguryeo mural paintings, mural sites are systematically investigated, Cleanup, maintenance, Goguryeo mural paintings have been preserved to the present model.

In 1905, the Japanese scholar Torii Ryuzo came to Ji'an to investigate the science and research. 1906, after hearing the report of the local residents, Li Yurong, the governor of Jiangxi County, investigated the interior of the big tomb of Jiangxi Province and the middle tomb of Jiangxi Province. 1907, the Frenchman, E. Chavannes, came to Ji'an to investigate. 1909, the Japanese, Taniizi I., and Kuriyama Jun'ichi, investigated the Goguryeo mural painting tomb of the five helmets and the four god's tombs, Three-chambered Tomb, Scattered Lotus Tomb, Turtle Tomb, Folding Heavenly Well Tomb, etc., and included the relevant picture data in the Atlas

of Korean Antiquities⁴². In 1913, the Japanese Guan Yezhen investigated the mural paintings of ancient tombs in Ji'an, such as San Shi Tomb, scattered lotus tomb, Gui Jia tomb, etc. In 1935, Jin Yuchi, Xu Jingwu and the Japanese Yoshida successively investigated Ranmou tombs, ringed tombs, three-chambered tombs, four-gods' tombs, five-helmeted tombs, four-helmeted tombs, horned buttresses tombs, etc. In 1935, Jin Yuchi, Xu Jingwu, and Yoshida visited Ranmou tombs, ringed tombs, three-chambered tombs, four-gods' tombs, five-helmeted tombs, four-helmeted tombs, horned buttresses tombs, Dancing Tomb, etc. In the same year, Hiroshi Ikeuchi, Ryoze Fujita, and Sueji Umehara investigated the Kakuto Tomb and the Maiodori Tomb, etc. In 1936, Hiroshi Ikeuchi, Kosaku Hamada, Sueji Umehara, Seiichi Mizuno, and Misato Mishimoto investigated the Ranmu Tomb, the Rim Tomb, the Shikigami Tomb, and the Sanshou Tomb, etc. The results of these investigations were compiled into a series of books. The results of these investigations were compiled into two volumes of "Tongou"⁴³, the first and the second volumes of which were published by the Japan-Manchu Cultural Association in October, 1938 and July, 1940 respectively. This has left valuable information and pictures for later scholars from Northeast Asian countries to conduct historical and archaeological research on Goguryeo.

After the founding of New China, Chinese scholars began to investigate and excavate the murals of Goguryeo tombs in the territory. 1957, Wang Chengli of Jilin Provincial Museum led a team, Zhou Jianpeng, Qu Shaobo, Su Cai and other investigated the relevant mural tombs to study the protection of the murals and the copying problem. 1962 spring, Jilin Provincial Museum Jian archaeological team⁴⁴ in the donggou area to carry out a census of the Tonggu area, on the Tonggou, Ji'an, the No. 12 Goguryeo mural tomb (also known as "Ma Cao Tomb") cleaned, measured,

⁴² Chosun Governor's Office: Atlas of Korean monuments, March, Taisho 4 (1915) The survey of Korean monuments was conducted in September, 1909, by Dr. Sadaharu Sekino, Bachelor of Arts Jeichi Tanii, and Bachelor of Engineering Shunichi Kuriyama. The Atlas of Korean Monuments is divided into the first and second volumes.

⁴³ Tonggou, Volume 1, (Japanese) Ikeuchi Hiroshi, Harbin: Japanese-Manchurian Cultural Association, 1938 edition, is a report on the investigation of "Koguryo Ruins in Ji'an County, Tonghua Province, Manchuria", the first chapter of the book focuses on the scholarly visits to the ancient capital of Koguryo and the Tonggou monuments; the second chapter deals with the flatland landscapes of the Tonggou; the third chapter discusses the Maru Dosan Castle and the Domestic Castle; The fourth chapter describes the Gwangkae Toowang Monument; the fifth chapter includes the specific investigation and excavation of the Shogun's Tomb, Taewangneung Cheonchul Tomb, the 1, 2, and 2 small stone tombs, the five ghosts and ten graves, and the Mutoulou Tomb; and in the sixth chapter, the chronology of the stone tombs and the earth graves is explored. The second volume of "Tongou", (Japanese) Ikeuchi Hiroshi and Umehara Sueji, Harbin: Japan-Manchu Cultural Association, 1940 edition, is a survey of the "Goguryeo mural tombs in Ji'an County, Tonghua Province, Manchukuo, with in-depth studies of the Mai-odori (dance) Tomb, the Jiaojia (corner) Tomb, the Sanmuro (three rooms) Tomb, the Shishen (four deities) Tomb, the Mutoulu (mound) Tomb, and the Ronggong (ring pattern) Tomb.

⁴⁴ In 1961, the ancient tomb group of Donggou in Jian'an (including the monument of King Hao Tai) was announced by the State Council as one of the first batch of national key cultural relics protection units. In order to strengthen the protection and management of cultural relics, Jian County established the Cultural Relics Depository and Cultural Relics Management Committee on the basis of the original museum. A draft plan for the protection and management of the Donggou Ancient Tomb Group was formulated and submitted to the Ministry of Culture.

and together with the Jian County Cultural Relics Management Office to repair the mural. Ma Cao Tomb was cleaned, measured, and in conjunction with the Ji'an County Cultural Relics Administration to repair. In the spring of 1962, the Jilin Provincial Museum in accordance with the instructions of the Provincial Bureau of Culture, in conjunction with the collection of Anxian County Cultural Relics Management Office of the Tomb of the Five Helmets Tomb No. 4 and the Tomb of the Five Helmets Tomb No. 5 were cleaned up. Among them, five helmet grave 4 tomb as early as 1950 was found, five helmet grave 5 tomb in the war of resistance against Japan was dug up. And the mural tomb of No. 1 mural tomb of Jian twine ditch was investigated and cleaned up in the fall, and then stopped because of the cold. in the same year, in order to protect the Goguryeo mural tomb, series An County Cultural Relics Depository selected five helmet grave No. 5 tomb and manger tomb as a scientific observation point for observation. Observation items are: temperature, humidity, limestone condensation inside the tomb; temperature, humidity outside the tomb, changes in the water table and other conditions. After three years of observation, a written report was completed in January 1965 and sent to the Jilin Provincial Bureau of Culture, Museum and the State Bureau of Cultural Relics. 1963, the Jian Cultural Relics Depository received a public reflection that the door of a large sealed tomb located on the hillside 200 meters northeast of the Lower Jiefang Village of Jian City, Jilin Province, had been opened, with mural paintings inside, so it was closed with soil. 1966, the Jilin Provincial Museum and Jian Cultural Relics Depository jointly conducted a survey of the ancient tomb complex in Donggou. Donggou ancient tomb group for measurement, the tomb will be under the liberation of the 31st, and on June 12, Fang Qidong was sent to do the tomb mapping and recording. In the first half of 1966, the Jilin Provincial Cultural Relics Management Committee presided over the investigation and mapping of Donggou ancient tombs in Ji'an, in cooperation with the Yunfeng Water Conservancy Engineering Bureau mapping team, completed a two-thousandths of Donggou ancient tombs in the distribution of topographic maps of the tombs. On the basis of field investigation, numbering, registration and categorization, the scope of Donggou Ancient Tomb Group was determined, divided into 6 tomb areas, and the number of burials in each tomb area was found out. Mural graves such as JSM332, JSM983 and JSM1368 were found and were immediately cleaned.

In the 1970s, the cultural relics and archaeology staff continued to investigate and excavate the murals of the ancient tombs of Goguryeo in the territory, and in June 1970, the sealing soil of Tomb No. 1 of Changchuan was lost, the door of the tomb was exposed, and the muddy water began to continuously flood the tomb room. In order to save the tomb from destruction, in August of the same year, the jilin provincial museum in conjunction with the jian cultural relics custodian of the tomb was cleaned up, mapping, copying and taking pictures, and organize the excavation data and write a report on the excavation. From late April to early May 1972, the Jilin Provincial Museum, together with the Ji'an County Cultural Relics Administration, excavated Tomb No. 2 of Changchuan, and Zhou Yuntai, Dong Changfu, Chen Xiangwei, and Lin Zhide participated in the excavation and mural copying. Signs show that the tomb has been robbed, four walls and mural paintings on the algal well, most of the blackened. Too Wang Commune members found a collapsed Goguryeo stone tomb (Yushan 41) in the mural, Jilin Provincial Museum and Ji'an County

Cultural Relics Depository immediately sent people to investigate and understand the collapsed hole sealing, so the tomb was cleaned up in 1974. After the liberation, China's cultural relics department is located in Jian's three room tomb and other mural tomb many times for repair, installation of wooden doors, cover the sealing soil. 1975 in order to further strengthen the Donggou tomb group sealing soil stone room mural tomb mural paintings in the chemical protection, clearing the dirt on the mural paintings of the three room tomb, the mural paintings so that the hue of the mural paintings is clear, restored the mural paintings of the original face. September 1976 to November, in order to cooperate with the agricultural production, Jian county cultural relics custodian ZhangXueYan, etc. in Tonggou village farmers with the assistance of cleaning up the 95 ancient tombs, including the east dapo MO365 for the Goguryeo mural tomb, in the flaking of the white ash on the discovery of the original colorful frescoes. In March 1977, the Jilin provincial museum and Jian county cultural relics department to check the three chambered tombs, the five helmet grave tomb no. 4 of the mural painting maintenance situation, and then chemical sealing of Tomb No. 4 of the Five Helmets Tomb.

In the 1980s, the materials of the mural paintings of Goguryeo tombs continued to be rich. In June 1980, Su Bai, a professor of the Department of History of Peking University, accompanied by Wei Cuncheng of Jilin University, went to Ji'an to investigate the mural paintings of Goguryeo tombs and made a scholarly report. In August, Ji'an county cultural relics custodian of the mural paintings of the tomb of No. 2 Changchuan was chemically sealed and reinforced with masonry sealed the door of the tomb. In October 1985, Sun Renjie, in the checking of protection of the tombs, found several pieces of mural paintings inside the tomb room of the folding In October 1985, Sun Renjie, when checking the protection of ancient tombs, found several pieces of mural paintings inside the tomb room, three of which are clear, thus confirming that it is a mural tomb. July 20, 1983, Ji'an City cultural relics census team, and the lower part of the tomb area under the mountain city of folding the tomb of the Tianjing re-investigation, surveying and mapping. In 1985, during the investigation of Chang Chuan Tomb Group, M4 stone room sealed soil mural tomb was recorded. Although Chang Chuan M4 mural tomb has not been excavated, but from the partial mural, it is the same style of mural with Chang Chuan Tomb No.1, only the scale of the tomb is not as large as Chang Chuan Tomb No.1 and Tomb No.2. In 1988~1989, Li Zhengping of Jilin Provincial Museum and Zhou Rongshun of Ji'an City Museum carried out the protective work of removing mold from Tomb No. 4 and No. 5 of Five Helmets Tomb.

In the 1990s, not only new Goguryeo mural tombs were discovered one after another, but also the murals of Goguryeo tombs investigated in the past were re-investigated and mapped. In May 1993, with the approval of the State Administration of Cultural Heritage of China (SACH), the Institute of Antiquities and Archaeology of Jilin Province (IARJ) and the Ji'an City Museum (JCM) jointly undertook the Eighty-five Years' Maintenance Project of Donggou Tomb Group of the SACH, and in the process of carrying out a larger-scale maintenance of some of the Goguryeo tombs of Donggou Tomb Group In the process of larger-scale maintenance of some Goguryeo tombs in Donggou Ancient Tomb Complex, two Goguryeo mural tombs JSM1408 and JSM1405 were found in the lower tomb area of Shancheng. From May 1 to May 20, 1997, it took 20 days for Jilin Provincial Institute of Cultural Relics and

Archaeology and Ji'an City Museum to carry out scientific excavation of JYM3319 tomb in Yushan Tomb Area of Donggou Ancient Tomb Complex. In 1997, according to the instructions of the State Administration of Cultural Heritage to protect large sites, the Jilin Provincial Institute of Cultural Relics and Archaeology, together with the Museum of Ji'an City, in cooperation with the Jilin Provincial Exploration Brigade, carried out a comprehensive review of Donggou Ancient Tomb Complex, which includes the Goguryeo stone chamber mural tombs in the territory of Ji'an.

Since the 21st century, archaeologists have carried out conservation and maintenance work on Goguryeo mural tombs and mural paintings located in China, and in 2003, in order to declare the "Tomb of the King of Goguryeo King City and Noble Tomb" on the "World Heritage List", Jilin Provincial Cultural Relics Workers carried out cultural relics maintenance, environmental organization and archaeological excavation in Ji'an. Among them, 13 tombs are involved in the protection and maintenance of mural painting tombs, including Tomb No. 1 of Changchuan, Tomb No. 2 of Changchuan, Tomb No. 4 of Changchuan, Ranmu Tomb, Ring Tomb, Horn Butt Tomb, Dancing Dance Tomb, Manger Tomb, Lotus Tomb, Folding Heavenly Tree Tomb, Tomb of the Four Deities, Tomb of the Five Helmets, Tomb No. 4 of Wuhelmet Tomb, Tomb of the Five Helmets, Tomb No. 5 of Wuhelmet Tomb, etc. The Institute of Cultural Relics of Jilin Province conducted another cleanup of Tomb Road of Tomb No. 41 of Yushanxia in 2008. In addition, it also carried out repairs to Tomb No. 5 of the Five Helmets Tomb and Mural Tomb No. 1 of the Twine Gully in 2014.

4.3 Distribution of Goguryeo Mural Tombs in Ji'an

Since the beginning of the 20th century, Japanese scholars have investigated Goguryeo relics in the area of Northeast China and Pyongyang, North Korea, and up to now, more than 130 Goguryeo mural tombs have been found in these territories. Mainly concentrated in Jilin Province, Ji'an City and Pyongyang, North Korea, most of them have been cleaned and excavated.

Chinese scholar Wei Cuncheng puts the total number of mural tombs in Ji'an, China, at 23, all of which are sealed tombs except for two cumulus tombs (Wei, 1994, p66-67). Geng Tiehua, in his book *Research on Goguryeo Ancient Tomb Murals*, points out that 127 Goguryeo mural tombs have been discovered and recorded in China and North Korea, and specifically lists the names and geographic locations of 38 (Figure 22) in China and 89 Goguryeo mural tombs in North Korea (Geng, 2017, p11-12). North Korean scholar Sun Xuho points out that there are 90 Goguryeo mural tombs, including 23 in Pyongyang, 20 in Nampo, 13 in South Pyongan Province, 11 in Anak County, South Hwanghae Province, 21 in Ji'an City, Jilin Province, China, 1 in Huanren County, Liaoning Province, and 1 in Liaoyang City (Sun, 2001, p127-132). Korean scholar Quan Hu-Tui pointed out that 119 Goguryeo mural tombs have been discovered so far, 38 in the area of Huanren, the early capital of Goguryeo, and Ji'an, the middle capital of Goguryeo, and a total of 81 in the area of Pyongyang, the late capital of Goguryeo, and in the area of Anak in the Jaenyeong River Basin, the south of the capital of Goguryeo (Quan, 2012, p37-39). According to Japanese scholar Dong Chiu, there are 22 Goguryeo mural tombs in China and 68 in Korea. (Dong, 1997, p119-169); the book *Ancient Tombs of Goguryeo Mural Paintings*, edited by

Director General Ikuo Hirayama, lists 105, of which 31 are in China and 74 in Korea (Ikuo Hirayama, 2005, p336-337)



Figure 22 Distribution of Goguryeo Tombs in Ji'an

Source: Author, 2023.

At present, scholars basically have no objection to the number of Goguryeo mural tombs in China, and the difference in the number of tombs mainly focuses on the statistics of Goguryeo mural tombs in North Korea. The reasons for this obvious difference in statistical data are manifold: first, the difference in the statistical time limit and the mastery of materials by various scholars, resulting in the difference in the number of statistics; second, the early discovery of the mural tombs because of the lack of detailed records or the mural paintings have been peeled off, scholars can not specifically argue whether they are mural tombs; third, the North Korean academic community lags behind in the release of academic information to the outside world, and part of the archaeological materials have not yet been published, and the publication of the more sketchy. The third is that the Korean academic community lags behind in releasing academic information to the outside world, and some archaeological materials are delayed and published briefly.

The number of Goguryeo mural tombs and specific tombs in China, the academic community mostly recognized Mr. Geng Tiehua listed 38⁴⁵. From the distribution of the discovered Goguryeo mural tombs, it is mainly concentrated around the capital city of Goguryeo in the historical period. In the early capital Huanren and the surrounding areas, there are generals' tombs in Micanggou and Fushun Shi family tomb group No. 1; in the middle of the capital city of Ji'an, the

⁴⁵ The number of Goguryeo mural-painted tombs in Ji'an was previously announced to be 21. 1993~1994, a number of tombs with original mural paintings were found during the maintenance of Goguryeo tombs, and the number of Goguryeo mural-painted tombs in Ji'an has changed. 2005, No. 6, Northeast History and Geography published the "Report on the Excavation of No. JYM3319 Tomb of Yushan Grave Area of the Cave Gou Ancient Tomb Complex," which was made by Jilin Institute of Cultural Relics and Archaeology and Ji'an City Museum, explains that Tomb JYM3319 also has murals. So far 36 tombs with murals have been discovered in Ji'an. Together with one each in Huanren County and Fushun City, Liaoning Province, 38 Goguryeo mural tombs have been discovered in China.

distribution of 36 out of 38 in China; in the late capital city of Pyongyang and the surrounding areas are widely distributed close to 70% of the Goguryeo mural tombs. This fully demonstrates that Goguryeo mural tombs have the characteristic of concentrated distribution centered on political, economic and cultural cities.

Table 8 Distribution of Goguryeo Mural Tombs in Ji'an

Cemetery	Tomb Name	Number
Yu Shan Cemetery	Jiao Di Tomb	JYM0457
	Wu Yong Tomb	JYM0458
	Ma Cao Tomb	JYM1894
	San Shi Tomb	JYM2231
	San Lian Hua Tomb	JYM1896
	Four Gods Tomb	JYM2113
	Wu Kui Tomb 4	JYM2104
	Wu Kui Tomb 5	JYM2105
	Yu Shan Tomb 41	JYM1041
	Yu Shan Tomb 3319	JYM3319
	Yu Shan Tomb 2174	JYM2174
Wan Bao Ding Cemetery	Wan Bao Ding Tomb 645	JWM0645
	Wan Bao Ding Tomb 709	JWM0709
	Wan Bao Ding Tomb 1022	JWM1022
	Wan Bao Ding Tomb 1368	JWM1368
Shan Cheng Cia Cemetery	Gui Jia Tomb	JSM1304
	Mei Ren Tomb	JSM1296
	Zhe Tian Jing Tomb	JSM1298
	Wang Zi Tomb	JSM0332
	Lian Hua Tomb	JSM0983
	Shan Cheng Cia Tomb 365	JSM0365
	Shan Cheng Cia Tomb 491	JSM0491
	Shan Cheng Cia Tomb 725	JSM0725
	Shan Cheng Cia Tomb 798	JSM0798
	Shan Cheng Cia Tomb 1020	JSM1020
	Shan Cheng Cia Tomb 1305	JSM1305
	Shan Cheng Cia Tomb 1405	JSM1405
	Shan Cheng Cia Tomb 1407	JSM1407
	Shan Cheng Cia Tomb 1408	JSM1408
Ma Xian Cemetery	Ma Xian Tomb 1	JMMO001
Xia Jie Fang Cemetery	Ran Mou Tomb	JXM0001
	Xia Jie Fang Tomb 31	JXM0031
	Huan Wen Tomb	JXM0033
Chang Chuan Cemetery	Chang Chuan Tomb 1	JCM0001
	Chang Chuan Tomb 2	JCM0002
	Chang Chuan Tomb 4	JCM0004

Source: Author, 2023.

4.4 The staging of murals in Goguryeo tombs in Ji'an

Regarding the staging of Goguryeo tomb murals in Ji'an, there have been many opinions in the academic circles. Chinese scholars began to carry out relevant research in the 1950s, represented by Yang Hong, after which scholars such as Li Dianfu, Fang Qidong, Wei Cuncheng, Zhao Dongyan, Liu Wei, and Sun Linan carried out relevant research on the staging of scholars, and the views of the above scholars can be summarized into two kinds of three-phase and four-phase theory.

4.4.1 Three-phase theory (represented by Yang Hong, Li Dianfu and Zhao Dongyan)

4.4.1.1 Yang Hong's Phasing

In 1958, Yang Hong divided the Goguryeo mural stone tombs into three phases on the basis of the development and evolution of the number of burial chambers, the structure of the roof of the chambers, and the mural paintings and the characteristics of the era (Yang Hong, 1958(4)).

The first phase is multi-chambered tombs, mostly with two chambers, front and back, with the front chamber flat and long horizontally and the back chamber nearly square, and the two chambers are connected by a short passageway. The front chamber is mostly a horizontal coupon roof, and the back chamber is a dome-type roof with multiple layers of overlapping shibori. Mural four corners of the shadow of the fighting chess image for the imitation of wooden buildings, the content to reflect the life of the owner of the tomb living theme, visible feast, entertainment travel, hunting and other images. The top of the tomb with the sun, moon, stars, strange animals, rare birds, strange birds, immortals and other images to show the sky. The representative tombs include dancing dance tombs and goblet tombs. According to Mr. Yang Hong, the structure of the tombs in this period follows the practice of the mural-painted brick tombs of the Eastern Han Dynasty. Based on the mural subjects and their painting styles, which focus on the lives of the tomb owners, it is believed that the age of this period is slightly later than that of the Han tombs in the Northeast with mural paintings, but it should be no later than that of the Wei and Jin Dynasties.

The second phase of tombs was in the period of transition from multi-room to single-room. The method of stacking the tops of the tombs appeared, and became customized in this period. The images of fighting chess in wooden buildings disappeared, and the mural paintings were still seen in the mural paintings of life subjects, and the images of the four gods gradually emerged and tended to replace the contents of life subjects. The tombs in this period are represented by the three-chambered tombs in Tonggou. It is believed that the age of the period for the early Northern Dynasties. Based on this period of burials in the three-chamber tomb, although the four gods in the algal well, but still see more images of life, its composition and line features, especially the Xuanwu image and the Sichuan Han Dynasty Jian'an period of Wang Hui sarcophagus images are similar to the armored knights seen in the tomb of the Central Plains North Dynasty tomb, and wipe the corner of the stacking of techniques seen in the late Eastern Han Dynasty Yinan portrait stone tomb and Dongshou tombs, which is the age of the early Northern Wei Dynasty.

The Phase III tombs are all single-chambered and square in plan. The structure of the tomb roof with overlapping corners is more common. The murals are mainly about the four gods, but not about life. The Tombs of the Four Gods in Tonggou, Tomb No. 17 in Tonggou, and the Great Tomb of Yuxianli in Joseon are representative of this period. Yang Hong believes that this period is dated to the middle to the end of the Northern Dynasties. The basis for the break is that this period of mural paintings to the four gods, not see the life of the subject, the four gods image technique is pure, thin, flexible posture, the tomb of the Ninja pattern in the Northern Wei caves in the more common; this period of encounter Hyun-ri Tomb of the Flying Fairy image of a flexible posture, and the end of the Northern Dynasties can be compared to the Flying Fairy.

4.4.1.2 Li Dianfu's Phasing

In 1980, Li Dianfu divided the 19 Goguryeo sealed stone chamber tombs in Ji'an into three phases based on an analysis of three aspects: the treatment of the stone (whether it is regular, whether it has been processed, etc.), the shape and structure of the tombs, and the content of the mural paintings. (Li Dengfu, 1980(2).)

Early stone treatment is rough, the top of the tomb is stacked and closed into a vaulted roof or a four-arched roof, and the four corners of the chamber are simple images of shadow-worked wooden arches, which are imitation wooden buildings. Mural subjects reflect the scenes of the tomb owner's life, such as feasts and music, songs and dances, goblet, traveling and hunting, etc. The top of the tomb is like the sky with the sun, the moon, the stars, strange beasts, flying birds and flying fairies. The tombs in this period are represented by Wanbao Ting M1368, goblet tombs and dancing tombs. He believes that the main chambers of the two tombs, Dancing Dance and Jiao Ge, both of which have early dome-style algal wells, roughly correspond to the Western Jin Dynasty, i.e., from the mid-third to mid-fourth centuries.

In the middle period, the stone is more refined, and the plan structure of the tomb is similar to the early period, and the top of the tomb starts to use parallel stacking, and there is a small corner individually, and there is also a parallel stacking on top of the stacking of multiple layers and then stacking of the corner of the stacking, and then the top of the boulder cover. Mural content is still the main theme of the tomb owner's life and living behavior, but the Buddhist theme increased significantly, the appearance of the four gods image. Typical tombs include Donggou Tomb No. 12, Shanchengxia Tomb No. 332, No. 983, No. 1304 (Tortoise Tomb), Mazhanggou Tomb No. 1, Ring Tomb, and Jangchon Tomb No. 1, No. 2, and the Three-Chamber Tomb, among others. In addition to the comparisons based on the structure of the tombs and the contents of the murals, the author also breaks the date of this period to the mid-fourth to mid-fifth centuries, i.e., from the Qianyan period to the early Northern Wei period, on the basis of the presence of a small amount of glazed pottery.

The stone restoration of the late period is smooth and even, and the tomb chambers are structurally rigorous, all of which are single-chambered tombs. Tomb plan is square, the four walls for the beam square, and then wipe the corner of the stacked two layers to form a bucket four, eight algal wells, and then covered with a boulder on the top. Mural content by the four gods instead of reflecting the tomb owner's life of social customs paintings, the four corners of the shadow for the fight

chess is not seen, to taotie face monsters to dragon top beam, beam Fang painted Lonicera or twisted dragon motifs, in the corner of the stone side of the wipe painted by the dragon driving phoenix Kabuki immortals and so on. This period of the tomb to the four gods tomb, five helmet grave four, five tombs as a representative. The author believes that the kabuki immortals wearing lotus crowns seen in Tomb 4 and Tomb 5 were not seen before the Jin Dynasty, while the image of flying immortals seen in Tomb 4 is similar to that in Yungang Grottoes and Gongxian Grottoes, and the Nendoroid motifs painted under the beams of Tomb 5 are similar to the Nendoroid motifs on the bricks of the Southern Qi Dynasty (499) inscribed at Changsha Rounichong. Based on the above analysis, the burials in this phase were dated to the mid-fifth to mid-sixth centuries, i.e., around the end of the Northern Dynasties.

4.4.1.3 The Phasing of Zhao Dongyan

Zhao Dongyan's basis for staging is different from that of Yang and Li, in that she believes that although the development of mural-painted tombs can be reflected to some extent by the changes in the structure of the top of the tombs, it cannot be taken as the determining factor for the development and change of the tombs, and that what is more important is the shape of the tombs and the content of the mural paintings, and therefore the development and change of the two is taken as the basis for the staging (Zhao Dongyan, 1995(3).).

The first period of burials with niches or ear chambers on both sides of the canals are single-chambered tombs and multi-chambered tombs with rectangular front chambers or half front chambers, and this period is the transitional and formative stage of single-chambered tombs with ear chambers to multi-chambered tombs. The wall paintings do not show the four gods, but mainly reflect the life of the tomb owner, such as feasting, dancing and music, hunting, traveling, etc. Meanwhile, there are the king's character pattern and the lotus pattern. Typical tombs include Yushan Tomb No. 41, Folding Tianjing Tomb, Shanchengxia Tomb No. 983, Tomb No. 332, Tonggou Tomb No. 12, Changchuan Tomb No. 2, Masten Gou Tomb No. 1, and Angle Goblet Tomb. The authors believe that the lotus motifs in the murals of this period are related to the introduction of Buddhism, which took place in the middle of the fourth century. In addition, a large number of trailing grass motifs appear in the Angle Goblet Tomb, which are similar to the cloud motifs on the top of the tomb in the Feng Suofer Tomb. Therefore, the author dates this period from the middle of the fourth century to the beginning of the fifth century, i.e., from the former Yan to the early Northern Yan.

In the second period, the majority of the tombs were multi-chambered tombs with rectangular (or half-anterior) front chambers, and single-chambered tombs appeared. The real-life themes in the wall paintings still existed and developed, with the appearance of the four gods and a variety of deities, immortals and other drawings. Typical tombs include Dancing Tomb, Turtle Lotus Tomb, Scattered Lotus Tomb, Ranmu Tomb, Lower Liberation Tomb No. 31, Jangchon Tomb No. 1, Three-Chambered Tomb, Wanbodin Tomb No. 1,368, Beauty Tomb, Jangchon Tomb No. 4, and Ring Tomb, among others. The author believes that the goblet tombs of the first phase are basically the same as the mural tombs of Deokheung-ri of the Joseon Dynasty in terms of the tomb form and the contents of the mural paintings, and that the two tombs are of similar age. However, the images of rare birds and animals, immortals and gods in the Deokheungri Mural Tomb have

common points with those of the Dancing Tomb in the second phase, and the absence of the images of the four gods reflects that they are earlier than those of the Dancing Tomb, so the age of the Deokheungri Mural Tomb should be in between that of the Jogok Tomb and that of the Dancing Tomb. The mural tomb at Dexingli is dated to 409 A.D., so the upper limit of the date of the second phase of the mural tomb should be the first half of the fifth century. The Rex pattern in the three-roomed tombs of this period is very close to the Rex patterns in Tomb No. 4 and Tomb No. 5 of the Five Helmets Tomb after this period, which are dated to the first half of the sixth century. Based on the above analysis, the mural tombs of the second phase were dated to the first half of the fifth century to the first half of the sixth century, i.e., the period from Northern Yan to Northern Wei.

The third phase are all single room tombs. Mural content is missing real-life subjects, for the four gods replaced by images, four gods completely painted on the four walls. Algae well murals can still be seen in the beasts, flying patterns, but also can be seen to Fuxi, Nuwa and different forms of the immortal figure is mainly. The tombs in this period include the Tomb of the Four Gods, Tomb No. 4 and Tomb No. 5 of the Five Helmets Tomb, and Tomb No. 365 of Dongdaipo. The authors believe that the lines and colors of the entwined linden motifs painted on the beam square of the Tomb of the Four Gods are very similar to the stone carvings found in the tombs of the middle and late Northern Dynasties in the Central Plains, and therefore the date of the Tomb of the Four Gods corresponds to the mid-sixth century or so; and that the eight trigrams in Tomb No. 4 of the Wuhuemu Tomb, which is the embodiment of the spread of Taoism, is the date of the tomb, which has already reached the middle of the seventh century. According to the above analysis, the mural tombs in this period are dated from the middle of the sixth century to the middle of the seventh century, i.e. from the late Northern Dynasty to the early Tang Dynasty.

4.4.1.4 Geng Tiehua's Phasing

Geng Tiehua divided Goguryeo mural paintings into three phases according to the age, development and evolution of Goguryeo mural painting tombs and Goguryeo's historical development: the first phase is the early phase, which is the period when paintings appeared in Goguryeo's ancient tombs, dating from the mid-fourth century to the mid-fifth century, and the representative mural paintings tombs are Horned Goblet Tomb, Mai Dodo Tomb, Tomb No.3 of Anak, Fushili Mural Painting Tomb, and the two-chambered tomb in front of the Pyongyang Station, etc.; the second phase is the middle phase, and the period when the Goguryeo ancient tombs The second period is the middle period, which is the period of Goguryeo tombs presenting diversified styles of mural paintings, dating from about the middle of the fifth century to the middle of the sixth century, the representative mural tombs are Jangchon Tomb No. 1, the Tomb of the Scattered Lotus Flower, the General's Tomb of Micangou, the Tomb of the Circle, the Heavenly King of Heaven and Earth God Tap, the Double Pillar Tap, and the Armored Horse Married, etc.; The third period is the late period, which is dating from the middle of the sixth century to the middle of the seventh century, and the representative mural tombs are the Tomb of the True Pole Ri No. 1, Tomb of the Wuljunga Grave No. 4, the Tomb of the Wuljunga Grave No. 5, the Tomb of the Four Gods of the Hunan Province, Jiangxi Tomb, Jiangxi Middle Tomb, etc. At the same time, Geng Tiehua also classified the contents of Goguryeo murals into three types: the first one is the murals with social life as the

main content, including the social life of the tomb owner during his lifetime; the second one is the murals with decorative patterns as the main content, including the lotus pattern, the "king" pattern, the ring pattern, the tortoise pattern, the curly grass pattern, the frog pattern, etc.; the third one is the mural with the four gods as the main content; the third one is the mural with the four gods as the main content. Mural paintings with the four gods as the main content. He believes that decorative motifs are a kind of transitional frescoes, which play an important role in determining the age and staging of frescoes (Geng Tiehua, 2017, p.120-140.) .

4.4.1.5 Summary of the three-phase theory

The above four scholars all take the content of the murals as the main object of analysis; Yang Hong's staging also combines the shape and structure of the tomb chamber and the changes in the masonry and structure of the tomb roof; Li Dianfu's staging refers to the condition of stone processing and the shape of the tomb roof as well as the characteristics of glazed ceramics; Zhao Dongyan's staging also relies on the plan shape and number of the tomb chambers; and Geng Tiehua's staging is based on the age of the tombs, the development and evolution of the tombs, as well as the state of the development of the history of Goguryeo. The bases for dating include the images of the Bi-painted tombs of the Eastern Han Dynasty, the structure of the tops of the graves of the Shandong portrait tombs, the painting styles of the murals and other images of the Northern Wei Dynasty, and the time of importation of the images of the religious themes, etc. The period breaks Yang Hong, Li Dianfu and Geng Tiehua's are closer, while Zhao Dongyan's is generally late in the realization.

4.4.2 The four-phase theory (represented by Fang Qidong, Wei Cuncheng, Liu Wei and Sun Linan)

4.4.2.1 Fang Qidong's Phasing

Fang Qidong divided the Goguryeo mural tombs in Ji'an into four phases based on the structure of the tombs and the content of the murals (Jilin Provincial Cultural Relics Task Force, Ji'an County Cultural Relics Custodian, 1982(1).) The first phase of the tombs are all single-unit tombs.

The tombs in the first phase are all single-chamber tombs, with ear chambers on both sides of the tunnel, and the tops of the chambers are dome-type, si'a-type, or multi-layer stacked shibori, or with small corners. Mural paintings can be seen reflecting the life of the tomb owner and the lotus pattern or the king's character cloud pattern composed of motifs, typical tombs by the twine ditch 1 tomb, the manger tomb, under the mountain city of 332 tombs and Changchuan 2 tombs and so on. This period dates from the middle to the end of the 4th century.

The second phase of tombs is mainly characterized by a single chamber tunnel connecting the first half of the chamber, with the top of the first half of the chamber in the shape of a long horizontal overlay, and the top of the chamber in the shape of a dome or a multi-layer stacked shibori wiping or adding a small corner of the algal well structure. Mural paintings reflecting the life of the tomb owner is the main theme of the algal well, the sun, moon and stars, gods and four gods images, four gods is not yet complete. The tombs of this period include goblet tombs, dancing dance tombs and lotus flower tombs. The period is dated from the end of the 4th century to the beginning of the 5th century.

The third period of burials with the front and back chamber of the two-chamber tomb, individual can be seen in a single room and three-chamber tomb, tomb tops are mostly parallel stacked Shibuya and overlaying the bucket shape, wipe the corner of the stacked Shibuya increased span. Mural content can still be seen in the life of the theme of the scene, the four gods image tends to be complete, and gradually prominent, fairy and Buddhist themes increased significantly. The tombs of this period are Changchuan 1, three-chamber tomb, ringed tomb, Ranmou tomb and tortoise shell tomb and so on. The period is dated from the middle of the fifth century to the beginning of the sixth century.

The tombs of the fourth period are all square single-chambered tombs with large spans of obliterated corners stacked on top of the tombs. Mural content to the four gods, painted on the four walls, the four corners and algal wells painted full of monsters, dragons, kabuki immortals, the sun and moon god and the sun, moon and stars. This period of burials, including the four gods tomb, five helmet grave four, five tombs. The period is dated to the sixth to early seventh centuries.

4.4.2.2 Wei Cuncheng's Phases

Wei Cuncheng and Fang Qidong are basically the same in the basis of staging, and also divide the Goguryeo mural tombs in Ji'an into four phases according to the morphological features and mural contents of the mural tombs (Wei Cuncheng, 1994.) The first phase of the mural tombs is square in shape, and the first phase of the mural tombs is square in shape.

The tombs of the first phase are square main rooms with horizontal rectangular half front rooms, the main rooms with domed and stacked roofs, and the half front rooms with bucket-shaped roofs. The mural paintings focus on the life of the tomb owner, and the images of the four gods are dull. Representative tombs include goblet tombs and dancing dance tombs. One of the bases for dating is the double-horse orange in the mural paintings of Dancing Dancing Tomb, which is considered to be later than the single-horse orange in the Jin Tomb in Xiaomin Tun, Anyang, in the middle of the 4th century; in addition, the tomb passages of the two tombs are painted with ambush dogs guarding the tombs, and the same kind of images and layouts can be found in the mural paintings of Liaoyang Tomb. Based on the above comparisons the period is dated to the mid-fourth to early-fifth centuries.

The second phase of the tombs is a square chamber with left and right ear chambers, the ear chambers are lower than the flat roof of the tomb passage (canal), and the roof of the main chamber is in the form of parallel superimposed shibori or overlaying bucket, with individual small corners. Mural paintings are still popular life themes, lotus pattern and the king's character cloud pattern increased. The tombs in this period include Tomb No. 1 of Matsengyo, Tomb No. 12 of Tonggyo, Tomb No. 332 and Tomb No. 983 of Sanchengxia, Tomb No. 2 of Jangcheon, Tomb No. 1,368 of Wanbodin and Tomb No. 41 of Folding Heavenly Wells, and Tomb No. 41 of Yushan. The author believes that the introduction of Buddhism into Goguryeo began in the second half of the 4th century, and that the large number of Buddhist subjects in the mural tombs of Goguryeo is later than that, so the date of this period should be the 5th century.

The third period is dominated by two-chambered tombs with horizontal rectangular front half chambers, and three-chambered tombs and single-chambered tombs are occasionally seen, and the structure of the top of the tombs is dominated by the parallel stacked and bucket-shaped roofs, and the number of the smeared corner stacked has increased significantly. Lotus, flying and other Buddhist themes predominate, the four gods image is more prominent, the home life travel theme still exists, the room wall can be seen on top of the Toran Rex and exotic birds and animals. These include the Turtle Lotus Tomb, the Scattered Lotus Tomb, the Ranmu Tomb, the Ringed Tomb, the Tomb No. 31 liberated from under Tomb No. 1 and No. 4 of Changchuan, the Three Chambered Tomb, and the Tomb of the Beauties. The period is dated from the end of the fifth century to the middle of the sixth century.

The tombs of the fourth period are all square and single-chambered, and the tops of the tombs are covered with a large wiping angle. The mural paintings are mainly of the four gods, and the corners, beams and roofs are painted with designs of dragons, monsters, stars, sun and moon, gods of the sun and moon, and kabuki immortals. The tombs in this period include the Tomb of the Four Gods, the Tomb of the Five Helmets, Tomb No. 4 and Tomb No. 5, and Tomb No. 365 in Dongdaipo. The period is dated from the middle of the sixth century to the beginning of the seventh century.

Wei Cuncheng combed through the tomb's form and structure and the content and layout of the mural paintings, according to the tomb's form and structure and the content of the mural paintings, as well as the absolute age of the tomb No. 3 of Anyue and Daxingli mural painting tomb, respectively, will be Ji'an Goguryeo mural painting tombs are divided into four phases, and the Goguryeo mural painting tombs in the DPRK are divided into three phases. Ji'an Goguryeo mural tomb first phase of the mural content to character social life images, the age of about the middle of the fourth century to the early fifth century, including dance dance tomb and goblet tomb, etc.; the second phase of the mural content in the first phase of the basis of the increase in the lotus pattern and the king of the word pattern and other motifs, the age of the presumption for the fifth century, including the twine gully No. 1, Tonggou 12 tombs, etc.; the third phase of the mural content is largely the same as the second phase, the lotus flower, Flying sky, four gods and other changes are more prominent, dating from the end of the fifth century to the middle of the sixth century, including Ranmou tomb, tortoise shell tomb, scattered lotus tomb, ring pattern tomb, three room tomb and beauty tomb, etc.; the fourth phase of the mural content to the four gods is mainly, the age of the presumed to be the middle of the sixth century to the beginning of the seventh century, including five helmet grave tomb 4, five helmet grave tomb 5 and other tombs. Joseon Goguryeo mural tomb first period to the people and customs of the contents of the main, typical representative of the tomb of anak 3, niche God cut, Taishin 1 tomb, Taishin pake tomb, etc., the age of about the middle of the fourth century around the fifth century to the beginning of the early years of the second period of the emergence of decorative motifs have been seen for the first time in the four gods of the theme of the image, typical representative of the tomb of longgang, daeanli 1 tomb, heavenly king, the God of the earth cut, goson-dong 9 tomb, double pillars of cuts, fushigiri fresco tombs The typical representatives of these tombs are the Four Gods Tomb in Hunan Province, the Middle Tomb in Jiangxi Province, and

the Great Tomb in Jiangxi Province, dating from the early sixth century to the early seventh century (Wei Cuncheng, 1994, p.74-83.).

4.4.2.3 Liu Wei's Phasing

The staging method adopted by Liu Wei is basically the same as that of Zhao Dongyan, which also starts from the two aspects of plan structure and mural content, and divides the Goguryeo stone chambered mural tomb graves into four phases.

In the first phase, there are mainly single-room tombs with niches, and the number of single-room tombs with auricular chambers is relatively small. The mural paintings are mainly of male and female tomb owners sitting in pairs. The tombs in this period include Folding Heavenly Well Tomb, No.1 Tomb of Mass Line Gully, M12 of Tonggou, and M645 South Tomb and North Tomb of Wanbao Ting. The subject matter of the paintings in this period was popular in the period from the Han Dynasty to the Western Jin Dynasty in Liaodong, and it is assumed that the date of this period is early in the fourth century.

In the second period, the structure of single chamber with niches is still popular, and double-chambered tombs with half-front chambers appear. Mural subjects are still dominated by seated household pictures, with lotus patterns appearing in abundance. These tombs include M332 and M983 at the bottom of the hill, M2 at Changchuan, the General's Tomb at Yicanggou, the Goblet Tomb and the Mai-踊 Tomb, etc. The author believes that these tombs are related to the fourth period. The authors believe that there are many similarities in mural paintings between the Dancing Dancing Tomb and the mid-fourth-century Chaoyang Yuantaizi Tomb, and date the period to the mid- to late-fourth century.

In the third period, double-chambered tombs continued to develop, and in addition to half-chambered front rooms, flat front rooms and square front rooms could be seen, in addition to the emergence of new single-chambered tombs. The lotus pattern continued to develop, the tortoise shell lotus pattern was well developed, the side view lotus pattern was degraded, and the images of the four gods were placed on the four walls. The tombs in this period include the Tomb with Ring Pattern, Lotus Tomb with Tortoise and Armor Pattern, M1897 in Yushan, M1405 and M1408 in Shanchengxia, Scattered Lotus Tomb, M31 in Shimojie, Ranmou Tomb, M1 in Jangchuan, and Three-chambered Tomb, and so on. The period is dated to the fifth century.

The fourth period are all single-chambered tombs, and the murals are mainly four gods, painted on the four walls of the tombs. The tombs in this period include the Tomb of the Four Gods, Tomb No. 4 and Tomb No. 5 of the Five Helmets Tomb, and so on. It is believed that the image of the beasts in Tomb No. 4 of the Five Helmets Tomb is more similar to that of the Northern Dynasty mural tombs in the middle of the 6th century, and the four gods' tomb with a single-footed lotus-styled vermilion bird is found in the early Sui dynasty portrait sarcophagus from the end of the 6th century to the beginning of the 7th century, which makes the date of the current period to be the later part of the 6th century to the early part of the 7th century.

4.4.2.4 Staging by Sun Linan

For the first time, Sun Linan included burials within the staging criteria for Goguryeo mural tombs. (Sun Linan, 2008.) She divided the Goguryeo mural tombs in China into four phases based on three characteristics: the structure of the tombs, the burial objects, and the content of the mural paintings.

The first phase of stone tombs has a square-shaped chamber with a domed roof, two auricular chambers connecting to form a horizontal rectangular half anterior chamber, and the auricular wells are higher than the tomb aisle in the shape of an overlay, while the brick tombs have a square shape, with an inward four-arched auricular well at the top of the tomb, and the left and right auricular chambers. Burial goods can be seen celadon disk pot, glazed ceramic chicken pot, tiger, smoker, basin, bowl, ear cups and so on. Mural content to reflect the tomb owner's life mainly in life scenes, algae wells appear sun, moon and nebula patterns and kabuki immortals and other motifs. Including goblet tombs, dancing tombs, and Yushan M3319, the authors date this period to the mid- to late-4th century based on the dates of the double-horse gazes seen in the mural paintings of the dancing tombs, and the dates of the celadon pots and wadangs found in Yushan M3319.

The main chamber of the Phase 2 tomb is still square, and the top of the main chamber is divided into two kinds of overlapping dipper shapes and parallel stacked shibori. The first half of the horizontal rectangular chamber of Phase 1 evolved into the left and right ear chambers with algal wells, and the top of the ear chambers appeared to have a twofold obliterated angle of stacked shibori. The burial goods are mainly glazed pottery, gilt ware and iron ware. Mural content is still seen reflecting the life of the tomb owner, the new appearance of armor and horse knights, siege fighting and other military-related images, a large number of lotus pattern, the king of the pattern, did not see the image of the four gods. The tombs in this period include Tomb No. 1 of Mass Line, M645 of Wanboding, Tomb No. 12 of Tonggou, Tomb No. 332, 983, 1305, 1407 of Shanchengxia, General's Tomb of Micanggou, Folding Heavenly Tomb, Tomb No. 2 of Jangcheon, and Tomb No. 1041 of Yushan. The author believes that the appearance of Buddhist motifs such as lotus motifs in the Goguryeo bijin tombs is later than the introduction of Buddhism into Goguryeo, which occurred in the second half of the fourth century, so the author dates the period from the end of the fourth century to the middle of the fifth century.

Phase 3 has both double-chambered and single-chambered tombs. The main chamber is still square, and there is a rectangular main chamber of the tomb, the structure of the roof of the chamber is mainly parallel stacked astringent and smeared angle stacked astringent, and the burial goods can be seen in a small amount of ceramics, glazed ceramics, iron nails, and gilded trinkets, and so on. Mural paintings can be divided into two categories: scenes of the tomb owner's life and decorative patterns. Lotus patterns have a tendency to be strengthened, forming a continuous pattern together with cloud patterns, flame patterns and scroll patterns, images of worshipping Buddhas and Bodhisattvas appeared, and images of the four deities were gradually emphasized. The tombs in this period include the Scattered Lotus Tomb, Jangcheon 1, Tomb 4, Shimojeong 31, Shimojeong 1408, Ranmu Tomb, Three Chambered Tomb, Shimojeong 1405, Wanboding 1368, Turtle Lotus Tomb, Ring Pattern Tomb, and Shimojeong 365. The author concludes that the lion and the bodhisattva in the ceremonial picture of the Buddha in Tomb No. 1 in Changchuan became popular after the 5th century, and that the image of the squatting master in the tomb with the ring pattern and the location of the tomb are the same as that of the mural tile tomb of the Qi Dynasty in the Southern Dynasties, and therefore dates this period to the end of the 5th century to the beginning of the 6th century.

The shape of the chamber of Phase 4 is a square single chamber with a large span of wiping angle stacked on top of the chamber. The only burial goods are iron nails and a few gilt ornaments. The mural paintings of real-life scenes disappeared, with images of the Four Deities dominating, and the four corners, beams, and wells covered with monsters, dragons, gods of the sun and moon, kabuki immortals, and the sun, moon, and stars, among others. The tombs in this period include the Tomb of the Four Gods, Tomb No. 4 and Tomb No. 5 of the Five Helmets. The date of this phase is the middle and latter part of the 6th century.

4.4.2.5 Summary of the Four-Phase Theory

Through the combing of the above mainstream views, it is easy to see that scholars still have many similarities or similarities in the perception of the staging of Goguryeo mural tombs. Firstly, in terms of the staging criteria, the planar structure of the burial chamber, the structure of the roof of the tomb, and the content of the mural paintings as a staging criterion for the mural tombs of Goguryeo has been supported and adopted by most scholars. Secondly, it is basically recognized that the goblet tomb and the dancing dance tomb are the early stage of the development of Goguryeo mural tombs, while the four god tombs, five helmet graves No. 4 and No. 5 tombs are the late stage of Goguryeo mural tombs. Thirdly, the majority of scholars agree that the Goguryeo mural tombs underwent the development and evolution from multi-chamber to single-chamber, from parallel stacking to angular stacking, and from life themes to four gods in terms of plan shape, roof structure, and mural content.

The basis of staging is mainly to compare the images of Goguryeo mural tombs with similar images in the Central Plains or the South, and although the burial artifacts are also used as the basis for staging, no in-depth comparative analysis has been done, and the role played in the staging is also very small.

4.4.3 Summary of Mural Tomb Staging Studies

The current research on Goguryeo mural tombs mainly explores the development and evolution of Goguryeo mural paintings and the age of the tombs, and seldom involves the study of cultural exchanges with other regions in terms of the tomb form and the staged changes caused by such exchanges. In the staging of the age judgment, the use of mural paintings as the main, the burial form as a supplement to the method of dating, ignoring the burials unearthed in the western part of the Liaozhi region with obvious chronological features, the evolution of the clues are clearer harness and decorative items of the role of the dating. Although we have started to try the role of pottery in the staging of mural tombs, we have not yet fully utilized it.

Various scholars have made different chronologies of the mural tombs of Goguryeo, with different bases for the chronology, leading to big differences in the conclusions. Regarding the staging of mural tombs, synthesizing the views of various scholars, the author is more inclined to Geng Tiehua's point of view, and taking into account the mural tomb form, mural content and image configuration and other factors, the Goguryeo tomb room bijou is roughly divided into the early stage, middle stage, and the late stage of the development of three stages.

4.5 Conservation of murals of ancient tombs of Goguryeo in Ji'an

In 1961, the Donggou ancient tomb complex was listed as a national cultural relics key protection unit. In order to more effectively protect the historical and cultural heritage of Goguryeo, the Protection Plan for the Royal Tombs of Goguryeo King Cities and Noble Grave Sites was initiated in Ji'an in 2002. This plan delineated 43 protection zones including two Goguryeo capitals, Domestic Castle and Marudusanseong, 12 royal tombs and two annexes such as the Monument of King Hodai, and 27 noble tombs. Especially after the successful inclusion in the World Cultural Heritage List, the important value of Goguryeo mural tombs has been widely recognized worldwide, and the protection of Goguryeo mural tombs has begun to receive attention. In the country and the provincial and municipal experts with the help of the relevant, Ji'an City Museum and cultural management on the basis of the original mural tomb to take further measures to protect the tomb of heavy damage to the tomb of salvage cleanup and restoration, part of the natural damage suffered by the mural paintings for repair and reinforcement, so that the rich cultural connotation of the Goguryeo nation to continue, the outline is gradually clear.

Goguryeo mural tomb after more than a thousand years, long-term in a relatively humid and dark environment is well preserved. Through the Goguryeo mural tomb preservation status survey found that its overall preservation status is poor, preservation of environmental conditions are poor, tomb mural disease is serious. At present, it seems that, although the cultural relics protection department for this made some protection work, but due to man-made excavation, residential fumigation and natural climate change and other reasons, part of the mural paintings appeared stone deterioration, rain erosion, flaking, discoloration, mildew, biological infestation and other diseases, but also many of the Goguryeo mural paintings are facing the protection of the problem. Especially in some mural tombs that are open to the public for visiting, due to the opening and closing of the tomb doorways, the prolonged exposure to light, carbon dioxide emitted by the human body, and condensate produced by the exchange of hot and cold air have already caused fading, peeling, and microbial damage to some of the mural paintings. In order to maximize the protection of the murals, the vast majority of Goguryeo mural tombs in China have been tightly sealed and protected. Therefore, it is urgent to investigate and evaluate the conservation experience and preservation status of mural paintings in tombs, actively adopt relevant conservation measures and research mural painting tomb conservation technology, timely prevent and control the spread of mural painting diseases, and effectively protect and extend the life of mural paintings.

In the specific protection measures, the use of thickening the sealing soil, extend the tomb passage, the tomb outside the ditch hydrophobic, peripheral planting, the construction of retaining walls, as well as control of open and other peripheral protection measures, in the microscopic treatment technology to take the removal of mural paintings on the surface of calcium carbonate, elimination of mildew, clean up dirt, chemical sealing, reinforcing the ground battles layer and so on to achieve significant results. In order to protect the mural data, Ji'an City Museum arranged for painters to plan, step by step on some of the murals were copied.

5. Conclusion

Through the in-depth study of the historical development of the murals of Goguryeo tombs in Ji'an, we have reached a series of important conclusions. These conclusions not only reveal the deep heritage of Goguryeo culture, but also provide us with valuable historical and cultural information.

First, from the perspective of physical space, the unique geographical location and natural environment of Ji'an, as the center of Goguryeo culture, provided unique conditions for the formation of mural tombs. Located in the transition zone between the remnants of Changbai Mountain and Liaodong Mountain, Ji'an City has a favorable climate and abundant resources, providing a good natural environment for the Goguryeo nation to flourish and prosper. At the same time, Ji'an City is also the center of Goguryeo politics, economy and culture, where the changes in the socio-political structure and economic patterns also affect the style and expression of the mural tombs. The tomb forms of Goguryeo mural tombs in Ji'an reflect the Goguryeo people's conception of the world after death and their respect for the living, showing their unique burial customs and beliefs.

Secondly, from the perspective of social space, the religious beliefs of Goguryeo are fully reflected in the murals. The Goguryeo nation is a nation of multi-god worship, and their religious beliefs include primitive religion, Buddhism, Taoism and other belief systems. The elements of these religious beliefs are vividly displayed in the murals, such as the appearance of images of Buddha, Taoist deities and primitive gods, reflecting the pluralistic and rich spiritual world of the Goguryeo people. At the same time, the war elements and martial spirit of Goguryeo are also reflected in the murals, such as the common battle scenes, weaponry and other elements in the murals, which reflect the historical development of the Goguryeo nation and its foreign interactions. In addition, the integration of prisoners and immigrants also brought new elements to Goguryeo culture, promoting cultural exchange and integration. These phenomena of cultural fusion are also reflected in the murals, such as the appearance of different ethnic costumes and cultural symbols.

Furthermore, the discovery and protection of murals in Goguryeo tombs in Ji'an is an important achievement in the field of cultural heritage protection. Since the beginning of the 20th century, with the deepening of archaeological work, the murals of Goguryeo tombs in Ji'an have been gradually discovered and attracted wide attention. The discovery of these murals has revealed the unique charm and historical value of Goguryeo culture and provided us with more information about the mural tombs. The investigation and excavation work has further deepened our knowledge and understanding of the mural tombs, revealing to us information about the internal structure of the mural tombs, the contents of the mural paintings, and the identity of the tomb owners. At the same time, the staging study of the mural paintings also provides us with valuable information for studying ancient art and social changes, and helps us understand the changes and development of mural painting styles in different historical periods.

Finally, the conservation of mural paintings in the ancient tombs of Goguryeo in Ji'an is of great significance in ensuring the perpetuation of these precious cultural heritages. With the passage of time and the influence of the natural environment, the murals face many risks and challenges. Therefore, it is particularly important to adopt scientific and effective conservation measures and technical means. By strengthening

the protection of mural tombs, such as strengthening environmental monitoring, controlling the flow of tourists, and carrying out regular maintenance, we can prevent the mural paintings from being damaged by both natural and man-made factors, and leave more historical memories and cultural treasures for future generations.

To summarize, as an important part of Goguryeo culture, the historical development of ancient tomb murals in Ji'an not only reflects the historical changes and cultural integration of the Goguryeo nation, but also provides us with valuable information for the study of ancient societies, religions, arts and other aspects. In the future, with the deepening of the research and the advancement of technology, we have reason to believe that the cultural connotations embedded in the murals of the ancient tombs of Goguryeo in Ji'an will be revealed in a more comprehensive and in-depth manner. At the same time, we should also strengthen the protection of these precious cultural heritages, leaving more historical memories and cultural treasures for future generations. By strengthening the research, protection and inheritance, we can make the human cultural heritage of Ji'an Goguryeo Tomb Mural paintings shine more brilliantly in the new era.



CHAPTER III

Artistic Characteristics of Goguryeo Tomb Murals in Ji'an and Cultural Identity in the Murals from the Perspective of Visual Culture

1. Introduction

This chapter will use the theoretical perspective of visual culture to explore in depth the unique artistic characteristics of the murals of Goguryeo tombs in Ji'an as well as the cultural identity represented in the murals. The purpose is to further understand and analyze the position and significance of Goguryeo tomb murals in the culture of ancient societies on the basis of visual, artistic, and identity theory research.

First, the theoretical framework of this chapter is constructed in Section II. A large amount of literature on visual culture and identity studies will be reviewed and examined to explore some of the theories and methods suitable for the study of ancient tomb murals, which will be used as the basis for uncovering the visual culture content and cultural identity in Goguryeo murals. This section will also cover the visual cultural elements in the murals and the core of their intrinsic visual structure, giving the reader a comprehensive understanding of these theoretical tools. Secondly, in the third section, six representative ancient tombs of Goguryeo in Ji'an will be selected for in-depth analysis of their mural painting artistic features. These features will include, but are not limited to, the mural's color and image choices, compositional approaches, and stylistic techniques, covering all visual dimensions of the mural. In addition, the decorative aesthetic laws in the mural paintings will be discussed, as well as the unique artistic features displayed in the Goguryeo mural paintings of Ji'an in different periods, which will help to understand the trajectory of the Goguryeo mural art as it evolved through the changing times.

The fourth section, which immediately follows, cuts to the embodiment of cultural identity in the mural paintings. First, with the help of cross-cultural comparison, we look for similarities and differences between Goguryeo murals and murals from other cultures in an attempt to reveal the unique cultural imprints in Goguryeo murals. Second, by analyzing the creation myths and beliefs in the murals, we deepen our understanding of the Goguryeo society and further reveal the elements of cultural identity in the murals. In the final section 5, we will review and summarize the main findings and insights of this chapter, explore more possibilities of Goguryeo mural art, and propose some new theories and perspectives for subsequent research.

By analyzing in depth the artistic characteristics of Goguryeo tomb murals in Ji'an and the cultural identity they represent, this chapter aims to inject new perspectives and theories into the field of Goguryeo mural art research, with a view to shedding light on the important role and far-reaching influence of this unique art form in ancient societies.

2. Theoretical framework of visual culture and the construction of cultural identity

2.1 Theoretical framework of visual culture

Visual culture is not a brand-new discipline. Humans have had visual organs since their birth, and images have been integrated into people's lives for a long time, almost as long as the historical process and cultural evolution of human beings. It is just that in the past history, vision and images have not been studied as a discipline. In the primitive period, images were studied as murals, totems and other rituals, and evolved into paintings, sculptures and other forms of art with the development of the times.

2.1.1 The origin of visual culture

The study of visual culture first originated in Europe, but most researchers have traced the evidence for this idea back to 1913, when the Hungarian film theorist Bela Balazs explicitly put forward the concept of "visual culture" in his book "Film Aesthetics". He pointed out that the cultural styles represented by films marked the emergence of visual cultural forms, and "the culture of vision became the culture of concept" (Bela Balazs, 1979, p28.) In the 1930s, the German philosopher Martin Heidegger prophesied the reality of the modern society being dominated by images, and the visual medium became a key element in the development of the modern society. dominated by the reality that the visual medium became an important means of receiving, creating, and transmitting information in people's lives, studies, and work. "An image of the world does not mean an image of the world, but that the world is conceived and grasped as an image, rather, that fundamentally the world becomes an image, and that such a thing marks the essence of the modern age." (Martin Heidegger, 2008, p.78.) In 1936, the German philosopher Benjamin, in his essay "The Work of Art in the Age of Mechanical Reproduction," presented a different kind of concern and passion for the movie, the art of mechanical reproduction. On the one hand, Benjamin praised the art of the age of mechanical reproduction, and on the other hand, he lamented the loss of traditional culture. "It is difficult for the viewer to contemplate the movie picture, and when he intends to do so, the screen picture has changed." Although Benjamin did not explicitly put forward the concept of "visual culture", his thesis has played an important role in promoting the study of visual culture. in the 1960s, French theorist I. Debord pointed out that the advanced capitalist society had entered the "landscape society" (also translated as "landscape society"), in which the production and consumption of images was the main focus. In the 1960s, French theorist I. Debord pointed out that advanced capitalist society had entered a "landscape society" (also translated as "society of spectacle"), in which the production and consumption of images were dominated, and the landscape had gradually become a kind of dictatorship and violence that did not allow for dialog. The birth of the concept of visual culture has impacted the previous "text-reading"-based cultural model, and with the rapid development of modern media technology, such as printing, photography, electronics, and the Internet, images have become an important way of understanding and grasping the world (Li Yingzhi, 2021, p.47.).

In China, Zhou Xian is the earliest and most influential researcher of visual culture. In 2001, he pointed out in his article "Visual Culture and Consumer Society" that: "The so-called visual culture, its basic meaning lies in the fact that the visual factor, or the image or the image, occupies a dominant position in our culture." (Zhou Xian, 2001.) This description was later adopted by many researchers. In another article in the same year, Zhou Xian argues that there are three strategies of visual culture: §The first view emphasizes understanding visual culture within the binary structure of image a language, arguing that visual culture is a concept relative to reading culture. It is different from, but related to, reading culture The second theory favors a historical construction, which views visual culture as a contemporary phenomenon, associated with particular contemporary trends such as postmodern culture, consumer society and media culture The third view focuses on the semiotic and socio-institutional dimensions of visual culture, i.e., on symbolic representational practices." According to him, "Visual culture has two basic meanings, one is to refer to a cultural field, which is different from the culture of words or discourse, and is the contemporary culture in which visibility is the main cause; and the other is used to identify a field of study, which is an important branch of cultural studies in the broad sense." (Zhou Xian, 2001.) According to Li Hongxiang, "Contemporary visual culture refers to a visual phenomenon consisting of mass visual media such as comics, books, movies, television, and the Internet." (Li Hongxiang, 2005, p.3.) He focuses on understanding visual culture from the perspective of communication media. According to Zhao Weisen, "The visual culture explored by academics in recent years mainly refers to the use of film and television image symbols as the basic ideological system, and the use of film and television and computer multimedia by virtue of the photoelectric channel as the medium of communication. It is a new type of culture and art form corresponding to the traditional printing culture." (Zhao Wisen, 2003.) Wu Qiong, on the other hand, explains visual culture in terms of the task of visual culture research, saying, "'Visual culture research' is not a research on 'vision' or 'visual culture' in the general sense, but a kind of research on 'visual culture'. It is a postmodern questioning of 'visibility' and a postmodern reversal of the 'spectacle' society. society as a kind of postmodern reverse writing." (Wu Qiong, 2006.)

From the perspective of the development process of visual culture research, its research paths can be roughly categorized into aesthetic, historical and sociological ones (Zhou Xian, 2001, p.71-74.). The first aesthetic research path, represented by Michelle, believes that the concept of visual culture is relative to reading culture, involving multiple disciplines such as media, art history, literature, etc., and regards it as a research field independent of reading culture but pays special attention to the connection with discourse culture; the second view, represented by the pioneer of American visual culture research, Nicholas. Milzo, which favors historical construction, sees visual culture as a strategy, a contemporary phenomenon in which postmodern culture, linked to consumer society and media culture, challenges modernist culture and presents itself as a pictorial trend; the third, represented by British scholars such as Bernard and Williams, focuses on the semiotic and socio-institutional dimensions of visual culture, favoring the sociological level of research.

The arrival of the era of visual culture is a challenge to the traditional mode of reading and writing, and moreover implies a change of thinking paradigm.

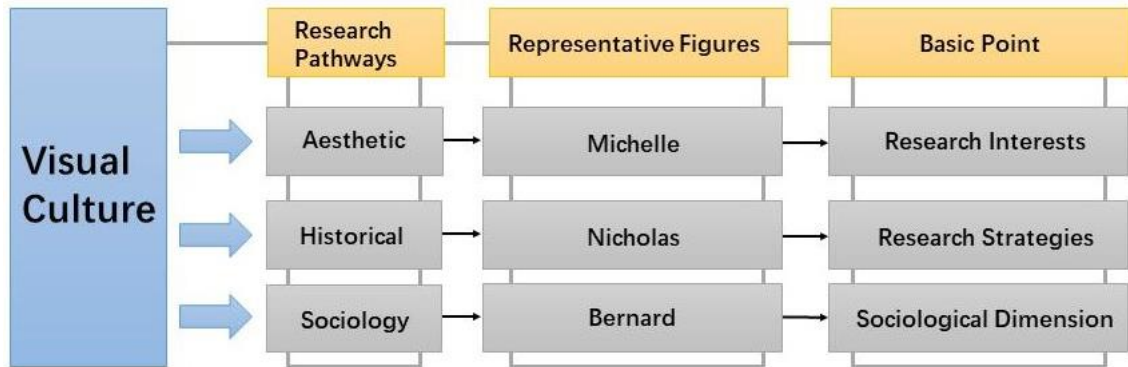


Figure 23 Visual Culture Theory Architecture Diagram

Source: Author, 2023.

2.1.2 Definition of Visual Culture

The definition of visual culture is richer and varies in different contextual states. From the point of view of the construction method, visual culture research seems to be a partial combination, and visual is used to modify cultural research. Visual culture is also an interdisciplinary concept, its research method is related to what individuals see in their daily lives, such as advertising, landscape, architecture, photographs, movies, paintings, clothing and all other visual means of culture, aiming to study the world and its relations through art history, anthropology, science and social science (Figure 24).

Visual culture is a kind of "seeing" culture, and visual culture research, as a unique research field of cultural research, has obvious interdisciplinarity, which determines the open posture of visual culture research. The definition of visual culture in the academic world is also divided into broad and narrow sense, and Malcolm Barnard, a British scholar, discusses visual culture in both broad and narrow sense. Visual culture in the broad sense "is concerned with the personality traits of values formed in and transmitted through the atmosphere of visual culture"; visual culture in the narrow sense "may include all forms of art and design, but it also includes personal or body-related visual phenomena. " (Malcolm Barnard, 2005, p.5.)



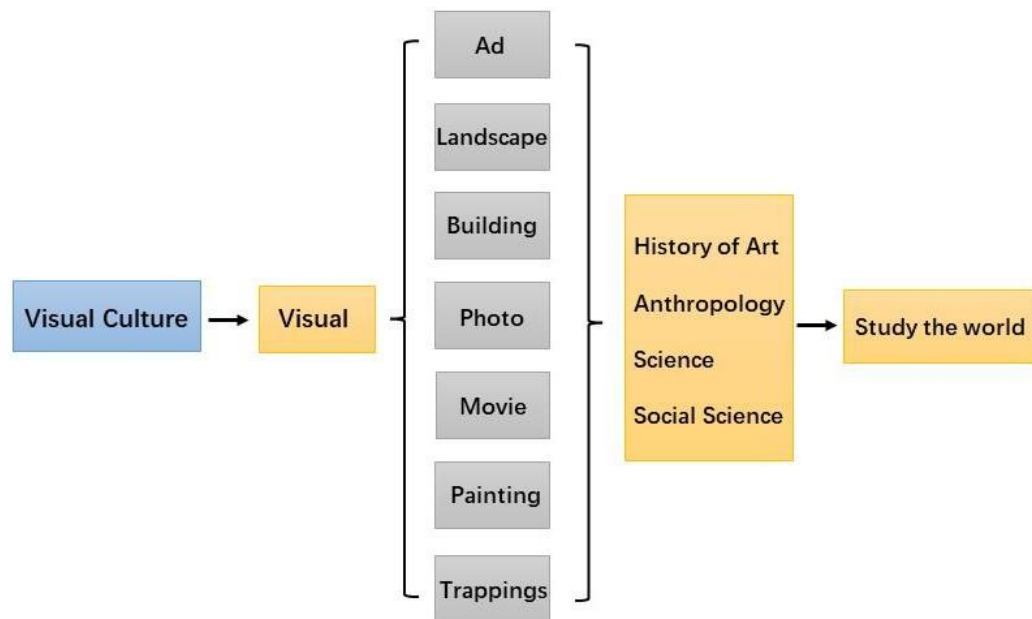


Figure 24 Visual Culture Analysis Chart

Source: Author, 2023.

The culture presented by the visual, in macro terms, varies from person to person as it is influenced by country, ethnicity, politics, economics, etc. The visual culture that each of us views is related to our own living environment, knowledge and cultural level, and even personal ideological beliefs, and it is precisely because of these objective factors that the visual images that each person sees reach the brain and form different results. From this, we can see that the meaning of the concept of visual culture is extremely rich, and at the same time, it is also full of uncertainty. As a matter of fact, in the long evolution of human history, images have always been a visual representation of the evolution of human thought and the evolution of human society: from totem, to image, to mimesis, visual culture is not a phenomenon unique to our time. It reminds us of the need to pay attention to the influence of contemporary social development and cultural spirit in understanding the concept of contemporary visual culture.

Today's definitions of visual culture mainly contain the following: First, visual culture is treated as a cultural form in people's daily life. Scholar Mirzov suggests that visual culture belongs to a kind of postmodern culture, which is closely related to people's daily life." (Nicholas Mirtsov, 2006.) This cultural form is very different from the original traditional society's early cultural form. Secondly, scholars such as Sturken and Cartwright believe that visual culture mainly refers to a number of fields that are associated with vision and they constitute a cultural field. The third view emphasizes the genealogical features of visual culture, as scholars such as Foucault believe that visual culture has its roots and development, and therefore it is necessary to examine the differences and changes in visual gaze in different eras in history, involving the symbiotic relationship between modern power and discourse, which helps to reveal the different roles played by visibility in different historical forms. The fourth view is that visual culture is not only a definition of a research field or object, but also a definition of a particular research, and visual culture is not a discipline, which carries an obvious interdisciplinary nature.

In China, the most in-depth research scholar on visual culture is Prof. Zhou Xian of Nanjing University, who has authored many papers related to visual culture and published several books to translate foreign theories. According to him, visual culture has two basic meanings, which are interpreted from two aspects, namely, the cultural field and the disciplinary research field. In the cultural field, visual culture is not equivalent to textual culture or discourse culture, it is a kind of visual culture from the historical perspective; on the other hand, visual culture also refers to contemporary culture, which is dominated by visuality. From the point of view of research field, visual culture should be regarded as a "cross-disciplinary research". (Zhou Xian, 2008.) According to Wu Qiong, the understanding of visual culture focuses on grasping the constructed nature of vision and the constructive nature of visual culture, which means that visual behaviors are always constructed in certain social, historical and cultural contexts; and the constructive nature points to the fact that the visual culture itself is also involved in the process of constructing the relationship between the subject and the object. Xiao Weisheng initially summarizes visual culture as follows: visual studies is a new field that focuses on the cultural construction of visual images in art, media and daily life." (Xiao Weisheng, 2011.) The term "image" is emphasized to refer to all images evoked through visual and auditory sensory functions, and not only limited to intuitively perceivable images.

Summarizing the views of different scholars, this paper defines visual culture as a cultural form that expresses, understands and interprets things through images that can be perceived by visual perception. In other words, visual culture is a culture that uses images as the dominant way to convey information.

2.1.3 Connotation of Visual Culture

Regarding the connotation of visual culture, many scholars have further expanded its connotation. According to American scholar Michelle, visual culture should include visual technology, visual media, and relationship with the audience. In her view, the relationship and connection between visual culture and human society are more important, and these connections will be reflected at the philosophical, ethical and political levels, and at the same time will affect how people recognize the act of watching. In the development of the theory of visual culture, French scholar Jean-Paul Lacan and British scholar David Hockney respectively put forward the view that the scope of "visual culture" should be wider from different perspectives. French scholar Erette Rogoff also believes that the study of visual culture should not stop at the study of images, but should study the whole process of visual cultural values, philosophical meanings and power relations within the society. German scholar Mick Barr, in his book *Visual Essentialism and Visual Cultural Objects*, argues that visual cultural issues need to be resolved through specific research objects, so visual research should be extended to visuality research, which refers to the study of this complete process of how visual culture is seen and how it is seen.

With the development and progress of visual technology, more and more visual symbols encircle our life, and they change the way we obtain knowledge and exchange information to different degrees, update our visual concepts, and even change our society and culture. Secondly, the consumer society provides sufficient space for the flourishing of visual culture. In the consumer society, the visual factor of commodities is gradually highlighted, and consumption activities are increasingly becoming visualized activities. Consumer society provides a suitable living

environment for contemporary visual culture, which makes people accept this culture and enjoy the pleasure it brings. Again, the cultural factor of postmodernism provides the ideological background for the formation of contemporary visual culture. In postmodern culture, culture and vision are closely linked, and social culture shows obvious visualization characteristics. Finally, the fundamental reason for the formation of visual culture also lies in the grasp of perceptual experience, especially visual experience. In a way, it is through visual experience that human beings relate to the world. The intuitive nature of the image itself makes it easier for people to experience and accept.

Based on the above viewpoints, we can summarize the connotation of visual culture as follows: visual culture is an interdisciplinary cultural form in which visual experience intersects with communication technology, visual technology and consumer culture. According to American scholar Nicholas Mirzoff, one of the most significant features of visual culture "is its increasing tendency to visualize things that are not themselves visual." (Nicholas Mirzoff, 2006.) We note that the visualization of non-visual content has led not only to profound changes in image technology and communication, but also to profound shifts in social meaning. It is important to note that the turn towards visual culture does not mean that images replace language in the culture of our society, but rather that there is a growing tendency towards the pictorialization or visualization of sensuality at the level of comparative meaning.

2.2 Visual Culture in Murals

The existence of tomb murals as cultural carriers and cultural symbols is both a part of culture in the course of its development and at the same time provides a visual carrier for the inheritance of culture. As a form of painting, mural painting is a special medium in visual culture, and this speciality is reflected in the composite nature of mural painting as a medium. Firstly, mural painting is the object of "visual perception", which is the direct object of human visual perception. From ancient times to the present, the specific attributes of tomb murals, such as magnificent royal tombs, cultural significance of noble tombs, etc., which are deconstructed and reorganized through the ontological elements of the tombs and then presented in the form of a new representation, are the main characteristics of "visual perception", which are the main characteristics of "visual perception". The direct object of "visual perception". Secondly, the tomb room carrying murals creates a place for visual culture to "see and be seen", and it is a spatial place for the communication between the painter and the owner, and it is also an important part of the operation of the visual mechanism. As a special medium, the mural paintings of tombs are the products of social and cultural characteristics in different times, which is not only reflected in the overall external style image of the tombs, but also in the overall atmosphere of the mural paintings. Thirdly, the content elements of the murals provide a "visual" carrier for visual culture. If it is said that the style of the tomb is the externalized expression of culture in the "form" of the tomb, then the mural is an important component of the "meaning" of the tomb, but also the "visual" direct object, the figures, gods and goddesses in the frescoes are the most important elements of the visual culture. Characters, deities, legends and other contents in the murals are the direct landing point of people's sight. Tomb murals are not only the object of "visual perception", but also the place of

"seeing and being seen", and at the same time, they are the carrier of "visuality" of visual culture. These three relationships reflect the multiple visual experiences of people and tomb culture, and the focus of the study of visual culture of tomb murals is precisely how to interpret the cultural phenomena embedded in murals through the thinking paradigm of visual culture, i.e., by analyzing the representational characteristics of the ontological elements of the murals "shape" and sorting out the cultural "meaning" development process and its influence on the visual culture, the visual culture of the tomb murals is also the carrier of the "visuality" of visual culture. That is, by analyzing the representational characteristics of the ontological element "form", we can sort out the development process of its cultural "meaning" and its influencing factors, so as to better achieve the people's intentional expression of the world after death or "rebirth".

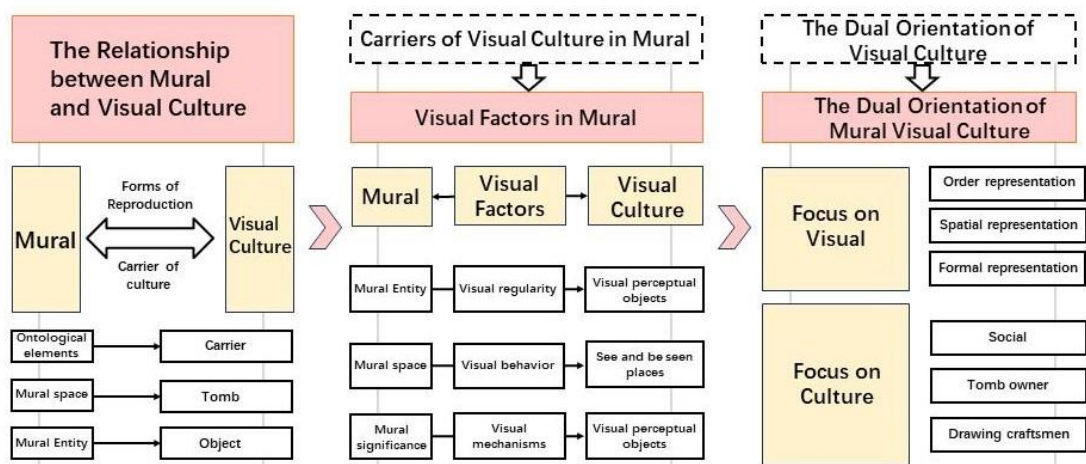


Figure 25 Fresco Visual Culture Theory Analysis Chart

Source: Feng Shujiao.

The murals of Goguryeo tombs in Ji'an are an important object of study in the field of visual culture research. These murals represent the unique artistic achievements of Goguryeo culture and are an important carrier for the study of Goguryeo history, society, culture and art. When studying the murals of Goguryeo tombs in Ji'an, we can start from the perspective of visual culture and explore the logical levels of image observation, viewing, gazing and image analysis in these murals. Through in-depth study of the murals, we can gain a deeper understanding of the historical background of Goguryeo culture, social phenomena, and people's beliefs and values. In the field of art and culture research in the second half of the 20th century, the study of observation, viewing, gazing, and the logical levels of image analysis of images gradually gained importance. These research methods are of great guiding significance for the study of the murals of Goguryeo tombs in Ji'an. Through careful observation and analysis of the murals, we can understand the Goguryeo people's aesthetic concepts, religious beliefs, as well as their understanding and attitudes towards life and death.

Since the 1980s, visual culture has become an important topic of ongoing discussion in the international academic community. Numerous theories and schools of thought have emerged in this interdisciplinary field of study. These theories and approaches have provided new perspectives and ideas for the study of ancient tomb murals of Goguryeo in Ji'an. By drawing on the research results of these theories and

schools of thought, we can gain a deeper understanding of the artistic value and cultural connotations of Goguryeo tomb murals in Ji'an. According to American cultural scholar Nicholas Miltzoff, "Visual culture is a conception still in the period of creation rather than a well-defined field that already exists." This statement also applies to the study of the murals of Goguryeo tombs in Ji'an. As the research progresses, we can continue to discover new perspectives and ideas to more fully understand the artistic value and cultural connotations of these murals. In this process, we also need to keep trying new research methods and techniques to adapt to the ever-changing research needs. In conclusion, studying the murals of Goguryeo tombs in Ji'an from the perspective of visual culture is a field full of challenges and opportunities. By delving into the logical levels of image observation, viewing, and gazing as well as image analysis in these murals, we can gain a deeper understanding of the historical background of Goguryeo culture, social phenomena, as well as people's beliefs and values. At the same time, by drawing on the research results and methods of the international academic community, we can continue to expand the field and depth of our research and breathe new life into this important cultural heritage.

2.3 The construction of cultural identity

2.3.1 Conceptualization of cultural identity

The formation of the conceptual definition of "cultural identity" is based on the synthesis of the concepts of "culture" and "identity". Culture is created by human beings, so human beings are the carrier of cultural development, and human beings create and renew culture through practical labor. At the same time, culture also influences and even dominates the words and deeds and emotions of human beings, culture will slowly disappear without human beings, while human beings will have no civilization in the human world without culture, and will be no different from other animals, so the connection between human beings and culture is inseparable. It can be illustrated by a simple example: the relationship between human beings and culture starts from nature, human beings and nature depend on each other to survive, slowly adapting to the environment, in order to prevent natural disasters brought by nature, human beings began to know how to build a house to settle down, the house is the starting point of culture, in order to warm up human beings discovered and used fire, because of the emergence of fire, human beings use fire to roast their food. Therefore, human dress, food, speech and behavior, labor tools, production methods, architectural styles, customs, morals and so on are all symbols of civilization created by human beings from their practical work in life. The symbols of civilization created by human beings are like an interwoven network of warp and woof, which can be viewed as a web of symbols, thus intersecting with the life of human beings. The symbols created by human beings are also the basic structure of culture, and different groups formed by human beings also create different cultures, and the process of cultural symbols being created, the way of generating them is also different, and different ways are also the development process that generates different symbols, and so this is the root cause of the differences in human cultures (Zheng Xiaoyun, 1992.). There are many definitions of the concept of "culture", and one of the most recognized definitions is: "culture" originates from the material and spiritual culture of human beings, and refers to the system of social behaviors and values that are

shared by the members of a nation or a group. The social behaviors and values of a nation or a group are reflected in the customs, religious beliefs, artistic works, education, socio-economic, political and other systems of a group's life, as well as in the choice of cultural values by a nation or a group (Yang Yiyin, 1999).

In the modern Chinese dictionary and the English-Chinese dictionary, there are several concepts from the basic meaning of semantics: firstly, identity means to think that an individual or a group of people have common or similarities with oneself and produce a feeling of affinity; secondly, identity contains the meaning of recognition and acknowledgement; thirdly, it is the identity. At the end of the 19th century and the beginning of the 20th century, Sigmund Freud firstly proposed the concept of identity. He believed that identity is a process of psychological, cultural or ideological recognition of an individual as the main body, when targeting an object with a group of others. His "concept of identity" is divided into three stages: early thought, middle thought and late thought. In each stage, the author puts forward a lot of concepts and arguments about identity, among which he has suggested that individuals are slowly converging emotionally and psychologically by imitating a certain character. Raymond Williams (2002) believes that one of the main functions of culture is to spread the message of identity. When cultures collide and merge, the first issue is identity, and it is only through the implicit recognition between cultures that the integration and inheritance of cultures will continue, which is a long process of identity construction. In the process of human civilization development, different specific cultures will form a whole through diversified differences, but can maintain their own characteristics and connotations, resulting in the excellent product of cultural identity. Stuart Hall pointed out in *Cultural Identity and Ethnic Diaspora* that: Identity is a kind of subject in a specific society, cultural relations hidden under the surface of the many or believe that the strengthening of the "self" behind. Behind the "self" is a search for the roots of a shared culture and history and ancestry.

Cultural identity is formed on the premise that human beings develop an emotional attachment to their kinship group. They look for a sense of belonging to the community of blood based on the cultural symbols of the group, as well as the consensus and recognition of human tendencies towards culture. This consensus and recognition is the human cognition of nature, with time sublimation and form human speech and behavior thinking speculation and value orientation. About the concept of cultural identity, "Dictionary" is explained in this way: cultural identity is the tendency of social groups to affirm recognition, but also a part of the whole by the subtle influence of the performance. Many scholars at home and abroad have also defined "cultural identity". Chinese scholar Chen Shilian believes that "cultural identity refers to the social psychological process in which an individual internalizes and generates a sense of belonging to a culture and a cultural group in order to acquire, maintain and innovate his or her own culture. ". From this definition, we can clearly see that identity is interpreted based on the psychological dimension. Scholar Phinney (1990) suggests that cultural identity consists of several complex factors, including the individual's value judgment and behavioral intention towards the object of identity, etc. Scholar Cui Xinjian (2005) suggests that the use of the same cultural symbols, following the common value concepts, and adhering to the common way of thinking and behavior are the basis of cultural identity. Scholar Zheng Xiaoyun

(2008) believes that cultural identity refers to a group's sharing of consistent historical traditions, collective memories, customs and folklore, and the formation of a sense of identity with the group, a process that takes time to accumulate and evolve, and is also a dynamic, long-term process, in which an individual identifies with his or her own culture as a result of absorbing the cultural views of the environment in which he or she lives. Regarding the definition of the concept of cultural identity, various scholars have their own focus, and there is not a very uniform standard answer. However, based on the above discussion, we can learn that "cultural identity" is a dynamic process, which is also based on the process of "convergence" or "homogeneity" between the subject and the object, the communicator and the audience. Cultural identity is a dynamic process based on the "convergence" or "homogeneity" of subject and object, communicator and audience, and a change of psychological tendency, which is also expressed through certain external behaviors and forms. The definition of cultural identity in this paper also defines it as a change in the psychological level of the audience, which will ultimately be expressed through cultural identity-related behaviors and forms to show different degrees of cultural identity levels and effects.

Summarizing the inner meaning of cultural identity is: First, it refers to the process of demonstrating the original characteristics of human culture through time and space, confirming the sense of belonging formed by individuals to their own cultural identities and cultural groups, and the sense of belonging belongs to their own commitment to their own inner worlds and obtaining the ability to maintain and innovate their own cultures; second, it refers to the process of human beings identifying with the degree of recognition and deepening of emotions towards the cultural symbols that they possess in common; and third, it refers to the process of deepening of emotions that it expresses between individuals, or between groups and individuals, or between individuals and groups. Individuals, or groups and individuals between the inner psychological confirmation of the common cultural symbols owned by the process of generating emotions, so that both individuals and groups of people will produce in the heart to comply with the common cultural concepts owned by the group, but also show a common mode of thinking and normative behavior.

According to the differences in scholars' definitions of cultural identity, the concept of cultural identity can be divided into the following four aspects.

One is that cultural identity is the overall identification with the culture to which it belongs. Scholars Zheng Xue and Wang Lei believe that cultural identity refers to the degree to which an individual identifies with a certain culture, specifically, the degree to which an individual's own perceptions, attitudes, and behaviors are the same as, or consistent with, those of the majority of the members of a certain culture.

Scholars Chen Shilian and Liu Yunyan (2006) believe that cultural identity is a social psychological process in which individuals form a sense of belonging to a culture and a cultural group, and form an inner commitment, so as to acquire, maintain and innovate their own cultural attributes. According to Zheng Xue and Wang Lei (2005), cultural identity refers to the degree to which an individual identifies with a certain culture, specifically the degree to which an individual's own perceptions, attitudes and behaviors are the same as or consistent with those of the majority of members of a culture. Lu Quanxin and Yan Junru believe that cultural identity is people's self-consciousness and affirmative recognition of the culture of the

national community to which they belong, i.e., the individual's acceptance and internalization of the culture of the national community to which they belong, and it is a kind of psychological fault process of people's acceptance of the formation of the national community to which they belong. Cultural identity is people's self-consciousness and affirmative recognition of the culture of the ethnic community to which they belong, i.e., the acceptance and internalization of the culture of the ethnic group to which they belong by individuals, and it is a kind of psychological process of people's acceptance of the ethnic group to which they belong. A common cultural origin is the foundation of an ethnic group, and an ethnic group is built on a common cultural origin. Cultural identity is the recognition of a common culture among people or between individuals and groups.

Secondly, cultural identity is the recognition of cultural characteristics. For example, Yong Lin and Wan Minggang (2003) believe that cultural identity is the acceptance and recognition of different cultural characteristics, which includes cognitive, emotional and behavioral components. According to Xie and Wen, the so-called cultural identity is simply people's affirmation and acceptance of their own national culture and its intrinsic nature. The so-called cultural identity of Chinese people is the affirmation of the most meaningful attributes of the Chinese national community, the core of which is the recognition of its basic values. Its significance lies in telling the Chinese "Who we are".

Thirdly, cultural identity is the recognition of one's cultural identity, such as Lan Dizhong (2013), who believes that cultural identity is cultural identity, which is a kind of self-awareness and grasp of one's own cultural identity and status. The issue of identity is the question of what kind of person you think you are and to which group you belong, and cultural identity refers to the confirmation of the common culture among people or between individuals and groups. The subject of cultural identity is the identity of the self and the question of identity justification. The question of identity is the question of what kind of person you think you are and what group you belong to.

Fourthly, cultural identity is the recognition of cultural patterns. Yan Shunli and Peng believe that "the so-called cultural identity refers to people's sense of belonging to a relatively stable cultural pattern. It includes social value norms identity, religious beliefs identity, customs and habits identity, language and art identity, etc., and its characteristics are more solid than political and economic structures." The term cultural identity is also defined in the 5C Model of Core Literacy for the 21st Century proposed by the China Institute for Educational Innovation, stating that cultural identity "refers to the acceptance and recognition by members of a social community of the aesthetic orientation, way of thinking, morality and ethics, behaviors, or customs in a specific cultural environment." According to Huang Yu-cook, cultural identity is the process of internalizing the values and behavioral norms of predecessors through learning their life experiences, customs and norms, historical traditions, etc., and then generating a sense of belonging to and identification with the culture of their ethnic group. Cultural identity is the process of internalizing values and behavioral norms through learning from the life experiences, customs and norms, and historical traditions of the previous generation, and then developing a sense of belonging to and identifying with the culture of the ethnic group. Cultural identity includes people's general understanding of nature, society and

human beings themselves, and reflects people's worldview, values and outlook on life, which is a complete system. Cultural identity reflects people's understanding and acceptance of culture, and thus cultural identity is an internalization process that develops gradually from the surface to the inside. According to the degree of cultural identity can be divided into three levels: the first is the performance layer of cultural identity, that is, the identity of cultural forms, the second is the protection layer of cultural identity, that is, the identity of cultural norms, and the third is the core layer of cultural identity, that is, the identity of cultural values. The three levels influence and interact with each other, constituting the system of cultural identity. Cultural identity refers to the situation in which an individual attributes his or her emotional perceptions, thoughts and behaviors to a cultural group, and accepts and internalizes the value system of the group's culture. According to Liu Binghui (2006), cultural identity reflects political, economic, educational and social experiences, and reinforces factors such as self-status and identity. Cultural identity is the psychological state and behavioral process in which an individual or a group tends to, understands, recognizes and practices the cultural system to which he or she belongs, i.e., language, literature, art, education, law, religion, customs, ideology and values. According to Huntington, a contemporary American political scientist, cultural identity is the most meaningful thing for most people. It is the basic starting point and destination for people to form the identity perception of who we are.

By combing and analyzing the conceptual definition of "cultural identity" in the above research literature, it can be seen that there are big differences in the definition of cultural identity among different scholars, first of all, it lies in the recognition of the object of cultural identity, which can be roughly divided into the "cultural" identity, the "cultural attributes" identity, the "cultural identity" and the "cultural attributes" identity. Firstly, it lies in the recognition of the object of cultural identity, which can be broadly divided into the recognition of "culture", the recognition of "cultural attributes/characteristics", the recognition of cultural identity, the recognition of cultural model, and this difference in the recognition of the object of cultural identity reflects different scholars' different recognition and understanding of the direction of cultural identity. Some scholars believe that cultural identity is a psychological process, while others believe that cultural identity is a degree, and these divisions reflect, in a sense, the differences in the cognitive understanding of cultural identity in different disciplinary contexts. The concept of cultural identity chosen for this study is that cultural identity refers to the acceptance and recognition by members of a social community of aesthetic orientations, ways of thinking, morals and ethics, behaviors or customs in a particular cultural environment. This inference takes the murals of the ancient tombs of Goguryeo in Ji'an as the main body of the study, through what channels the Goguryeo people have gained the Goguryeo people's recognition of the relevant cultural symbols produced by the murals, and proves why strong emotions are generated for the images on the murals, which are protected, inherited, and developed over space and time.

2.3.2 Connotation and Extension of Cultural Identity

If it is said that people gradually build up their identity system in social life, then the first thing that people's identity system faces is the influence of culture. As soon as people are born, they are in a certain cultural environment, and their ideological understanding, value orientation, and aesthetic taste are all influenced by culture, which guides people's identity. In the era of cultural homogeneity, there is no problem in identifying with culture itself, but with the development of productive forces, the expansion of communication, people's interests are becoming more and more complex, and different cultural patterns are mixed together, the identification with culture itself has become a problem that has to be faced. Identifying with a certain culture means choosing a way of being, according to which people recognize and practice. Therefore, some people think that cultural identity is a feeling of group cultural identity, a feeling that individuals are influenced by the culture of the group. However, people's cultural identity is not just passively being influenced by the culture, it is people's choice, reflecting the subjective initiative of people.

So, what does the so-called cultural identity actually mean? Cultural identity refers to people's recognition, acceptance and conscious practice of a certain culture and the formation of their own thought system according to that culture in order to confirm self-identity, integration into similar groups and the pursuit of value and meaning. Simply put, cultural identity is the process of turning external culture into one's own knowledge system, value system and aesthetic system, and into one's own essential power. But the process of cultural identity is not only internal, people not only through the recognition and acceptance of culture and conscious practice of culture to their own, people will also be in the daily production and life of their own power to show, and in turn affect the culture. Thus, cultural identity is a two-way process. In the daily practice of production and life, people's various consciousnesses are constantly condensed into culture, and once culture is formed and recognized, accepted and practiced by people, in turn, affecting people's daily production and life, and people in the continuous development of their own influence, and will play a role in the culture. In this process of interaction, people develop themselves and change society.

The influence of culture shapes people's identity system, and the influence of culture on the spiritual field of consciousness is subtle. Culture exists in people's living environment, people's thought pattern, value orientation and behavior, psychological changes can be influenced by culture, culture guides people's identity, and a single culture does not exist in the contradiction of cultural identity. However, with the development of society, people's exchanges, different cultural patterns and cultural forms will gradually be mixed in, and subsequently the emergence of cultural identity issues. Different cultures have their own ways of existence, and people will realize their cultural identity from contact to practice. Some people believe that cultural identity is the feeling that a group identifies with a culture because some parts of the group are influenced by the culture of the whole. Cultural identity does not depend entirely on the different cultures to which one belongs, but also on people's subjective initiative in cultural choice. So, what does the so-called cultural identity actually mean? Cultural identity refers to the continuous development of culture in the process, the culture itself system in the invisible formation of a certain ideological

standards, so that people carry out self-adjustment and pursuit. Simply put, cultural identity is the process of transforming external diverse cultures into self-cognizance, values and theoretical systems through people's subjective field of consciousness, which is a process of transforming culture into people's internal intangible power. But everything is relative, cultural identity is people's internal ideology of acceptance of affirmation and subconscious practice, people will also be based on cultural identity through the daily life behavior mapping to life, and in turn affect the culture. Thus, cultural identity is a two-way process. As the saying goes, consciousness determines behavior, and behavior reacts to behavior, both of which are closely integrated. In people's long-term social practices and exchanges, culture will continue to converge together, and finally have an impact on the development of society and people's behavioral activities, and over time the cycle continues, but also makes the culture itself continue to develop.

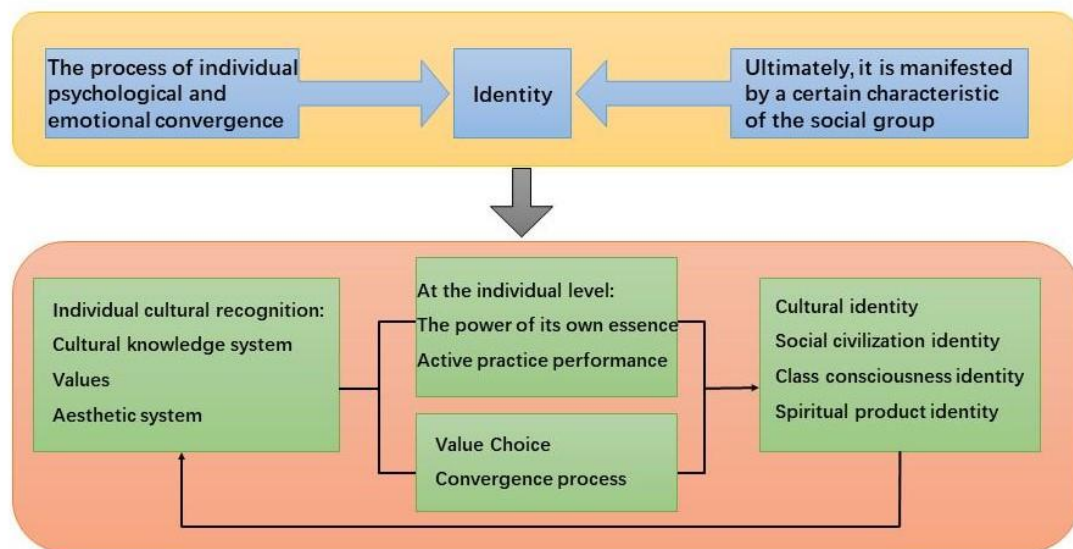


Figure 26 The Cultural Identity Cycle

Source: Author, 2023.

In addition, the significance of cultural identity differs due to the different subjects. First, the status of cultural identity is different for individuals and groups. For individuals, cultural identity is a process of internalization of the external culture, a process of gradual formation of the individual's worldview, outlook on life and values under the influence of culture. For groups, cultural identity is a process of externalization, the formation and cohesion of group strength. Secondly, the cultural identity of individuals is relatively easy to change, and individuals can choose their cultural identity relatively freely according to their wishes. The cultural identity of a group, however, is difficult to change, unless the group encounters drastic changes, its identity no longer exists or the cultural identity of the group has reached the point where it has to change, if the group will fall apart, the group will identify with the new culture to ensure the cohesion and identity of the group. Again, because individuals have multiple roles in society, such as political, economic, social, family, ethnic, national, etc., different roles mean that individuals sometimes have multiple cultural identities. Sometimes these cultural identities are complementary, but sometimes they are in conflict, for example, the old Chinese saying "loyalty and filial piety cannot be divided into two" can reflect the conflict of cultural identities caused

by the different roles of individuals. The cultural identity of a group is a manifestation of the group's identity, and once it changes, the group's identity will change. Therefore, the group must ensure the core position of its mainstream cultural identity, and its cultural identity shows a certain degree of unity.

Cultural identity is the result of a value choice, people agree with a certain culture or do not agree with a certain culture is based on the subject's needs and interests of the results of the choice. The result of cultural identity is subjective, but it is influenced by objective aspects, thus cultural identity is also a constructed concept, which is the result of people's various interests.

2.3.3 Hierarchical Analysis of Cultural Identity

According to Marxism, "culture can be divided into three levels: surface culture, which can also be called material culture, is the form of mankind's utilization of matter, usually embodied in the fields of human clothing, food, housing and transportation, and therefore also includes forms of productivity. Middle culture can also be called spiritual culture, which is mainly the expression of the spirit through the medium of matter, including art, science, religion, institutions, rituals, customs and so on. Deep culture, which can also be called philosophical culture, is the concepts, realizations and philosophies that permeate the first two layers of culture." Cultural identity includes people's general understanding of natural and social phenomena, reflects people's worldview, values and outlook on life, and is a complete system. Cultural identity reflects the degree of people's awareness and acceptance of culture, and thus cultural identity is a gradual development process from shallow to deep, from the surface to the inside.

Regarding the definition of the behavioral level dimension of cultural identity, due to the different starting points of research, previous scholars also have different classification methods. According to the sorting of literature, cultural identity can be roughly divided into three levels: the first is the manifestation layer of cultural identity, i.e., the identification of cultural forms. The second is the protective layer of cultural identity, i.e. the identification with cultural norms. The third is the core layer of cultural identity, that is, the identity of cultural values. These three elements influence and interact with each other, constituting the system of cultural identity. Due to the differences in people's personal talents, interests, values and the historical environment in which they live, people's degree of cultural identity shows different differences and exhibits a variety of complex structures.



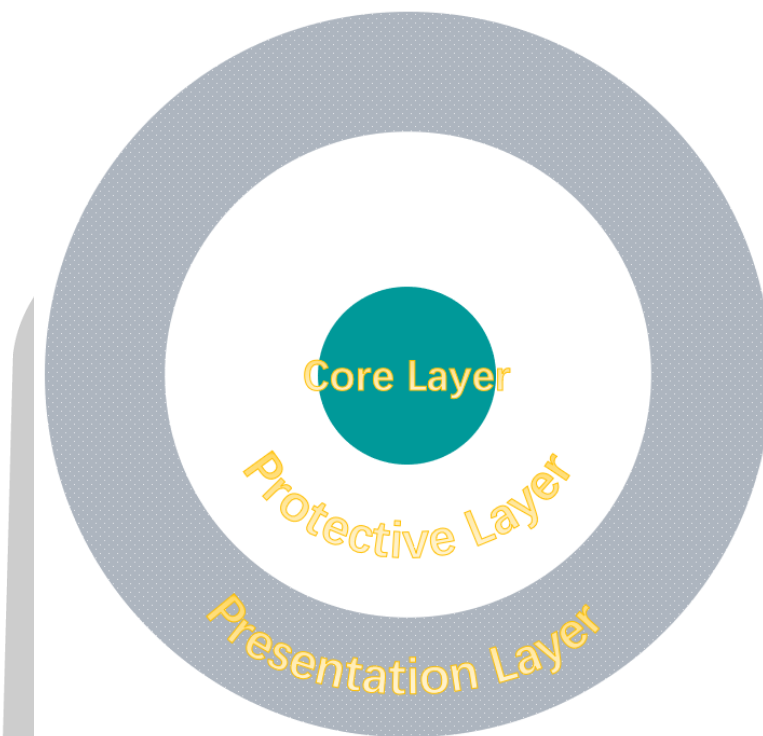


Figure 27 Levels of cultural identity

Source: Author, 2023.

To put it simply, the manifestation layer of cultural identity refers to the audience's expression of their identity through a number of visual cultural materials, such as specific objects and image symbols in tomb murals, including clothing, food, housing, transportation, flavors and food, distinctive clothing, cultural architecture, local customs, and other special forms with cultural concepts. The protective layer of cultural identity refers to the audience through the cultural identity of the surface layer of objects, images, symbols, etc., extended to the identity of the meaning behind it, including the spiritual meaning, institutional norms, is in people's social group relations to play a role in cultural constraints on the institutional level, showing a certain amount of positive emotions and cultural identity behavior. The core layer of cultural identity is the audience's value concept, aesthetic style, thinking concepts, etc., is an important pivot to maintain the stable existence of a culture as a whole, but also by the first two layers of cultural identity gradually to the deeper layer of cultural identity incremental results from the material cultural identity to the spirit of cultural identity ultimately sublimated into the philosophical level of cultural identity.

In short, the cultural form of identity, cultural norms of identity and cultural value of identity, as the cultural identity of the performance layer, protection layer and axis layer, constitutes the whole cultural identity system. Among them, cultural form identity is metaphysical, the most easy to change and influence, but it is the expression of cultural value identity and provides rich real material for cultural value identity. Cultural norms of identity is the long-term formation of fixed norms of cultural identity, the recognition of norms is often to turn themselves into such norms, and the norms of the biggest feature is the constraints, and thus the system of cultural identity is to constrain a variety of cultural identity does not meet the norms of cultural identity, so that the entire cultural identity in accordance with the norms of

operation. Cultural value is a crucial part of cultural identity, and its main role is to reflect the cultural characteristics and its own attributes. The value identity of culture is the most fundamental thing of cultural identity, reflecting people's cultural attributes and cultural characteristics.

2.3.4 Functional Analysis of Cultural Identity

Culture fundamentally originates from the practice of human production and life, but once it is formed, it will have a significant impact on the development of the whole human society. Engels pointed out: "The development of politics, law, philosophy, religion, literature, art and so on is based on economic development. But they all interact with each other and act on the economic basis. It is not the economic situation alone that is the cause and the positive; all the rest are merely negative results." Especially today, the role of culture is more prominent. The report of the 16th Party Congress points out: "In today's world, culture is intertwined with economy and politics, and its position and role in the competition for comprehensive national power are becoming more and more prominent. The power of culture is deeply embedded in the vitality, creativity and cohesion of the nation." Thus, in a social group, what kind of culture one identifies with is of great value to the individual, to the group, and to human society as a whole.

The primary role of cultural identity is to lead the individual to form a value concept that fits the external culture, especially to guide the individual's worldview, values and outlook on life to the culture that has already been recognized, when the individual's cultural identity is formed, the cultural identity of the individual is also established, and the process of forming this cultural identity is precisely the necessary steps for the individual to identify with the culture. Since ancient times, human beings have been living in groups, and people have established their own social relations in the practice of social life, thus forming different social groups. Culture is the bond used to closely connect individuals in a group, represents the wisdom of the group, embodies the group's life philosophy and pursuit of goals, and is a unique attribute that distinguishes it from other different groups. At the same time, this cultural group also provides members with a unique cultural identity mark, according to which people can distinguish others and make friends with other individuals of the same category, so that people can selectively bond. The cultural identity of group members indicates their recognition and acceptance of the group's pursuit of goals, life philosophy, etc., and can be put into practice, so it is of great significance to the group itself. Human beings are different from ordinary animals in that they not only satisfy their survival needs, but also their spiritual needs. Culture is the product of human spiritual activities, through the spiritual activities of human beings, people create brilliant culture to meet people's spiritual needs. At the same time, culture itself is also the purpose of spiritual pursuit. Cultural identity is both a means and an end to the realization of human spiritual needs. Thus, for human beings, cultural identity - accepting, recognizing and consciously practising culture - is the result of activities to satisfy the spiritual needs of human beings, the purpose of comprehensive and free development of human beings, and the fundamental embodiment of the essential power of human beings.

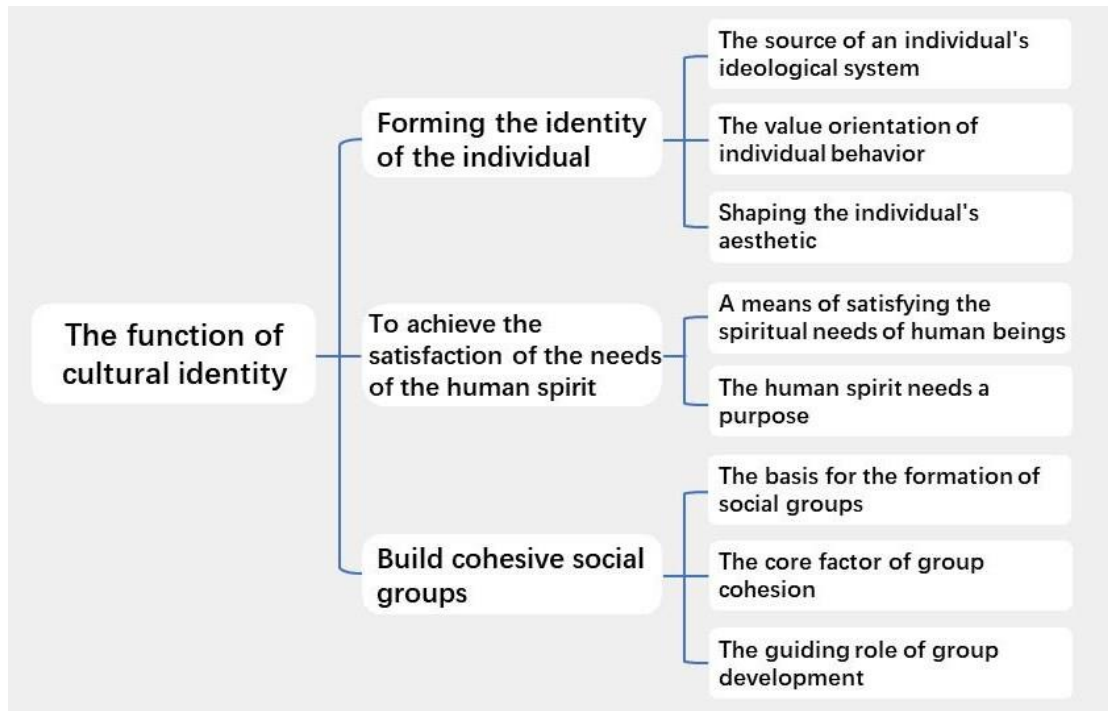


Figure 28 The function of cultural identity

Source: Author, 2023.

2.4 Identity Studies in Murals

Cultural identity refers to the social psychological process in which an individual internalizes and generates a sense of belonging to a cultural group of cultural relics, thus acquiring, maintaining and innovating his own culture. Cultural identity includes social value norms identity, religious beliefs identity, customs and habits identity, language identity, artistic identity and so on. At the individual level, cultural identity affects one's social identity and self-identity, guides people to love and be faithful to the national culture, so as to preserve and promote the national culture, and ultimately incorporates it into the deep psychological structure of one's values. On the social level, cultural identity integrates and recognizes human groups in multiculturalism with national culture as the cohesive force, and becomes a type of group constitution-cultural group.

Regarding the cultural subject identity of ancient tomb murals, that is, how the mural works reflect the identity relationship with the cultural subject, is the focus of this chapter. For example, the significance of the three-legged crow (sunbird), which appears in the murals of Goguryeo tombs, is no longer limited to a symbol or a picture, but reflects a shift in the cultural subject's worship of their people. Therefore, in the identity relationship between mural paintings and cultural subjects, it is necessary to focus on the stories behind the images in order to explore the different mural contents and cultural attributes corresponding to different cultural subjects, and it is also possible to start from the cultural subjects in order to explore the characteristics of the cultural subjects in terms of their cultural identities or ethnicity or class corresponding to different mural forms.

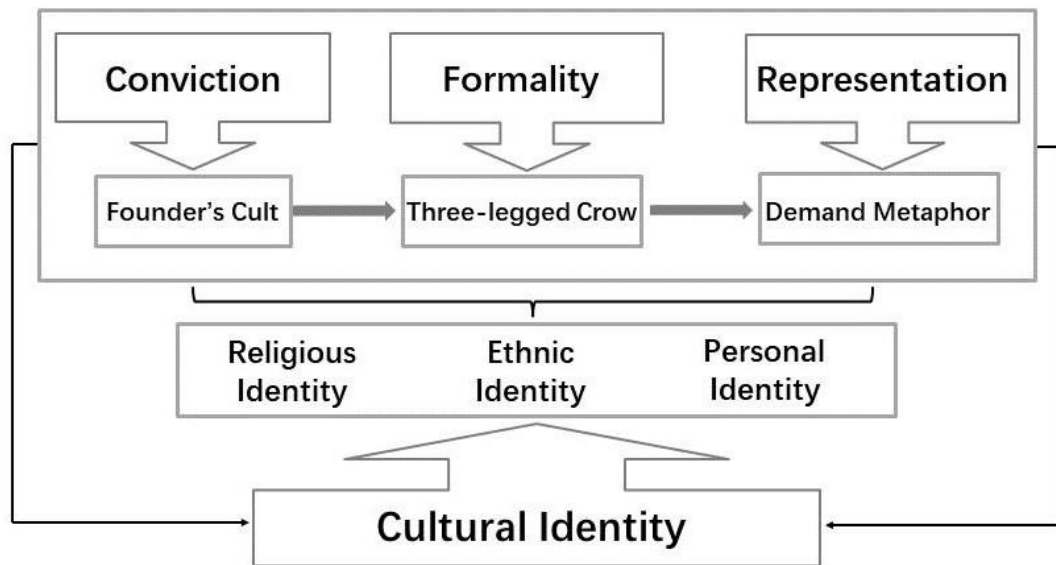


Figure 29 Model for a cultural identity mechanism for Three-legged Crow

Source: Author, 2023.

The above figure shows the occurrence mechanism of ancient tomb murals and national cultural identity, from which it can be clearly seen that the murals, as the core value content of the Goguryeo community's cultural identity to the Central Plains, have an inevitable connection and mutual influence between their content and form, and play a great role in it. Therefore, from the point of view of the mural paintings of the ancient tombs of Goguryeo in Ji'an covered in this paper, the reason why it can be inherited in the tombs for five hundred years and accepted by the Goguryeo aristocracy. One important reason is that the excellent national culture contained in the murals was generally recognized by the Goguryeo people, which not only reflects the collective memory of the Chinese nation formed in the process of the historical development of thousands of years, but also becomes a special cultural symbol of the Chinese nation, with a wide range of cultural identity.

2.5 Summary

This section comprehensively elaborates the theoretical framework of visual culture and the construction of cultural identity, and then applies it to the study of Goguryeo tomb murals. The origin, definition and connotation of visual culture were first discussed in depth. Visual culture originates from human's technology of controlling light and the way of visually conveying information, and its key lies in analyzing how to interpret, understand and express social and cultural phenomena through visual means. The connotation of visual culture covers images, symbols and sign systems. As an important part of visual culture, Goguryeo tomb murals show their symbolic meaning and expression of social context through visual language such as color, line and composition. In the part of cultural identity construction, cultural identity is analyzed from four perspectives: definition, connotation and extension, hierarchical analysis, and functional analysis. Specifically, cultural identity is the individual or group's sense of identification and belonging to a certain culture. Its connotation and extension include individual identity, group identity and social

identity. And the hierarchical analysis shows a shallow to deep process, from self-identity, group identity to universal human identity. Its function is mainly to clarify the cultural orientation of individuals and groups, to maintain internal and external stability, and at the same time to promote the development of society. The theories of visual culture and cultural identity are applied to the study of Goguryeo murals. The results of the study show that Goguryeo murals show the lifestyle, creed of faith and cultural values of the Goguryeo people through visual language. Meanwhile, through the themes of honor, splendor and recovery, they express the Goguryeo people's strong identification with the culture of the Central Plains.

Overall, the second section reveals how to understand and interpret Goguryeo murals through the lens of visual culture and cultural identity through theoretical discussion and empirical analysis, which is of great significance for a deeper understanding of the artistic value and cultural connotation of Goguryeo murals.

3. Visual Interpretation of the Artistic Characteristics of Goguryeo Tomb

Murals in Ji'an

3.1 Sample of six mural-painted tombs

3.1.1 Jiao Di Tomb (JYM0457)

The Jiao Di Tomb is located on the south slope of Yushan Mountain in Shuguo Township, 3 kilometers northeast of Ji'an City. It is close to the Dancing Dance Tomb in the north and about 500 meters from the Tongji Highway. This tomb is a stone chamber tomb with sealed soil, discovered in 1935, restored and protected from 1956 to 1976, and measured in 1997 that the bottom edge of the sealed soil is 15 meters long, 13 meters wide, and the height of the seal is 5 meters. The tomb consists of a tomb passage, a tunnel, a half-front room and a chamber, the upper part of which is a vaulted algal well, oriented 50 degrees south by west. The tomb passage is 1.5 meters long and 1.3 meters high, the half-front room is 3.2 meters long, 1 meter wide and 2.1 meters high, and the canal is 1.4 meters long and 1.3 meters high. The plan of the burial chamber is square, with a side length of 3.2 meters and a height of 3.4 meters. The canals, half-front room, and burial chamber of the tomb are plastered with white ash, and colorful murals are painted on them. Mural content to social customs as the main body, the back wall of the tomb painted with the master and his wife banquets, the left wall of furniture, eating, trees, Jiao Di⁴⁶, the right wall of the car and horse travel scenes, the front wall, the four corners of the tomb, the top of the tomb is also painted with buildings, trees, birds and animals and other images. This tomb was stolen in early years. 1935 Japanese Ji Nei Hong, Mei Yuan end of George and other investigations, mapping and recording. 1960, Ji'an cultural management several times since the maintenance, plus repair of the tomb, the tomb door, the mural chemical sealing. In addition to the lower part of the tomb and individual places mural paintings have flaking, most of the mural paintings are well preserved⁴⁷.

⁴⁶ Jousting is an ancient Chinese game of jousting, also known as sumo wrestling. They are mainly a contest of strength type, with a very simple human body fighting each other to determine the winner. Jousting was a means of war fighting in ancient times, and later gradually evolved into a game activity with some performance elements. To the Qin and Han Dynasties, the horn butt game has been very popular.

⁴⁷ Ji'an County Cultural Relics Records, pp. 130-132. Jilin province cultural relics record editorial

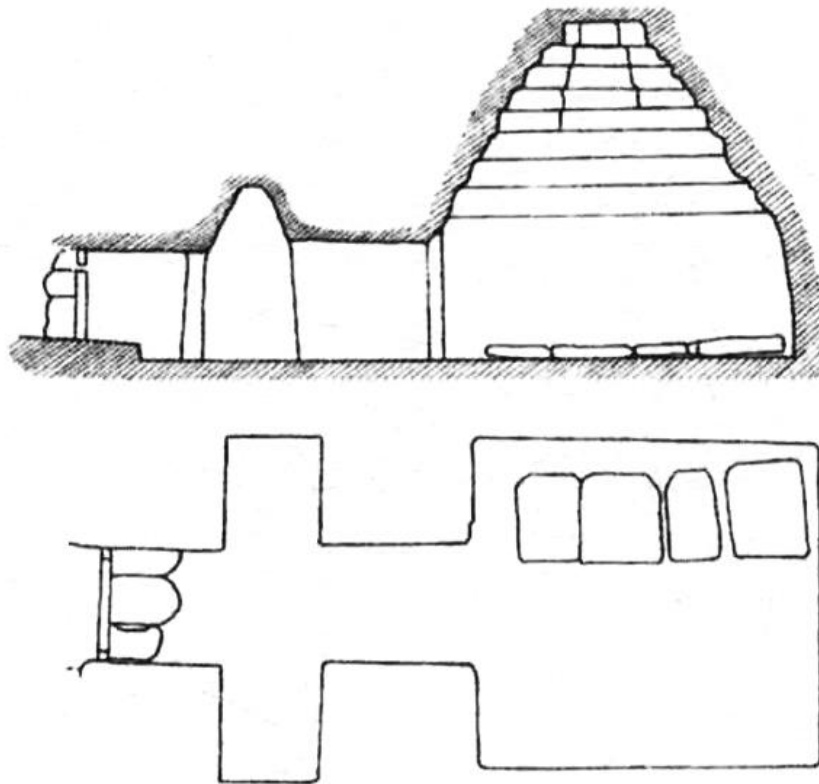


Figure 30 A plan and section of the Jiao Di Tomb

Source: Author.

3.1.2 Wu Yong Tomb (JYM0458)

The Wu Yong Tomb, located on the southern slope of Yushan Mountain in Ji'an, on the north side of the Kakuto Tomb, with the same shape, was discovered in 1935, and was investigated, mapped and documented by the Japanese, such as Hiroshi Ikeuchi and Umehara Sueji, and restored and protected from 1956 to 1977. This tomb is a sealed stone chamber tomb, consisting of a tomb passage, a tunnel, a half-front room and a burial chamber, and in 1997, it was measured to be 13 in length, 13 in width, and 5 meters in height. The upper part of the chamber is a stacked vaulted algal well. The length of the tomb passage is 1.2 meters and the height is 1.2 meters, the length of the half front room is 3.3 meters, the width is 1 meter and the height is 2.1 meters, the length of the tunnel is 1.5 meters and the height is 1.3 meters, and the length of the tomb room is 3.3 meters, the width is 3.5 meters and the height is 3.55 meters. The direction is 60 degrees south by west. The half front room, the canal and the tomb chamber are all painted with white ash, on which colorful murals are painted. Mural content to the tomb owner's social activities during his lifetime, the back wall of the tomb painted with the tomb owner with his wife and concubines home banquets, watching the song and dance scenes, the left wall of furniture, eating, large trees, dance dance, the right wall of large trees, oxcart travel, hunting and other

committee in 1984 October edition. At that time, it was recorded that the side of the sealing soil was about 15 meters long and more than 4 meters high. Record the half front room as the right and left ear room, ear room 1.2 meters long, 1 meter wide, 2.1 meters high. Jilin Provincial Institute of Cultural Relics and Archaeology, Ji'an City Museum: "Donggou Ancient Tomb Group 1997 Survey and Mapping Report", p. 38, August 2002 edition, Science Press.

large scenes, in addition to the front wall, the four corners of the tomb, the top of the tomb is also painted with the immortal, kabuki, trees, birds, flowers and birds, animals, the sun, moon, and the stars, etc., the contents of the rich, vivid images, well preserved. Over the years the city of Ji'an cultural management for its protection and maintenance and chemical sealing of the mural.

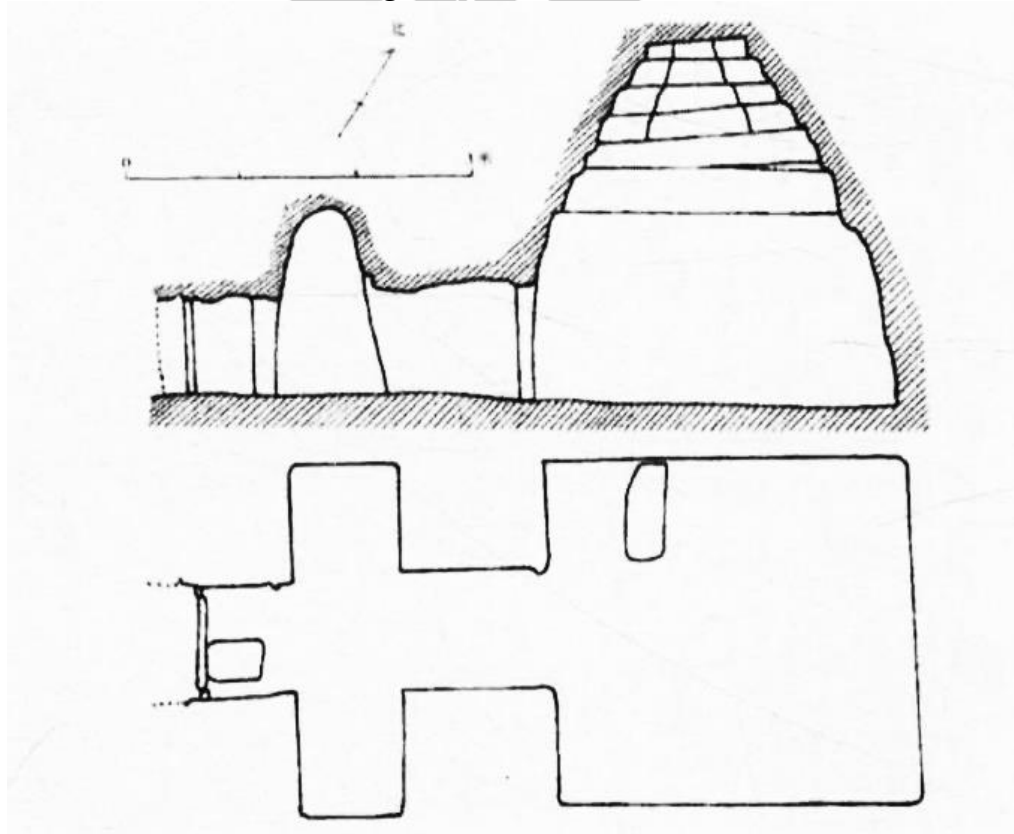


Figure 31 A plan and section of the Wu Yong Tomb

Source: Author.

3.1.3 Chang Chuan Tomb 1 (JCM0001)

Chang Chuan Tomb 1, located on the second level of terraces in the north of Chang Chuan Village, 20 kilometers northeast of Ji'an City, is a stone chambered mural tomb with a sealed earth circumference of 88.8 meters and a height of about 6 meters. With a circumference of 88.8 meters and a height of about 6 meters, the Jilin Provincial Museum, together with the Jian County Cultural Management Office, carried out a clean-up and protection in August 1970, when the tomb was stolen. This tomb was stolen in the early years and consists of a tomb passage, a front room, a tunnel and a back room. The tomb passage is 1.4 meters long, 1.53 meters wide and 1.9 meters high, with a direction of 75 degrees south by west. The front room is rectangular in shape, 2.37 meters long, 2.9 meters wide and 3.35 meters high, with a small corner parallel stacked algal well. The canals are 1.12 meters long, 1.34 meters wide and 1.62 meters high. The back chamber has two stone doors that open outward to each other. The chamber is nearly square, 3.3 meters long, 3.2 meters wide, and 3.05 meters high, with parallel stacked algal wells. There are colorful murals on the four walls and algal wells of the front and back chambers, on the two walls of the canals, on the front of the stone door and on the surface of the coffin bed, which are painted on the polished white ash skin. Due to the shedding of the white ash, some of

the images have been lost, but most of the murals have clear images and bright colors. Mural content to the tomb owner's life of social activities, there are banquets, songs and dances, hunting, traveling, Buddhist rituals and other scenes. Algae wells are painted on the corner, ritual Buddha, flying sky, lotus and other patterns. The back room is painted in the lotus sun, moon and stars. Mural content is rich, innovative, and grand scenes, which is not common among the mural tombs in Goguryeo.

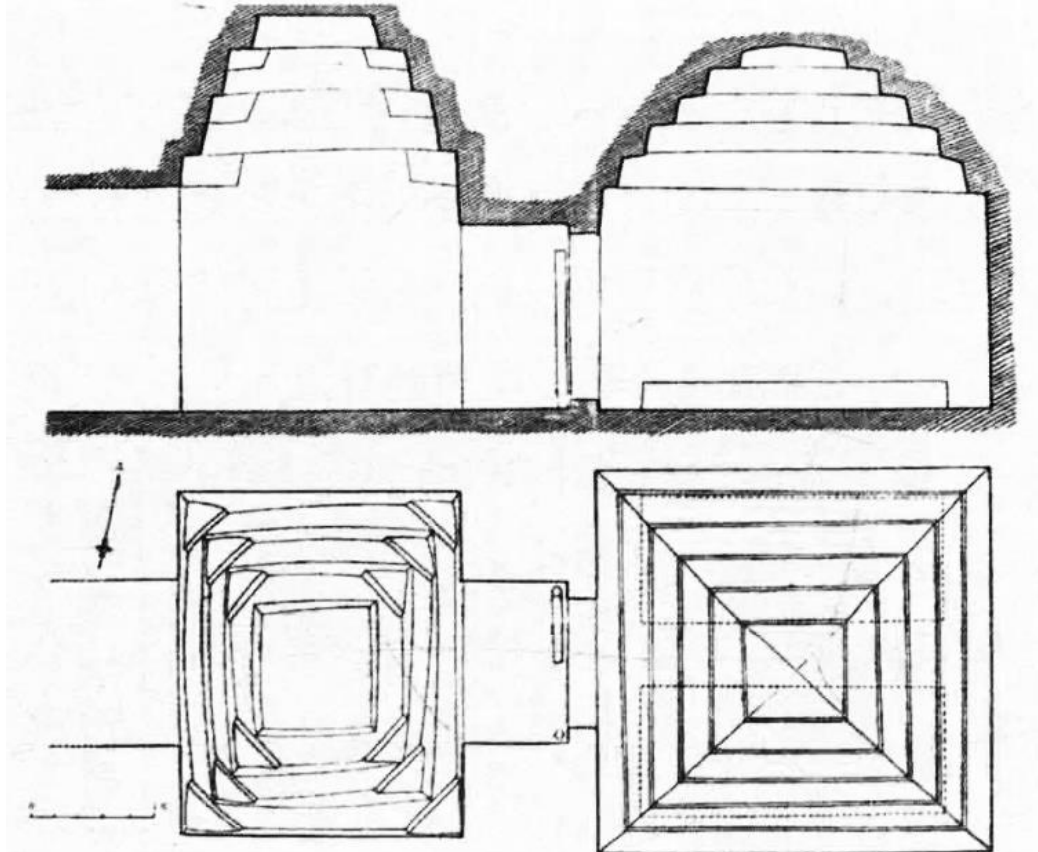


Figure 32 A plan and section of the Chang Chuan Tomb 1

Source: Author.

3.1.4 Tomb of the Four Gods (JYM2113)

The Tomb of the Four Gods, located in the Yushan Tomb Area in the south of Yushan Village in the central part of the Tonggou Plain, 50 meters north of Tomb 4 of the Five Helmets Tomb, was discovered in 1935, and was investigated, mapped, and documented by Hiroshi Ikeuchi, Sueji Umehara, and others. It is a large-scale mural-painted tomb with a stone chamber in a sealed earth. It consists of a tomb passage, a tunnel, and a chamber, and is oriented 25 degrees south by west. The tomb passage has been wrecked, and the canal is 2.1 meters long, 1.8 meters wide at the widest point, and 1.8 meters high. The chamber is square, with a side length of 3.7 meters and a height of 3.4 meters. The corners of the tomb are overlapped with algal wells. There are three sarcophagus beds in the chamber, and two stone seats for burial objects are placed horizontally under the north wall. Since 1962, the tomb has been protected and repaired many times, and in 1997, the length of the bottom edge of the sealing soil was measured to be 25 meters, and the height of the sealing was measured to be 8 meters. The tomb is built with large granite stone strips, and the four walls of the tomb are painted with large-scale pictures of the four gods, and the canals and the

beams and wells of the tomb are painted with images of monsters, immortals, Fuxi, Nuwa, streaming clouds, stars, warriors, and plants and flowers.

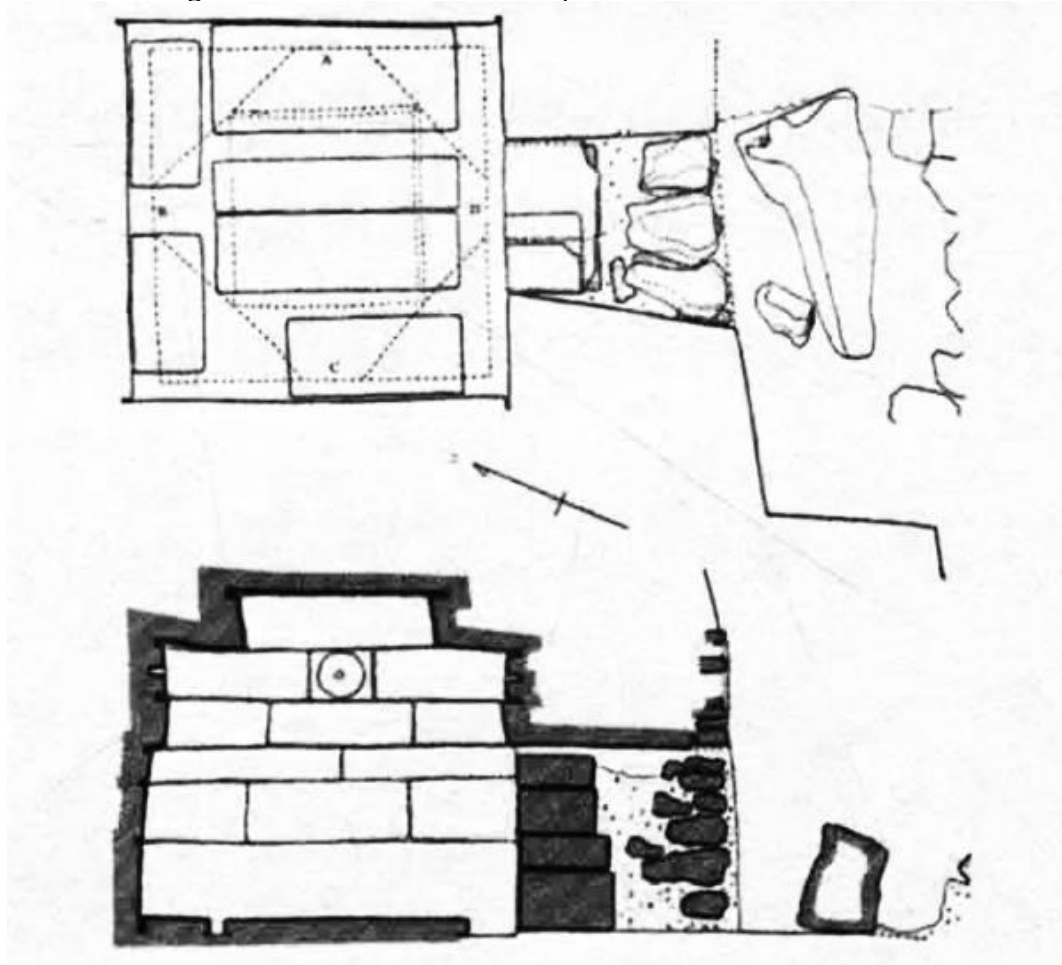


Figure 33 A plan and section of the Four Gods Tomb

Source: Author.

3.1.5 Wu Kui Tomb 4 (JYM2104)

Wu Kui Tomb 4 is located in the middle of Tonggou Plain, north of the present-day Ji'an Railway Station and 50 meters south of the Tomb of the Four Gods. This tomb is a sealed soil stone chamber mural tomb, stolen in early years. 1950 had done a survey, closed for protection. 1962, jilin provincial museum and series of an county cultural relics depository clean up this tomb, sealed soil circumference of 160 meters, about 8 meters high. It consists of a tomb passage, a tunnel and a chamber, and the direction is 30 degrees east of south. The length of the tomb passage is about 6 meters, the width is about 8 meters, and the height is about 3 meters. The tunnel is 1.88 meters long, 1.75 meters wide and 1.75 meters high. The tomb is made of neatly cut giant granite masonry with white plastered joints and a strict structure. It is flat and fine, with a rectangular plan. There are three sarcophagus beds built in the chamber, and there is a stone seat for burial goods under the south wall. The chamber is 3.68 meters in length from north to south, 4.2 meters in width from east to west, and 3.64 meters in height, and the corner of the tomb is stacked with algal wells. The four walls of the chamber are painted with large-scale pictures of four gods, with monks, Taoist priests, and supporters in the reticulation. The beam squares and algal

wells are painted with images of Fuxi, Nuwa, Kabuki immortals, coiled dragons, sun, moon and stars. The murals have smooth lines, bright colors and are well preserved.

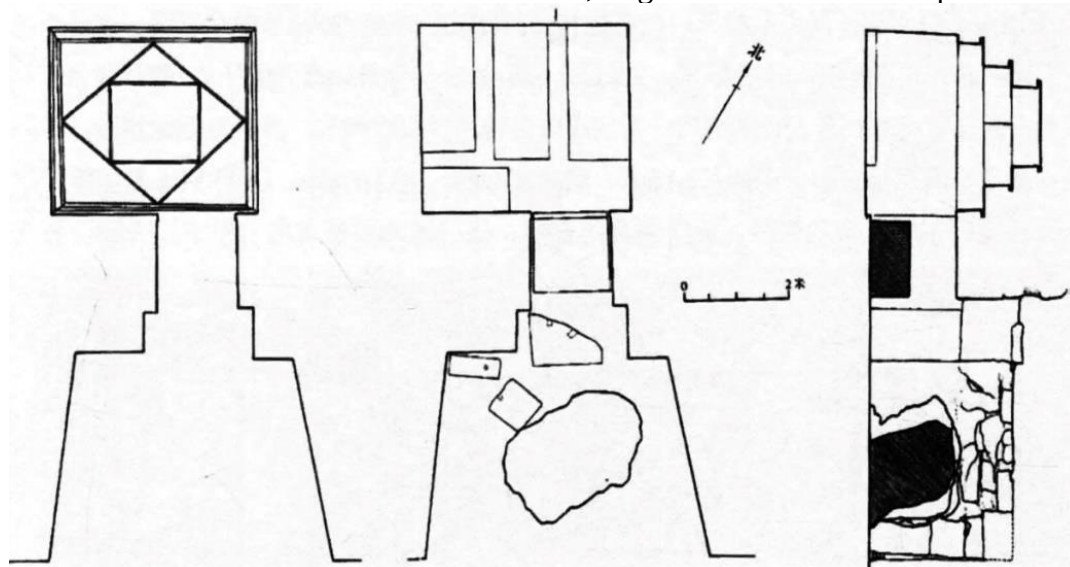


Figure 34 A plan and section of the Wu Kui Tomb 4

Source: Geng Tiehua.

3.1.6 Wu Kui Tomb 5 (JYM2105)

Wu Kui Tomb 5 is located about 50 meters east of Wu Kui Tomb 4. The shape and structure of the tomb is more or less the same as that of Wu Kui Tomb 4, with the square bottom edge of the sealing soil 25 meters long and the height of the sealing soil 8 meters high. It consists of a tomb passage, a canal and a chamber, oriented at 22 degrees south-east, and the chamber is about 3-4 meters below the ground level. In June-August 1962, the Jilin Provincial Museum and the Cultural Affairs Bureau of Juan County carried out a cleanup and excavation, and then the tomb passage was repaired to form a large anterior chamber in order to strengthen the protection of the mural paintings. The tunnel is 1.93 meters long, 1.62-1.87 meters wide and 1.75 meters high. The plan of the tomb room was horizontal rectangle, 3.56 meters long from north to south, 4.37 meters wide from east to west, and 3.94 meters high, with overlapping algal wells in the obliterated corners. (Figure 3-13) Three sarcophagus beds were built into the chamber. The walls of the giant granite chamber are painted with large-scale pictures of the four gods, and the beams and wells are painted with images of coiled dragons, Fuxi, Nuwa, Kabuki immortals, the sun, the moon, the stars, and so on.

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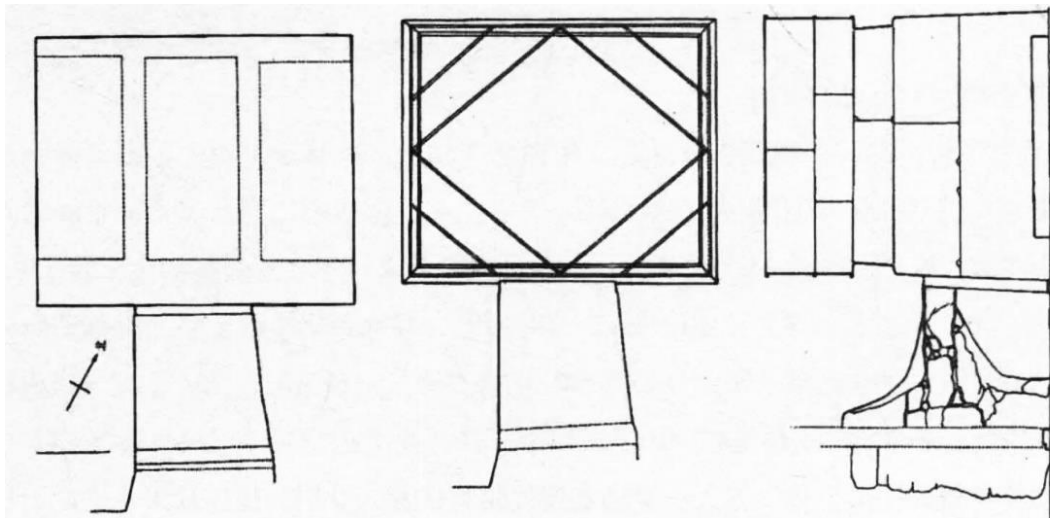


Figure 35 A plan and section of the Wu Kui Tomb 5

Source: Author.

3.2 Color and image of murals

Color is the most popular artistic language, every figure customs picture has a unified and harmonious tone, the color used in every painting obeys the unified layout of the whole tomb chamber. Usually, there is not much light source in the tomb, so in order to exist in the darkness of the tomb murals, the colors must be exaggerated and conspicuous. Most of the figure customs paintings are composed of flat paint and sharp color faces. And the depiction of facial outlines is bold and bold. Because only by leaving out the fine details in the darkness of the chamber can the five senses be drawn strongly and be seen more clearly. It makes the picture clumsy, elegant and full of spirituality, very close to real life, exuding a kind of innocence and humor. In order to emphasize the object, each color in the mural paintings of Goguryeo tombs is given a special meaning. For example, the Stable Picture (Figure 36) on the back wall and left wall of the right ear room of Donggou Tomb No. 12. The roof of the stables is covered with glazed tiles, the structure of the vermilion pillars and red square is the style of palace architecture, and the yellow stables seem to be painted with patterns. It not only highlights the realism of Goguryeo paintings, but also has more varied methods of expression. This picture as a whole to take a bird's-eye view of the side of the painting and coloring. This kind of luxury, is really staggering. Stables in three horses a red, yellow and bamboo ears forward, fat, standing tall, revealing the steed. There is also a green saddle in the past. There is also a picture of a stable with several cows and horses. There are green cows and pink horses. However, green cows and pink horses did not exist in real life. However, in the Goguryeo tomb murals, abstract colors are boldly used to emphasize the atmosphere of the whole picture.

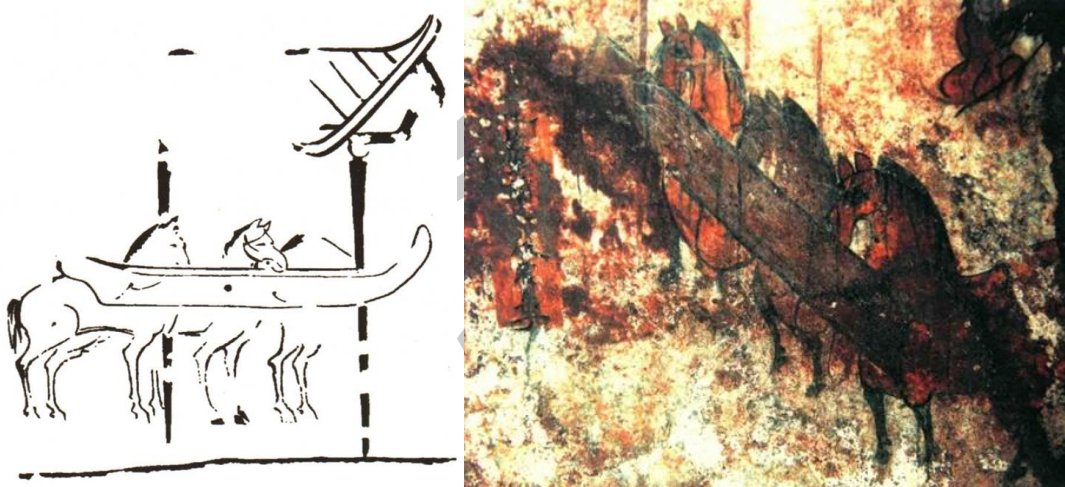


Figure 36 Stable diagram

Source: Wu Guangxiao.

3.2.1 Simple simplification

In the murals of Goguryeo tombs, the objective objects are not real reproductions of natural colors, but an idealized and psychological representation of colors, a symbolic and subjective use of colors. The colors of the objective world are richly varied, complex and subtle. Goguryeo painters in order to make the murals beautiful and pleasing to the eye, the color given to the subjective performance of the distillation and generalization, excluding all changes in the natural factors interfere, to simplify, remove the turnips and save the green, so that the color is simple, stable and simplified.

Early Goguryeo tomb murals by the influence of the Central Plains, the use of color tones are mainly bright and gorgeous colors. Goguryeo tomb murals use red, green, ochre, vermilion, stone green, purple, yellow and other colors, color composition of these simple colors. The whole main color of the picture is warm, unified and layered. For example, the mural paintings of the Lonicera, convolvulus, lotus and plants (Fig. 37) are mostly in vermilion and yellow. The green dragon is painted in green and black, the feathered garments of the Vermilion Bird (Fig. 38) and Nuwa (Fig. 39) are painted in red flat, the costumes of the tomb masters are mostly in red and black (Fig. 40), and the costumes of the traveling procession are mostly in green and black. Goguryeo mural figures and customs are mainly painted with line drawing and coloring techniques, and there is also the boneless method. The colors used are rich and varied, with red, yellow, green, black, white and ochre used alternately. Like the rhymes and rhythmic changes in poetry, they bring people a wonderful experience and visual enjoyment. The lines are concise, sparse and simple.



Figure 37 Botanical ornamentation in the Four Gods Tomb

Source: Author, 2015.

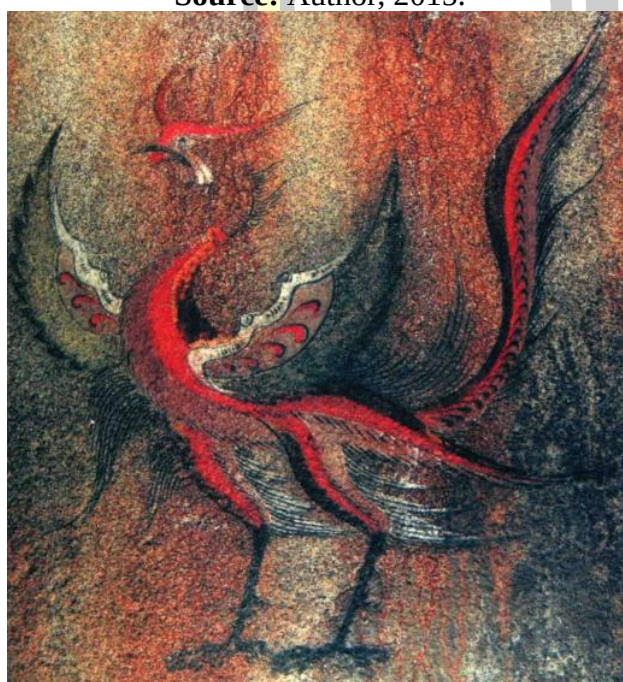


Figure 38 Zhu Que Feather Color

Source: Author, 2022.





Figure 39 Nv Wa Feather Color
Source: Author, 2017.

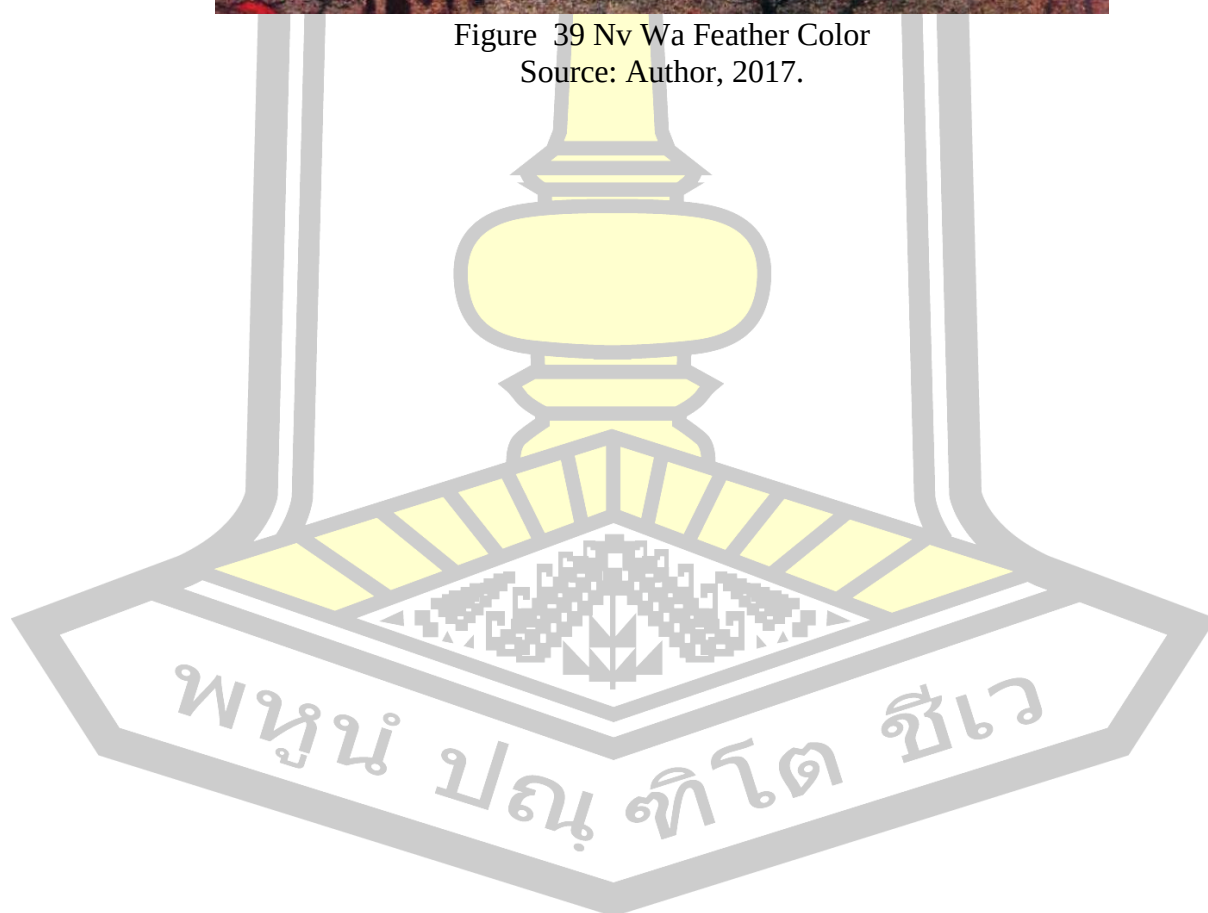




Figure 40 Drawing of the owner of An Yue Tomb 3

Source: Author.

In addition, the murals of Goguryeo tombs were painted with mineral pigments. There are only a few kinds of mineral pigments, including red hematite and cinnabar, yellow stone yellow, green air green, blue stone green, white hu powder and mirage gray, black carbon black and so on. Moreover, they were painted directly on the white ash walls or stone walls of underground chambers, which constituted a certain limiting factor and one of the reasons for the simple and simplified colors of the murals of Goguryeo tomb owners.

3.2.2 Heavy coloring

Heavy coloring is a method of applying color in Chinese brush painting, which is neat and fine and applies heavy color. In the 5th century AD, Goguryeo entered a prosperous period of continuous land expansion. The style of thick burials increased dramatically. Compared with the early frescoes, the colors are much richer. There are chrome yellow, iron red, chrome green, cobalt green, cobalt blue, gold and so on. In the ancient tomb of Goguryeo in Anak County, South Hwanghae Province, North Korea, tomb No. 3 Mural of the hostess (Figure 41), the character's body proportions are accurate, the contour of the face is obvious, the five features are vivid and natural, the face is handsome, danfeng eyes, the two eyebrows, like a willow leaf as slender, the character of the skin is painted flat, close to the color of the real people. The red lips are as delicate as cherries. Clothing is closer to the color of real life, wearing a black crown, wearing a gorgeous red silk satin dress, and the clothing has a very beautiful decorative pattern. The whole picture has strong color contrasts, natural and clumsy tones, neat shapes and bright colors, as if it were a Chinese brushwork painting of heavy-colored figures.



Figure 41 Drawing of the mistress of An Yue Tomb 3
Source: Author.

Goguryeo mural figures and customs are drawn in outline with ink brushes and then painted with rich colors. Some of them were painted on the whitewashed walls, and a few were painted directly on the stone walls. Most of the materials used are mineral pigments. At the same time in the frescoes are also inlaid with precious night pearl, gemstones, etc., which is rare in the history of Chinese frescoes. Goguryeo frescoes are mostly painted or inscribed on the white ash surface in the tomb, but also processed and flattened tomb wall stone and algal well stone directly on the painting. Generally, the wall is painted with white ash first, and before the white ash dries, it is painted with water-drying colors such as loess, lime green, purple, etc., and the outlines are colored with ink lines, which are wet murals. Goguryeo mural color is very rich in black, ochre, yellow, red, red, red, stone green, stone green, color pigments are mostly mineral pigments, Goguryeo mural color distinctive personality.



Figure 42 Dunhuang Art Research Institute Exhibition Hall Pigment Color Numbers
Source: Lv Guang, 2020.

3.2.3 Flat and Pure Colors

In the use of color, one of the techniques used in the Goguryeo mural paintings of people and customs is the typical success of flat coloring. Goguryeo frescoes of people in the customary picture of coloring most of the use of flat coloring method. So that the grand composition of the scene in the people and the scene to achieve harmony and unity, so that it is concise, bright, smooth, but also decorative interest, rich sense of rhythm.

In Goguryeo tomb murals, animals, mountains, people, houses, various patterns and agricultural tools and many other aspects of the use of flat colors and solid colors to apply color. For example, in the hunting picture in the tomb of Wu

Yong (Fig. 43), the deer and the horse are painted with flat colors, and pure ochre is painted on the whole body of the image without any change in color. The high mountains in the picture are also depicted in pure ochre and yellow with a few rippling lines and flat colors, with slight variations in the colors. The costumes of the figures in the mural paintings of Dancing Plaza Tomb are painted in flat yellow and white, with no variation in color, and the horse in the picture, as well as the imitation wooden structure above it, are shown in flat ochre. The picture forms a warm dominant color. The image is sublimated from a natural form to an artistic form, giving a sense of visual unity.

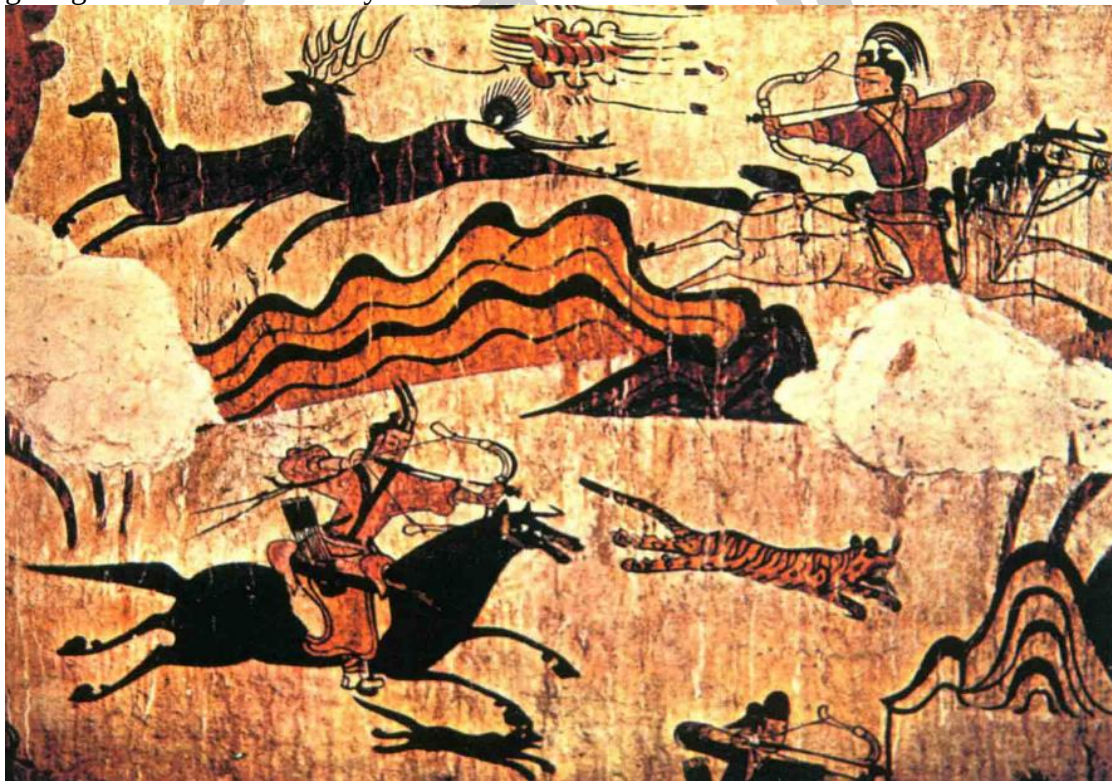


Figure 43 Wu Yong Tomb, Hunting Picture (Partial)

Source: Author, 2023.

Goguryeo tomb murals of the creation of the technique highlights the focus on line and color, in the depiction of the tomb owner's daily life, reproducibility and expressive combination, reflecting the Goguryeo tomb murals are still in the stage of imitation and learning, from the content and painting techniques on the transformation as well as composition and modeling on the outstanding performance, reflecting the Goguryeo tomb murals of the "painting self-consciousness" of the situation, the development of the tomb murals to the end of the image of the subject matter is completely stereotypical, the line and the use of color is more mellow, reflecting the Goguryeo paintings have been developed to a certain level of artistic heights.

In the Book of Kao Gong Ji⁴⁸, it is written: "The work of painting is a matter of performance. Mixed five colors. The east is called green, the south is called red, the

⁴⁸ The Kaogongji (Records of the Workers of the Crafts), which is derived from the Zhou Li, is a document that describes the specifications and manufacturing processes of the various types of official handicrafts during the Spring and Autumn Period and the Warring States Period in China. It describes the design specifications and manufacturing processes of various types of handicrafts in the state of Qi,

west is called white, the north is called black, the sky is called Xuan, the earth is called yellow. Green and white is also second, red and black is also second. Xuan and yellow are also second. Green and red is called the text, red and white is called the chapter, white and black is called the drink, black and green is called the silent, the five picks are called embroidery. The earth to yellow, its image of the square, the sky time change, fire to wan, mountain to chapter, water to dragon, birds, animals and snakes. Miscellaneous four times and five colors of the position to chapter, called the skill. Where the painting performance, after Su Gong."

Goguryeo tomb murals in the creation of the combination of fine lines, the use of color is rigorous but not jumping out of the box, painted four gods are based on the traditional Chinese color standards, the eastern blue dragon main cast stone green, the western white tiger main cast white, the south of the vermilion sparrow main cast vermilion, the north of the Xuanwu main cast ink color. The richness of the colors, the richness of the colors, and the strong contrasts strictly adhere to the principle of "assigning colors according to the type", accurately reflecting that the use of colors is influenced by the "five-color system"⁴⁹ of traditional Chinese painting. At the same time, the outlines are outlined with ink lines, and the colors are carefully filled in, making the colors distinct and rich (Figure 44). Mural paintings often appear in the sacred tree - linden tree, also used "boneless" painting method, color instead of ink, no outline line of the tree, painted directly with color, the image depicted in the line to the color to express, but also do not adhere to the natural color reduction, and pay attention to the color of the subjective imagery of the color, color, strong, expressive (Figure 45).

and it preserves a large amount of pre-Qin handicraft production technology, arts and crafts, and records a series of production management and construction systems, which, to a certain extent, reflect the ideology of the time. The book contains more than 7100 words, describing the contents of 30 types of work in six categories, such as carpentry, goldsmithing, leather, dyeing, scraping and grinding, ceramics, etc., reflecting the level of science and technology and craftsmanship achieved in China at that time. In addition, the book also contains knowledge and experience in mathematics, geography, mechanics, acoustics and architecture.

⁴⁹ The ancient Chinese system of five colors refers to a fixed combination of green, red, yellow, white, and black, corresponding to heaven and earth, man and god, and all things. This all-encompassing system is unlike Western systems of color application, such as Menzel's Color Cubism, which uses hue, purity, and lightness as the three elements, and intrinsic, light-source, and ambient colors as the conditions for depicting realistic paintings. In comparison, the Chinese five-color system is an explanatory system. It breaks down astronomical, geographical and humanistic encyclopedias for the emperor to observe and operate.



Figure 44 Four Gods Tomb of Hunan Province, Xuan Wu
Source: Author, 2018.



Figure 45 Bodhi Tree in Wu Kui Tomb 4
Source: Author, 2016.

Art truly comes from life, and at the same time reflects the spiritual world beyond life. The transplantation, reorganization, distortion, exaggeration and creation of various images in the Goguryeo Tombstone Paintings reflect the artistic creativity and spiritual imagination of the Goguryeo painting craftsmen, and express the beauty of rich imagery. Goguryeo tomb murals combine line and color, line with surface, fusion of all kinds of immortal, god tree, human face, bird body, clouds, and fairy gas painted with flowing lines, etc., rich picture, colorful, colorful, colorful, with the class of color, in the ink lines outlined on the basis of color halo, the color level is more prominent, the painting fusion of the four gods, mythological immortals, flowers and plants ornaments, single image painted fine, the whole set of images arranged closely, various images are blended into one. The single image is finely drawn, the whole set of images is tightly arranged, and the various images are integrated, constituting a complete spiritual world. The influence of Chinese Buddhism can be seen in the depiction of the flying sky (Figure 46), and the influence of Chinese Taoism can be seen in the depiction of the four gods. From this, we can see that Goguryeo painting adopted an eclectic attitude towards the influence of Chinese culture, and developed a sense of self-awareness in painting.



Figure 46 Image of Flying Sky in Chang Chuan Tomb 1

Source: Author, 2023.

Ji'an Goguryeo Tomb Room Mural Figures and Customs complement each other in the matching of colors, and in the overall effect, it forms a harmonious scene of meteorology and perfect form, where faith and aesthetics, ideals and realities have reached an aesthetic unity. Ultimately, it establishes a model of harmonious beauty for Chinese art and human culture.

3.3 Composition and modeling of murals

Layout is also known as the management of the position, that is, the drawer of the composition of the whole picture of the reasonable arrangements and ideas, which contains the combination of images, shape and shape after the intersection of the shape of the outline of the relationship between the artist to create the creation of a painstakingly managed to have the vitality and expressive organism. Painting is fundamentally about recognizing and embodying space through forms and techniques of expression. Goguryeo tomb murals shape a higher level of spatiality through flatness, shaping the world after death of Goguryeo people with grand scenes and reasonable layout, depicting the life on earth with a combination of real and virtual scenes, and depicting the world of the after-life with complicated decorative patterns, combining the heavenly and the earthly, reflecting the continuous exploration of the painting craftsmen to express the spatial modeling with the flatness of the picture. The murals of Goguryeo tombs show the painting style of the Han Dynasty in their painting techniques, presenting diverse compositional features.

3.3.1 Full-width Composition

Full-width composition is manifested in the reasonable arrangement of various images in the whole picture, individual images are drawn completely and finely, and all kinds of images are covered with the picture in an orderly manner, which makes the picture full and full and the composition rigorous. Changsha Mawangdui tomb No. 1 of the Western Han Dynasty silk painting (Figure 47) is a typical example of a single complete full-width composition. The painting is T-shaped, and the picture is divided into three parts: heaven, earth, and the underworld. The upper part is the image of heaven, painted with the sun, the moon, the golden crow, the toad and the jade rabbit, and in the sky there are the one dragon, the ascending dragon, the Fusang, the flying man, the crane and the strange beasts, etc. The middle part is the life on earth, divided into two scenes. In the middle is life on earth, divided into two scenes. First, the anecdote for the Marquis of Women, a woman with a staff standing sideways, in front of two male servants kneeling to welcome the case, the right side of the three maidservants followed by the arch. The second is the sacrifice, seven men wearing Liu's crown sitting on their hands, the front side of the display of three tripods, two pots, the back side of the food case, the case is full of food utensils and other utensils. The lower part of the painting shows the underworld, with a naked Yujian, a red snake, two big fishes, two big tortoises with ganoderma lucidum in their mouths, and a scops owl. The lines of the picture are rough and bold, the composition is rigorous, the whole is full, and the single image is complete and fine.

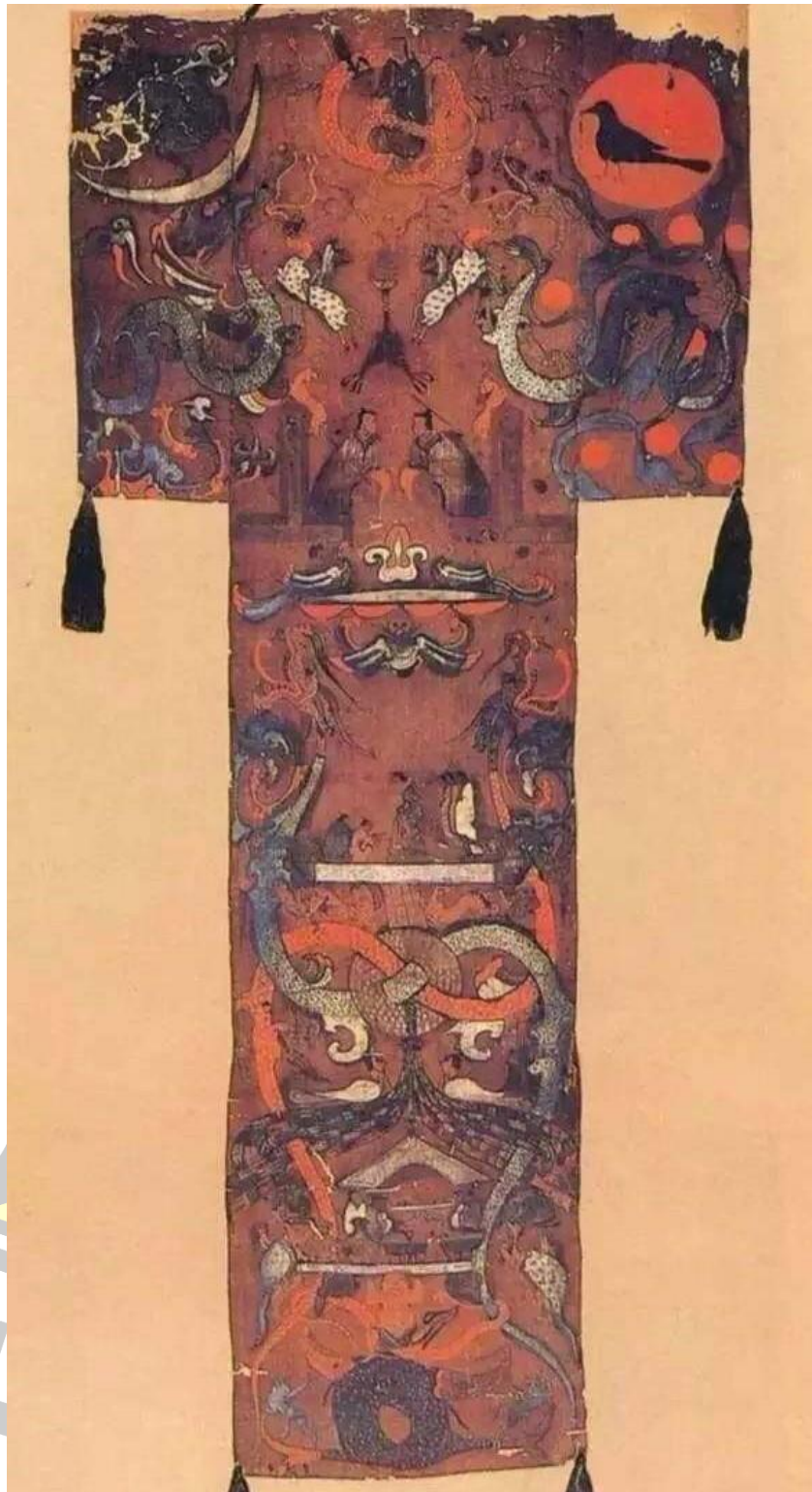


Figure 47 Mawangdui No. 1 Han Tomb, Palm Painting
Source: Author.

The mural paintings of Goguryeo tombs have inherited the painting style of the Han Dynasty and formed their own characteristics. For example, the mural painting of Chang Chuan tomb 1 (Fig. 48) has a close image of the whole picture, with less space for distinguishing between image modeling and air ventilation, many characters, grand scenes and rich contents. The mural is divided into two parts. The upper part is a hundred theater and music picture. Tomb master and guests around the tree waiting for the monkey show began, there is a large tree in the center, the upper part of the tree and the roots of the tree wearing a mask of monkeys. Monkey training artists kneeling under the tree, the image is vivid and funny. Underneath the owner of the tomb, a yellow dog is crouching. Behind the owner of the tomb is a male servant holding a parasol and a female servant holding a white towel. After the yellow dog, a waitress holds a tall white horse, followed by the white dog. Behind the horse, an old man looks back and gazes at the two men on horseback, a look back that links the picture. The upper right corner of the north wall painted two men jousting, the two chased to the right. Jiejiajia figure below, painted a white horse. The lower part is a hunting scene in a mountain forest. It depicts hunting tigers, falcons chasing pheasants, arrows hitting hunting spores, and rounding up tigers. The upper left and right corners are interspersed with scenes of wild boars being pinched, spores being attacked, hunting alone, and eagles chasing pheasants. There is a thematic central scene running through the whole picture, and in the blank spaces around it, a number of materials related to the central scene are inserted, so that the density of the overall layout appears to be quite even and compact. The images in the picture are both complete and interconnected, with animals and figures interspersed with each other without blocking each other. The whole picture breaks the time and space constraints, making the various unrelated thematic images connected. There are dynamic scenes of chasing and hunting, as well as static scenes of standing with rituals, and the combination of motion and static in the full frame composition enhances the mood. Various activities are closely gathered in the whole picture, showing a tense, strict, warm and powerful atmosphere. Through the depiction of the woman's ascension to heaven, the Han Dynasty silk paintings skillfully connect the earth, heaven and the underworld. The Goguryeo tomb murals, on the other hand, are compactly linked together by the movements of the characters and the plots of the pictures, such as the hundred plays, kabuki, hunting and goblet activities. Although it is not as mature as the expression of Han Dynasty silk paintings, it is unique for its grand scenes, many characters and richer content, and it also fully reflects the superior painting skills of the craftsmen.

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Figure 48 Chang Chuan Tomb 1, Hundred Dramas (Line Drawing)
Source: Author.

3.3.2 Programmed Ribbon Composition

This kind of composition is to embody the story with time relationship and the image with primary and secondary relationship through the orderly unfolding form, and to decide the length of the painting according to the author's intention, the need of the content or the development of the storyline. The mural paintings of Goguryeo tombs are mostly composed in this way. The picture is guided step by step through the scenes of traveling, hunting, and music and dance, so that the gestures of the characters and the changes in the scenes are relatively gentle.

The traveling figure from Goguryeo Anyue Tomb No. 3 (Fig. 49) is identical in style to the traveling figure of a cart and rider from an Eastern Han tomb in Lujiazhuang, Anping, Hebei Province (Fig. 50). Only the Han Dynasty murals show more complex vehicles and horses with full shapes, while the Goguryeo murals show simple lines of the queue, more generalized figures, vehicles and horses, and less sophisticated painting techniques than those of the Han Dynasty. However, both pictures show the various images in the queue gradually through the way the queue is traveling. The artist has organized the figures, vehicles and horses in the procession, so that all kinds of images echo each other, combined into an organic unity, forming a potential order of organization. Repeated arrangements are used to create an even and regular pattern of coordination and unity, thus making the picture neat, simple and regular, and showing the sense of order in the queue and the riders. No matter how messy and complicated things are, as long as they are repeated, a strict and neat order can be obtained. The more orderly and consistent the relationship between parts and parts, parts and the whole, the more complete and unified the whole is, the more stable and solid the nature of the whole is, and the more distinctive and prominent the characteristics of the whole are. Thus, the comparison and analysis of the above two paintings fully proves that the murals of Goguryeo tombs are also the embodiment of Han Dynasty culture.

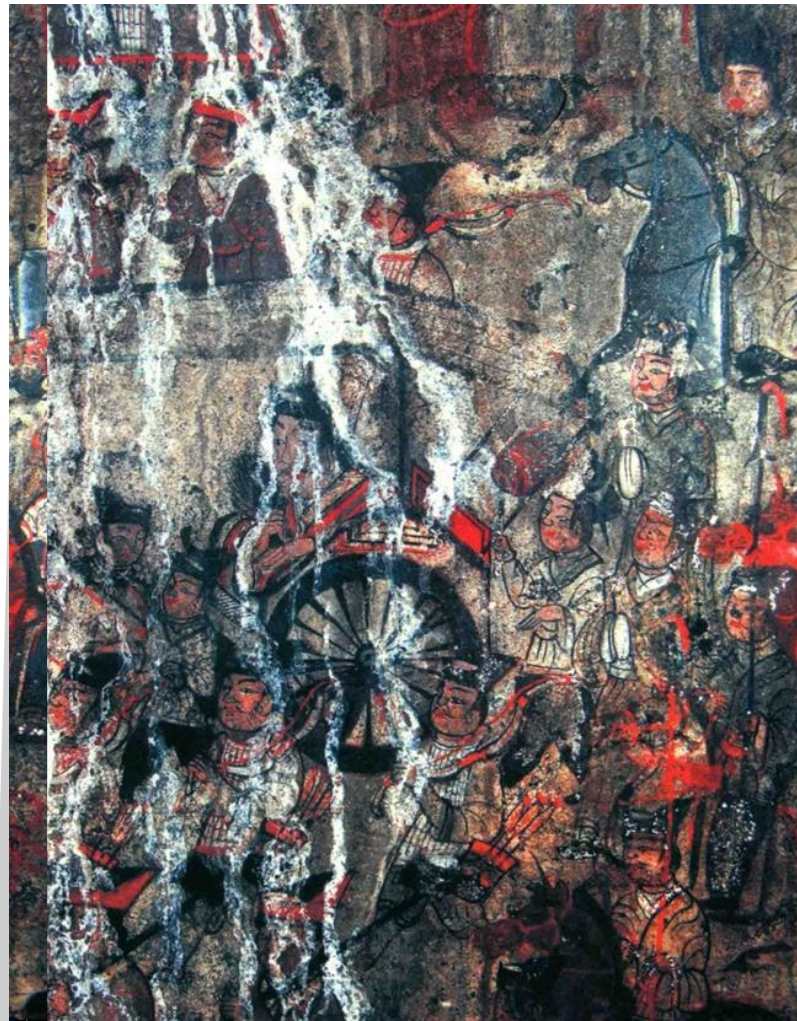


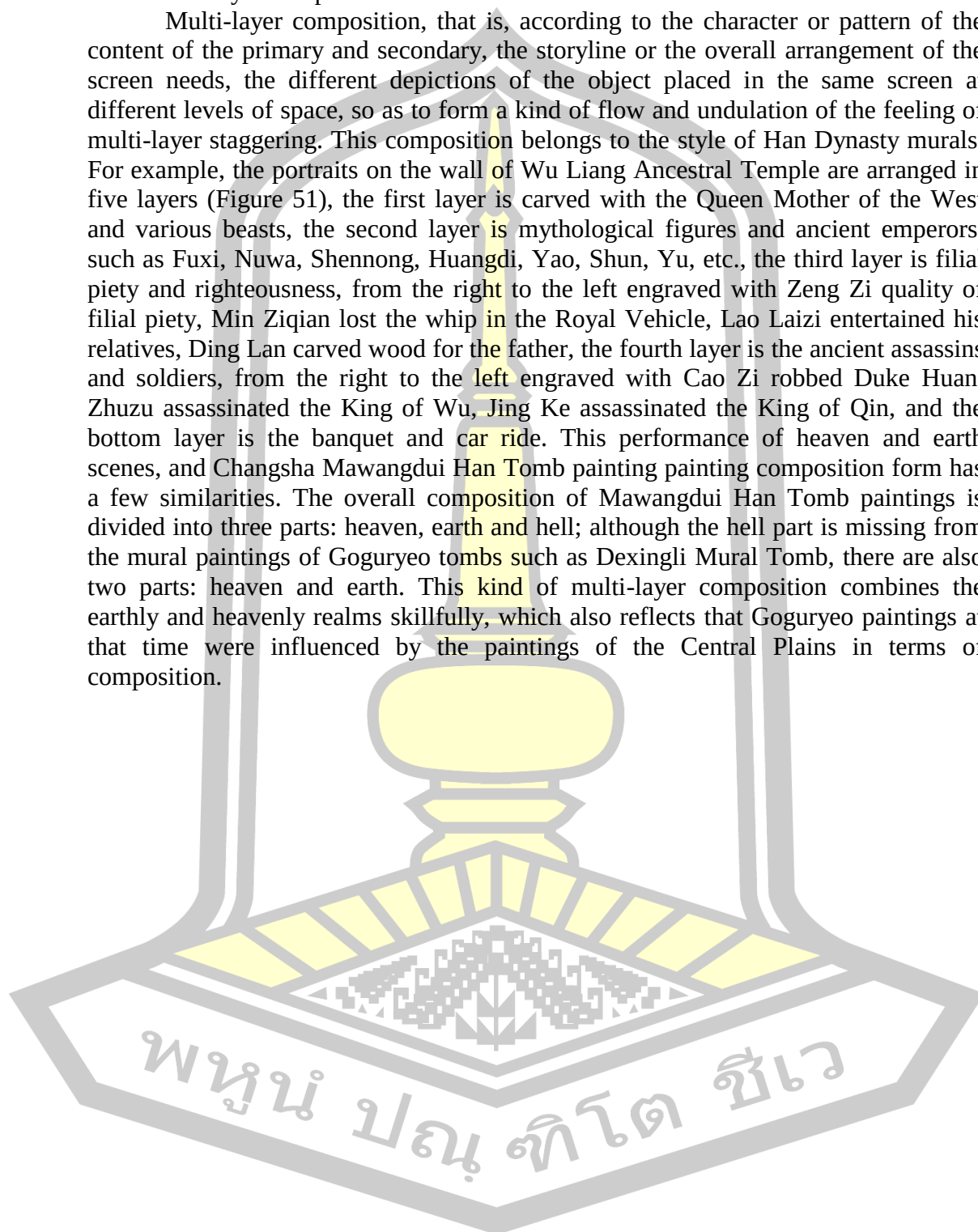
Figure 49 Tomb No. 3 in Anyue, travel map
Source: Author, 2023.



Figure 50 East Han Tomb, Anping, Hebei, traveling map
Source: Online.

3.3.3 Multi-layer composition

Multi-layer composition, that is, according to the character or pattern of the content of the primary and secondary, the storyline or the overall arrangement of the screen needs, the different depictions of the object placed in the same screen at different levels of space, so as to form a kind of flow and undulation of the feeling of multi-layer staggering. This composition belongs to the style of Han Dynasty murals. For example, the portraits on the wall of Wu Liang Ancestral Temple are arranged in five layers (Figure 51), the first layer is carved with the Queen Mother of the West and various beasts, the second layer is mythological figures and ancient emperors, such as Fuxi, Nuwa, Shennong, Huangdi, Yao, Shun, Yu, etc., the third layer is filial piety and righteousness, from the right to the left engraved with Zeng Zi quality of filial piety, Min Ziqian lost the whip in the Royal Vehicle, Lao Laizi entertained his relatives, Ding Lan carved wood for the father, the fourth layer is the ancient assassins and soldiers, from the right to the left engraved with Cao Zi robbed Duke Huan, Zhuzu assassinated the King of Wu, Jing Ke assassinated the King of Qin, and the bottom layer is the banquet and car ride. This performance of heaven and earth scenes, and Changsha Mawangdui Han Tomb painting painting composition form has a few similarities. The overall composition of Mawangdui Han Tomb paintings is divided into three parts: heaven, earth and hell; although the hell part is missing from the mural paintings of Goguryeo tombs such as Dexingli Mural Tomb, there are also two parts: heaven and earth. This kind of multi-layer composition combines the earthly and heavenly realms skillfully, which also reflects that Goguryeo paintings at that time were influenced by the paintings of the Central Plains in terms of composition.



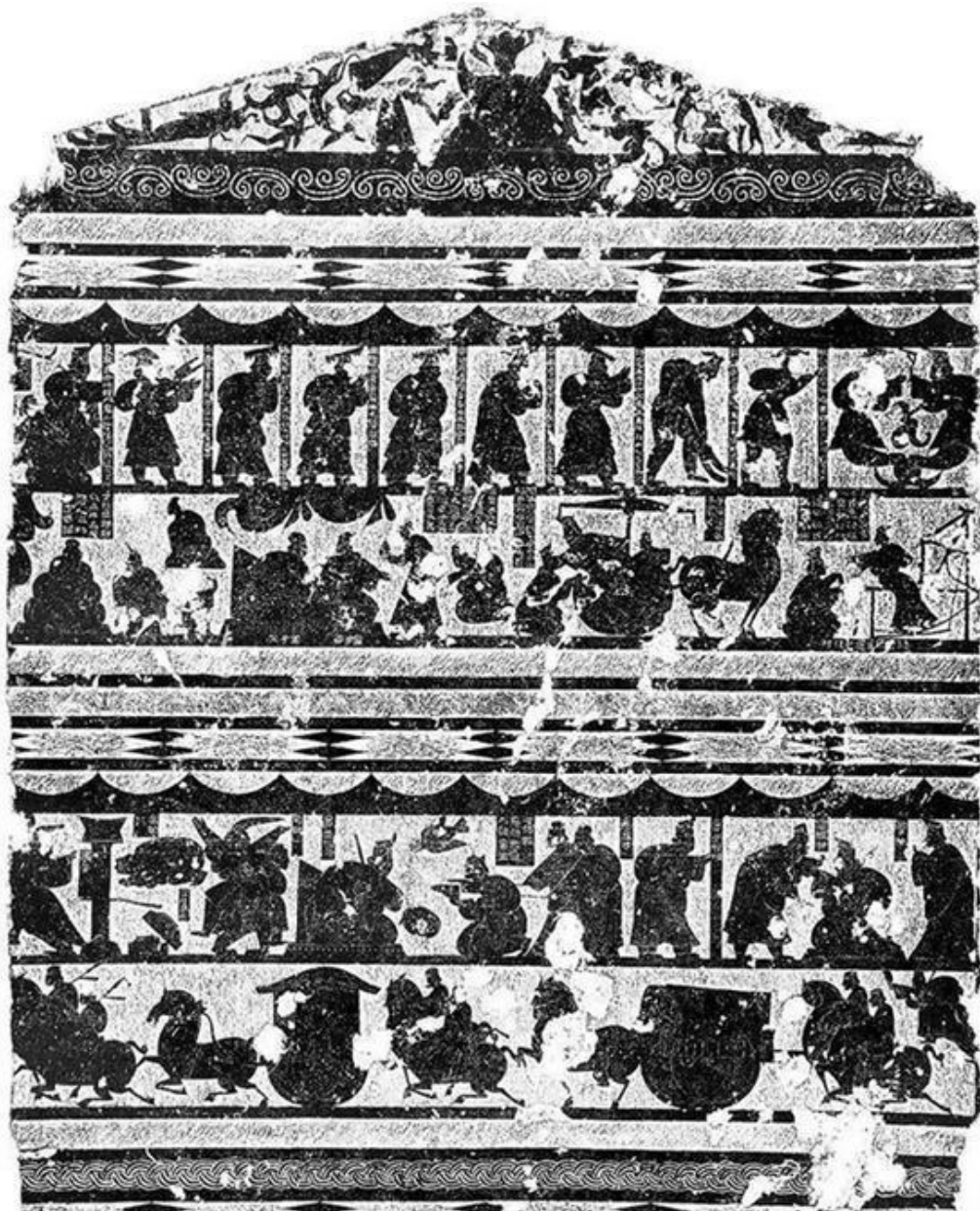


Figure 51 Portrait of Shandong Wuliang Ancestral Temple

Source: Online.

Goguryeo paintings, in conjunction with the spatial structure of the tomb, adopt a multi-layered composition, but the content and motifs of the depictions are distinctly different from those of the Central Plains. For example, in the mural painting on the east wall of the front room of Tomb No. 1 in Chang Chuan (Fig. 52), the upper layer depicts three Kabuki immortals playing in the sky, and the next layer is decorated with a lotus pattern, and then the next layer is five flying skies flying in the sky, and the lotus pattern is still under them, and then there is a picture of a Buddha ceremony, where the Buddha sits on the Xuanzhi Square Seat with his arms arched and on the right side of the Buddha statue there is a folded waist of the curved flyer flying in the flyer, which is the characteristic of the flyer of the Northern Wei Dynasty in the late period. Buddha's right in front of a man and a woman in the kneeling Buddha, head on the ground to show immense devotion to worship. Behind

them stand two attendants. On the left side of the Buddha, there is a man and a woman, holding the Huagai, with two attendants behind them, and behind them is a lotus flower incarnation, indicating that the purpose of the tomb owner's worship of the Buddha is to seek worship for the purpose of procreation. Below this image are six lotus flower motifs. Below it is the image of the four gods (Green Dragon, White Tiger, Vermilion Bird and Xuanwu), and above this is the world of the immortals. Further down is the world of the earthly world, which is reflected in the lotus flower incarnation, and on both sides are painted with the gatekeepers guarding the door of the tomb owner. The whole set of tomb mural although the content is complicated, but through the multi-layered composition depicted in order. This kind of mural is not a kind of random drawing, but a kind of dialogue conveyed by Goguryeo people through painting, which is an attempt to pursue the grasping of the appearance of different objects in the same space, a kind of longing for the heavenly life, and a result of the Goguryeo people projecting their own mentality and spirit in the mural paintings of the tombs, and at the same time, the pictorial function of the mural paintings of the tombs is gradually shifted from the pursuit of the flatness of the earthly life to the spatiality of heavenly view. at the same time.

This form of composition is inherited from the painting style of Han Dynasty tomb murals, but it is slightly different from them in terms of content and form. In terms of content, Han Dynasty murals were mostly painted with heroes (historical figures), while most of the Goguryeo tomb murals depicted wonderful scenes combining earth and fairyland. In the form of expression, the Han Dynasty murals for the upper and lower flush multi-level layout, while the Goguryeo murals for the upper narrow and wide. All this shows that Goguryeo tomb murals were developed on the basis of inheriting the style of Han Dynasty murals and formed their own unique artistic characteristics.



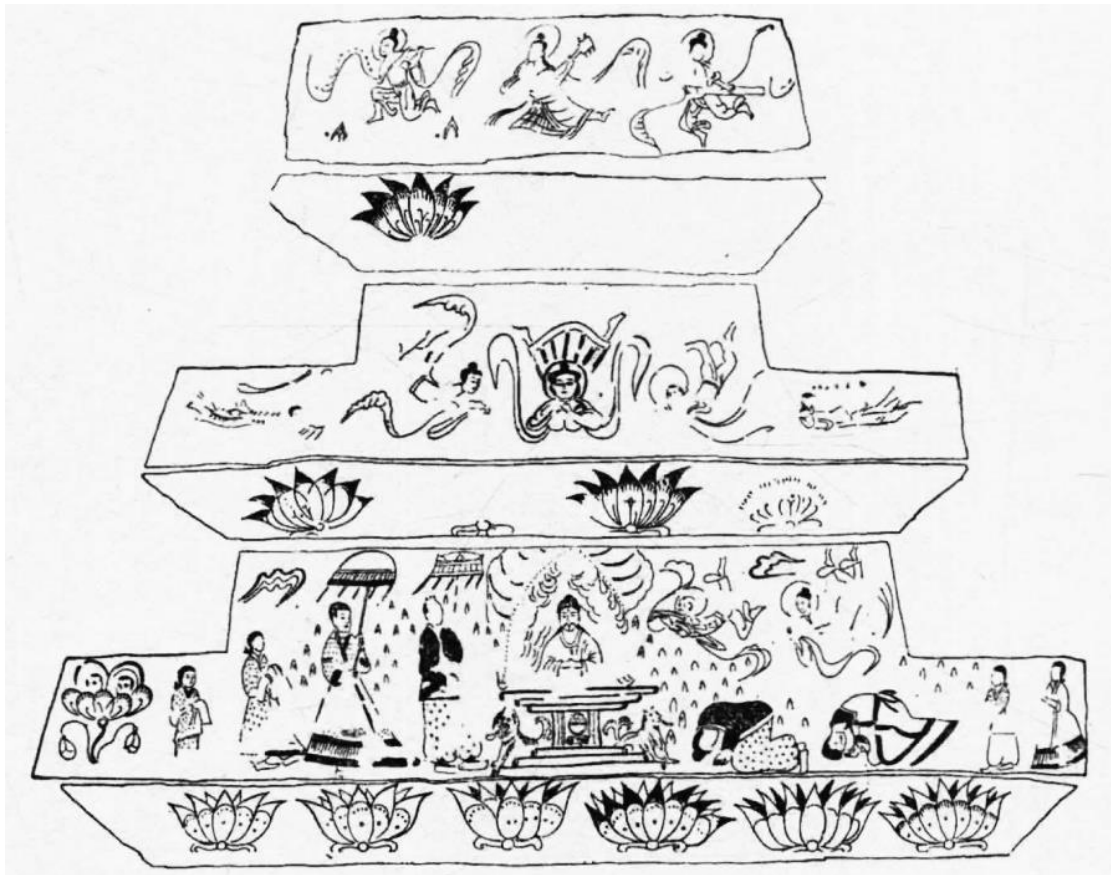


Figure 52 Chang Chuan Tomb 1, Ritual of the Buddha (line drawing)

Source: Geng Tiehua.

3.3.4 Symmetrical composition

Symmetrical composition is a commonly used symmetrical technique in the creation of decorative paintings and murals. The skillful use of symmetry will bring a unique charm to the picture. Symmetry is a form of overall unity. Take the center axis as the base point, arrange and combine around the center axis, and correspond to each other's graphics, with the same shape, the same amount or the same amount of different shapes of the same characteristics are symmetrical form. Symmetry gives people a quiet, stable, solemn, generous visual experience. Has a noble, quiet beauty, is a classical form of beauty.

Absolute symmetry is that the shape and color of the components around the two sides or center point of the central axis are exactly the same. This composition is also reflected in the duck paintings of Goguryeo tombs.

The three-chambered tomb belongs to the mural tomb of the late Goguryeo period, and the picture of Rex on the south wall (Fig. 53) utilizes the technique of absolute symmetry to portray his bravery and martial arts. Rex occupies the whole wall, squatting down with his legs to stand up and raising his arms under the beam. The whole posture is like a modern weightlifter grabbing a barbell and lifting it upwards. The characters are accurate and vivid, using the artistic technique of exaggeration to reveal the inner spirituality of Lux through the portrayal of the external appearance. The decorations and belts on the clothes are expressed by elastic arcs, and the lines are free and vivid, smooth and powerful, with a decorative style. Image from the whole to the local, to the body as the central axis, the two sides of the

modeling is strictly consistent, the body parts to be equal and proportionate distribution, thus forming a neat order and absolute symmetry. North wall of Lux, tie black hair bun, long a pair of wide and thick ears, keep a short mustache. By holding the beam with force, the upper teeth tightly biting the lower lip. The Rex on the east wall has an iron face. These Lux are in absolute symmetry form, are squatting posture, feet bent, arms up. Goguryeo toran Rex is quite heroic, like the characters in myths and legends, and Mawangdui tomb No. 1 silk painting in the lower part of the toran earth Rex (Figure 54) shape similar to this symmetrical form gives a person quiet and stable and tension implicit decorative sense of aesthetics.

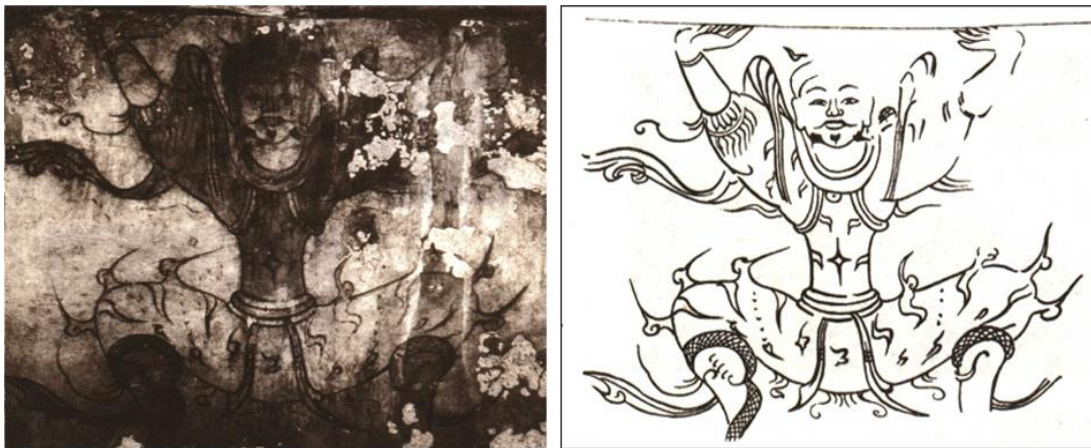


Figure 53 San Shi Tomb, Torian Rex

Source: Author.



Figure 54 The Rex of the Earth in Mawangdui Tomb No.1 Palau Painting

Source: Online.

Relative symmetry refers to the phenomenon that in an absolutely symmetrical structure there are a few shapes or colors that are asymmetrical. The picture of immortals in Tomb 4 of the Five Helmets Tomb (Fig. 55) adopts the form of relative symmetry. In the middle of the picture, the plant motif is the central axis, and on both sides are organized symmetrical images of Nüwa and Fuxi, respectively holding up the moon and the sun. The two men look at each other, Nuwa wearing a scarlet feathered garment and Fuxi a kidney-gray feathered garment. The two are consistent in form, with obvious differences in color, and their genders are one male and one female. The image shows overall consistency and localized differences, creating a solemn and serious balancing effect for the image and creating a form of spatial symmetry.



Figure 55 Wu Kui Tomb 4, Fuxi Nuwa Figure
Source: Author, 2017.

The three Kabuki Immortals on the other side of the mural are also in symmetrical form (Fig. 56), but with greater variation. The picture is centered on an immortal in a round yellow robe, with a kabuki immortal on each side. The figures are all different in shape, movement, and color, but in form they are symmetrical, a manifestation of varied symmetry. It is both varied and unified, compact and balanced, showing the neatness of the picture.



Figure 56 Wu Kui Tomb 4, Kabuki Immortal Figure (Line Drawing)
Source: Geng Tiehua.

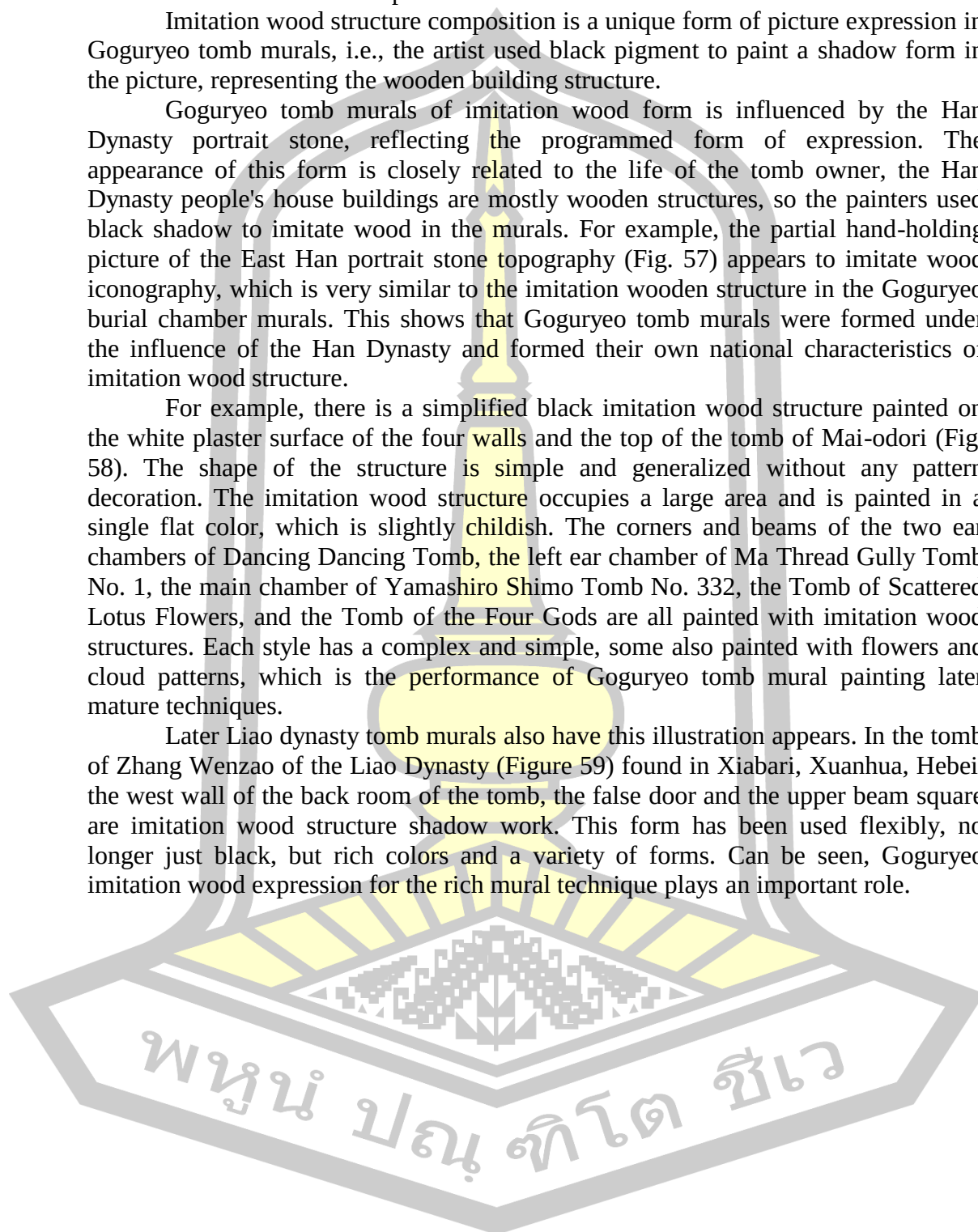
3.3.5 Wooden Structure Composition

Imitation wood structure composition is a unique form of picture expression in Goguryeo tomb murals, i.e., the artist used black pigment to paint a shadow form in the picture, representing the wooden building structure.

Goguryeo tomb murals of imitation wood form is influenced by the Han Dynasty portrait stone, reflecting the programmed form of expression. The appearance of this form is closely related to the life of the tomb owner, the Han Dynasty people's house buildings are mostly wooden structures, so the painters used black shadow to imitate wood in the murals. For example, the partial hand-holding picture of the East Han portrait stone topography (Fig. 57) appears to imitate wood iconography, which is very similar to the imitation wooden structure in the Goguryeo burial chamber murals. This shows that Goguryeo tomb murals were formed under the influence of the Han Dynasty and formed their own national characteristics of imitation wood structure.

For example, there is a simplified black imitation wood structure painted on the white plaster surface of the four walls and the top of the tomb of Mai-odori (Fig. 58). The shape of the structure is simple and generalized without any pattern decoration. The imitation wood structure occupies a large area and is painted in a single flat color, which is slightly childish. The corners and beams of the two ear chambers of Dancing Dancing Tomb, the left ear chamber of Ma Thread Gully Tomb No. 1, the main chamber of Yamashiro Shimo Tomb No. 332, the Tomb of Scattered Lotus Flowers, and the Tomb of the Four Gods are all painted with imitation wood structures. Each style has a complex and simple, some also painted with flowers and cloud patterns, which is the performance of Goguryeo tomb mural painting later mature techniques.

Later Liao dynasty tomb murals also have this illustration appears. In the tomb of Zhang Wenzao of the Liao Dynasty (Figure 59) found in Xiabari, Xuanhua, Hebei, the west wall of the back room of the tomb, the false door and the upper beam square are imitation wood structure shadow work. This form has been used flexibly, no longer just black, but rich colors and a variety of forms. Can be seen, Goguryeo imitation wood expression for the rich mural technique plays an important role.



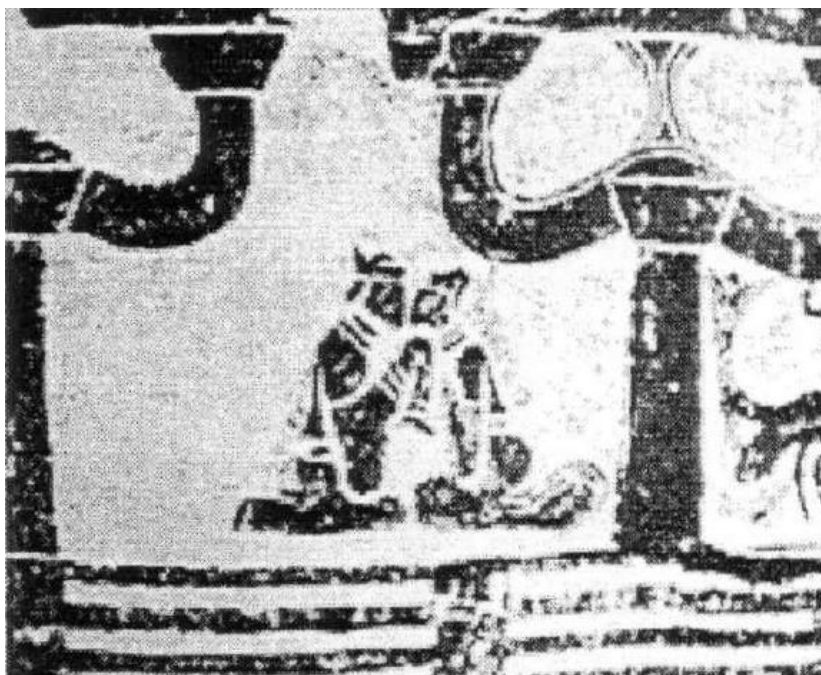


Figure 57 Eastern Han Painted Stone Topographies

Source: Guo Xiu.

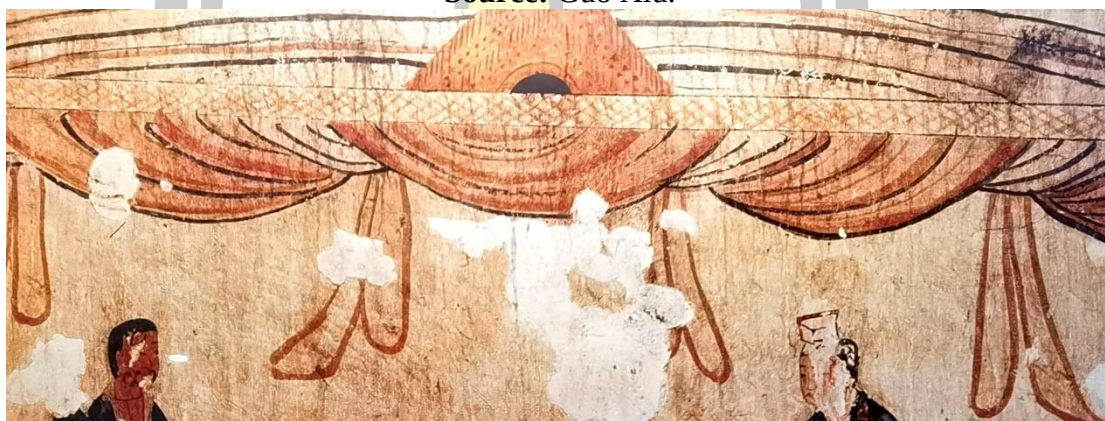


Figure 58 Wu Yong Tomb, Banquet and Drinking Picture (Partial)

Source: Author, 2019.

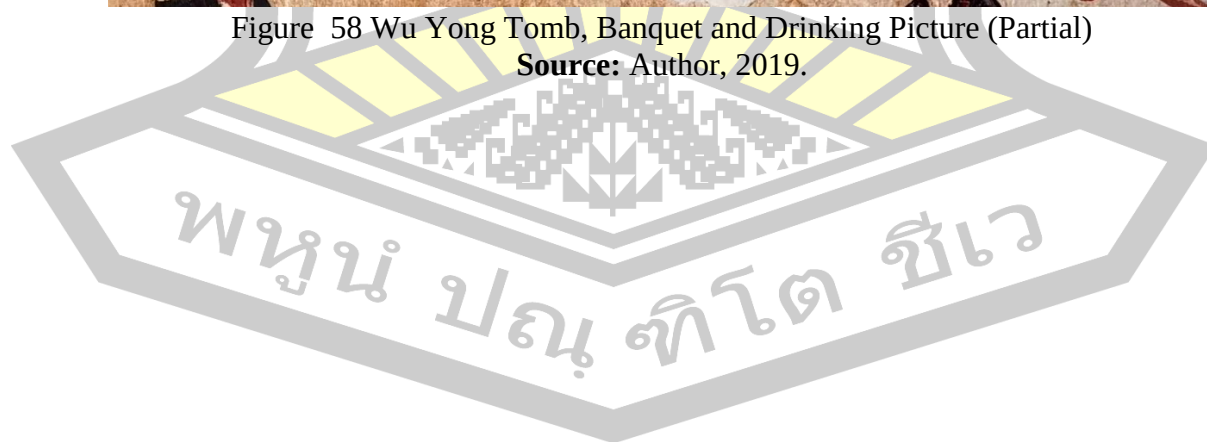




Figure 59 West wall of the back room of Zhang Wenzao's tomb

Source: Author.

3.3.6 Anatomical Perspective Composition

There is a special form of anatomical perspective in the murals of Goguryeo tombs, in which the artist dissects the hidden image by using perspective, so that the unseen object is directly reflected in the viewer's eyes. In Tomb No. 1 of Chang Chuan (Fig. 60), on the left side of the hunting area, there is a large ochre-stemmed tree with sparse branches and leaves, and at the bottom of the tree's roots, there is a spacious yellow hole with a black bear crouching in the green branches and leaves. In reality, the bear inside the cave is very hidden and cannot be seen visually. Here, the artist has used the technique of silhouettes to visualize the terrified bear crouching inside the cave through subjective processing. This technique makes the image of the black bear condensed and generalized, and also has the practicality of decoration.



Figure 60 Chang Chuan Tomb 1, hunting map (partial)

Source: Author, 2019.

In the Ma Cao Tomb (Fig. 61), the mistress of the house is seated under a black and red drapery, with the sides of the house painted outwards on the left and right, and the doorways on each of the lower levels. The house is a frontal image, and the doorways on both sides cannot be seen or can only be seen as a side image of the doorways. Painters will not see the side of the doorway painted as a frontal image, so that the front and side at the same time in the same picture space, which shows a strong decorative. This form of expression has also been found in Han Dynasty tomb murals, such as the frieze image on the east wall of the front room of a Han tomb in Chengqian Village, Cangshan County, Shandong Province (Fig. 62), which is a picture of the owner returning from a trip. The house is depicted as the front, while the lintel next to it should be a side image, but here it is painted as the front with a sectional perspective. The artist used this perspective to tell people that the master should enter the side door when he returns, and the beams and pillars in the picture are imitation wood structure, which shows that the sectional method of Goguryeo tomb murals was also influenced by the sectional method of Han Dynasty paintings.

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Figure 61 Ma Cao Tomb, Household Banquet Drawing (Line Drawing)
Source: Geng Tiehua.



Figure 62 Shandong Cangshan Han Tomb East Wall Lintel Topographies
Source: Author.

It can be seen that the anatomical perspective in Goguryeo tomb murals breaks the spatial limitation and enhances the perspective effect of the picture.

Goguryeo tomb mural figure customs to the most basic modeling elements point, line, surface combination to complete the picture structure. That is, the modeling means of three flat: flat composition, flat modeling, flat coloring. At that time, the way Goguryeo people recognized the world and expressed matter was relatively similar to the intellectual situation of human childhood. For example, when observing and expressing the sun and the moon, they expressed them in circles, and human figures holding bows and arrows, etc. They did not care about the details and the changes of colors, but focused on the essential features of the structure. In the artistic expression of a large sense of wholeness, good at portraying representative details, highlighting the personality characteristics of the object. In scene composition, the most plot changes in a moment, so that it is solidified into a proper layout of the picture momentum. Good at dealing with the grandeur of the scene, although there are many fresco characters, complex scenes, but can be set up on the theme of the main and secondary, the movement of segmented depiction, size staggered and other clever techniques to achieve a clear visual effect. And modeling abstraction, symbolization, this aesthetic consensus generated Ji'an Goguryeo Tomb

Room mural characters custom map image of simple, vivid, distinct, with a glance of beauty.

In the Goguryeo tomb mural figure custom picture most commonly seen picture composition are: Plane type composition in a single layer of plane composition. Scattered perspective is used to arbitrarily choose the best point of view of the object and show the most ideal decent relationship. The free and random space combination makes the background picture strange and interesting, showing a special meaning, and gives a person a sense of relaxation, unimpeded. Goguryeo wall paintings of people and customs in the painting style is simple and simple, ancient and elegant, do not pay much attention to the relationship between proportions, rough lines, symbolizing the majority of techniques, to one for ten. Take the hunting picture of Mai-odori Tomb as an example, the people in the picture are bigger than the mountains. The depiction of the mountains is also a symbolic way to draw the veins of the mountains. This is similar to the hunting picture on the north side of the top of Cave 249 in Dunhuang Mogao Grottoes (Fig. 63), in which the man is larger than the mountain. It is the image reflection of the insufficient ability of the painter to grasp the proportional relationship at that time. But we can also understand that the painter used the size of things to distinguish the main and secondary in order to emphasize the character of the characters.

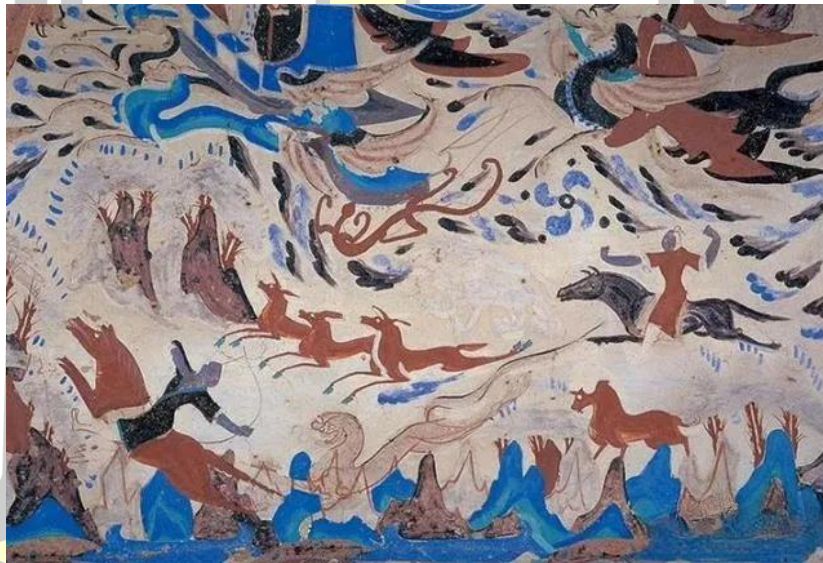


Figure 63 Cave 249, Dunhuang Mogao Caves, hunting map

Source: Author, 2018.

Most of the Goguryeo tomb mural figure custom picture with line to rigid, rigid in soft. Early to iron line is the main, but to the middle has according to the face, clothing pattern different and have thick and thin turn changes, and make good use of fluent flying long lines. Characters are more realistic, dynamic and exaggerated. The character modeling of the "beautiful bones and clear image" represented the new level of portrait painting at that time. In the middle of the period, the lines of the people's customs in the mural paintings of Goguryeo tombs in Ji'an were rich in weight and urgency, and the figures and animals in the mural paintings of the tombs in the middle

of Goguryeo period became long and beautiful, and the line drawings were enhanced with changes in thickness, and they became vivid from being clumsy. Various types of graphics are intertwined, can be arranged in an orderly manner. There are also paintings of queues with many figures, such as the south wall of a three-chambered tomb with a traveling picture of a male master, his wives and concubines, and his attendants in a queue of 11 people (Fig. 64), which improves the ability to represent groups of figures.



Figure 64 San Shi Tomb, traveling map

Source: Author, 2022.

In the hunting picture and the song and dance picture (Fig. 65) in the Dancing Plate Tomb, the subject matter and the backing are located on the same level, and the picture is depicted by relying on the flat pictorial language of line, color, and texture. The theme is expressed through the contrast of size, color, shape, strength and weakness.



Figure 65 Wu Yong Tomb, Song and Dance

Source: Author, 2023.

The hunting figure on the left wall of the Wu Yong Tomb (Fig. 66) captures the powerful movement of the hunter. Obvious strength and rhythmic motion. It vividly portrays the hunting scene of primitive hunters and expresses the struggle of primitive human beings for survival. The hunting scene is a thrilling one, with the hunter holding a bow and arrow, with high artistic expression. The hunters in the painting are galloping on horseback in a valley with a mountain range across the center. It can be seen that the programmed wave lines in the painting symbolize the mountain range, but the figures and animals are realistic. This means that landscape painting was less sophisticated than figure painting at the time. The layout and imagery of the hunting picture is very similar to that of the hunting picture on the north side of the top of Cave 249 in Mogao Caves at Dunhuang, especially the mountains as clusters, the people are larger than the mountains, and all have trees growing on the peaks as from the same pattern. The figure of the hills and large trees to divide the space into two. Form a zigzag shape. And Wei Jin landscape painting features similar. On the left side of the picture, two heroic hunters seem to grow on the back of a horse, one pulling a full bow and aiming at a tiger, and the other one is keeping a close eye on a deer. The hunter's beloved hunting dog, undaunted by the tiger, follows his master and pounces on the tiger. Another warrior, riding his horse at a slow pace, wears a plume on his head and a bow in his hand, with a pouch of arrows tied around his waist. The lines outlined in the picture are relatively smooth, accurate, thick and concise, and the atmosphere of boldness and elegance is overflowing. This picture painting skills, beautiful and accurate modeling, is the Goguryeo murals in the fine arts and masterpieces.



Figure 66 Wu Yong Tomb, hunting map (line drawing)

Source: Geng Tiehua.

The pose of the dancers in the mural of the Tang Dynasty in Cave 156 of the Mogao Caves in Dunhuang (Fig. 67), in which the Lady of Song travels, is very similar to that of the murals in Ji'an. The Song and Dance painting contains vivid portraits drawn with fluid brushstrokes. The lines are strong and free-flowing. There are a lot of figures in customary drawings that utilize the method of expression of juxtaposing the space between the top and bottom. Many murals depicting the owner of the tomb are triangular in composition in the ancient manner, with servants standing on either side of the portrait of the deceased. The main big and small method was utilized to differentiate the class relationship, and the figures were modeled according to the relationship between superiority and inferiority. At that time, the picture of the brush painting already had a flat composition format, rigorous composition, very rich in decorative effect and a strong sense of movement and tension. In Goguryeo murals, the brushwork is often boneless and white. In dealing with the background, depicting landscapes or expressing clouds, flying figures, abstract lotus patterns, flowing clouds, most of the time using the boneless method. But in the depiction of the human figure painting most of the white method.



Figure 67 Cave 156, Dunhuang Mogao Caves, Lady of Song traveling (partial restoration)

Source: Author.

The painting of tomb murals relies on the walls of the tomb, which on the one hand expresses the will of the tomb owner, and on the other hand reproduces the life of the tomb owner before death (Fig. 68). Therefore, the mural paintings of the tombs condensed the life of the tomb owners and expressed their pursuit of the world after death. After the mural paintings of the tombs lost the painting concept of focusing on figures, the subjects and paintings were mainly about social activities and decorations, and the layout of the paintings was sparse and dense, and the mural paintings of Goguryeo tombs in Ji'an showed their unique artistic value in both composition and modeling.

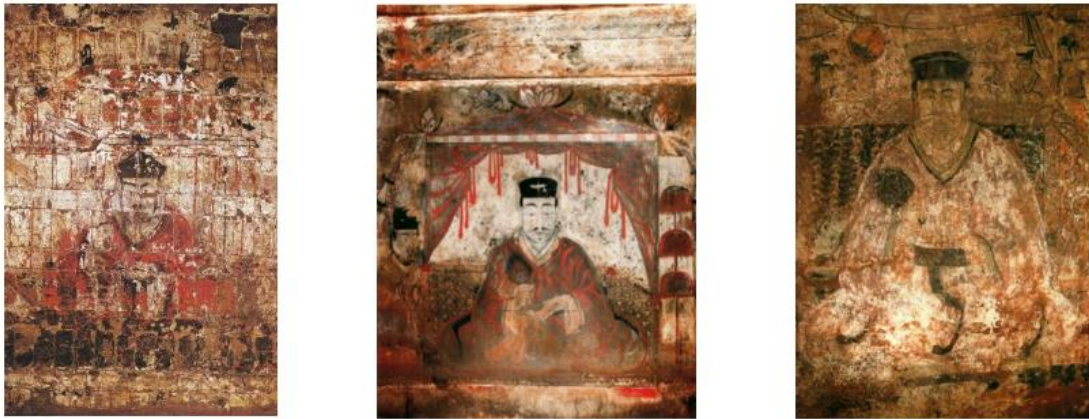


Figure 68 Drawing of the Tomb Master

Source: Author.

3.4 Decorative Aesthetic Laws in Murals

Goguryeo tomb murals of the content of the all-encompassing, diverse forms of expression, and has a certain aesthetic law, so that the performance of the Goguryeo tomb murals are both colorful and harmonized.

3.4.1 Seeking changes in unity, seeking unity in changes

Change and unity, also known as diversity and unity, it is the law of change of all things, but also the general rule of change of decorative painting. The richness of Goguryeo tomb murals will inevitably bring a variety of changes, but at the same time also shows the unity of change, Jiangxi Tomb of the four gods (Figure 69) is a good example. One of the changes is: the image of the four gods and the shape of the different, respectively, painted green dragon, white tiger, vermilion bird and Xuanwu. East wall of the green dragon for the diagonal lattice Lin pattern, the body cloaked in red, tea, green colors, galloping to the south. West wall for the white tiger, ink outline, white, head south tail north across the west wall. South wall of the Vermilion Bird body is red, face east wings want to fly. North wall for the Xuanwu figure, tortoise and snake entwined fighting, turtle body to the west, for walking. Different shapes, a thousand changes. Change and unity are interdependent, if there is only change without unity, it will appear chaotic, and the four gods give a reasonable sense of unity. The four gods are stylized as dynamic momentary stops, all exaggerated to a very large image. If the modeling size is not the same, it will produce disharmony, unbalanced feeling, and also lose the existence of beauty.



Figure 69 Jiangxi Tomb, Four Gods

Source: Author.

In the body of the four gods were used on the vermilion, stone green, white, green, black and other colors, color has a rich change, but on the whole, the four gods and the use of vermilion to make the picture form the main color of red, so as to achieve a balance of warm and cold and the effect of the main and secondary, is the embodiment of the unity of the hue. Therefore, the combination of change and unity in the use of color can be seen in the four gods, which is also the key law that should be paid attention to when creating murals.

3.4.2 Combination of organization and repetition creates the beauty of order.

Organization and repetition is an important principle to create the aesthetic sense of order in a picture. Organization is the regular organization and arrangement of things, which is the basic principle of picture composition. The murals of Goguryeo tombs use the combination of organization and repetition in a skillful and reasonable way. The tree trunks and branches in the Juktok Tomb (Figure 70) are organized and repetitive. In real life, tree trunks and branches have complex shapes with many variations. In this tomb, however, the entire tree is shaped like a blooming chrysanthemum, with the tip of each branch resembling a small flower in full bloom, and similarly shaped branches arranged up and down. The drawer of this picture adopts the artistic techniques of exaggeration and deformation in the treatment of the tree branches in the picture, and carries out the regular and methodical organization and repeated arrangement, showing the laws and regulations of "beauty of form", and boldly re-creates the shape of the tree to sublimate it from the natural form to the artistic form.



Figure 70 Jiao Di Tomb, Jiao Di Partial

Source: Author.

Repetition means that the same or similar images or units are arranged in some form of regular repetition in order to achieve the aesthetic sense of simplicity and neatness. The foot soldiers and the horsemen in the large rows and columns of the An Yue Tomb are arranged in an orderly manner by using repetitive modeling. In the picture, the repeated arrangement of seven foot soldiers on both sides has played the effect of "one generation for ten thousand". On the wall of the Lotus Pattern of General Huanren's Tomb (Fig. 71), the repeated lotus flowers are symmetrically arranged horizontally and vertically to form a regular square pattern, thus creating a sense of unity in the picture. Similarly, the Lonicera pattern is a two-square continuous pattern that is repeated toward both sides, making the pattern uniform and beautiful. In Tomb No. 4 of the Five Helmets Tomb (Fig. 72), the intertwined and entwined pattern of the green dragon on the beam square also adopts a bipartite and continuous manner, extending along the structure of the beam square to both sides.



Figure 71 Jiao Di Tomb, Jiao Di Partial

Source: Author, 2015.



Figure 72 Wu Kui Tomb 4, Crossbeam Qinglong Localized

Source: Author, 2022.

In the murals of Goguryeo tombs, the organized and regular arrangement and the application of repetitive modeling add a sense of order and unity to the decorative flavor of the picture.

3.4.3 Creating Harmony in Contrast and Reconciliation

The use of contrasting techniques can sharply highlight the respective characteristics of the two sides, enhance the intensity of visual stimulation, and is a display of the contradiction of things. In the murals of Goguryeo tombs, there are contrasts of size in modeling, portraying the main modeling and downplaying the secondary modeling to make the main body stand out. In the mural painting of Goguryeo Dancing Tomb, in order to emphasize the noble status of the master, the images of the master and the servants (Fig. 73) are different in size in the modeling. In the Five Helmets Tomb, there is an immortal with a lotus flower on his feet, which is very small compared with the four gods, and is used as a background pattern. The four gods and the immortal form a sharp contrast between the big and the small, which emphasizes the greatness of the four gods and their power of guarding the four sides of the world.



Figure 73 Wu Yong Tomb, Part of the Banquet at Home

Source: Author, 2022.

In the taotie motifs of the Four Gods' Tomb (Fig. 74), the contrast between the real and the imaginary is prominent. The Taotie's head and greedy mouth are specifically depicted, while the limbs and body are briefly and lightly depicted, creating a strong contrast between the virtual and the real. It is by virtue of the many contrasting elements that the picture produces rich variations, thus achieving the purpose of enlivening the picture.

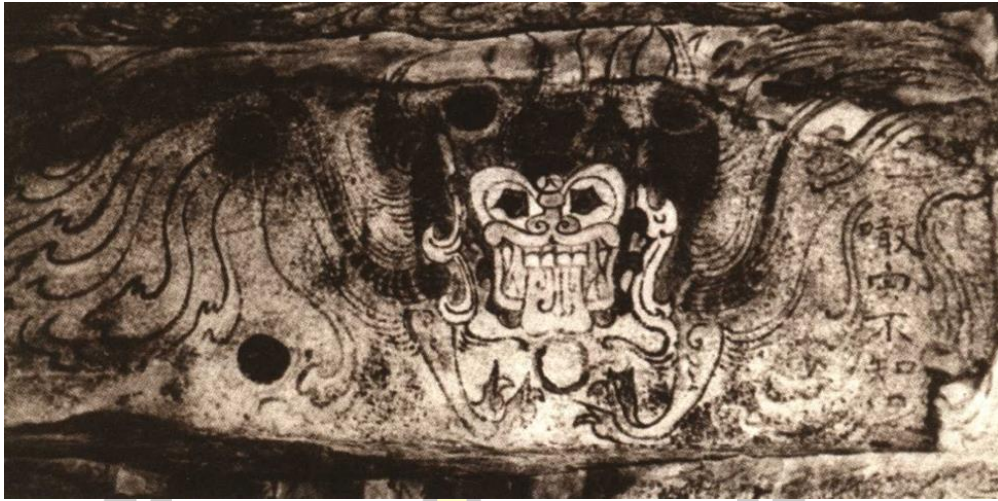


Figure 74 Tomb of the Four Gods, Taotie Motif

Source: Wu Guangxiao.

However, if the contrast is emphasized, it will make the picture give people an irritating or hard feeling and make them feel unacceptable. This is because the picture not only needs contrast to highlight the image, but also must be constrained by reconciliation to make it unified and create a harmonious picture effect.

The north wall of Tomb No. 1 of Chang Chuan in the Goguryeo Tomb Room Mural adopts a dense form of depicting activity scenes. Characters of equal size, rich changes in action, the color of the picture is unified in yellow tones, the character modeling is concise, and there is no specific portrayal. The picture creates a big contrast between black, white and gray, and the dense pattern becomes a gray decorative surface, and highlights the main body by setting off the blank in the picture, which is a harmonious beauty created by contrast and reconciliation. Then, it can be seen that the murals of Goguryeo tombs created a harmonious and unified artistic beauty in the mutual constraints of contrast and reconciliation.

3.4.4 Combination of motion and stillness in the picture

In decorative paintings, the sense of motion and the sense of stillness are complementary and inseparable, and are indispensable factors that produce changes to the picture. The sense of motion and the sense of static in decorative painting are the reflections of various things that people observe directly or indirectly in life, and the sense of motion is created by depicting the moving things through the static picture and connecting them with the real feelings.

In the wall paintings in the tomb of Tomb No. 1 of Changchuan (Fig. 75), there are standing figures, the owner of the tomb watching a monkey show, guests, attendants, and a stationary tree and a black bear inside a tree hole, which constitute the static elements in the picture. And the picture of the corner of the resisting Rex, monkey trainers, monkeys, as well as hunting scenes of the characters and galloping horses and other factors constitute the dynamic. The whole picture in the movement in the quiet, static in the movement, set off each other, forming a stark contrast between the movement and the static. Then look at the east wall of the upper part of the ritual Buddha picture, Buddha sitting on the lotus seat, standing next to the attendants and feeders are in a static state, below the two kneeling figures for the movement of the image as well as above the flying flying sky is the dynamic elements of the picture. In

this way, a strong contrast between motion and static is formed in the picture, which plays a good role in setting off the scene.



Figure 75 Chang Chuan Tomb 1, north wall mural (stolen)

Source: Wu Guangxiao.

Similarly, in the picture of jousting in the jousting tomb mentioned earlier, the jousting of the two Rexes and the bird on the tree are in a state of motion, while the tree is in a state of stasis. In this way, there is a strong contrast between motion and stillness in the horn butt picture.

The contrast between motion and stillness in the murals of Goguryeo tombs is numerous. This shows that the combination of motion and stillness in the Goguryeo tomb murals does bring a vivid and lively artistic flavor to the picture.

3.4.5 Rhythm and Rhyme in Composition

Although rhythm and rhyme originated from music art, in painting art, in order to enhance the rhythm of the picture, strengthen the visual effect, and enhance the artistic expression, it is also necessary to grasp the rhythm and rhyme as the law of formal beauty. Although its expression is not as direct and strong as in music, the rhythm and rhyme of the layout and color changes can bring life and vitality to the picture.

In the tomb murals, the sense of rhythm is manifested in the regular and continuous alternation and repetition of shapes and colors. The patterns in the murals of Goguryeo tombs mostly adopt bipartite continuity and regular repetition, thus forming a rhythm, and the plants of different shapes are also arranged in a regular manner, thus filling the picture with rhythmic changes.

In the multi-layered composition mentioned earlier, the lotus patterns and figures are also arranged in regular repetitions, and the figures are overlapped with the lotus flowers, thus producing a sense of rhythm with rich variations, and there is a strong regularity in the modeling of the trees and cloud patterns in the mural.

The picture of the five helmet graves is in red main color to form a sense of unity, and a small number of colors such as stone green, black and yellow are repeated in the local area, so that the picture is based on the unified red tone, which produces a rich change of color and forms a regular picture. Moreover, the pattern of snakes in the picture also uses the law of repetition and winding to organize the picture, making it changeable but regular, complex but not chaotic, and forming a regular sense of rhythm.

The skillful application of rhythm and rhyme in the murals of Goguryeo tombs makes the images more vivid and the priorities more clear. Moreover, the rich changes are all in a regular layout, without the slightest mess, making the rhythm clear and rich.

3.4.6 Attention to the proportion and contrast between objects

Tomb murals are not restricted by natural proportions, that is to say, the proportional relationship between images can be freely arranged according to subjective needs. For example, the obvious difference in the size of the characters mentioned earlier, the master's image is tall while the servants are short, which is a proportion formed by the influence of the concept of hierarchy and the intentional departure from the limitation of natural proportion in order to emphasize the nobility of the master.

This size ratio is also utilized in the scene depiction. For example, compared with the figures in front of the mountain, there is a supernatural exaggeration that someone is bigger than the mountain, highlighting the might of the hunting figures and leading the viewer to the imaginative hunting scene. But this kind of exaggeration should also be compared and measured by the whole picture in order to form a balanced and coordinated sense of beauty. If the proportion is only exaggerated without comparing the layout and proportion of the whole picture, it will produce a feeling of imbalance and incoherence, which is unacceptable. If the proportion of people and mountains is exaggerated to be very tall and the mountains are very small, it will make people feel that the picture is lifeless, and the decorative flavor will not be enhanced, but will look ugly. Goguryeo tomb murals give people the beauty of form. In different pictures, the proportional relationship of each form and the proportional relationship between form and space are compared and measured to form the beauty of overall coordination and unity.

In conclusion, through the comparative analysis of the above pictures, it can be clearly seen that the culture of Goguryeo burial chamber was formed and developed on the basis of succeeding the culture of Han Dynasty. While inheriting the culture of the Central Plains, it inevitably carries its own local characteristics of its own people, and some of its unique forms of expression and techniques are widely used and carried forward by the descendants. The rich content of Goguryeo tomb murals records the culture of minority ethnic groups in Northeast China in a special form, realistically reflects the social life style of Goguryeo and the strong Buddhist flavor, and provides valuable cultural resources for people to understand the history, culture and customs of Goguryeo.

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3.5 Artistic Characteristics of Goguryeo Tomb Murals in Different Periods in Ji'an

3.5.1 Early Artistic Characteristics

Early Goguryeo mural tombs are dated from the middle of the fourth century to the middle of the fifth century, and the contents of the mural paintings mainly depict the social life of the people, which is influenced by the cultural factors of the Central Plains. In the early stage, the mural paintings in the tombs are mainly represented by the mural paintings in Joktok Tomb, Mai Odori Tomb, Anyue Tomb No. 3, Dexingli Mural Tomb, and the contents of the paintings are mainly about the social customs, including the statue of the tomb owner, the social life, and all kinds of decorative images, etc. The painting art is a combination of the factors of central China's culture, and the style of the paintings is based on the realistic style, which mainly depicts the social life of the tomb owner during his/her life and his/her aspiration to the world after his/her death. Character painting, often appearing and the Central Plains mural similar to the characters sitting statues, painted characters are mostly fat face type, clothing is painted with a long wide robe with sagging sleeves, mostly painted men dealing with political affairs, women's tents in the life of the scene.

Early Goguryeo mural tomb stone processing is relatively rough, the shape of the tomb room structure, and the Eastern Han Dynasty, similar to the portrait of the brick tomb, a single room, double room, three kinds of structure, and more with the ear room and niches in the tomb room, to dance dance dance tomb and corner of the tomb on behalf of the buttresses, the shape of the square main room, stacked dome, horizontal rectangular half before the room, overlaying the dipper-type roof, and it is painted on the sun, moon, and the stars and constellations. Algae well tomb room four walls painted master perched on a stool, wives and concubines to serve the feast, the two strong man in the tree under the corner of the fight, the white-haired old man with a staff to watch, car and horse to be driven. Life scenes are rich in content, including guests, banquets, kitchen labor and other activities, as well as houses, carriages and horses and other living facilities. The music and dance scenes include a hundred games, music and dance. Traveling picture is also similar to many of the Central Plains wall paintings painted by the ranks of the picture, are many characters, drums and music traveling scene. Goguryeo, as an archery nation, had hunting as an indispensable part of its painting materials, and the most common scene is that of hunting on horseback with a bow.



Figure 76 Wu Yong Tomb, Hunting Map

Source: Geng Tiehua.

In terms of painting expression, most of the lines are outlined in ink and then colored, with simple compositions and ancient brushwork. At this time, Goguryeo paintings had a very strong style of painting in the Central Plains, vividly drawn figures, with a heavier component of modeling and writing, obvious traces of portrait painting style in the Central Plains, and many similarities with the techniques of painting in the Central Plains, with a slightly larger proportion of the characters and a larger spacing between the images of a single figure drawn. The paintings are relatively simple, and the colors are mostly ink, ochre, and vermilion. The composition is mainly in the form of full frame composition, each image is distinguished by ochre lines, simple composition and rich painting content.

The mural paintings of the tombs in this stage mainly focus on the life of the upper class in Goguryeo, depicting the living room life of the tomb masters, traveling scenes, hunting scenes, songs, dances and plays, etc. However, the costumes, hats, weapons and utensils of the characters in the mural paintings show a strong national style, with the men wearing a short coat on the top, and fat pants underneath, most of which are bordered by borders of jacquard or decorated with floral motifs. The crowns on the head were high conical cap, hat and folding wind, of which the folding wind was the most distinctive, with bird feathers and ornaments inserted on it from time to time. Women wore long skirts or pleated skirts with colorful belts at the waist, and there were also maids wearing long tops and fat pants, all of which had edges and were decorated with various patterns. Their heads are decorated with scarves, sashes and flowers, and they wear their hair in buns, tufts or plaits. The murals are simple and unrestrained, with a single line of flat paint and simple colors, and the overall style is slightly crude and simple, and the painting is in the middle of the road.

3.5.2 Characteristics of Middle Period Art

The middle period is from the middle of the fifth century to the middle of the sixth century. Lotus elements and images of four gods began to appear in the murals of the tombs, which was a transitional stage of development, and also a stage when Goguryeo paintings were deeply influenced by the culture of the Central Plains and gradually began to have a sense of autonomy. The mural paintings in Jangcheon Tomb No. 1, Lotus Tomb, General Yecanggou Tomb, Wangji Tomb, Yaksuili Mural Tomb, Boshiri-ri Mural Tomb, and Suosanli Mural Tomb are the main representatives.

The middle period of Goguryeo mural tomb is in a transitional period, single room, double room and multi-room tomb still exists, but the overall trend in the unification of the single room tomb, the ear room is also gradually degraded from large to small, the original niche room also basically disappeared, the tomb room algal wells are still made of multi-layer stacked Shibuya. This stage of the tomb mural content is still based on social life, but in addition to the emergence of the lotus factor and the sun, moon and stars and other decorative motifs based on the mural tomb, mainly lotus, the king character, ring pattern, frog pattern, tortoiseshell pattern and curly grass pattern, decorative motifs in a variety of forms, the development of a more distinctive decorative motifs. Lotus (Figure 77) and flying sky and other images of the increase should be related to the spread and popularity of Buddhism, while the four gods images gradually complete, the Buddhist holy lion child Guanyin lotus, the head of the war horse wearing a curtain, heavily armored warriors and Buddhism and Taoism and other religious themes also began to appear, the Buddhist cultural factors have also gradually influenced the development of the art of painting, became an important element of the middle period of the tomb mural, but is still in a secondary position. The number of frescoed tombs increased compared with the early period, and the content of frescoes began to be enriched to show a variety of styles, which should be a transitional stage between the early and late periods.

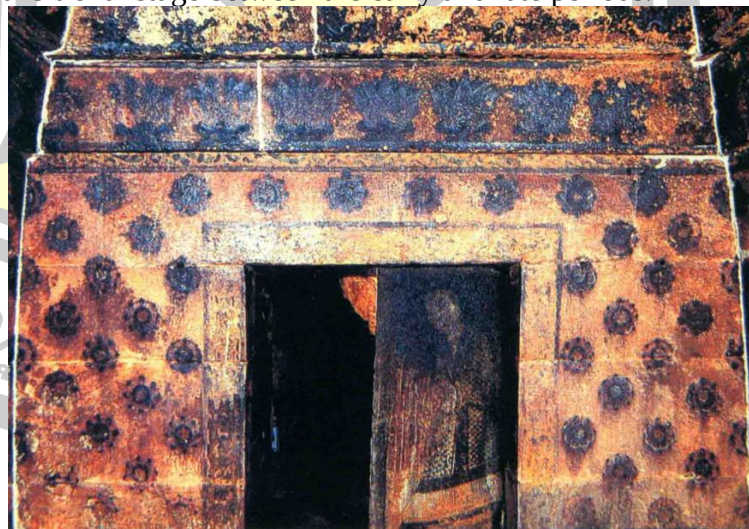


Figure 77 Chang Chuan Tomb 1, Lotus Flower

Source: Author.

In terms of painting expression method, the images of people and architectural facilities are still outlined in ink, the composition and brushwork are more mature than in the early period, and most of the images use flat or pure color in color, with a unified hue. At this time, although the murals of Goguryeo tombs still have a strong style of painting in the Central Plains, they have gradually developed a painting style different from the elements of Central Plains painting. The brushwork gradually matured, the lines were smooth and dynamic, and the images were depicted more accurately. In terms of the use of color, the thick ink tones of the early murals gradually faded, and the colors were enriched. In terms of composition, it breaks the limitation of time and space, and turns to the relationship between reality and falsehood of different scenes to form a natural form of composition, which is still rich in content, and the whole set of images seems to be a long, spreading scroll.

3.5.3 Characteristics of Late Art

The Late Period dates from about the middle of the sixth century to the first half of the seventh century. Late Goguryeo tomb murals are painted directly on the flat stone surface, the shape of a single chamber, the plane of the chamber is square, the structure is similar to the late Northern Dynasties in the Central Plains, the algal wells are smeared stacked, the top of the boulder roof, the stone used in the construction of the building is very flat, the murals are painted directly on the stone wall, without adding white ash.

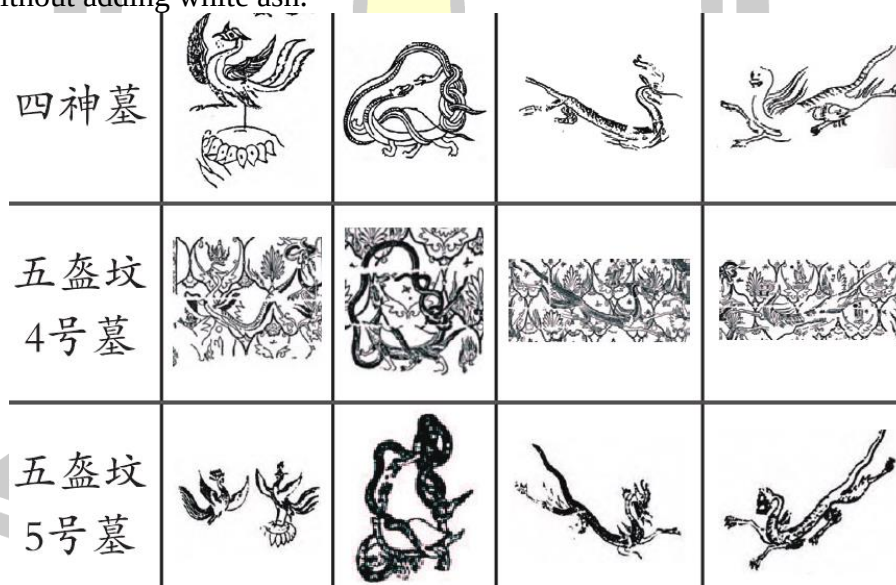


Figure 78 Four Gods

Source: Author, 2024.

The mural paintings in the tomb room are mainly four gods, which express the spiritual pursuit of Goguryeo painting. In the later period, the content of characters and customs disappeared from the mural, and the four gods became the main content of the mural, and the sun, moon and stars, the yellow dragon and all kinds of mythological immortals also became an important part of the mural content. At the level of mural content, very different from the early and middle period, the subject matter of gods and spirits dominated, adding Shennong, Nuwa and other mythological immortals, showing the pursuit of transcendence of reality. The most typical

representatives are the mural paintings in Tomb No. 4 and Tomb No. 5 of the Five Helmets Tomb. (Figure 78)

This stage of the tomb murals, the four gods instead of social life has become the main content, occupying the four walls of the tomb, the four corners, beam square and the top of the room is covered with images of monsters, dragons, sun and moon gods and bull-headed man, and a variety of Kabuki immortals riding the dragon and phoenix, Ji-An's four-gods of the tomb of the side of the beam square appeared Ninjasu, smooth lines, bright colors, is the best of the murals in the Goguryeo, and with the same kind of the moment of the Central Plains of the middle and late North Dynasty Very similar. There are also various figures painted in the Nendoroid net pattern lined under the images of the four gods in Tomb No. 4 of the Five Helmets Tomb, whose postures and costumes are similar to those of the scholars of the Southern Dynasty, reflecting the amalgamation of Confucianism, Buddhism, and Taoism.

Painting expression, the later tomb murals lines and images of the use of more skillful, smooth and flowing lines, thick and thin, fine brushwork, portraying the image of deformation and abstraction. The yellow dragon painted in Tomb No. 4 of the Five Helmets Tomb, with flowing dragon whiskers and clear dragon scales, is highly expressive. The use of colors is heavy, with vermilion, earth red, ochre, stone yellow, stone green and white powder becoming the main colors, and the use of colors is richer than in the early and middle periods, while the use of intertone and the entire picture tone, with colorful lines to show trees and flowers. In terms of composition, the main body of the image is centered on the wall due to the singularity of the painting content, and the surrounding floating clouds are expressed with simple lines, which are concise and vivid. The image mainly depicts four gods, combining flying immortals, swaying branches, and floating clouds, and is rich in artistic expression. Late Goguryeo tomb murals have a high level of painting, combining unity and change, and creating the beauty of order in color contrast and harmony.

In addition, the late Goguryeo tomb murals are colorful and gorgeous, with strong and varied lines and strict structural layout. The whole tomb is decorated with gold and blue, representing the level of Goguryeo mural art. There is also a great improvement in the technique, the composition is very simple, both the content of the mural and painting techniques have gone to maturity, from which it is not difficult to find that the Goguryeo tomb mural by the Central Plains tomb mural of the profound influence.

3.6 Summary

This section focuses on the visual interpretation of the murals of Ji'an Goguryeo tombs, covering samples of the six mural tombs, the colors and images of the mural paintings, the compositions and shapes, the decorative aesthetic laws, and the artistic characteristics of Ji'an Goguryeo mural paintings in different periods. Through their murals, the six tombs, namely, Kakuto Tomb, Mai Dancing Tomb, Jangcheon Tomb No. 1, Tomb of the Four Gods, Tomb of the Five Helmets Grave No. 4, and Tomb of the Five Helmets Grave No. 5, show us the daily life, beliefs, customs, and aesthetic interests of the Goguryeo society. In analyzing the colors and images of the murals, as well as the composition and shapes, the researchers found that the colors used in the murals have both symbolic meaning and decorative effects. The design and

composition of the images show the worldview and life view of the Goguryeo people. At the same time, the stylistic features of the murals, such as smooth lines and appropriately proportioned images, reveal the aesthetic characteristics and practical skills of Goguryeo murals. Regarding the section on decorative aesthetic laws, Goguryeo murals show a unique and outstanding decorative flavor, and the beauty of rules and the sense of order are extremely prominent aesthetic laws. The Goguryeo mural paintings of Ji'an showed different artistic characteristics in different periods. In the early period, the mural paintings were mainly simple line drawings with a single color. In the middle period, the contents and forms of the murals became rich and varied, and the colors were used more skillfully and smoothly. In the Late Period, the frescoes display a more elegant and ornate decorative style, with a richer and more subtle use of color.

Overall, this section provides a deeper understanding of the unique artistic characteristics and values of Ji-An Goguryeo murals, as well as their artistic evolution over time, through a nuanced visual interpretation.

4. Embodiment of Cultural Identity in Ancient Tomb Murals

4.1 Jian Goguryeo Tomb Murals in Cross-cultural Comparison

Ji'an Goguryeo tomb murals are a unique visual cultural heritage of Northeast China, reflecting the life customs, myths and legends, and religious beliefs of the Goguryeo people. Created between 3 AD and 427 AD, these murals went through three phases: early, middle and late, showing different artistic styles and contents. The creation of murals in Goguryeo tombs in Ji'an was not only influenced by the local culture of Goguryeo, but also by the culture of the Central Plains, reflecting the exchanges and fusions between Goguryeo and other ethnic groups and cultures. In order to explore the cultural identity in the murals of Goguryeo tombs in Ji'an, this subsection compares them with the tomb murals of other regions, analyzes their similarities and differences, and reveals the cultural significance and value behind them.

In this section, five regional tomb murals are selected for comparison, namely, the Han tomb murals of Luoyang, the Han-Wei tomb murals of Liaoyang, the tomb murals of Chaoyang, the tomb murals of Chaoyang-Sanyan, the tomb murals of Jiayuguan-Jiuquan in the Wei, Jin, and 16th Kingdom of China, and the North and South Dynasty tomb murals of Maguxian County in Hebei Province. The mural paintings of the burial chambers in these areas have certain connections and differences with the murals of the ancient tombs of Goguryeo in Ji'an in terms of time, geography, and culture, and can be compared in several dimensions. This section will analyze the following aspects: the shape and structure of the murals, the content and themes of the murals, the colors and techniques of the murals, and the cultural connotations and symbolism of the murals. Through these comparisons, the aim is to reveal the cultural identification with the Han culture of the Central Plains embodied in the mural paintings of the ancient tombs of Goguryeo in Ji'an, as well as their important position and value in the study of visual culture.

4.1.1 Mural paintings of Han tombs in Luoyang

Luoyang is known as the capital of nine dynasties, but in fact it was the capital of thirteen dynasties. In addition, it has also been used as a companion capital for many times, with a history of more than 1,400 years of capitalization. The cultural relics cannot be counted, among which there are more than ten existing mural-painted tombs from the two Han dynasties. The emergence of the Han Dynasty tomb murals prevalent, in the form of its artistic content is the product of the needs of the times. This is a prosperous era, full of yearning and pursuit, the end of the Qin-Han War, the arrival of the era of peace, the decisive victory against the Huns, leading to the political stability of Han society, economic development, the opening of the Silk Road, the exchange of East and West cultures, so that the Han Dynasty became a strong and powerful country at that time. During the Eastern Han Dynasty, Luoyang was also the capital of the empire, with merchants all over the world, and rich people all over the world. People living in this era were full of hope and pursued fantasies, not only were they fond of the human world, but they also wished to obtain happiness in the human world after death. "Today, the capital of the noble relatives, counties and luxury families, life is not extremely raised, death is a funeral. Or to the gold and jade box, orange, zi, terrier, nan, more buried treasure even people car and horse, build up a large mound, planting pines and cypresses, hut ancestral hall, business is exalted lavish." Burial popular in the community, into the gods for the immortal immersed in the soul of the Han Dynasty, this kind of sublimation from the mundane to the heavenly ardor, the fear of the future life and the strong desire for possession of material possessions, the most perfect support is the murals of the tombs. So far, there is no large-scale discovery of tomb murals before the Han Dynasty. The colorful paintings in the Warring States period were mainly coffins and silk paintings. The content and form of Han tomb murals were developed on the basis of inheriting the religious beliefs and the concept of souls before the pre-Qin Dynasty in China. Han tomb mural painting created a new era of painting, together with the portrait stone (brick) for the Han Dynasty painting art and an important part of the outstanding representatives.





Figure 79 Part of Mural Painting in Xinmang Tomb, Jinguyuan, Luoyang, China

Source: Author.

The mural tomb in the Luoyang area is the earliest in age among the mural tomb groups discovered so far, and its study is of great significance to the formation of mural paintings in Goguryeo. With the development of Han culture in the Northeast, it also spread to Goguryeo and was actively borrowed and absorbed. The simple and ancient artistic style of Goguryeo's early murals is very similar to that of Han tomb murals. Painting belongs to the intangible culture, which is a way of spreading by human ties, and this early popular painting style was spread to this place either through blueprints or through painters. From the situation at that time, the painting of Han tomb murals was spread indirectly through the influence of the counties under the central authority, and the counties and the ethnic minorities in the various jurisdictions through exchanges. Luoyang's tomb mural group formed in the early years of Goguryeo, Goguryeo was subordinate to the Xuanzu County, Goguryeo Han gave drums and blowing techniques, often from the Xuanzu County to receive the clothes and frames. Goguryeo mural paintings in the early murals of the subject matter and style obviously with the characteristics of Han culture, and because there is a certain process of dissemination, so the formation of Goguryeo mural paintings from the time to later.

4.1.2 Mural Paintings in Han-Wei Tombs in Liaoyang

The mural paintings in Liaoyang's tombs were created between the late Eastern Han Dynasty and the early Western Jin Dynasty of the Three Kingdoms, with a history of more than 1,800 years. Liaoyang, known as Xiangping in ancient times, was the earliest capital city in the northeast region. It was the most important political, economic and cultural center in northern China, and also a place where soldiers had to fight. At the end of the Han Dynasty, the turbulent period, all the lords in the Central Plains for many years of war, have no time to look east. At this time in the northeast, Gongsundu, a native of Xiangping in Liaodong, established himself as the Marquis of Liaodong and the pastor of Pingzhou, and began his rule over the northeast for more

than 50 years. During this period, a large number of displaced people came to the north of China. After years of governance by Gongsun, the society was more developed economically and culturally. Due to the situation, the relationship between Goguryeo and Gongsun was complicated, with harmony in the early period and conflict in the later period. 237, when Sima Yi led an army of 40,000 to conquer Liaodong by land and water, Goguryeo sent troops to help him, and when the city of Xiangping was destroyed a few months later, Wei set up Ping Prefecture in the former Gongsun area, with the jurisdiction of the five prefectures, namely, Liaodong, Changli, Xuanzu, Lelang, and Bibang, and set up an Eastern Yi school captain in Xiangping to supervise the area. Xiangping, as the seat of the lieutenants, was a prosperous and important place, and in 402, Goguryeo occupied most of Liaodong and Xuantu, and was nominally subordinate to the Northern Wei Dynasty. From the above history, it is not difficult to see the historical connection between Goguryeo mural paintings and Liaoyang mural paintings. The age of the mural tomb, early Liaoyang tomb mural than Goguryeo tomb mural earlier, indicating that Liaodong County as the cultural center of the influence of the surrounding culture. However, the murals in Liaoyang area gradually declined after the Western Jin Dynasty along with the historical changes of Liaodong County, but Goguryeo continuously absorbed foreign cultures, and the paintings were effectively inherited and developed.



Figure 80 Mural Tomb Group in Liaoyang, Dancing and Playing with Music
Source: Online.

The mural paintings in Liaoyang area have a close connection from the late Eastern Han Dynasty to the Western Jin Dynasty, and the contents are mostly realistic subjects, such as carriages, horses, ceremonial battles, drinking and banquets, pavilions, barns, kitchens, scripture reading, songs and dances. Liaoyang tomb mural with Goguryeo tomb mural in Chinese art history also occupies an important position, is an important period of Chinese painting history and links, Liaoyang, Goguryeo tomb mural from the expression to the content of the mural is generally equivalent, Liaoyang is an important point of dissemination of the Han culture, and through the point of dissemination to the Goguryeo. Liaoyang mural paintings, these art scrolls hidden underground for more than 1,800 years, provide precious image data for

people to understand and study the history of that time, and are very important for the study of the morphology and flow of Goguryeo mural paintings.

4.1.3 Mural paintings in Chaoyang's Three Swallows' Tomb Room

Chaoyang, the former capital of the Three Swallows and the territory of Yingzhou in the Northern Wei Dynasty, has a long history and has left behind a large number of artifacts from the Three Swallows and the Northern Wei Dynasty. These relics contain a large number of Chinese cultural elements, reflecting the fact that the Xianbei people gradually sinicized while moving south. At the end of the Western Jin Dynasty, the Murong clan, a southward-migrating Xianbei tribe neighboring Goguryeo, rose to prominence in western Liaoning. Murong Mo, the leader of the Murong clan, was appointed by the Jin Dynasty as the military governor of the eastern barbarians in the two states of Youping, the pastor of Pingzhou, and the Duke of Liaodong County. He was given the legal power to govern the five counties of Liaoxi, Liaodong, Xuantu, Lelang and Difang. In 333 A.D., Murong Mo was succeeded by Murong Shao, and in 337, he became the king of Yan, formally establishing the Former Yan regime. Due to the interests of both sides, Goguryeo and Former Yan fought many wars. According to records, from 293 to 320, Goguryeo invaded Liaodong, Xuantu, Lelang, and Difang counties seven times. Murong Mo attacked Goguryeo's hinterland twice and dug the tomb of the king of Xichuan, and in November of 342, Murong Shao defeated Goguryeo's army, destroyed Maru Capital, and captured the king's mother and princesses with more than 50,000 mouths of the people. After this heavy defeat, Goguryeo paid tribute and accepted the title of Emperor.⁴⁰⁴ In the year of 404, the good king finally occupied the Liaodong area after fighting to lift the threat of the surrounding forces and fighting to the death with Murong's clan. At the end of the Eastern Jin Dynasty, under the plotting of Feng Xun and Feng Sufo brothers to kill Murong Shao, the Later Yan regime collapsed, and Murong Bao's adopted son, Gao Yun, a descendant of Goguryeo, was elected as the emperor. 409 Gao Yun was assassinated by a subordinate general, and Feng Xun made himself emperor, and Northern Yan was established. During this period, Goguryeo maintained a short-lived friendly relationship with the powerful Yan. At the end of Northern Yan, Goguryeo welcomed Feng Hong, the last lord of Northern Yan, and the survivors of Northern Yan to Liaodong. This shows the close relationship between Goguryeo and Yan.



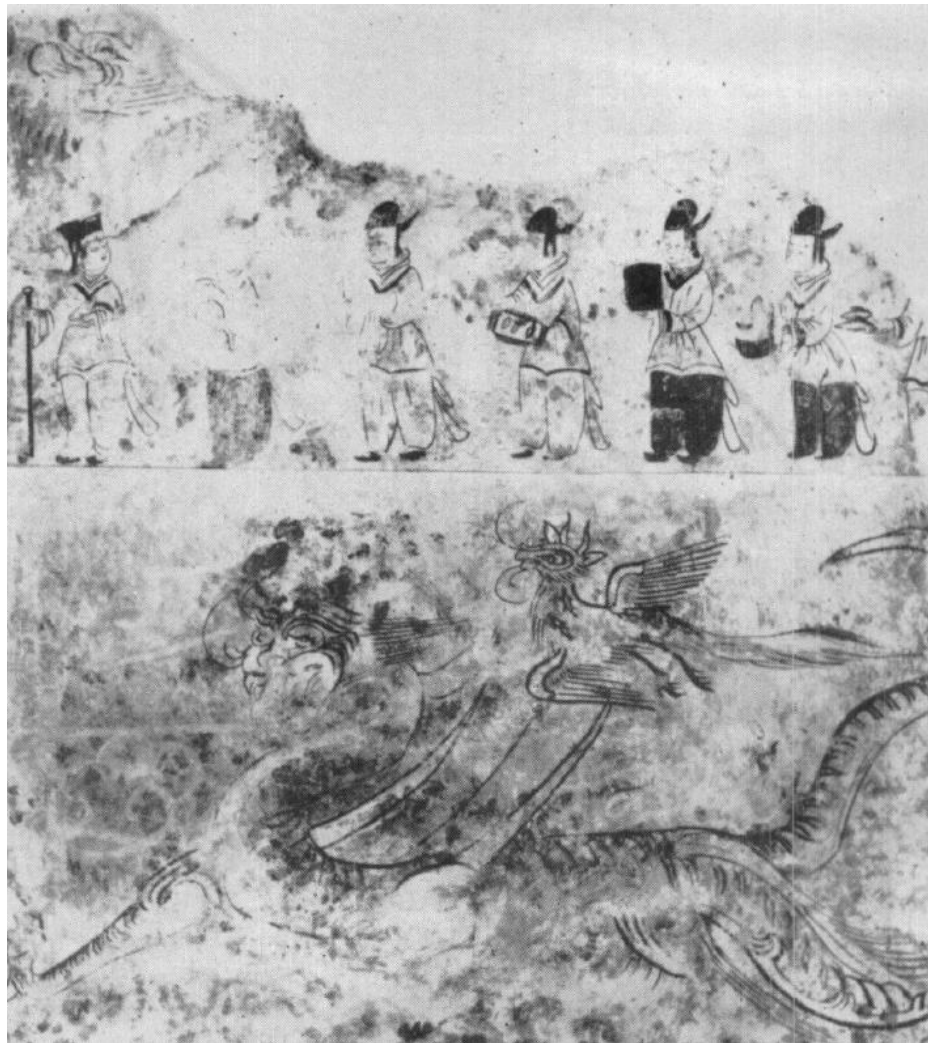


Figure 81 Tomb of Yuan Taizi, Chaoyang Sanyan, with a picture of serving food
Source: Li Qingfa, 1984.

Chaoyang, as the capital of the Three Swallows, bequeathed a large number of remains, but the number of murals in Chaoyang is relatively small, and it is known that they were undoubtedly Xianbei and Sinicized Xianbei based on the burials unearthed. These murals are also clearly characterized by the intermingling of multiple cultural factors. Chaoyang tomb mural is influenced by Liaodong, continue to popularize the tomb master statue, kitchen and other content, Yuan Taizi mural tomb appeared in the four gods, hunting, dogs and other content is not seen in the Liaodong, but in the Goguryeo mural painting widely appear. But in general, Goguryeo mural paintings and Chaoyang mural paintings, from time to time later than Shandong, Henan, Liaoyang area, which also reflects the border areas and minority areas to accept the Han culture to be relatively lagging behind. Xianbei people in the acceptance of Chinese culture, and constantly migrating, fleeing, exile in Liaodong Han people continue to integrate, become Hanization of Xianbei people, Han people become Xianbei Han people, complement each other's strengths. This led to the rapid rise of the Xianbei, who influenced half of China and later became an important part of the Chinese nation.

4.1.4 Jiayuguan-Jiuquan Wei Jin and Sixteen Kingdoms Mural Painting

Jiayuguan is the western terminus of the Ming Dynasty Great Wall, 20 kilometers east of Jiuquan. Historically, it was subordinate to Jiuquan. Jiuquan, before the Qin and Han dynasties, was the residence of Yuezhi and Usun, and since the early second century BC, when Emperor Wu of the Han Dynasty opened up four counties in the western part of the Hexi River, including Wuwei, Zhangye, Jiuquan, and Dunhuang, the Han government has exercised effective control over the area, which is also known as the Western Corridor of the Hexi River. During the same period, Emperor Wu of the Han Dynasty destroyed Korea and established four counties, namely Lelang, Zhenpan, Lintun and Xuantu. Goguryeo was subordinate to Xuantu County. These subordinate counties did not have much difference in management. Because of the position, state and the formation of the reason is very similar, are the dominant culture of the Han nationality, the two Han's long-term management, including political, economic, military and other aspects of a series of measures taken to integrate other minority cultures. So Goguryeo tomb mural and Jiayuguan, Jiuquan tomb mural are later than the Han tomb mural, and inherited and preserved the characteristics of the Han tomb mural. It is not surprising to see the same content and style of expression. Also because of the end of the Han Dynasty, a large number of refugees and exiles from Hexi and Liaodong, the Wei and Jin Dynasties, Hexi is relatively stable, based on the inheritance of the culture of the two Han Dynasty and a new development. In 317 A.D., Jin moved east, the north is in a chaotic situation of division and division, the former Qin's power once reached here, although the frequent regime changes during the period there is still a relatively stable period. Economic and cultural development has been corresponding, the former Qin and Goguryeo have a close relationship.



พูน ปณ ทิโต ชีเว



Figure 82 Ming dynasty mural painting in the Gansu corridor

Source: Author.

Goguryeo murals of Buddhist themes appear in many murals, Goguryeo small beast forest king period, the former Qin Fu Jian sent monks such as Shun Dao to Goguryeo to promote Buddhism. 374 years, the East Jin Xiao Wu Emperor Ning Kang two years, the former Qin monks A Dao into the Goguryeo to promote the Dharma. 375 years (the East Jin Xiao Wu Emperor Ning Kang three years) in Goguryeo to build the Shao Mun Temple and the Yifulan Temple. This shows that there were extensive cultural exchanges between Heshi and Goguryeo at that time. At this time, the period of the Sixteen Kingdoms was another period of great turmoil in Chinese history, the Central Plains region for many years of civil war, the economy, culture was seriously damaged, while the northwest corner of the Hexi Corridor, but relatively stable, culturally prosperous situation. Hexi culture, became a cultural center. In 400 A.D., Li Song based on Dunhuang in the west and called himself Liang Gong. History says that Li Song was "well versed in history and economics, especially good at literature and righteousness". He also tasted painting and drew ancient sages on the hall as a warning. The art of painting was developed as well as other aspects. Pyongyang, North Korea, and the Jiayuguan Pass area in the west of the river in the chaotic times, at the same time become an important east and west of the two Han culture gathering place. East and west echoed each other, and the literati who fled the scourge of war enabled the Han culture to develop and spread here.

The mural paintings of the fifth tomb of Dingjiazha in Jiuquan are directly inherited from those of the Wei and Jin tombs in Jiayuguan, with the addition of mythological stories, which are the same as the mural paintings of the tomb rooms of Dexingli in Goguryeo. Now has been excavated in Jiayuguan new city of Wei and Jin tombs, found in the mural paintings up to more than six hundred, the number is both large and well-preserved, for the study of Wei and Jin art provides valuable information. And because this is a large number of mural tomb composed of mural tomb group, and the age of the tombs are slightly sequential, to study the process of change in the Wei and Jin paintings, the relationship between the Northern Gansu cave art and traditional art, as well as Goguryeo mural paintings in the style of the change and the dissemination of related content about the Buddhist theme, to provide favorable research clues. The Goguryeo mural paintings have become an important

link between Han paintings and Buddhist mural paintings of the Northern Dynasties, filling in the blanks of the Wei and Jin periods in the history of painting.

4.1.5 North and South Dynasty Tomb Murals in Magixian, Hebei Province

After the death of King Hao Tai in 412 AD, King Changshou assumed the throne. He adopted the strategy of making peace with the Chinese dynasties in the north and invading Silla and Baekje in the south. At that time, the Northern Wei Dynasty was in full bloom, and the northern part of China was under its rule, and formed a horn with the Southern Dynasty, which belonged to the regime, and the slightest mishap would surely bring about a catastrophe. Goguryeo saw the situation clearly, and King Changshou moved the capital to Pyongyang in 427. First of all, the good economic and cultural foundation of Lelang was favorable to the development of Goguryeo. Secondly, it provided a large buffer against the attacks of the northern central dynasties, and it could use the sea to keep in touch with the southern dynasties. In less than two hundred years of the history of the North and South Dynasties, the number of recorded tribute is as high as 109 times. This strategy of attacking from afar was really effective, and brought Goguryeo more than 200 years of stability. Records of the kings of Goguryeo accepting the titles of the Southern and Northern Dynasties are endless. Northern Dynasties through, Northern Wei, Eastern Wei, Western Wei, Northern Qi, Northern Zhou Dynasty, Eastern Jin after the Southern Dynasties through the Song, Qi, Liang, Chen Dynasties with Goguryeo to maintain close contact, this contact directly affects the development and evolution of Goguryeo culture.

South due to geographical constraints, mural tomb production method is different from the north, the wet climate of the tomb room painting is not suitable for preservation, so most of the brick tombs, murals to molded brick murals, and a small number of decorative portrait stone tombs. The lower reaches of the Yangtze River, with Nanjing as the center, have the richest burial data, and the discovery of mural tombs is also the most in this area.

While a hierarchy of regulations was evident in the North Dynasty mural paintings, the appearance of North and South Dynasty mural tombs marked the beginning of a new era. In the Yecheng area of Hebei, where the material is relatively abundant, this characteristic is particularly evident. Yecheng was the capital of the Eastern Wei and Northern Qi dynasties, and the mural tombs in this area belonged to the imperial family and the nobility of other castes. Because of the high status of the tomb owners, the shape of the tombs and the content of the murals were subject to a system that formed a certain regime, which had a significant impact on other social classes, other regions, and other eras, and is of great significance in the history of the development of the mural tombs in China. Professor Zheng Yan of the Central Academy of Fine Arts called the "Yecheng system" based on the fact that, starting in Yecheng, mural painting became a relatively stable indicator of the hierarchical status of the tombs, and had a significant impact on the development of tombs in other areas of the north and on the mural tombs of later generations.



Figure 83 the ruins of Ye city

Source: Online.

Due to the special relationship between Goguryeo and the Northern Dynasties, this system will have an important impact on Goguryeo, Goguryeo late murals in the drawing of the content of the tomb owner can be presumed to be the status of the high and low. This is the study of Goguryeo specifications, system, grade have certain help.

Northern dynasty tomb mural painting scale, image of many, high level of art. In particular, the mural tomb in Wanzhang, Magixian County, Hebei Province, is a major discovery in recent years in the archaeology of the Wei, Jin, and North and South Dynasties. The tomb is a large-scale, the tomb mural is known to be the highest level of mural painting tomb of the Northern Dynasties, while a large number of beautifully crafted terracotta figurines and other burial objects unearthed, vividly reflecting the ceremonial guards, the funeral system and the social life, clothing, painting and other art conditions. The content of the tomb mural is the artistic reproduction of real life, it is rooted in real life, produced on the basis of a large number of materials. To reach such a comfortable realm, it can only rely on the accumulation of painters and hard practice. The high level of mural paintings in the Northern Dynasties, there should be a large number of literati painters to participate in the ranks of mural paintings, there is a large part of the skill of the painters according to the blueprint painted by the late Goguryeo mural of the regular subject matter of the four gods, etc., and the image of the Northern Dynasties mural paintings, is very similar to the blueprint of the works of a good, The scale of the murals is comparable to that of the tomb, and the influence of the Yecheng system is evident.



Figure 84 North Dynasty Tomb Murals in Magixian, Hebei Province
Source: Author.

4.2 Creation Myth Identity in Murals

4.2.1 Creation Myths of Goguryeo

Since ancient times, all Chinese peoples have attached a certain mystical color to the birth of their ancestors. The Yin people said that their ancestor Chee was "born of an egg", and it is recorded in the twelve chronicles of Yin in the Records of the Grand Historian⁵⁰: "The mother of Yin Chee was Jane Dee, the daughter of the Ancient Name Clan, and the second concubine of Emperor Çu, and the three of them went to the bath, and saw the Xuanbird fall from its egg, and Jane Dee took it and swallowed it, and then she conceived and gave birth to Chee." Xuanbird, is the swallow. Che, is the founder of the Shang. This text translates to say: the founder of Yin was Qi (xiè), whose mother's name was Jian Di, the daughter of the Ancient Name (sōng) Clan, the second consort of Emperor Çü (kù). His mother was called Jian Di, a daughter of the sōng clan, and the second concubine of Emperor Çü. When Jian Di and three others went to bathe in a river, they saw a swallow drop an egg, which they picked up and ate, thus becoming pregnant and giving birth to Qi.

The myth of the first king of Goguryeo, King Zoumou Jumong, is not only the founding myth of Goguryeo, but also the origin myth of the nation, which is a

⁵⁰ Shiji (The Records of the Grand Historian), formerly known as Taishigongshu (The Book of the Grand Historian), is China's first general history in the form of a chronicle and biography, written by Sima Qian. Sima Qian, a native of the Western Han Dynasty, was a great historian, writer and thinker in ancient China, and was honored as the "Sage of History" by later generations. The Records of the Grand Historian (史记) records the history of more than 3,000 years from the time of the legendary Yellow Emperor to the first year of Emperor Wu's reign in the Han Dynasty. Sima Qian, with his historical knowledge of "investigating the interstices between heaven and man, understanding the changes of the past and present, and forming a family's own words", completed the historical masterpiece "The Records of the Grand Historian", which is the first of the "Twenty-five Histories", and was praised by Lu Xun as "the last song of the historians, and the unrhymed leavings of a riot! It was praised by Lu Xun as "a masterpiece of the historians and a leprosy without rhyme".

precious material for analyzing the cultural psychology and identity of the later Goguryeo nation, even though it can't be viewed in the way of "believing in the history completely". The myth of Goguryeo ancestor has many sources and versions, which are scattered in many Chinese books and Goguryeo grave records. For example, the Chinese official history "Wei Shu - Goguryeo Biography", which clearly records the legend of Zhu Meng, with the earliest time and more detailed description, records the following: "Goguryeo was born in Fuyu, and claimed that their ancestor, Zhu Meng, was a woman of He Bo, who was the daughter of Goguryeo's mother. Zhu Meng mother He Bo female, for Fuyu king closed in the room, for the sun and the moon, draw the body to avoid it, the sun and shadow and by. Both pregnant, gave birth to an egg, as big as five liters. big Yu Wang dissected and cut, can not be broken, then returned to his mother, his mother to things wrapped, placed in a warm place, there is a male shells out", good too king monument inscription on the record: "but the former founder ZouMou (ZhuMeng) king of the creation of the base, from the north FuYu, the son of the emperor of the sky, the mother of the HeBo female The mother of the River Woman, disemboweled and descended". Zhu Meng birth myths in the sense of the sun and pregnancy and cut the eggs of the legend, which is one of the many "sense of birth myths", is a direct source of worship and reproduction.



Figure 85 Hao Tai Wang Stele and Inscription
Source: Author, 2018.

The Good King's Tablet opens with a myth, "But in the past, the founder of Zoumou (Dongming) King's foundations were created from the son of the Northern Fuyu Heavenly Emperor, the mother of the Hebo woman, who descended by cutting open an egg, and was born with a holy virtue" This is a myth about the founding of the Goguryeo royal family, which also emphasizes the legitimacy of the king's rule and the absolute nature of the divine right of kings. It also hints at the idea of gods and goddesses in early Goguryeo.

Goguryeo myths did not exist from the beginning, but were continuously adapted and evolved into several versions as the country was established and developed. The core content of these myths originated from the Chinese Han culture, and they are recreations of Chinese legends as a blueprint. The cultural core of Goguryeo ancestor myths and founding myths is the reproduction of Han culture in the East, but also through the nutrition of Han culture, giving Goguryeo culture, especially the Goguryeo ancestor culture of a more profound political significance, and thus went through the process of Zoumou ZhuMeng, and then crowned with the exclusive name of the king of the Eastern Ming Dynasty, which were not accomplished overnight, but were developed and evolved over hundreds of years and ultimately in the middle and later stages of Goguryeo, i.e., after its heyday, it was only in the middle and late stages of Goguryeo, that is, after its heyday, that it was able to realize its true identity. It was only after centuries of development and evolution that it was finally accomplished in the middle and late Goguryeo period, i.e., after its heyday. From the birth of Jumong, divinity, and the relationship between the egg and the sun, on the one hand, we can see that the royal family of Goguryeo was rendering the sanctity of the birth of their ancestors, and on the other hand, through the evolution of this myth, we can see the cultural influence of the Central Plains culture on the Goguryeo nation.

4.2.2 Ancestor Myths of the Central Plains Culture

Under the influence of the Central Plains culture, the Goguryeo people also worshiped Fuxi and Nuwa, the ancestor gods of the Central Plains people. In fact, the earliest form of ancestor worship in the Central Plains culture was the worship of female ancestors, which originated from the fact that matrilineal society predates patrilineal history in human society. Nuwa of the Han Chinese, Shama of the Dong Chinese, and Fotomama of the Manchu Chinese are all worships of female ancestors. After the development of society into a patrilineal society, male ancestors replaced female ancestors, and the male ancestor of the Han people is Fuxi. Fuxi and Nuwa, as the ancient ancestors of the Chinese people, are "gods" and "heroes" closely related to the creation and development of mankind, and are known as the "Three Emperors" along with Shennong, and are similar to Adam and Eve in the Western ancient legends. Legends of Adam and Eve are similar. Fuxi and Nuwa, with their human heads and snake bodies, had already become decorative patterns on buildings in the early Western Han Dynasty, and carving Fuxi and Nuwa inside the tombs to protect the dead and make them live peacefully in the ground had long been prevalent in the Central Plains. For a long time, as the contact between the Goguryeo people and the Han people in the Central Plains has been increasing, the relationship has been getting closer and closer, and the economic and cultural exchanges between each other have

become more and more frequent, so the Goguryeo people inevitably have to be influenced by the culture of the Central Plains.

In the early clean-up report and research, not on these figures and the Central Plains culture, and try to link the two comprehensive analysis and conclusions were published in 1980 LiDianFu in the "social science journal" in the "Ji'an Goguryeo mural preliminary exploration" article. In the article, it is argued that these themes are all taken from the myths and legends of the Central Plains, where the sun and moon gods are Fuxi and Nuwa, the head of the bull is Yandi Shennong, and others, such as the crane-riding immortals, the sun, the moon, and the stars, are all originated from the culture of the Central Plains. 1993, Geng Tiehua published an article entitled "A New Interpretation of Algae Shaft Mural Painting on Tomb No. 5 of Wugui Grave in Ji'an" in the "Northern Cultural Relics", and based on the historical books and relevant literature, he discussed the murals on the first wiping corner stone of Tomb No. 5 of Wugui Grave in a detailed and systematic manner. The four murals (Fig. 86), painted on the first stone, are based on the theme of the ancient myths of the Chinese nation. That is to say, the "statue of the sun and the moon with a dragon's tail" mentioned in the cleaning report is the statue of Fuxi and Nuwa, the "man with a bull's head and the flying sky" should be the legendary Shennong, the fire-bearer should be the Suiren, and the "wheel maker" should be the legendary Shennong, the fire-bearer should be the Suiren, and the "wheel maker" should be the legendary Shennong. "should be the legendary car-making Xi Zhong," iron smelting "should be Chi You;" riding the dragon immortal "or for the Yellow Emperor.



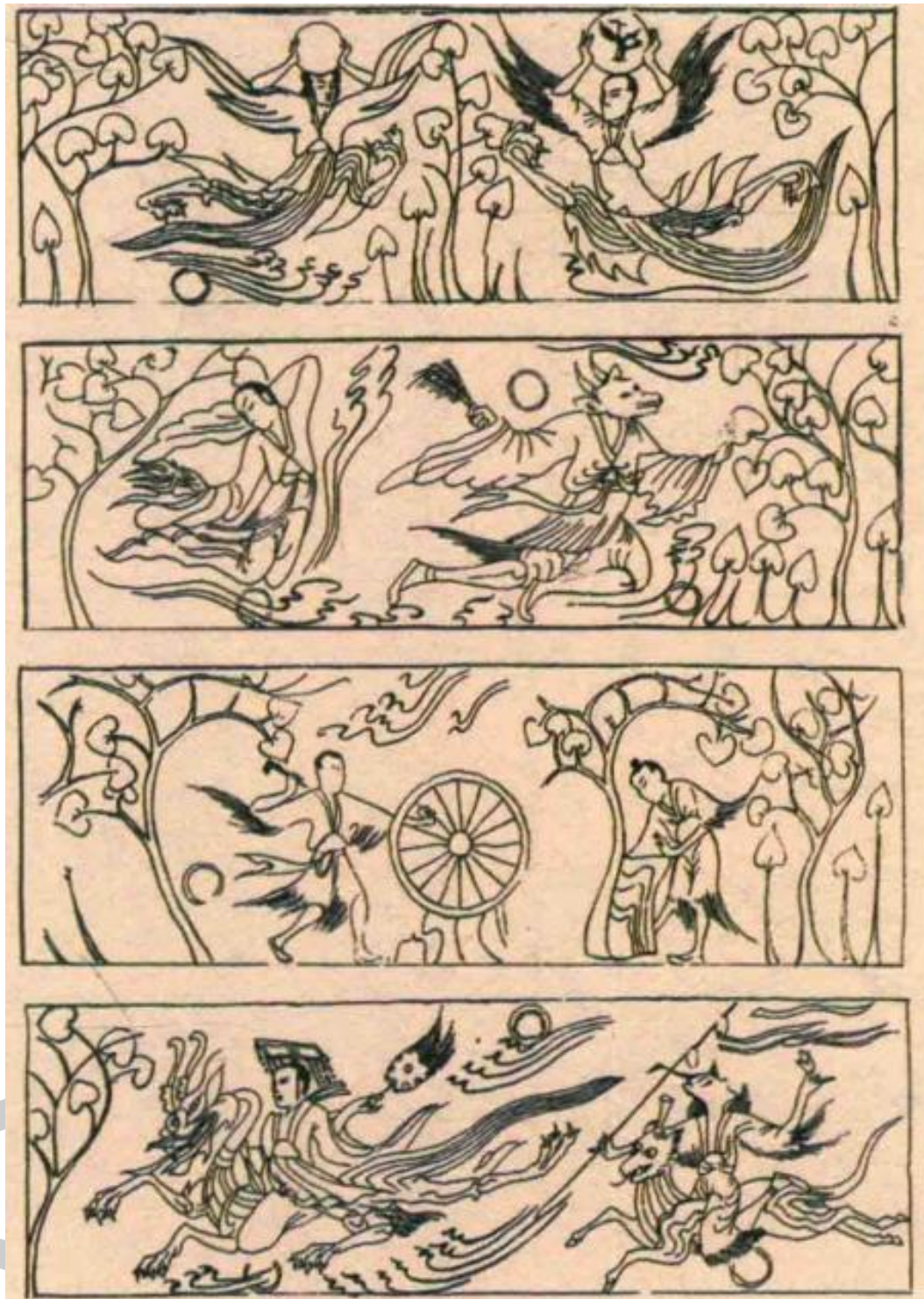


Figure 86 Four Mythological Murals in Wu Kui Tomb 5

Source: Geng Tiehua.

Tomb No. 4 and No. 5 of the Five Helmets Tomb, as well as the second wipe corner stone of the Algae Shaft of the Tomb of the Four Gods, are painted with the images of Fuxi and Nuwa. Fuxi is a man on the left, with short hair and beard, holding the sun wheel on his head with his hands and a three-legged crow. Nuwa is a woman on the right, with a pink face and long hair, holding the moon wheel on her head with

both hands, and there is a toad in the middle, and the two of them are facing each other, both of them with the head of a human and the body of a serpent. A little earlier three-chamber tomb, the third chamber of the south wall painted two entwined cross-tailed snakes, should also be the image of Fuxi Nuwa. Its image is very similar to the Han tombs in the Central Plains, in Shandong, Jiangsu, Sichuan and other places in the Han Dynasty portrait stone, there are many Fuxi, Nuwa like. For example, in the Han Dynasty portrait stones unearthed in Sichuan, there are two figures of Fuxi and Nuwa with human heads and snake bodies. Fuxi head like a lotus, the left hand holding a rule, the right hand holding a round wheel, the wheel in the golden crow, for the "day" symbol; Nuwa head double bun cloud hair, wearing ear danna, the right hand holding a rule, the left hand holding a round wheel, wheel in the toad, osmanthus tree, for the "moon" symbol. Goguryeo mural tombs appear in many places in the image of Fuxi, Nuwa, and the Central Plains in the tomb of the Han Dynasty is very similar, indicating that the Goguryeo people in the worship of human ancestor God, and the Central Plains is exactly the same, which can be seen that the two are inextricably linked to the source of the relationship.

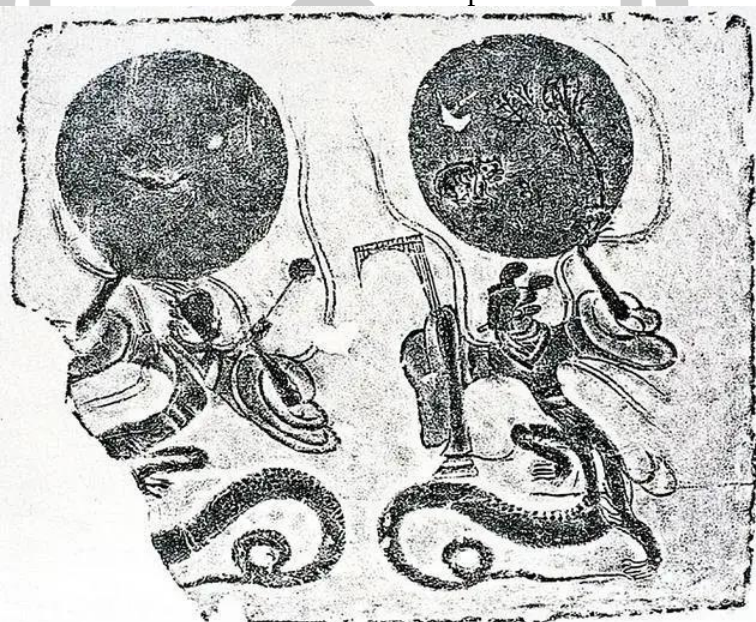


Figure 87 Han Dynasty portrait bricks unearthed in Sichuan, Fuxi and Nuwa

Source: Online.

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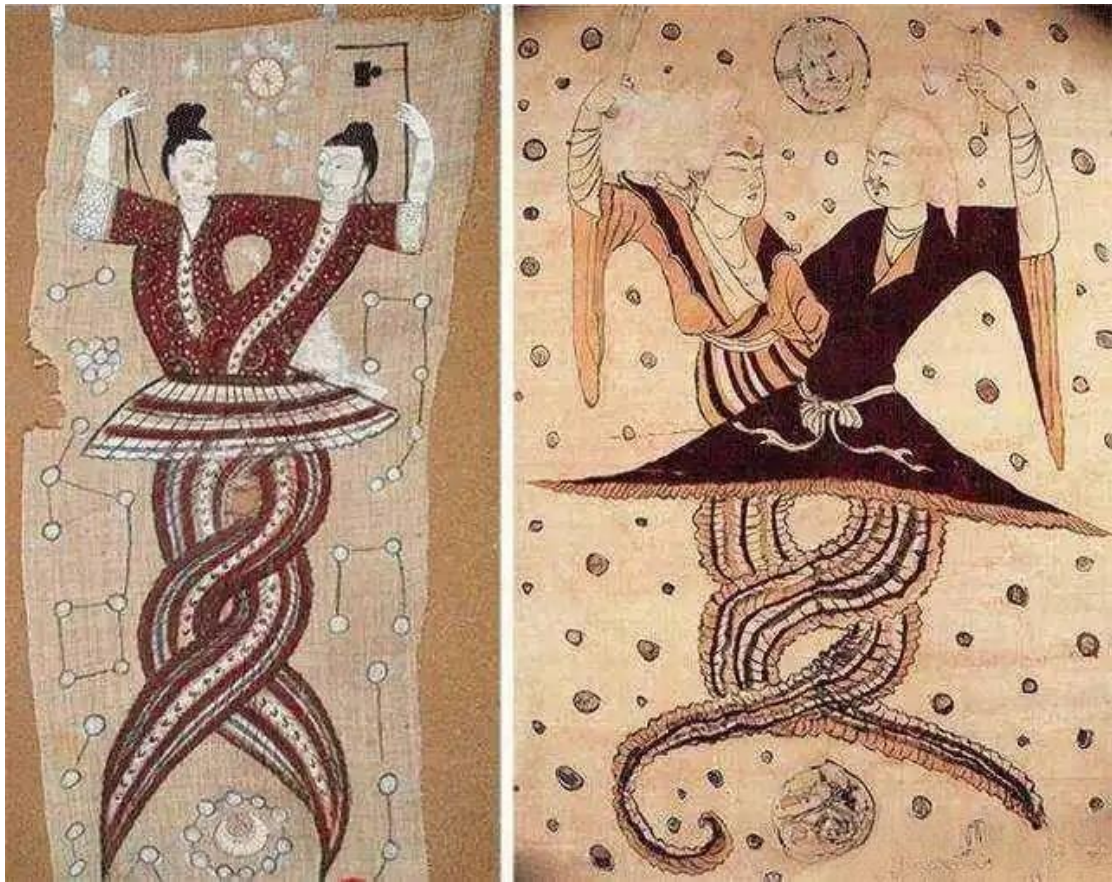


Figure 88 Tang Dynasty Statue of Fuxi and Nuwa Unearthed in Xinjiang

Source: Author.

As far as the myth of Fuxi and Nuwa is concerned, in the Central Plains, it is not only recorded in ancient texts and passed down orally by the people, but also in the form of portraits. From the mural paintings in the temples of the Chu kings of the Warring States period to the tomb paintings in Shandong, Henan, Sichuan, Shaanxi, Xinjiang and other places in the Han Dynasty, and the silk paintings in the tombs of Astana in the Gaochang area in the Sui and Tang dynasties, all of them show Fuxi and Nuwa with the heads and bodies of serpents, and most of them are painted in the mural paintings of the tombs and the stone carvings in the Han Dynasty. Fuxi and Nuwa have the divine character of the originator gods, and the creation of all things and the establishment of civilization are the greatest achievements of Fuxi and Nuwa. In the Han conception, Fuxi Nuwa is the supreme ancestor god. Ancient people believed that the ancestor gods had important influence and dominance in the underworld, which gave rise to the worship of ancestors, which was not only out of reverence for the ancestors, but also for the utilitarian purpose of praying for the blessing of ancestors to get rid of disasters. Therefore, the Fuxi Nuwa in the tombs played the role of a protector and a giver of blessings. Goguryeo apparently took Fuxi Nuwa, Shennong, Xi Zhong, and other mythological figures as its own protectors.

Then, according to the ancient myths and legends of the Central Plains, the "Fuxi and Nuwa" in the mural paintings of the late Goguryeo tombs appeared in the development of mankind as the first ancestor, and the mural paintings show how mankind came into being. Shennong, as a symbol of agricultural production, tells us about the beginning of agricultural production by human beings. The labor of the car-

builder would have been the labor of craftsmen who were divided from agricultural production. With the appearance of people wearing crowns and robes, the rulers of the country appeared. This is not only a reflection of the ancient people's perception of the history of the emergence and development of mankind, but also the fact that Goguryeo regarded the figures in the ancient legends of the Central Plains as the gods and goddesses who protected them. This shares a common understanding with the religious beliefs of the Central Plains, and this common ideology, not by chance, was created and accomplished together in the development process of the Chinese peoples.

4.3 Faith Identity in Murals

The religious concepts of Goguryeo were similar to those of the Central Plains in that they were superstitious about the idea of ascending to heaven after death. In the minds of the Goguryeo people, there is a complete system of gods and immortals in heaven, the common ancestor of the Oriental people, Fuxi, Nuwa, Emperor Yan, Emperor Huangdi and so on live in heaven, and influence the life on earth, as well as the divine animals and spirits, the sun, the moon, the stars, astrological stars, and so on, in the Central Plains, the concept of the gods and immortals in the early Orientals, and then developed into the native religion of China, Taoism, but in the mural of the Goguryeo tombs, the Taoist religion of the period has not yet formed a more complete system. Did not form a more complete system, Goguryeo tomb mural is adhering to the Han Dynasty burial customs, is a primitive religious beliefs on the worship of the ancestor god. Secondly, Goguryeo in the 4th century AD after the middle, Buddhism began to enter the rapid spread of society in Goguryeo, the emergence of early feeders, belief in human reincarnation and karma, Buddhist art was also brought to Goguryeo, mural paintings added a lot of Buddhist themes. Goguryeo mural paintings of Buddhist themes in the content is very precious, and Dunhuang mural paintings echo, is an important junction in the spread of Buddhist culture eastward route, is to understand the spiritual world of Goguryeo window.

The Eastern Jin Dynasty, Buddhism has been quite popular in the Central Plains, Buddhist temples were also built in various places, popular in the temple walls painted murals, in order to publicize Buddhism or as an ornamental object. Influenced by the Central Plains Buddhist murals, Goguryeo tomb murals also appeared on the protector of the Rex, Lotus Fairy, Lotus pattern, the owner of the tomb ritual figure, protector, squatting lions and Buddhist characters, a variety of Buddhist figures and other Buddhist themes. Taking Ji'an Changchuan No. 1 Goguryeo tomb as an example, its strong Buddhist flavor shows that Buddhism since the end of the fourth century by the Goguryeo royal family again and again tried to implement, at least in the upper class society had quickly gained a strong reaction, and there has been a blazing boom.

4.3.1 Pictures of Worshipping Buddha

A picture of male and female tomb owners paying homage to the Buddha is painted on the second heavy top stone on the east side of the algal well in the front room of Tomb No. 1 in Changchuan (Fig. 89). In the center is a Buddha sitting on the Sumeru Seat with his arms arched, and to the left and right of the Sumeru Seat each squats a white lion with its mouth open and tongue spitting out as a protector, with the male lion on the left and the female lion on the right. Buddha's face, rich, inner bun, beard, forehead with a millisecons. His eyes are slightly open, and he is wearing a

white shoulder coat. Behind the pointed arch-shaped backlight, decorated with flame pattern, backlight around the upper part of a heavy green ochre patterned drapery. Buddha on the left side of a man and a woman holding Huagai, followed by two maids of honor, and then painted behind a double child face lotus flower incarnation, the right side of the statue of the Buddha that the head touched the ground to kneel piously male and female tomb owners. The male owner in front, combed topknot, wearing a black ground red flower jacket, wearing a white ground decorated with black cross pattern flowers. The mistress of the tomb is in the back, with hair on her forehead, pink face and lips, wearing a white turban dress with a black shawl, a black belt around her waist, and a flower knot behind her back. Behind the master serving two maidservants, above the painting of the two flying sky, elegant posture, cape fluttering, all have item light. The space is decorated with auspicious clouds and colorful lotus flowers, and six side-view lotus flowers are painted below, staggered from left to right in yellow and red respectively. On the second top stone on both sides of the picture of worshipping Buddha, four Bodhisattvas are depicted on each side of the picture, with their backs covered and their feet stepping on the lotus platforms, in high spirits. The eight bodhisattvas accompanying the picture of the tomb owner worshipping the Buddha make a vivid scene of the Goguryeo upper class nobles worshipping the Buddha.



Figure 89 Chang Chuan Tomb 1, Ritual of the Buddha

Source: Author, 2022.

If the Changchuan No. 1 tomb ritual Buddha image in the Buddha and bodhisattva configuration, salute the image of offerings and the Northern Wei dynasty in the Central Plains of the grotto art for a number of comparisons, can be found in Goguryeo people to offer and worship the form of the Central Plains at that time with the Yi County Wanfotang, Luoyang Longmen, Datong Yungang, etc. are very similar. Such as Yixian Wanfotang large niche west wall, is carved in the middle of a seated Buddha, on both sides of the relief Ganbutsu, and Changchuan tomb on the 1st is very similar, and such as Yungang Grottoes Cave IX is divided into the front and back of the two rooms, the front of the room on the entrance to the frieze arched cabinets, the center of the incense burner, the left and right each have four flying sky, within the niche on the cornerstone of the feeder kneeling, squatting on both sides of the a lion protector, the back of the room, a room in the shape of a room in a niche for the statement of the seated Buddha, on either side of the service standing in the hands of the Lotus Wahuagai of the five This is the same as Tomb No. 1 in Changchuan. These examples reflect the close cultural ties between the ancient Central Plains and Goguryeo, and also provide a basis for elucidating the origins of Goguryeo's Buddhist thought and Buddhist art.

Changchuan 1 mural tomb is an important Goguryeo aristocrat tomb, the tomb mural layout rigorous, rich in content, vivid shape, beautiful patterns, with a very broad vision of more than a hundred characters. Showing the social life style of Goguryeo and a strong Buddhist flavor, the tomb of the Buddha ritual map is so far found in Goguryeo tomb murals only, for the study of Buddhism in Goguryeo provides rare information.

4.3.2 Lotus pattern

Lotus, a famous Buddhist symbol. Since ancient times, India has been a lotus-loving style, Siddhartha Gautama advocated equality of castes, preaching in the vulgar language, using the lotus as a metaphor, catering to the folk's love of the lotus mentality. Moreover, the lotus flower out of the mud without staining, clean and proudly independent. Buddhism believes that the real world is a piece of dirt and sludge, while Buddhism enables people to be uncontaminated and transcendent, and to achieve a state of tranquility and unimpededness. With the introduction of Buddhism, China is also the same as India, gradually formed a lotus that is Buddha, Buddha is the concept of lotus, Dunhuang, Yungang Grottoes are painted with a large number of lotus patterns. Buddhist temples, the three Buddhas and Bodhisattvas are mostly foot on the lotus throne, some are holding a lotus flower, the lotus flower is indeed a symbol of Buddhism. With the introduction of Buddhism in the Central Plains, in Goguryeo tomb murals also found a large number of lotus patterns. Five helmet grave 4 tomb chamber four walls are netted lotus flame brocade continuous pattern for the lining, net pattern to red, yellow, black three-color parallel lines outlined, in the unified net pattern within the mismatch of three kinds of patterns: a painted side view of eleven-petal blooming yellow, ochre, green lotus, under the receptacle, both sides of the small columns of flame is painted with the rising flame, flame are decorated with a small lotus flower; the second for the left and right from the bottom of the net pattern diagonally outstretched curly grass leaves, the two leaf In the middle of the red three- or five-petal lotus flower. The whole pattern is richly colored, and in the four walls of the netting lining, the figures depicted either sitting or standing on the lotus platform. In Changchuan 1 tomb in the second room mural, the second overlap Shibuya side, painted with five-petal side view lotus, the east wall of two, the north wall of four, between eight lotus. In the first heavy northeast corner of the right side also painted two lotus flower fairy, for a man and a woman, head backlit, in the third room mural, also painted a large number of lotus flowers.



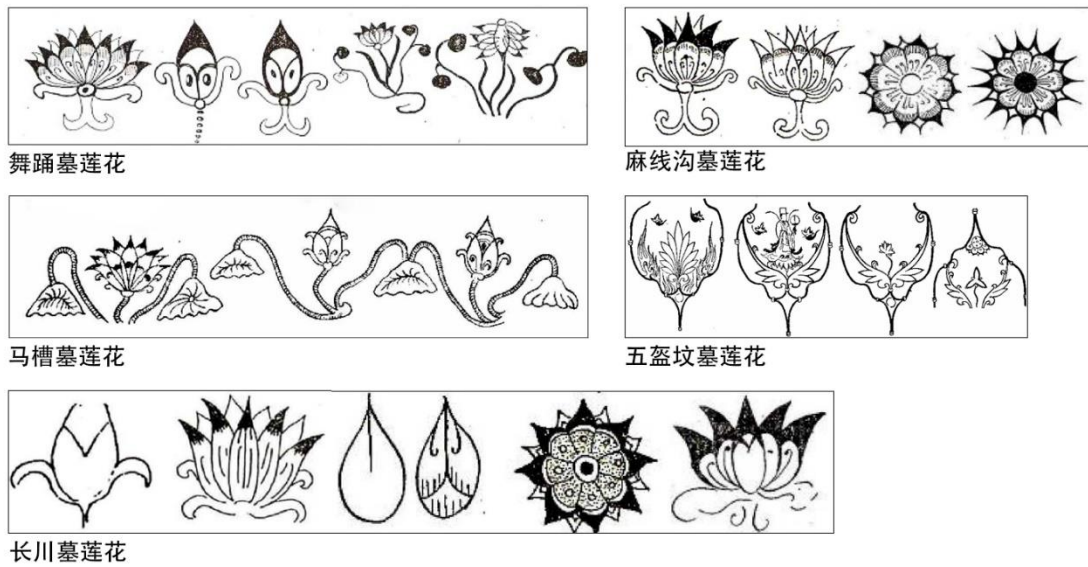


Figure 90 Different Lotus Patterns

Source: Author, 2024.

4.3.3 Dharma Protector

Protector of the Dharma Rexes, another theme of Buddhist murals. Represented by the south, north and east walls of the second chamber of the three-chamber tomb of Tomb No. 1 in Changchuan, each Rex occupies one wall of the tomb. South wall, black hair pulled on top of the head, yellow face and lips, big ears and short moustache, wearing a round neck and tight sleeves golden yellow brocade coat, tight sleeves decorated with lotus petals, yellow belt girdle, winding over the thighs, fluttering behind the back, under the yellow tight mouth shorts. North wall Lux, black hair pulled on top of the head, yellow face, big ears, short moustache, upper teeth biting the lower lip, wearing a yellow round neck and tight-sleeved plumed coat, the waist tied with a red belt, under the green plumed pants, tricked feet, feet as claw-like, and in the two serpents around the back. East wall Rishi, black hair pulled knot on top of the head, green face, big ears and beard, wearing a tight-sleeved red cotton shirt, green belt wrapped around the body fluttering, under the yellow shorts, tricked, behind the two snakes are also intertwined with each other and stood. These warriors, on the one hand, support the grain square of the earthly house, and at the same time, support the symbolic boundary between the earthly world and the immortal world. The image of this kind of Rex has also appeared in the gleaming streamers excavated from the Mawangdui Han Tomb in Changsha.

4.3.4 Kabuki Flying Sky

In the Cleaning Report and Ji'an Cultural Relics Records, the figures on the mural tombs of the Late Period are generally referred to as Kaburaku Feitian or Immortals. The appearance of such figures on the mural tombs of Goguryeo is believed to be influenced by the introduction of Buddhism. The original image of Kabuki Flying Sky originated from the ancient Indian myths, i.e., "Gandharva" and "Guanara" in the Buddhist scriptures, who could sing and dance well, and the male one could play all kinds of elegant music, and the female one could have beautiful sound and dance, and often set up music with the gods of the heaven in the upper world, and was the music god serving the emperor. Kabuki flying sky is the Wei Jin and North and South Dynasties period in the important image of Buddhist murals,

mostly in the upper part of the four walls, holding musical instruments flying in the void. Goguryeo late tomb murals in the flying sky is the imitation of this period (Figure 91), painted riding a dragon, riding a phoenix, riding a deer, riding a crane Kabuki immortals, head in a high bun, dancing with the sun, moon and stars, the characters are fresh and elegant, or song or dance, flying and floating, the performance of the heavenly majesty, beauty and joy, expressed the Goguryeo people hope that after death, the desire to go up to heaven to ascend to the immortal.

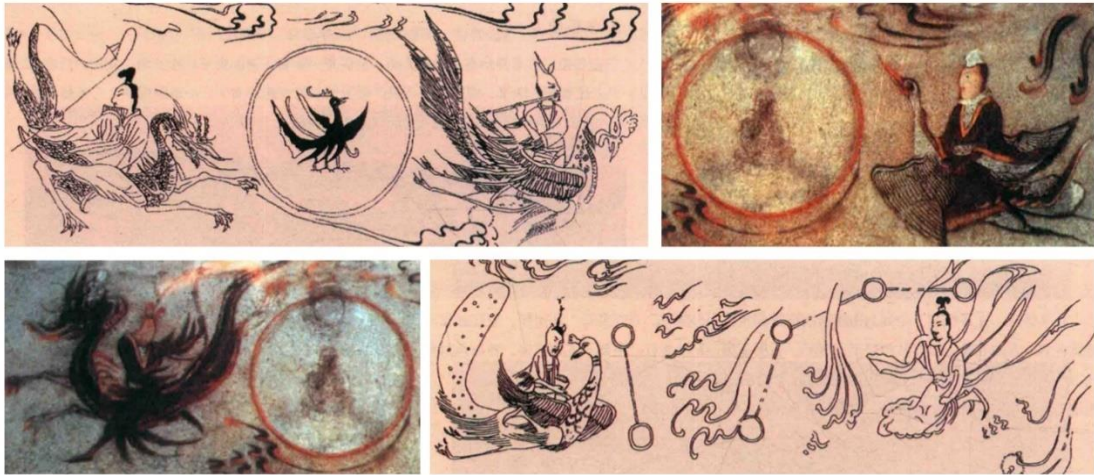


Figure 91 Wu Kui Tomb 4, Kabuki Flying Sky

Source: Author, 2024.

Tomb No. 1 of Changchuan, painted with two flying celestial beings holding a lotus flower in their hands, with kind expressions and smiles, is painted with a halo. Long ribbons fluttering in the wind, as if coming to the peaceful country of the Buddha, showing the tomb owner's prayers for ascension to heaven's good will. Flying image in Dunhuang mural is very common, Goguryeo mural in Changchuan 1 tomb and Anyue 2 tomb appeared, for the study of Buddhist beliefs at that time, as well as beliefs in the Buddhist classics and sects, provides a vivid image of the material.



Figure 92 Cave 329, Dunhuang Mogao Caves, Kabuki Flying Sky

Source: Geng Tiehua.

4.3.5 Unity of the Three Religions

At the beginning of Goguryeo's founding, Confucianism was dominant in the field of thought, and under the rule of Confucian indoctrination, rites and rituals were prevalent. Goguryeo funeral rites, the pursuit of human morality and moral integrity, practicing the principle of things dead as things alive, things dead as things survive, embodied in the burial customs is the gold and silver coins in the death of the thick funeral line. Nobles and tycoons have to build a gorgeous after-death residence, extremely beautiful decoration, buried with a variety of life supplies, want to use the burial in the world after death to continue to enjoy the luxury of pleasure. The Goguryeo people believed in Buddhism and tried to use the power of Buddhism to ascend to heaven and reach the world of bliss. In addition, the Goguryeo period was characterized by the proliferation of fairy and ghost thoughts, and the society was full of superstitious colors. Frequent wars and heavy burden of labor brought great trauma to people's souls, and people "set up big houses on the left and right side of their residence to offer sacrifices to ghosts and gods"⁵¹, which contributed to the popularity of yin-yang, the five elements, and the art of immortality. The idealized decorations of the tomb rooms express the real life of Goguryeo, record the luxurious life of the tomb owner, and depict the world of the immortal gods and goddesses, praying that the tomb owner could live in the idealized world of the unknown.

The mural paintings of Tomb No. 4 of the Five Helmets Tomb are from the late sixth to early seventh centuries, in which the images of the four deities are painted with distinctive figures in the lined reticulation pattern, constituting a figurative picture of the unity of Confucianism, Taoism, and Buddhism (Figure 93). From the discovered Goguryeo mural tombs, the Goguryeo people's depictions of real life and the world after death have shown the material and spiritual world of the Goguryeo people to the fullest extent, recreating a vivid picture of that era, and it is this prevalence of generous burials that has left us a large number of artistic treasures.

⁵¹ Three Kingdoms Zhi, vol. 30, Wei Zhi, vol. 30, East Barbarians, Goguryeo. Similar accounts can be found in: "They were good at honoring ghosts and gods" (Houhan Shu, vol. 15, column 75, East Barbarians, Goguryeo); "They set up a large house on the left side of their residence and offered sacrifices to ghosts and gods" (Liang Shu, vol. 54, column 48, East Barbarians, Goguryeo); "They honored ghosts and gods and had many obscene shrines" (Sui Shu, vol. 81, column 46, East Barbarians, Goguryeo); and "They honored ghosts and gods and had many obscene shrines" (Sui Shu, vol. 81, column 46, Goguryeo). "They honored ghosts and gods, and had many obscene shrines" (Sui Shu, vol. 81, column 46, Dongyi, Goryeo); "They believed in Buddhism, honored ghosts and gods, and had many obscene shrines" (Bei Shi, vol. 94, column 82, Goryeo).



Figure 93 Wu Kui Tomb 4, Confucianism, Taoism, and Buddhism in One

Source: Geng Tiehua.

4.4 Summary

Looking at the 705-year history of the Goguryeo state, the main stream of the relationship with the Central Plains was characterized by vassalage, tribute, and friendly exchanges, while conflicts and wars were the tributary stream. After each war, Goguryeo and the Central Plains renewed their relations and maintained and recognized the rule exercised by the successive dynasties of the Central Plains. Therefore, the kingdom of Goguryeo from the founding to the demise, has always been subordinate to the Central Plains dynasty, subject to the jurisdiction and control of the Central Plains regime, is a local ethnic power in China, and the Goguryeo nation is really a member of the family of the Chinese nation.

It is because Goguryeo and the Central Plains have always been in a friendly relationship of subordination, but also for the Goguryeo people to accept the influence of the advanced culture of the Central Plains to provide a convenient condition. Through administrative means, the central government could introduce politics, economy, culture, and ideology, including religion, to the Goguryeo settlements one after another. Even in the event of war, the warring parties by virtue of attack, retreat, occupation, immigration, etc., can also be very rapid transmission of various information, thus accelerating the interaction and integration of ethnic groups, and become an important way for the Goguryeo people to accept the advanced culture of the Central Plains and the way. At the same time, Goguryeo since the establishment of the state, take the initiative to pay tribute to the central dynasty, Goguryeo rulers also strongly advocate the study of advanced Chinese culture in the Central Plains, has sent people to the Central Plains to study, which is the advanced culture of the Central Plains to influence the culture of Goguryeo's main ways and means. It is because the Goguryeo regime has long been subordinate to the Central Plains under the regime, the two sides of the frequent exchanges, which makes the Goguryeo people and the Han people in the ideological consciousness and psychological quality of a certain degree of commonality, so that the Goguryeo in many aspects of the Central Plains by the culture of a profound impact. Therefore, the two show some similarity in culture.

From the aspect of religious beliefs, Goguryeo culture was deeply influenced by the culture of the Central Plains. Goguryeo culture is rooted in the fertile soil of the Central Plains culture and developed on the basis of inheriting the culture of the Central Plains, and the two are inextricably linked. The mural tombs of Goguryeo are rich in content, and the pictures of Fuxi and Nuwa, the worship of the four gods, the picture of Shennong, and the picture of Taoist feathered immortals all reflect the comprehensive influence of the Central Plains on the culture of Goguryeo. At the

same time, Goguryeo's hunting and war murals also reflect its characteristics of martial arts as a frontier nation, it should be pointed out that these drawings in terms of composition and other aspects of the ancient tomb murals since the Wei and Jin dynasties in the Central Plains is not a significant difference between the murals of Goguryeo are reflecting Goguryeo culturally belongs to the system of Chinese civilization is ironclad evidence.

Yandi has appeared three times in five helmet tomb 4 and 5 tomb mural, proving that Goguryeo is also the descendants of Yanhuang, many immortals and the sun, moon and stars also appeared in the mural. This phenomenon just shows that Goguryeo culture and Yanhuang culture are in the same lineage. Goguryeo native myths with the content of the Central Plains legend has a continuous connection, should belong to the Oriental myth system in the sub-culture, there is no specific figure in the mural, Goguryeo people to the mother culture of the deification of the figure as the common ancestor of the Oriental as the worship and faith, is completely explainable and understandable.

5. Conclusion

This chapter has attempted to delve into and analyze the complexity and profundity of the murals of ancient Goguryeo tombs in Ji'an from a new perspective. From the artistic characteristics of the murals to the cultural identity they represent, the researcher attempted to understand and perceive the soul of the ancient Goguryeo society more deeply through the surface of the murals.

First, a theoretical framework of visual culture with the characteristics of the era was established, and this framework was used as a tool to deeply explore and interpret the rich visual elements in the murals. It was found that both the use of colors, the selection of images, the way of composition, and the stylistic techniques reflect the visual artistic value of the murals. They were the medium through which Goguryeo artists expressed their emotions and conveyed their ideas visually. At the same time, the evolution of these visual elements also reflects the aesthetic orientation and innovative spirit of Goguryeo society in different historical periods.

The cultural information contained in the murals is then revealed through the study of cultural identity. The unique shapes and descriptions of creation myths in the murals provide clues to our understanding of the religious beliefs of the Goguryeo society and its cultural identity with the Central Plains culture. Similarly, from the perspective of cross-cultural comparison, the unique status and important value of Goguryeo murals are also found, which are the direct reflection of the exchanges and collisions between Goguryeo culture and other cultures, and are the distinctive mark of the cultural identity of Goguryeo society.

As for the direction of future research, the differences and similarities between Goguryeo mural paintings and mural art in other cultures can be revealed in a more specific and detailed way through more comparative studies, so as to deepen the understanding of the unique artistic tastes of Goguryeo mural paintings. Secondly, the roots of Goguryeo culture can be searched for and the historical trajectory of its social development can be understood through deeper analysis of the myths and beliefs in the murals. In addition, cross-disciplinary research by combining archaeology, cultural anthropology and other diversified perspectives will also bring more insights to the study of Goguryeo tomb murals.

Overall, the goal of this chapter is to find a new way of interpretation to study and understand these murals that reflect the social life, culture, and religious beliefs of ancient Goguryeo. Not only the aesthetic and social values of Goguryeo murals are seen, but also the knowledge of them will be useful for a more comprehensive understanding and evaluation of Goguryeo as an important ancient culture and the important influence of the Han culture of the Central Plains on Goguryeo culture. The researcher believes that these findings will not only shed light on the study of ancient Goguryeo culture, but also contribute new theories and perspectives in the field of visual arts and cultural identity, with a view to accumulating richer theoretical resources in the field of global visual arts and cultural identity.



CHAPTER IV

Visual Representation of Goguryeo Culture in Goguryeo Tomb

Murals in Ji'an

1. Introduction

The core objective of this chapter is to explore in depth the visual representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an, in order to understand the deeper cultural meanings and their ways of visual communication. The analysis is carried out at four levels: analyzing the visual language of the murals, analyzing the unique cultural space in the murals, exploring the symbolic deconstruction of the visual language of the murals, and elaborating on the aesthetic implications and cultural representations of the murals.

In the first part, the focus is on the visual language in the frescoes, including their symbols, lines, colors and shapes. These visual elements not only express the artistic style of the murals, but also reflect the core elements of Goguryeo culture. Second, the unique cultural space constructed by the murals is further explored. By digging deeper into the physical and psychological spaces in the murals, as well as analyzing the cultural characteristics of the mural symbols, so that we can better understand how the Goguryeo murals visually convey their cultural messages. The third part deepens the symbolic deconstruction of the visual language of the murals. Through the in-depth analysis of various symbols in the mural paintings, such as folklore, the four gods, mythological figures, and the three-legged crow, various deep cultural meanings hidden beneath the surface will be revealed. Finally, the aesthetic connotations and cultural representations embodied in mural art will be elaborated, including the social values they reflect as well as the national spirit they transmit. This is a discussion of how murals convey and reinforce a shared cultural understanding and identity in visual form.

Overall, this chapter aims to reveal, through in-depth theoretical elaboration and detailed interpretation of empirical samples, how the murals of Goguryeo tombs in Ji'an reflect and promote the unique connotations of Goguryeo culture through visual language. Through such a study, it can enhance the understanding of Goguryeo culture, promote the essence of traditional culture, and provide useful theoretical support for research in related disciplines.

2. The Visual Language of the Murals of Goguryeo Tombs in Ji'an

2.1 Overview of Visual Language

Human beings have two main ways to record history and characterize the world: one is words, which is a logical way of representation; the other is images, which is a perceptual way of depiction. Images are more visual, inspiring and accessible than words. It not only supplements the shortcomings of words and speech, but also corrects and perfects the meanings and defects that they are difficult to convey, enabling human beings to communicate information and express their intentions in a more comprehensive way. In addition, the amount of information and emotional power of visual images cannot be reached and replaced by words and speech. Visual language is different from the traditional view of language, and the concept of "language" here is a broad concept that includes all symbol systems, including images, that can express emotions and meanings, with special meanings and connotations. Image is a typical form of visual language in cultural communication, which is a visual medium for human beings to show their cognition and emotion, and it has obvious characteristics of symbolic visual information.

2.1.1 The Origin of Visual Language

Visual language is an important part of human culture, which has gone through a long evolutionary process from imitation, reproduction to representation. The history of human visual symbols has a long history, which can be traced back to the earliest attempts to use marks and totems to indicate ritual activities and so on. Tens of thousands of years ago, our ancestors used caves and rocks as canvases to record their observations and activities with graphics, and they also adorned them according to nature and totem worship, imitating the typical motifs and shapes of sacred things in nature, in the expectation of obtaining the power or blessing of the gods. These primitive drawings and marks are the reproduction, imitation and high generalization of the typical features of natural things, which is the initial form of visual symbol language.

The creation of images by human beings is a witness to the exploration and development of visual language. As a representative of visual culture, image is an important way of human language, as well as a tool and means of human communication. Visual language has the expressive power of discourse and implication. Image is an important foundation for artistic practice and pursuit, and its charm is not only manifested in the feeling and implication of the form, but also in the power of the emotion and sublimation of the spirit it creates, and in the discursive implication of the imagination created by symbols and metaphors, which is where the core value of image art lies.

2.1.2 The concept of visual language

The concept of visual language began to be formed in the Bauhaus period, which was first derived from the English "Language of Vision". It is a system of norms or symbols, consisting of the basic elements of vision and design principles. Visual language conveys information and emotion through the combination of visual elements, and converts the expressed emotion, thought or certain intention into a visual form of symbols. Visual language is a non-verbal form of expression that

conveys information, expresses intentions and communicates with the audience through visual elements and design principles. It consists of two parts, the basic visual elements and the design principles, which together form a set of norms or a system of symbols to convey meaning. Visual language makes use of the combination and application of visual elements such as images, colors, layouts, fonts, etc. to create visual expressions with specific purposes and effects in order to convey information, express opinions, disseminate emotions, and resonate with the viewers.

In the field of tomb mural design, the application of visual language is crucial. Through the precise and appropriate use of visual language, designers can effectively convey information, express emotions and ideas, and arouse the empathy of viewers. Visual language is not only a specification or symbol system for conveying meaning, but also an important manifestation of the creative activity process. By converting abstract concepts such as emotion and intention into concrete visual forms, designers can create creative and personalized visual works. Visual language is widely used in graphic, illustration, advertising, branding, packaging, webpage and many other design fields. By applying appropriate visual elements and design principles, designers are able to create visual works that meet specific needs and objectives, so as to realize the design objectives and convey the design intent. The core of visual language lies in the selection, arrangement and organization of visual elements and the application of design principles. These visual elements include images, graphics, colors, shapes, lines, space, proportions, fonts, etc. Through the appropriate use of these elements, designers can influence the perception, understanding and emotional response of the viewer and create unique styles of visual works that clearly convey information and are eye-catching.

Table 9 Dimensions of visual language

	Dimension	Content
Visual Language	Visual Elements	Visual elements such as dots, lines, surfaces, textures, colors, etc.
	Visual Vocabulary	Specific expressions, visual forms
	Visual Grammar	Design principles such as reality, contrast and unity

Source: Author.

The concept of visual language also includes the three levels of visual morphemes, visual discourse and visual grammar. Visual morphemes are mainly divided into intrinsic and extrinsic levels, i.e., the intrinsic properties and extrinsic expressions of objects, such as points, lines, surfaces, bodies, light and shadow, texture, color and other visual elements. Visual discourse, on the other hand, is a specific expression woven from visual language elements to form a meaningful visual form. Visual grammar, on the other hand, is the rules of visual language, including the design principles of reality, sparseness, contrast, unity, symmetry and balance.

In a word, visual language is a non-verbal form of expression that conveys information and expresses intentions through visual elements and design principles. It uses images, colors, layouts, and other elements to create visual expressions with specific purposes and effects that resonate and interact with the viewer. Through a deeper understanding of the concept and application of visual language, designers can

better master the skills and methods of visual expression and create more excellent and meaningful visual works.

2.1.3 The Visual Language of Mural Painting

Mural design is an art that shows its language through the creation and refinement of images, which is the visual language of murals. Visual language is closely related to the human way of thinking, evolving from the initial natural visual language to the later conscious and subjective visual language system of art and design. The visual language of fresco is a symbol system combining the basic visual elements and the theme to be expressed. The different ways of combining the basic elements such as dots, lines, surfaces, textures and colors constitute the whole of the mural. Just as elements such as masonry, steel, cement, doors and windows construct a building, but the mural paintings are not arbitrarily piled up, but follow certain principles and laws, taking into account the communicative and aesthetic qualities. While expressing the thoughts of the tomb owner, it also pays attention to factors such as overall layout, color contrast, balance and unity. Visual language is an important means of conveying information in mural art. In the process of creation, painters integrate the dominant thoughts of the tomb owner into the basic elements of visual language, and through reasonable regulation, combination and change, improve the innovation, artistry and informativeness, and present the mural works to the audience, so as to realize the conveyance of the creative message and meaning.

2.1.4 Visual Language Meaning Construction

In today's era of rapid economic and technological progress, we have been in a period of extremely rich image culture. With its unique charm and influence, images permeate every corner of our lives. Whether it is newspapers and magazines, television or the Internet, the role and influence of images are becoming more and more prominent, realizing an important shift from text-based and image-supplemented to image-based and text-supplemented. Through cognizing these visual images, we can gain a deep insight into the cultural background and state of an era, which is the unique charm of images. The importance of image language lies not only in the proportion it occupies in the form of information dissemination, but also in the fact that it is more and more involved in human information dissemination activities and the process of civilization development. It has a far-reaching influence on human emotion, mind and the construction of social relations. More importantly, images and words together build the foundation of human thought communication and exchange, and constitute the core field of human culture.

Therefore, visual language and culture have received widespread attention and become an essential and important part of real life, and they will have a positive impact on our future life and social development. Visual language is both universal and distinctive. In a way, it is like a universal "Esperanto", whose imagery can communicate across borders and cultures. However, different countries and nationalities have their unique cultural backgrounds, moral concepts and religious beliefs, so there are differences in the perception and understanding of visual language. This precisely demonstrates the diversity of art and appreciation, which is in line with the law of diversified development. In today's highly developed image culture, the degree of human society's understanding of visual culture will directly determine the ideology in the material, spiritual and political civilization of human society, and will play a decisive influence with science and technology, economic and

social development, socialist civilization construction, national defense and social civilization development. However, the research and development of visual language can break through the social confinement, cross the historical gap, and open up new horizons of image art creation with advanced concepts, advanced methods and innovative ideas. The society calls for innovation, and innovation will return to the society, so that the visual language in the historical dialectic and in the social reality of continuous progress.

2.2 Visual language symbols in murals

Human thinking and memory are realized through symbols, and human consciousness activities are also various symbolic processes, the same is true for tomb murals, which mainly use visual language to convey a message. In daily work and life, people often use symbols to simplify their understanding of complex things. In order to effectively express the design intention and information, painters usually convert the visual language that constitutes the tomb murals into symbolic elements, analyze and summarize their characteristics, and through the combination of the elements present the design concept and express the theme in the works to communicate with the audience. In addition, as a symbolic phenomenon, tomb murals not only have the practical function of beautifying the environment, but also have the spiritual function of cognition and aesthetics. This spiritual function is based on the information exchange between murals and people, i.e. the role of visual language on people. The so-called cognitive function refers to the transmission of the form, content and meaning of the picture, which is the external content that we can easily interpret in the murals of the burial chamber, while the aesthetic function is the ability to stimulate the viewer's emotions and thoughts, which is needed to be perceived by the viewer's experience. Through its own visual language, the tomb mural can establish a dialog and information exchange with people, so that they can gradually understand and perceive in the viewing process.

As visual symbols, tomb murals must be typical, symbolic and metaphorical in order to express rich, profound and special meanings. The space and environment where the tomb murals are located determine that this art form, as a cultural symbol in the context of funeral culture, pays more attention to the excavation and expression of national traditional culture. Therefore, the symbolic features of the tomb murals are more of symbolic symbols, mostly beliefs or myths and legends and other symbolic art forms. For example, the "three-legged crow" honored by the Goguryeo as a totem is a symbol of majesty and good luck. The four gods, for example, although the shape of the four gods varied from dynasty to dynasty, the symbolism of their totems remained unchanged, and with the passage of time, the inheritance relationship of the totem symbolism was further reflected. As an intuitive form of expression, tomb murals have attracted people's love and attention with their decorative, readable, appreciative, ideological and unique charm. Its charm mainly lies in the diverse expression methods, concise form of conveying meaning, and exaggerated color display, which creates visual aesthetics and satisfies people's aesthetic psychology. Therefore, we should fully explore more symbolic features of its visual language through research and understanding, give full play to its spiritual function, and search for the cultural connotations symbolized behind the murals.

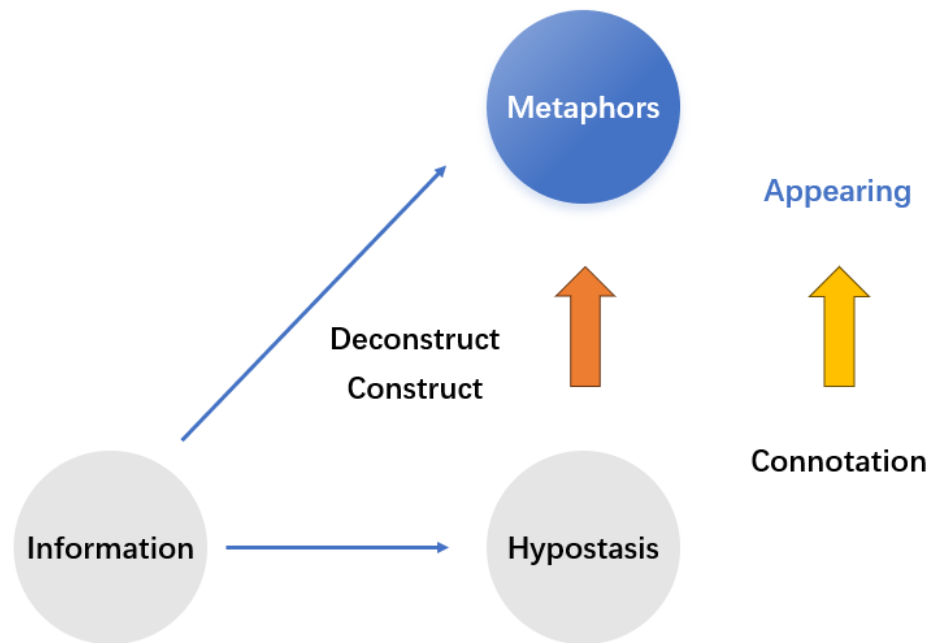


Figure 93 Visual Metaphoric Process
Source: Author, 2023.

When it comes to the metaphorical nature of visual symbols, we have to talk about George Lakoff and Mark Johnson, who once defined metaphor in this way: the essence of metaphor is to understand and experience a certain kind of thing through another kind of thing. Visual metaphor is to establish a connection between abstract information and visual forms with the help of language metaphor as a tool, to evoke some similar features and meanings between information and visual forms, and to realize the visual expression of the meaning of the information through the transformation of forms. In this paper, visual metaphors can be understood as visual symbols that follow the design rules of visual language, and have certain connotations and express certain properties. Through different levels of "seeing" to interpret the relationship between visual symbols and connotations, the meaning of visual symbols can be sublimated and refined to produce certain connotations (Figure 94). From the point of view of burial rituals and religious beliefs, the painters metaphorically put abstract concepts into vivid visual forms, and with the help of visual expression and visual interpretation, they convey connotations that resonate between the deceased and the living, and between the deceased and the world of fantasy.

2.3 The Language of Lines in Murals

Line, the artistic language of traditional Chinese painting, shapes the character's personality and complex heart with simple lines. The use of concise lines to summarize the outline of an image forms a unique painting style, which has an important position in the history of Chinese painting. In painting, creators often like to use concise lines to refine, summarize and select natural objects, so that the artistic images depicted have a sense of decorative beauty. Zhao Shengliang (2007) also mentioned in "Ten Lectures on Dunhuang Art" that "Chinese paintings in the Han Dynasty and before the Han Dynasty were mostly based on line drawing and modeling, with emphasis on decorative effects." For example, in the Han dynasty

mural painting "Master of the Tomb Ascending to Heaven" (Figure 95), unearthed in the tomb of Bu Qianqiu in Luoyang, Henan Province, the outline of the image is sketched with lines, and then painted with flat colors. The lines are smooth, with rich changes in thickness, flowing like water, beautifully shaped, rich and colorful, with strong contrasts in hues, and with a strong decorative flavor.



Figure 94 Han Dynasty Mural in Bu Qianqiu's Tomb

Source: Author, 2023.

The murals of Goguryeo tombs precisely use lines to shape images, and the exquisite use of lines can be clearly seen in the modeling of figures, animals, flowers, trees, birds, houses, buildings, and utensils. Mural paintings in dancing dance tombs, line is mainly used to shape figures, animals, trees, flowers and birds, houses, buildings, utensils and other images. The use of lines is exquisite, and the lines form a rich picture with a sense of rhythm and beauty. The complex structure of the houses in the tomb is outlined in shape with only a few concise straight lines, making it patterned and geometrical (Fig. 96). The costumes of the dancers should be complex and ethereal, but the depiction of the costumes in the picture is also made with a few straight lines, and the figures are concisely and similarly modeled, with a natural and unified use of flatness. The rounded lines in the picture are generous and appropriate, and the performance is rich in elasticity, giving people the visual enjoyment of scene reproduction. The lines in Goguryeo tomb murals are concise and casual, slightly different from the lines used in the Central Plains, forming their own unique painting style.

พหุ ประยุกต์ ชีว



Figure 95 Wu Yong Tomb, Part of the Song and Dance Drawing

Source: Author, 2022.

Simplicity is not simplicity, it is a law of unity. It is to organize complex meanings and diversified forms into a unified structure, and to use as few structural features as possible to organize complex materials into an orderly whole. In plastic arts, it is manifested in such forms as balanced symmetry, striated order, regular patterns and symbolic programming, with the aesthetic characteristics of simple clarity and coordination. In the picture of an armored horse and rider in the Deoksingri Tomb (Fig. 97), the war horse and the figure also use concise lines to summarize the outline of the image. The lines are all outlined with a medium stroke, mostly with elastic arc lines, which are dynamic, elegant and concise, as if they were sketches of the figures. Especially the armor with horizontal and vertical lines crossed vertically into a grid, simple and generalized.



Figure 96 De Xing Li Tomb, Knight's Chart

Source: Author.

Goguryeo tomb murals in the mountains and forests by hunting, music and dance, as well as the car and horseback riding, etc., are the Goguryeo aristocracy's imitation and reproduction of real life. Each image in the picture is very different from real life, it is not possible to copy the reality, but also through the drawing of a high degree of concentrated generalization and refinement, and even deformation of some images in the picture of the exaggerated artistic treatment, in order to achieve the emotional needs of the drawing of the expression of the drawing of the artistic symbols can not be separated from the content of the mural, for example, Goguryeo tomb mural in the abstraction of the cloud pattern in the picture has formed a simplified symbols. a kind of simplified symbol. If it leaves the painting and exists alone, it cannot be recognized as a cloud pattern, cannot be given more meaning, and cannot feel a certain emotion expressed by the painter. The simplified cloud symbols in the frescoes are subordinate to the overall content of the work and are the expression of the painter's emotion.

For example, the mural painting of Goguryeo Mai Dancing Tomb uses four or five wavy lines, stacked up and down, and then painted with flat colors, using concise artistic language to clearly portray the simplified image of mountains. In the hunting map of Tomb No. 1 of Changchuan, the mountains composed of ochre or yellow zigzag stripes on the screen are modeled in a concise way, and the outlines are outlined with lines, forming a simplified symbol of the mountains, which is attached to the screen. In the mural paintings of algal wells in the large tombs of Jiangxi, the mountains depicted are also separated by only a few zigzagging, similarly repeated thick and thin lines. The simplification of the mountains and the complexity of the scene, the static of the mountains and the movement of the characters to form a rhythmic contrast. The simplification and unity of the mountains in the murals of Goguryeo tombs is stable and has a sense of formal beauty (Fig. 98).



Wuyong Tomb

Changchuan Tomb No. 1

Jiangxi Grand Tomb

Figure 97 Goguryeo frescoes with mountain modeling

Source: Author, 2024.

Goguryeo tomb mural painting technique has developed all the way over, its line has changed a lot. The use of lines, the beginning of the "white"⁵² gradually towards "boneless"⁵³, to the late still use ink outlines, but also derived from the color line outlines, the line is less and more precise. In the early stage, the lines are simple, with a clear sense of staccato; in the middle stage, they are full of changes; in the late stage, they are fine and light, continuous and smooth. Lines from the early simple staccato, geometric sense, in the drawing of dancing costumes when the lines are simple and casual; gradually transformed into floating rounded, smooth sense, in the depiction of the flying sky with just a few smooth lines will be the flying sky light feeling expressed to the fullest. Flying sky painted within the mural, clothes and belts fluttering, such as the wind and walking, light and dynamic, especially at the clothing lines drawn rigorous and delicate, the lines on the sparse, even lines less change (Figure 99). This kind of clothes floating portrayal, in the Wei Jin and North and South Dynasties of Buddhist images is also common (Figure 100). Similarly, in the drawing of the Four Deities and other auspicious decorations, there is still a shift in the lines from rich and varied to fine and even. In the later period, there is also a special form of image in the tomb murals, namely, a bird with a human face and a bird's body. Hold Park Zi - the inner chapter of the book: "a thousand years of birds, long life of birds, all human face and bird body, life is also as its name." This image of human face and bird body appears in the upper part of the tomb of Mai-odori (Figure 101). In the later stages of the development of Goguryeo tomb mural paintings, human faces and bird bodies were painted with fine lines, and various mythological immortals were painted on the upper part of the tomb, which seemed to be floating in the air, with a slender and free-flowing body.

⁵² White drawing originated from the Han Dynasty white painting, is to use ink lines to outline the object, no color painting method, there are also slightly light ink rendering, mostly used for painting flowers and characters. Since white drawing relies entirely on ink lines, it requires vivid and powerful lines, rich in variation. A superb white drawing can be felt in the youthful vitality and color effects of the picture, and white drawing is one of the simplest and most convenient painting techniques, as well as a basic painting technique in Chinese painting.

⁵³ Boneless painting does not use ink lines to outline, but directly depicts the object with color. Xu Chongsi of the Northern Song Dynasty began to paint flowers with color, which is called boneless flowers, and Zhang Shengxiao of the Southern Dynasty is said to have pioneered the use of green, blue, vermilion, ochre and other colors, dyeing the hills and gullies, trees and rocks of the boneless landscape paintings. In Chinese painting, the ink line is called ink bone, without ink line, it is called "boneless", and the boneless painting method was later transformed into pictorial painting, which is the early stage of the capitalistic painting method.



Figure 98 Jiangxi Tomb, Image of Flying Sky
Source: Geng Tiehua.



Figure 99 Cave 285, Dunhuang Mogao Caves, Image of Flying Sky
Source: Author, 2019.



Figure 100 Wu Yong Tomb, with human face and bird's body
Source: Author, 2023.

Goguryeo frescoes in the four gods of the line drawing, belongs to the late Goguryeo frescoes, the line is detailed continuous and smooth, the curve gives the rhythmic beauty, the formation of a fine, dense and sparse style. Unlike the early and middle frescoes used in the staccato, fast and slow thickness, long and short changes in the line. Late lines of the Eastern Jin Dynasty painter Gu Kaizhi's legacy, Gu Kaizhi's relocation of thought, to write God in the shape of the arguments, the development of the fresco modeling has a profound impact. Gu Kaizhi's⁵⁴ masterpieces, the Lady's Guide⁵⁵ (Figure 102) and the Luoshen Fu⁵⁶ (Figure 103), are accurate in their characterization, natural in their dynamics, and elegant in their lines, giving them rhythm and reflecting their elegance and nobility. Early Dunhuang murals in the line, such as the high ancient filigree depiction, clouds and water depictions, strings depictions, wire depictions, etc., line strokes rounded smooth line uniformity, the more the later period of the line is more apparent gradually become thicker, and upright, strong and elastic, the above several line drawings in Dunhuang murals for the Northern Dynasties to Sui Dynasty commonly used line drawings. Sui dynasty Dunhuang murals in the line drawing, inherited and developed the Wei Jin and North and South Dynasties period of the line drawing characteristics, for the Tang dynasty painting and line drawing changes laid a good foundation. Therefore, we from the Goguryeo murals line drawing and Dunhuang murals line drawing for comparison, they have great similarities, can be said to be the same art style.

"The gist of painting is to outline the silhouettes of human figures through lines." Goguryeo burial chamber murals are modeled with lines, simplifying the depiction of natural phenomena with precise lines, depicting floating clouds with curling streamlines, and vividly portraying dynamic things with lines. In the murals of Goguryeo tombs, there are frequent images of immortals who are integrated with the four deities, and they express the spiritual aspirations of the Goguryeo people through the precise lines. The images of the four gods in the tomb murals are also outlined

⁵⁴ Gu Kaizhi (345-406 AD), with the character Changkang (长康), and the small character Hutou (虎头), was a native of Wuxi (present-day Jiangsu Province) in the Jinling Mountains. He was a famous painter of the Eastern Jin Dynasty. He came from a family of eunuchs and officials, and his father Gu Yuezhi's official position ranged from a state alibi to the right minister of Shangshu. Gu Kaizhi studied under Wei Xie and was honored as one of the "Four Ancestors of Painters". He also specialized in frescoes, and as a young man he painted the Vimalakirti frescoes in Jiankang (present-day Nanjing, Jiangsu Province), which created a sensation in the painting world.

⁵⁵ The painting is an illustrated scroll by Gu Kaizhi, based on Zhang Hua's *The History of Women*, which successfully portrayed court women of different identities, and to a certain extent reflected the women's life in the author's time. This picture was originally collected by the Qing government, and was looted by the British army when the Eight-Power Allied Forces entered Beijing during the Battle of Gengzi in 1900. It is now in the *Britannic Museum* in London, England. The whole scroll is 348.2cm long and 24.8cm high, with color on silk, and is divided into 9 sections.

⁵⁶ The most touching part of the painting is the scene in which Cao Zhi meets the goddess Luo, but she has no choice but to leave, revealing her contradictory state of mind, "if she goes back, if she goes forth". "The most touching part of the painting depicts Cao Zhi's meeting with Luo Shen, but Luo Shen has no choice but to leave, revealing her ambivalent state of mind "if going or coming back", and the strange beasts and gods on the painting have a strong mythological atmosphere and romanticism, which is known as one of the ten most famous Chinese paintings of all time.

with lines, and then filled with colors, either painted flat or dyed, to make the four gods more layered and varied. Although the theme of the four gods from the Chinese Han Dynasty "four gods", but in the Goguryeo tomb murals gradually become the main protagonist, and other mythological immortals and auspicious decorations and so on, together become the main object of expression of the late Goguryeo tomb murals. The four gods in the tomb murals changed from secondary decoration to primary, and the prominent expression of lines and colors made the four gods theme become an important achievement of Goguryeo tomb murals.



Figure 101 Female Historian (partial)

Source: Author, 2022.



Figure 102 Luoshen Fu (partial)

Source: Author, 2019.

2.4 Color language in murals

Color is the medium of expression and transformation of human emotions, is the visual art of emotional symbols and spiritual carriers, human vision by individual inertia experience, the sensitivity and recognition of color is far more than modeling, the perception of color caused by physiological and psychological or intense or soft or repressed reaction, so the symbolism of the color in the psychological mapping of the role. Contemporary color art theorist Johannes Eaton (1999) pointed out that "color is life, because a world without color seems to us like death." In the contemporary digital visual design vision, the color of the ever-changing and the color gamut between the slightest amount of difference will produce a huge change⁵⁷, and the Dunhuang mural color due to the strong human charm and cultural connotation, touching the essence of human art and the deep cultural context, the decorative color of the visual animation and cultural expression has a very high significance of the design of the transformation, but also by the digital visual design by the technical limitations of the industrial science of the uniform and programmed urgently needed. It is also what digital visual design needs to be programmed by the technical limitations of industrial science. China's profound decorative color language and Western Buddhist colors, along with the Buddhist mural art painting techniques in the era of continuous development, rendering coloring method and line drawing outline method of continuous maturity, and gradually formed a unique and distinctive decorative color expression, with a strong visual infectious force occupies the core of the mural visual.

In the concept of color, the color system of Western modeling pursues the observation and analysis of color relations from a true and objective perspective, the color of light source, environmental color, inherent color of objects in the spatial environment and the complex color changes under the influence of time and space, while the decorative color of traditional Chinese paintings is mainly based on the ink's thinness, thickness, and thickness in pursuit of the subjective perception of the objective object, with non-objective subjective decorative, and the color concept of the symbolism exceeds the color itself. The symbolism of color exceeds the color itself. In the visual modeling concept of color, the distinctive color system and visual form of Goguryeo tomb murals is one of the greatest achievements in its art form. The construction of the color system of Goguryeo mural paintings deeply combines the painting concepts and decorative color methods of the Central Plains and frontier regions, presenting the color structure of Goguryeo paintings with a great psychological appeal and visual attraction. The art of Goguryeo mural painting fully records and demonstrates the iterative sublimation of Chinese painting in the field of color application, which has a high aesthetic value.

In today's visual design, color "minimalism" is very popular, and there is an urgent need for the expression of the concept of visual artistry and the exploration of multiple visual forms. First of all, the color depends on the structure of the design

⁵⁷ A color gamut is a method of coding a color, and also refers to the sum of colors that can be produced by a technical system. In computer graphics processing, a color gamut is some complete subset of colors. The most common application of a subset of colors is to accurately represent a given situation. For example, a given color space or the color range of an output device.

form, and the color of the visual form is processed within the framework of the structure, not replaced by it. Secondly, the contemporary design form is influenced by modernism, and the color resources for contemporary design can be extracted from the color decorative structure of Goguryeo mural paintings, so as to increase the artistry and spirituality of color expression in visual design. Again, color as an important element in the modeling system and dependent on the meaning of the modeling structure, in the process of color selection and creation, pay attention to the unity of the spiritual semantics, artistic expression and visual function of color. The difference between Goguryeo mural color and design visual color is the emotional bias of painting color, painters and craftsmen tend to join the creation of personalized emotional spirit, while the visual design of the color often emphasizes the rationality and emotional expression of the same time, not simply relying on the designer's personal subjective judgments and habits, but according to the group demand for the design of the generalization and high degree of refinement. Due to the contemporary expansion of the color gamut and the development of modern digital optical color to the color world has brought the beauty of harmony and a sense of reality and space, the color gamut, the strengthening of the visual impact of the hue, so that the line structure based on the modeling of the gradual weakening of the diversity of the color morphology of the expansion of the expressive power, for the traditional expression of the decorative color structure of the imagery to increase the reality of the real sensory authenticity.

2.4.1 Non-objective Imagery Composition

From the historical development, Chinese culture originated from the traditional farming civilization, and color is the product of the rustic civilization. Observed from a more three-dimensional macroscopic perspective, the color system has a close relationship with aesthetics, philosophy, sociology, history and other disciplines, and secondly, the vein structure of the color system also contains the color language, color character, color spirit, color concepts, national colors and other subdivided areas, and the color system of Goguryeo in different periods of time in different times of the background of the color form, presenting a color form that transcends the objective reality. The Goguryeo color system, in the context of different periods, showed different color forms of different times, which were beyond the objective reality, symbolic meanings and decorative and beautifying functions, and were imaginative and idealized color structures.

Early paintings used the modeling method of filling colors with outlined lines, and Goguryeo murals absorbed the concepts and methods of painting such as dividing ink into five colors and assigning colors according to the class, which made up a wall full of light in the tomb, but the development of painting concepts made the colors gradually break free from the constraints of "shapes", and the colors could still express the form of objects on the basis of the absence of modeling shapes and lines. However, the development of the concept of painting has made the color gradually break free from the constraints of "form", and the color can still show the shape and internal emotion without the modelling shape and line, and the color style and the logic of composition are no longer the depiction of concrete image, but the use of color as the way of dots, lines and surfaces breaks the constraints of the modelling line box, and constitutes the plane of the decorative visual color, which shows a kind of "non-objective" abstract decorative content. As Hegel said in Aesthetics: "When

the technique of coloring develops into a kind of color magic, it seems as if the objective matter begins to disappear, and its effect is almost no longer produced through material things." The shaping ability of color itself breaks the path of people's conventional understanding of things formed through the structure of the form, this non-objective use of color, decorative color of the form of the law of the ontological color image and emotional expression, is the main factor that causes people to obtain information, in the relative complexity and spatial environment people get the target information is mainly through the color recognition, rather than a specific line of the body image.

The role of Goguryeo murals mainly lies in the ruling class in order to continue to enjoy after death, in order to ascend to immortality, mainly to line drawing and outlining method and rendering of coloring method of decorative modeling techniques and patterns as the core, to start the mural image elements of the modeling of color. Utilitarian appeal caused the decorative nature of the color is not subject to the limitations of the natural inherent color, in the concept of color with a certain degree of subjective factors, from the Wei, Jin and North and South Dynasties of the murals began, the color stripped of the modeling of the inherent color of the complete bondage, the focus of the painting is no longer on the objective object and the inherent state of the color of the objective portrayal, but in the process of painting emphasizes the subjective psychology of the artist, emotion and aesthetics, color as the Color as an important component in the visual expression of the mural, focusing on the harmonious composition of a variety of colors and diversified exploration of new visual expression. For the treatment of color, the main use of single-line composition combined with the flat color way, the simplicity of the color and the childishness of the line are not subject to the constraints of the intrinsic object, although the same color is repeatedly used in different categories of objects, but pay attention to the regulation of the correlation between the color blocks of order, the size of the color blocks and the structure of the sparse and dense and other changes through the use of the design of the break-up, the group, the arrangement of the deconstruction and reconstruction of the design techniques to form a new form of color combinations. New color combination form. Even though a certain degree of authenticity is missing in the actual effect, it reduces the visual singularity of the repeated use of color, and increases the sense of movement and atmosphere of visual decoration.

With the emergence of Dunhuang's "concave-convex painting method"⁵⁸ and the "rendering method" in the Central Plains, gradually added to the image of the expression of plants, people, clothing and other levels of ups and downs of the performance of the formation of two-dimensional space and three-dimensional visual expression, it is not difficult to find that from the works of Goguryeo Koguryeo painters using the combination of changes in the points, lines, surfaces, and the color elements of the subjective treatment and reasonable layout, in the fresco elements to join the decorative elements of the composition of the spatial nature of the subjective

⁵⁸ Convex painting is a style of painting that was popular in the Western regions in the 6th and 7th centuries AD. It was represented by the monk Yuchi E in the early Tang Dynasty, whose paintings of "virtues, figures, flowers and birds were all foreign objects, not Chinese manners". His paintings were also colored and shaded, with a strong sense of three-dimensionality, which is why he was known as the "Convex Painting School". These paintings are called "Convex Paintings" for short.

exaggeration of the colors and the attention to the color of the imagery of the form of interest, break the early frescoes, the color of the composition of the order.

2.4.2 Rich and Harmonious Compositional Relationships

The decorative color structure of Goguryeo tomb murals is based on the object and the color is assigned according to the class, and it does not pursue the objectivity of the subtle changes in visual hue, brightness and purity, but pays attention to the proportion of the decorative colors, the coordination and contrast, the mineral pigments and the concept of color and other aspects of the relationship, which together constitute the harmonious beauty of the Goguryeo murals. Five colors are used, there must be a main color, one color is the main color, the other attached, the decorative color decorative does not lie in the number of color types of structure, but lies in the contrast and harmony between the colors, in the relationship between warm and cold of the same kind of color, the formation of a rich dialectical structure between the main color and the inter-color relationship, from ancient times to today's mural paintings of the current situation of the beauty will be the most harmonious of the visual dialectical relationship.

First of all, this harmonious color composition relationship comes from the natural properties of natural mineral plant coloring in the Central Plains and Dunhuang and the values of color use in various places. The natural contrasts of earth red, lime green, ochre, cobalt blue, powder blue, light yellow, white and black in the ore pigments, etc., in the size of the area, the location of the operation and the composition of the pattern shapes, the black and white and grey and earthy yellow creamy yellow ground battles layer as the Black and white gray and earthy yellow and creamy yellow ground battle layer⁵⁹ as the base color of the painting, creating subtle and variegated color changes, not only with the main color to form a natural harmony and contrast, but also due to the harmonizing characteristics of the inter-color will be the unity of the other tones, with the main color to form a different color range bias, and the combination of the color and the form of the composition of the decorative lines of the strong sense of decorative effect to strengthen the decorative effect.

Secondly, Goguryeo mural paintings have a strong spirit of color and decorative interest in the form of diverse tonal colors and analogous colors. Based on ink, seeking subjective spirit between the thinness and thickness of its hues, the diversity of visual hues breaks the homogeneity of analogous colors, presenting different color tendencies and structural beauty of different burial chambers. As Mr. Duan Wenjie's summary of Fucai: "Early Fucai, often do not adhere to the rules, bold color change. Green horses, red plumage and feathers, and colorful lotus flowers appeared in the murals. Chinese painting has always been opposed to the shape of the color chapter, the calendar and naturalistic depictions, but the pursuit of God-like. The exaggeration and changes in color help to express the inner spirit of the characters, thus giving people a special sense of beauty" (Chinese Fine Arts, 1985).

⁵⁹ Mural paintings are basically composed of three basic parts, the supporting structure of the mural (wall or rock wall), the ground battle layer (also called the foundation layer, mortar layer, mud layer) and the pigment layer (or picture layer). Some murals do not have a ground layer. Thickness of the ground battle layer varies, up to 1 centimeter thick, thin only 2 millimeters. Ground battle layer material for the clarified board soil, sand, cotton, hemp knife, broken wheat straw, glue, alum, egg green and other blending and become.

Early Goguryeo mural decorative colors mainly in warm tones, color structure more contrasting forms, the use of rich and full of vermilion, ochre, orange-red, red, green and other symbols of the power of the main tone of the color, mobilization and rendering of mural content and characters of the life of the emotions, the use of green, dark brown, stone green, gray, yellowish expression of the fresh and natural transcendent earthly emotions, to bring intuitive emotional experience to the viewer, which will play the tomb of the master transcendental ascension to immortality purpose. The purpose of the tomb owner is to transcend and ascend to immortality. With the introduction of technology from the Central Plains, Goguryeo painters, by virtue of their own painting experience and aesthetic cultivation, made a transformative development in the exploration of color structure diversification, limiting the proportion of high brightness and saturated color pigments, controlling the use of high purity colors, and breaking away from the conventional contrast of hues in the color structure, and reconciling the soft contrasts of the intermediate colors to provide the key for the richness of the color and harmony of the beauty, changing the earlier simple and simple use of colors, which had been used in the early days. Changed the early simple and concise color method, mural color is more gorgeous, rich and harmonious.



Figure 103 Cave 217, Mogao Caves, Variations on the Sutra of Immeasurable Life
Source: Author, 2022.

Again, the rich and harmonious relationship between the composition of the application of repetition, continuity, gradient, scattering, isomorphism, sparseness, overlap and other visual composition methods, the formation of multi-party continuity, border pattern and multi-pole graphics and other forms, with the theme changes using the outline color filling method, dyeing, haloing and other expressive techniques to increase the visual sense of the color hierarchy, the picture as a whole is more harmonious and gorgeous, simple and rhythmic, the color of the rhythm and hierarchy structure The color flavor and hierarchical structure have reached another level.

2.4.3 Symbolic Expression Methods

The richness of the subject matter of Goguryeo tomb murals brought about a variety of changes in the use of mural colors, but for the sake of the overall tonal relationship of the picture, Goguryeo painters often discarded the natural colors of objects in the treatment of the image, and pursued the use of symbolic colors to express the characteristics of the image. Such as Ji'an Jiangxi Tomb in the four gods is a good example, the painter typical azimuthal color instead of changing the natural color of the four gods image, respectively, painted green dragon, white tiger, vermilion bird and Xuanwu. Among them, the east wall of the green dragon for the diagonal lattice Lin pattern, the body cloaked in red, tea, green colors, galloping south. West wall for the white tiger, ink outline, white, head south tail north across the west wall. South wall of the Vermilion Bird body is red, face east wings want to fly. North wall for the Xuanwu figure, tortoise and snake entwined fighting, tortoise body to the west, for walking. The four gods respectively, the use of vermilion, stone green, white, green, black and other colors, reflecting the use of the law of unity of color opposites.

Goguryeo murals in the four gods figure accurate and vivid, appropriate proportions, decorative, planar, slightly exaggerated modeling, the organization of the pattern has a sense of the overall picture, the characters and the scenery of the main and secondary, each piece of the surface of the local pattern, can be unified in a complete picture. The color of the four gods is characterized by saturation and splendor, using a variety of colors, with rich vermilion as the main color, supplemented by mineral pigments such as stone green, earth red, stone yellow, ripe brown, white earth powder, the colors are both subdued and vibrant. Mural of the four gods figure with the first line after coloring method, pay attention to the overall law and axis of symmetry, coloring method are: single line painting method, bone method, white and point of color method, halo method and rendering method, writing method, and so on. Some of the animal's eyes on the gilt and jade inlays and other techniques, vivid and vivid four gods figure background backdrop plus rendering atmosphere, with flowing clouds, flame, stars, net patterns and other decorations, and the use of symmetrical composition form, make the picture rigorous and solemn, more prominent majesty, sacred complete picture.

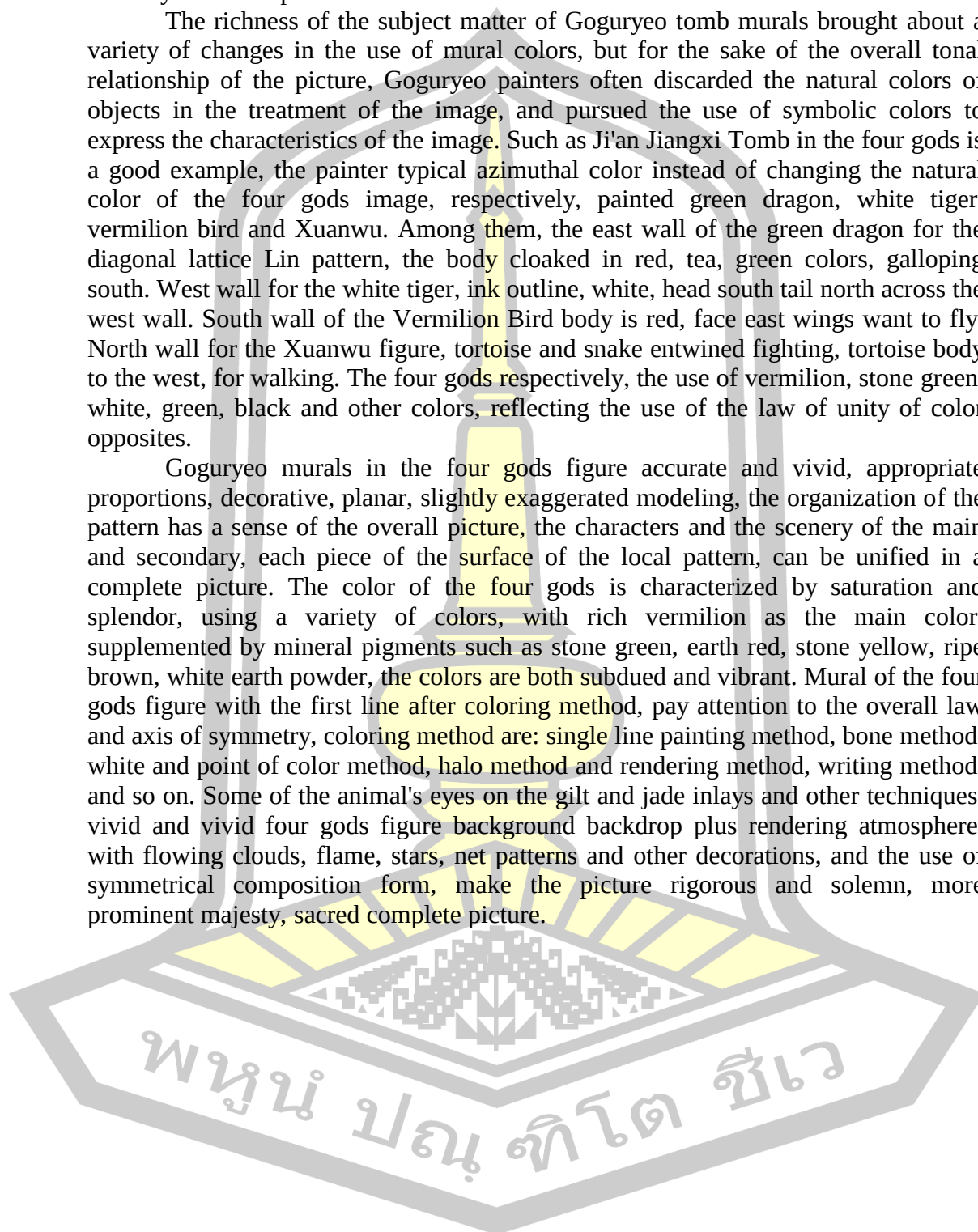




Figure 104 Wu Kui Tomb 4, Coiling Dragon

Source: Author, 2021.

Five helmet grave 4 tomb of the coiled dragon (Figure 105) image portrayed on the top of the tomb, the body elongated deformation, cloud scroll pattern wave-like, line and color is painted directly on the gray-brown ground, the ground itself as a kind of gray primer treatment, unlike the early murals with a white base. It is more comfortable and easy to paint. The shape and color of the dragon is more decorative, with a yellow back and a brown belly. Yellow is the bright side of the light, brown is the dark side of the backlight, and the middle color is the transition color of cinnabar, which summarizes the three major surfaces skillfully with color, not like the Western painting performance of light and shade and light. The black line outlines the outline of the coiled dragon, and the scales are outlined with ink lines in small gray tones, forming a sense of hierarchy and thickness of the picture in black, white and gray. The four claws of the dragon are drawn large and powerful, with a structure close to realism, and the four legs are muscular and run back and forth with great force. It is said that the eyeballs of the dragon were inlaid with jade, but they are no longer there

today. This proves that Goguryeo craftsmen used jade to inlay the eyes of birds and beasts, which was influenced by the Chinese idiom of "drawing the dragon and dotting the eyes" and the painting theory of "transmitting the spirit in the a see".

2.5 Modeling Language in Mural Painting

Goguryeo mural art has its own unique artistic style and distinctive artistic expression methods, as shown below.

2.5.1 Generalization and Simplicity in Modeling

In plastic art, the simplicity and generalization of objects is expressed in the process of simplification and generalization by the artist in the face of the complicated objects in the natural world, using artistic modeling means such as balance and symmetry, organization and order, rules and patterns, and symbolic programming. This simplification and generalization is the artist's subjective method of organizing complex meanings and diversified forms into a unified structure in accordance with a certain unifying law, and using as few structural features as possible to organize the complex materials into an orderly whole, at which time the shape of the form is characterized by the beauty of simplicity, clarity and coordination. In the hunting picture of Dexingli's tomb (Fig. 106), the mountains are drawn in black, and the modeling is simple and concise, and the outlines are outlined with lines, forming a simplified and generalized symbol for the modeling of the mountains. The artist's skillful handling of the painting makes the simplified and generalized shape of the mountains contrast rhythmically with the complexity of the scene, and the stillness of the mountains and the movement of the figures, giving the painting a unique sense of formal beauty.



Figure 105 Tomb of Dexingli, hunting map
Source: Author, 2021.

2.5.2 Rhythmic Formation Structure

Mr. Zong Baihua (1994) put forward the characteristics of Chinese painting art in "Aesthetic Walk", which is "flowing and smooth lines, full of brushwork and ink, free organization, suggesting the skeleton of the object, the momentum of movement". Contemporary visual design vision of points, lines, surfaces and other elements in the relationship between the organization of the pursuit of elements of rhythmic changes in the relationship between the visual experience, reflecting the concept of design art, simple and generalized visual elements implied by its image of the core qualities of the need for Goguryeo decorative patterns of the line modeling will be the concept of religious aesthetics or the objective object modeling symbols fused in the contemporary digital rhythmic structure in the performance. The decorative use of color and geometric structure of the line body in Goguryeo tomb murals show a strong plane decorative effect in painting, mainly in the generalization of the line structure and the flatness of the volume of the screen, on the one hand, the line body technique, the wet and dry ink, the start and finish, the lightness and weight of the line, the density of the real and the virtual, the staccato, simple and sparse and so on a variety of depictions to express the change of the structure of the silhouette.



Figure 106 Huan Wen Tomb, Ringed Pattern

Source: Author, 2021.

From the perspective of early Goguryeo murals, white line drawing is a repetitive and stereotypical method in the painting process, presenting the layers, rhythms and textures of the murals. The earth-red line style originates from the powder, the brush force is thick and solid, the brushwork is flexible, the positioning of the visual elements of the overall control, the rhythm of the stereotyped ink line and vermilion line dry and wet and thick and light, outlining and strengthening the mural image of the clear contours of the mural from the white line drawing, the earth-red line style to the ink line stereotypes is a continuous adjustment of the modeling process, which adds a rich variety to the picture. On the other hand, the expression of spatial structure and hierarchical changes in traditional Chinese painting is based on the artist's in-depth understanding and cognition of the objective objects, rich in

subjective emotions and imagination, and the use of tangible line forms to show the artist's strong inner reality of the emotions and state of mind.

Goguryeo mural line form in the strength and rhythmic changes in the development of the Han Dynasty period by the Central Plains region of Han culture, line body simple and powerful, childish and strong, with the soil red line stereotypes draft, outlining the image of the specific contours and areas, with the color halo method and painting method of coloring, ink line hooks with the white hooks and mention of the bold generalization of the image of the charisma presented. Wei period line body retains the sense of simplicity and strength, but added in the details of the rich brush strokes, by the influence of Dunhuang art, line modeling, notes sprinkled with clouds and water depicted in the line body modeling between the unique beauty of the image highlights the spirit of flowing. Extended to the Northern Zhou period, the details of fine painting more prevalent, a turn before the depiction of social life style, the character image began to flow, form stretching, the use of the line body floating beautiful changes for the change of the late deity theme to lay a solid foundation.

Goguryeo mural art line changes is the most important feature of its art through the ages, in the character costumes, flying, animal and plant decorative patterns have a significant presentation, which is represented by the flying sky, the form shown is not flying momentary static state, but full of a sense of direction and changes in the form of the rhythm, so that the visual image of the stillness of the full of the momentum, so that people feel the flying sky in the flying movement. In this rhythmic momentum is because the line body accommodates the shape and momentum, not seeking the objective solidification of the contour of the body, is the painter's body on the object of the shape of the body of the flight of the refinement, is the potential of the image of the imagination and depiction of the invisible body by the visible body of the line of the leaping tumbling to guide the display of flying and floating ribbons and surging clouds of immortality gas. The many individual lines formed in the midst of the changes in the overall line's rigidity and softness, and the slow and rapid changes in the importance of the many individual lines are only as part of the overall image of the harmony of the rhythm of the various lines between the body of the graceful and smooth changes and swirls, but to maintain the rhythm of the overall composition of the form.



2.5.3 Proportionally exaggerated modeling treatment

The elongation of artistic modeling is the artistic treatment of stretching and intensifying the objective object, so that the object is characterized by slenderness and tallness. In the image of the horn-blowing immortal in the tomb of Dancing Plaza (Fig. 108), the artist stretched him according to the proportionality of a real human being, so that the image of the immortal in the picture has a thin bun, long eyebrows and long face, a high crown and a wide belt, a pair of narrow but godly eyes, an eight-pointed beard, and the character's limbs are slender, lean and spiritual. The artist summarizes the image with concise and smooth lines, elongating the immortal's limbs in equal proportions. The proportions of the hair bun, face, ears and horns are also lengthened accordingly, making the painted figure give a sense of cleanliness, dashing and flowing musical rhythm.



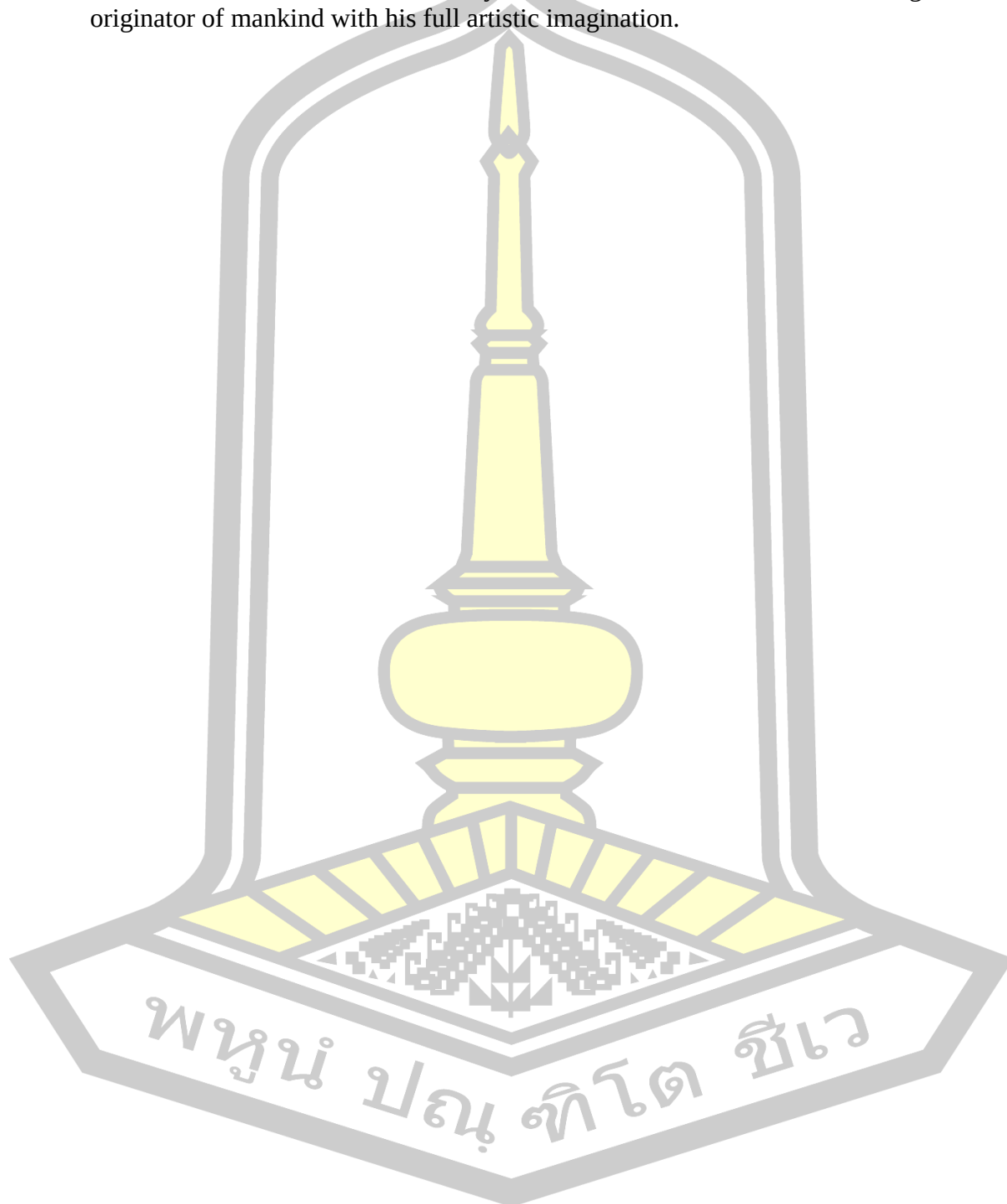
Figure 107 Wu Yong Tomb, Horn Blowing Immortal

Source: Author.

Stylistic compression refers to the horizontal exaggeration of the local parts of objective objects in painting, such as increasing the head of the figure, compression of the body horizontally, and shortening of the limbs. The head of the two Hercules in the wall painting of the corner of Dancing Dancing Tomb is exaggerated to be big and round, shortening the proportion of the neck, torso and limbs, and the big tree is also lowered in height, and the old man under the tree with a short beard also shortens the proportion of the body accordingly, and the overall image of the picture becomes short and fat and solid, which gives a person a sense of benevolence, generosity, and simplicity.

Decomposition and reconstruction of artistic modeling refers to the decomposition and reorganization of a number of different objects, the artist subjective, selective recombination, so as to break the boundaries of the specific spatial and temporal structure to create a new fictional image, this artistic treatment can fully reflect the painter's rich imagination and creativity. Goguryeo tomb murals often appear in the Fu Xi, female snail, green dragon and Shennong's image of gods and immortals are painters according to traditional myths and legends and create a unique fictional image, such as five helmets tomb mural No. 4, respectively,

supporting the symbol of the sun's three-legged crows and toad symbolizing the moon's image of Fu Xi and female snail is the reorganization of the head of the human body with the tail of the serpent, the artist to the full artistic imagination to create a novel ancestor of humanity! The artist has created a novel image of the originator of mankind with his full artistic imagination.



2.6 Summary

In this section, the visual language of the murals in the ancient tombs of Goguryeo in Ji'an has been analyzed in detail, and the characteristics and connotations of the visual language of the murals have been explored from a number of aspects. The section begins with an introduction to the origin and concept of visual language, outlines the characteristics of mural visual language, and discusses the process of constructing meaning in visual language. Through this section, readers can understand the important role of visual language in murals and how visual language expresses the ideological messages of murals.

Next, this section provides an in-depth analysis of the visual language of Goguryeo tomb murals, exploring the artistic features and cultural connotations of the murals in terms of line, color and shape. First, this section examines the language of lines in the mural paintings, showing that lines, as the most basic element of visual language, are the key factor that shapes and determines the overall structure and artistic effect of the mural paintings. This paper points out that the lines in Goguryeo murals are diverse and flexible, with different forms such as straight lines, curved lines and wavy lines, as well as different features such as thickness, curvature and smoothness, etc. Through the changes and combinations of the lines, the Goguryeo artists have created a rich sense of space, motion and rhythm, which demonstrates the vividness and rhythmicity of the murals. Secondly, this section explores the language of color in the murals, reflecting that the color of Goguryeo murals is not only a reproduction of images, but also a conveyance of cultural meanings and aesthetic concepts. The choice and combination of colors in Goguryeo murals is a result of the Goguryeo artists' use of basic colors such as red, yellow, blue, green, white, and black, as well as mixed colors such as orange, purple, brown, and gray, to form a bright, contrasting, and harmonious color effect, which expresses the Goguryeo people's understanding and attitudes toward life, nature, beliefs, emotions, and other aspects. Finally, this section focuses on the language of modeling in mural paintings, understanding that modeling in Goguryeo mural paintings not only outlines the image, but also serves as an important means of expressing emotions and conveying ideas.

Overall, the research in this section emphasizes the irreplaceable importance of visual language in the murals of Goguryeo tombs in Ji'an. By discussing visual language from multiple perspectives, such as its origins, concepts, application in murals, and how it constructs meaning, we further understand how visual language makes the murals of the Goguryeo tombs present a powerful artistic charm and how it conveys Goguryeo's unique cultural value of Goguryeo.

3. The unique cultural space of the murals of the Goguryeo Tombs in Ji'an

"Space contains a variety of elements and elements, both material and tangible, as well as spiritual and intangible; both behavioral and orderly; both relational and normative, which must be combined to form a certain structure in order to maintain the stability of space. The many elements of religious space must also constitute a certain structural order, stipulating the position, limit and scope of the elements, in order to play the function of adjusting society and integrating it organically. Through the combination of order, religions can better manifest their culture and beliefs and ensure that their needs and control are realized, thus expanding their influence." (Dong Lin, 2013, p.91.) This means that any space needs to form its own paradigm through the combination of order in order to highlight the value of its existence, and the same is true for the formation of the spatial field of the burial chamber. Comparison with other tombs in the Central Plains and the mural paintings of the Mogao Caves in Dunhuang shows that Ji'an Goguryeo mural painting art is indeed unique in Northeast China because of its special characteristics. The following will analyze the unique cultural space of Ji'an Goguryeo tomb mural art specifically from two aspects: material space and psychological space.

3.1 Man as a product of pictorialization

In the records of human civilization, since the writers of history are the faithful fans of textual rhetoric, words are always placed in an unquestionably dominant position, while images are always subordinate to words, belonging to the marginal existence. "In the beginning of man, there was a picture" is the way history is. Cognitive psychologist Roger Schank (2006) claims that the human brain is not primitively set up to understand logic, but rather to understand stories. Images were the original medium of storytelling, and humans perceived through ancient cave paintings and hieroglyphics derived from images, forming a unique experience of life's values in a world of pictorial representations. Religion, as the earliest ideology, owes its reign of faith to images.

3.1.1 Human perception begins with images

Images are the mother of written symbols, and the earliest words were drawn from visual symbols, thus beginning the split between words and images. Image and word, the contrast between nature and man-made, between imitation and narrative, between feeling and symbol, so that Proust said, not without regret, that we feel in one world and name in another. One of the oldest definitions of an image is given by Plato: "I first called shadows images, and then regarded as images the reflections and all similar reproductions which one sees in water or on the surface of blurred, gleaming and shining objects." Thus the image is in the mirror and is borrowed from everything that is reproduced in the same way and belongs to the category of reproducing things. Its function is to utilize the method of resemblance to evoke and indicate something other than itself. In Plato's view, an image is a poor imitation of truth, and it is clear that resemblance is the method by which images are made fascinating and why they have the reputation of leading people into "irrational ecstasy". Too much resemblance leads to confusion between the image and the thing reproduced, and not enough resemblance leads to disturbing and unhelpful

indecipherability. Words are already two levels removed from real nature and images based on the principle of resemblance, and are therefore "inherently inadequate" for triggering "empathy".

Thinking through images expresses ideas in combinations of colors and shapes, unlike abstract language. Color is hundreds of thousands of years older than language, and compared to the richness of image perception, language will always be poor. The clumsiness of words in the expression of emotion makes them a perpetual loser in the race to convey meaning. Painters do not need to say much, they only need to present images that resonate with people, and can even create a desire for expression in those who are not good with words. In the nature of painting, the quintessential representative of the image, expression is the most decent task. Expression is the transformation of the invisible state of the mind into a visible state, thus achieving the merging of sensibility into mind. The earliest literature, such as the Homeric epics, was also full of imitations of the visibility of images, and literature was born when the visible was fully realized in the readable.

3.1.2 Human life values are shaped by images

The ancient Greeks equated life with vision. For us, life means breathing, while the ancient Greeks thought it meant seeing, and death, blindness, the "last glimpse". The birth of the image is linked to death. Ancient images were created in the burial mounds of ancient Egypt to harness fear and set up the joy of life in the afterlife by shaping the form, thereby rejecting nothingness and perpetuating the expectation of life. The word *signe* (symbol) is attested to come from *séma*, or tombstone, confirming that images are the mother of semiotics. The words "magic" and "image" are also composed of the same letters, suggesting a commonality between images and magic. The Roman poet Lucretius (c. 99-55 B.C.) said, "Fear is the first mother of the gods, especially the fear of death." (Will Durant. 1999.) From fear and worship of vague and invisible spirits, humans seem to have experienced wonder at the divine power of the sky, the power of the ground to grow and the power of the sexes to procreate, which led to the veneration of animals and the development of ancestor worship. The idea of comparing God to a heavenly father may have originated in the worship of ancestors, and some remarkable kings were revered as deities, tangible symbols of the inner and intangible souls that developed to bring us to historic civilization. Polytheistic religions dominated all spheres of life through well-organized rituals, magical witchcraft. Eliphas Levi wrote: "Magic, there is only one doctrine, namely, that the visible is a manifestation of the invisible."

For Plato, images seduce the weakest parts of our souls, demanding that both painters and poets who corrupt the morals of the city-state be expelled from the republic. And for Aristotle, images help in the elucidation of truth. It is interesting to note that Plato, who had much to say about images, was also compelled to use the pictorial metaphor of the cave to visualize his great political ideas. Images, in their origin and function, are a medium that connects the living and the dead, man and god, a community and a universe, between two groups of visible beings and the unseen forces that harness them, and are themselves a means of divination, defense, confusion, healing, and enlightenment. One does not realize that the world is a product of conceptual construction, but is convinced that the world is naturally presented as an image of its own perception. Only by fully realizing that our view of reality is, in part, a product of our constructed symbolic systems can we, as Kenneth

Burke puts it, "look over the edge of everything into the ultimate abyss." (Burke, Kenneth. 1966.)

3.2 Material Space Constructed by Mural Paintings

In the mural paintings of ancient tombs of Goguryeo in Ji'an, there are many tombs in which the four gods are represented on their walls as the main content of the mural paintings. In addition to the late Tomb of the Four Gods, Tomb No. 4 of the Five Helmets Tomb, and Tomb No. 5 of the Five Helmets Tomb, there are also the early Tomb of the Dancing Dance, and the mid-term Tomb No. 1 of the Jangchon, and so on. Although many of these tombs have Shikigami drawings, the weight, effect, and location of the drawings are different, and the ideas conveyed and the emotional experience they bring to the people must be different as well. As a place to bury the dead and a physical space that carries the wishes of the tomb owner after death, the mural paintings assume the most important element in the construction of the tomb's physical space.

There are two main forms of mural paintings in the ancient tombs of Goguryeo in Ji'an: one is to apply a layer of chalky soil on the stone wall of the tomb chamber and then make paintings on it. The other is to paint directly on the polished stone walls. The former is mostly seen in the early and middle period of the wall paintings, and the latter is mostly seen in the late period of the wall paintings. The difference between these two forms reflects the development process and technological changes of Goguryeo murals. Painting on chalky soil increases the adhesion of the mural and the sharpness of the colors, but it is also susceptible to the effects of moisture and weathering, leading to the peeling and fading of the mural. Painting directly on the stone wall can avoid these problems, but it also requires the painter's skills to be more pure and exquisite, able to master the thickness of the lines and the depth of the colors. From the preservation condition of the murals, the latter murals are more complete and splendid, showing the maturity and superiority of Goguryeo mural art. The image of the four gods in Goguryeo mural paintings also appeared, in the early and middle period, although the mural paintings also have images of the four gods, but belongs to the social customs of the main mural tomb subsidiary, accounting for a small proportion of the general painted in the algal wells, painting effect is general, and the four gods are not complete, or only the Zhu Bird, or only the green dragon, white tiger. For example, there is no Xuanwu pattern in the Maodori Tomb and Tomb No. 1 of Changchuan, and the Vermilion Bird pattern painted is similar to the shape of a chicken (Fig. 109), which is far from the image of the god bird in the legend. In the sixth and seventh centuries, the images of the four gods in Goguryeo mural paintings were represented in the Tomb of the Four Gods, Tomb No. 4 of the Tomb of the Five Helmets, and Tomb No. 5 of the Tomb of the Five Helmets, and the images of the four gods began to be complete, tall, and took up the center of the entire mural painting, and the customary pictures were replaced by the pictures of the four gods, and the four walls began to have large images of the four gods painted on them. These images of the four gods occupy the mainstream is an indication of the influence of the Han's Buddhism, Taoism and cultural thinking, showing changes in funeral customs, and more importantly, reflecting the changes in the ideology of the Goguryeo aristocracy.



Figure 108 Wu Yong Tomb, Vermilion Bird

Source: Author, 2023.

In addition to the mural paintings, the construction elements of the material space of the Goguryeo Tombs in Ji'an are also inlaid with precious jewels and gemstones, pottery, ironware, gold and silverware, and horse harnesses, which also play a vital role in the creation of the internal spatial field. In addition, due to the Goguryeo is located in the northeast mountainous area, the collection and transportation of the stone required for the tomb room for the people at that time were exceptionally difficult, so compared to the Central Plains region of the aristocratic tombs, Goguryeo's tomb room is relatively small in size, can be painted mural place is also limited, which also gives the space for mural paintings to exert a certain negative impact.

In fact, the cultural space of Goguryeo tombs in Ji'an is not only reflected in the murals on the walls of the tombs, but also in some other places. A large number of gold wares, gilt wares and precious relics are placed in the tomb room, indicating that the upper class of Goguryeo society had the practice of generous burial. The Jaeseok in the burial chamber is a symbol of holding the body away from the earth and high toward the sky, an infinite pursuit of heaven. In the first period, the stone tombs gradually disappeared and sealed earth tombs appeared. Stone tombs to earth tombs (Figure 110) the evolution of the process, Goguryeo is not give up the people of the burial customs of the stone for the tomb, only the appearance of the tomb changes, from the ground into the underground building, is affected by the funeral rituals in the Central Plains, "the soul returns to the sky, the shape of the soul returns to the ground," said the influence. Early Goguryeo tombs had coffins without coffins, and stone coffins appeared in the later Tae Wang Tomb, and even wooden coffins were unearthed in the later Jangcheon Tomb No. 1 and Wuhuemu Tomb No. 4, which were influenced by the culture of the Central Plains in the development from coffins without coffins to coffins with coffins. These materials represent different forms of content, and together with the mural paintings in the tombs, they prove that Ji'an Goguryeo Tomb is unique in Northeast China as a special material space.



Figure 109 Changes in appearance from stone tomb to earth tomb
Source: Author, 2019.

3.3 Psychological space created by murals

The space formed by the murals, burial goods, coffins and other materials enclosed together is an important medium that constitutes the psychological constraints of the tomb owner and even tourists. Due to the closed nature of the grave, making the cultural field of the tomb more prominent, which formed a psychological space, can also be called spiritual space. If all the murals on the walls were eradicated and the burial objects and coffins removed, it would be no different from an ordinary house. Therefore, it is the patchwork fusion of these materials that makes a psychological implication and carries a kind of unifying effect. All people will unconsciously produce a kind of awe when they enter the tomb. In fact, the mural art plays a vital role in the creation of spatial atmosphere.

It has been pointed out earlier that the murals of Ji'an Goguryeo Tomb as a material space is different from the conventional performance of other tombs in the Central Plains. In fact, the psychological space contained in the tomb murals as the overall environment is still very important, and brings people a completely different psychological feeling. Although all people enter the tomb will form a binding force, but it does not mean that their psychological experience is exactly the same. Due to the differences in people's identity, status, cultural level, and degree of perception, their perception of psychological space will also vary. As the creators of ancient tombs or mural painters, they will subconsciously accept the psychological hints, pass them down as the supreme thing, and control the layout of the stylized art inside the tomb according to its background and function.

The mural art of Ji'an Goguryeo Tomb rationally and effectively integrates the space and brings a different psychological experience to the viewers. First of all, the murals are painted on the four walls of the tombs, according to the saying of the circle of heaven and earth, making the space of the tombs a closed universe, making the tomb owners feel that they are still living in this world after their deaths, which is of obvious implied significance. Secondly, unlike the mural paintings or silk paintings in the Central Plains, they are divided into three layers, heaven, earth and hell. The Goguryeo mural deleted hell and kept only heaven and earth. It shows that after death, the tomb owner still wants to enjoy the noble life in life, and then attain immortality and enter heaven. Such as Changchuan 1 tomb, the front room on both sides of the door of the tomb is painted on each side of a door official standing (Figure 111), the

south wall is mainly painted song and dance scenes, the north wall mural is Ji'an Goguryeo mural is the most rich in content, the most rich in life, is divided into four parts, the first part of the master and VIP under the wutong tree to enjoy the monkey show, the second part of the horseback riding is rushing to guests, the third part of the hundred plays Kabuki, the fourth part of the mountain forests and hunts. The west wall of the entrance to the tomb on each side of a painted Rex, the canal on both sides of the wall painted with maids of honor. The four walls of the back room and algal wells in addition to painted with the four gods of the blue dragon, white tiger, Zhuquan, Xuanwu, and Rex, Flying Sky and Bodhisattvas, etc., and painted with a full view of the Lotus pattern, in the first weight on the top stone is also painted on the male and female tomb masters sitting on their knees and worshipping the Buddha in a rare scene. The east side of the tomb top stone is painted with a three-legged bird of the sun, the west side is painted with a toad and the moon of the Jade Rabbit, the north and south of a group of stars, in the center of the inscription in vermilion "Dipper seven green". The mural is a tangible manifestation of multicultural integration and national community consciousness by incorporating elements of Han culture. The mural paintings of Ji'an Goguryeo Tombs constitute a special cultural space of Ji'an Goguryeo, and become a special cultural phenomenon different from other tombs.

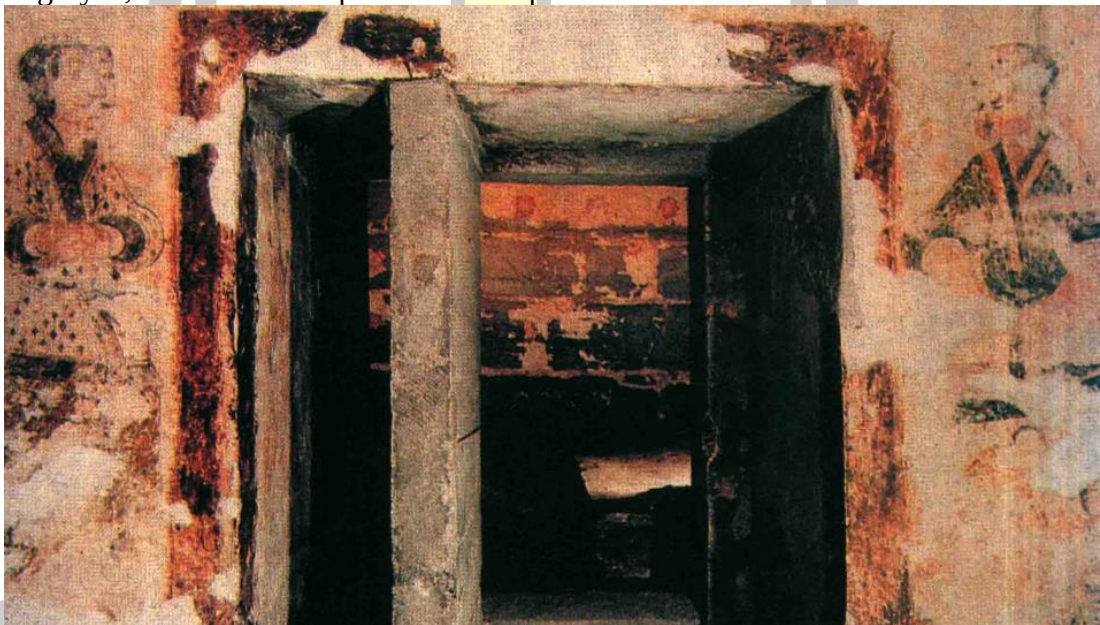


Figure 110 Tomb Gate of Chang Chuan Tomb 1

Source: Author, 2017.

3.4 Cultural characteristics of mural symbols

Funeral culture epitomizes the culture of a region and is also an effective platform for displaying and promoting regional culture. Tomb murals are a kind of static culture, which expresses the wishes of the tomb owner and at the same time, it will also convey the environment and external communication of the society at that time. As a visual cultural symbol, the mural of the tomb, whose art form embodies the attitude and spirit of the funeral culture, has an irreplaceable value and role in the excavation of the Goguryeo culture that lacks written records. However, their cultural characteristics differ with different countries, regions and cities. Therefore, on the

basis of exploring the form of visual language of tomb murals and recognizing the various symbolic elements and their interactions, it is necessary to study the cultural characteristics embodied in the tomb murals. It can be said that tomb murals are unique in displaying cultural characteristics. By summarizing the symbolic cultural features of the tomb chamber murals in different categories and finding out the regularities, it will play a positive role in promoting and facilitating the excavation of Goguryeo culture.

3.4.1 Reinforcement of place effect

As a closed space, the burial chamber, unlike the openness and diversity of the public area, is designed to be a place of rest for the dead, and must have a unique meditative atmosphere to suit its special functional needs. Under such a design concept, murals as spiritual and cultural carriers in the crypts have been adopted in large numbers, and have been subjected to in-depth artistic processing and cultural creation to enrich their spatial significance, and to strengthen the place effect of the crypts in a unique way.

As a means to strengthen the place effect, the murals in the burial chamber not only meet the demand of space decoration, but also transform the burial chamber from a simple physical space to a spiritual space with special cultural connotation. With such a function, the mural paintings in the early stage of the design should consider how to fully mobilize its potential to strengthen the effect of the place, how to make it reflect the change of the mainstream culture of the society at that time, in order to enhance the connotation of the tomb room, and to strengthen the purpose of its cultural symbolism.

Choosing the theme of the mural is an important link in strengthening the place effect of the tomb mural, which is related to the cultural information conveyed by the mural and determines the overall pattern and spiritual connotation of the mural. Ji'an Goguryeo tomb murals in the selection of the theme, not only give full consideration to the regional characteristics of Goguryeo, but also with the Goguryeo people's daily life, folk customs and the world of the gods and spirits and other elements of the depth of the integration, respond to each other. This kind of creation method makes the tomb murals closely connected with the spiritual temperament and cultural characteristics of Goguryeo society, and becomes the symbol of regional culture. In addition, the murals of Goguryeo tombs in Ji'an also strongly convey an open attitude of cultural exchange and acceptance. Through the expression of various scenes of life, the dialogues between man and nature, man and society, and man and the spiritual world are unfolded, weaving a vibrant and creative picture of Goguryeo life. This not only vividly shows the daily life and customs of Goguryeo, but also demonstrates to the world the contradictions, complexity and diversity of Goguryeo culture, prompting people to have a deeper and more comprehensive understanding of it.

3.4.2 Recognizing regional and ethnicity

In the process of long-term social development, with the distribution and development of people, unique local cultures have been retained in each geographical area. These cultures are distinctly regional and ethnic, embodied in lifestyles, behavioral customs, modes of thinking, values, and many other aspects, which constitute a highly recognizable ideology, a unique identification of the region or ethnicity as distinct from other communities, and have deeply marked the uniqueness

of each region and ethnicity in the process of human civilization. The mural paintings of Goguryeo Tombs in Ji'an are such a typical expression of regional and national culture. Goguryeo ancient tomb murals condense the wisdom and efforts of the Goguryeo people, and they display the unique style of Goguryeo national culture with distinctive local characteristics and vivid scene reproduction, and with unique painting skills and artistic techniques.

Regionality is mainly reflected in the expression of Goguryeo regional characteristics in the murals of Goguryeo tombs. Whether it is the magnificent hunting scenes, or fierce battle scenes, whether it is the corner of the hundred plays, or feast and drink travel, whether it is a mysterious religious images, or the spirit of the Kabuki fairy, are clearly written Goguryeo local contours and regional colors. Ethnicity is reflected in the Goguryeo tomb mural paintings of Goguryeo residents' attitudes, values and spiritual pursuit of life. These murals are deeply rooted in the daily existence of Goguryeo people, reflecting their unique cultural spirit and national soul.

The charm of the murals of Goguryeo Tombs in Ji'an lies in the fact that they reveal the living condition and spirituality of a historical period, a specific region, and a specific ethnic group by means of artistic techniques. They are witnesses of time, painters of space, disseminators of culture, and storybooks of history, which is the unique value and significance of Goguryeo Tomb Murals as regional and national culture.

3.5 Summary

In this section, from the perspective of cultural space, we have analyzed in depth how the murals of the ancient tombs of Goguryeo in Ji'an use the language of images to create a space full of cultural connotations. First, it discusses the subject of human beings as products of pictorialization, and explores how human perception and life values are rooted in images. Like a mirror, frescoes, with their rich images, refract human perception, illuminate our cognition, and then shape the values of the sense of life, revealing the great influence of frescoes. This section then discusses the unique role of murals in constructing material space and creating psychological space. Looking at the mural paintings, their vivid and realistic images lay out a realistic picture of Goguryeo life through the material space, unlocking the social structure of Goguryeo and the carrier of cultural flavor. Then, the abstract emotion and spirit through the psychological space allows people to indulge in the spiritual world embedded in the mural paintings, and to think deeply about the perception, imagination, beliefs, and even the future pursued by the Goguryeo people.

This section also elaborates on the cultural characteristics of the mural symbols, so that readers can gain insight into the function of the place effect reinforced behind them, understand that they highlight the importance of regionality and ethnicity, as well as the aesthetic interest and visual quality that they enhance. It also describes how the murals of the ancient tombs of Goguryeo in Ji'an utilize visual semantics to promote a special cultural space, invisibly integrating emotions, thoughts, beliefs, and hopes into the images, so that they become an important window that transcends space and time and allows the onlooker to experience and comprehend the culture of Goguryeo.

4. Deconstruction of symbols in the visual language of Goguryeo tomb murals in Ji'an

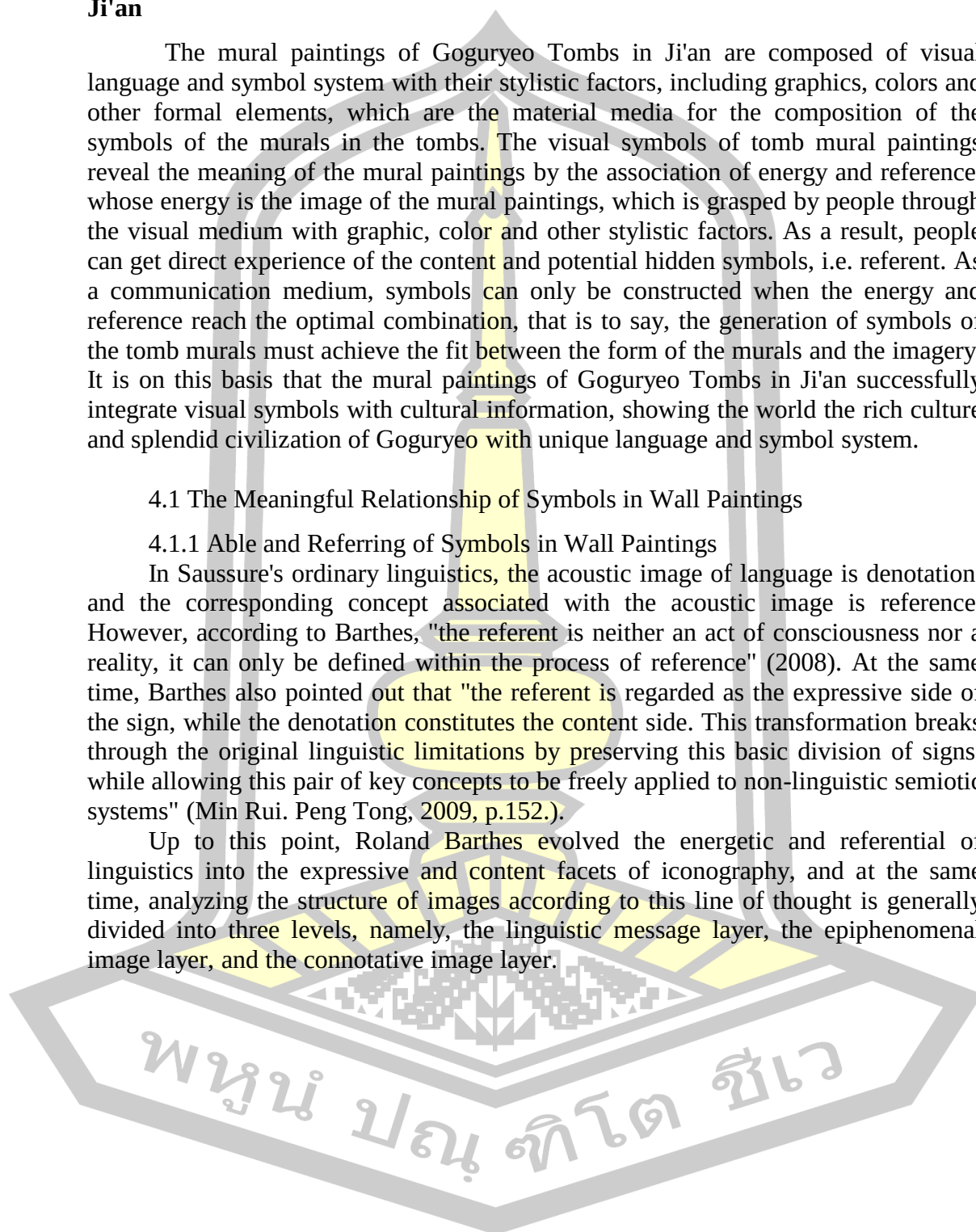
The mural paintings of Goguryeo Tombs in Ji'an are composed of visual language and symbol system with their stylistic factors, including graphics, colors and other formal elements, which are the material media for the composition of the symbols of the murals in the tombs. The visual symbols of tomb mural paintings reveal the meaning of the mural paintings by the association of energy and reference, whose energy is the image of the mural paintings, which is grasped by people through the visual medium with graphic, color and other stylistic factors. As a result, people can get direct experience of the content and potential hidden symbols, i.e. referent. As a communication medium, symbols can only be constructed when the energy and reference reach the optimal combination, that is to say, the generation of symbols of the tomb murals must achieve the fit between the form of the murals and the imagery. It is on this basis that the mural paintings of Goguryeo Tombs in Ji'an successfully integrate visual symbols with cultural information, showing the world the rich culture and splendid civilization of Goguryeo with unique language and symbol system.

4.1 The Meaningful Relationship of Symbols in Wall Paintings

4.1.1 Able and Referring of Symbols in Wall Paintings

In Saussure's ordinary linguistics, the acoustic image of language is denotation, and the corresponding concept associated with the acoustic image is reference. However, according to Barthes, "the referent is neither an act of consciousness nor a reality, it can only be defined within the process of reference" (2008). At the same time, Barthes also pointed out that "the referent is regarded as the expressive side of the sign, while the denotation constitutes the content side. This transformation breaks through the original linguistic limitations by preserving this basic division of signs, while allowing this pair of key concepts to be freely applied to non-linguistic semiotic systems" (Min Rui. Peng Tong, 2009, p.152.).

Up to this point, Roland Barthes evolved the energetic and referential of linguistics into the expressive and content facets of iconography, and at the same time, analyzing the structure of images according to this line of thought is generally divided into three levels, namely, the linguistic message layer, the epiphenomenal image layer, and the connotative image layer.



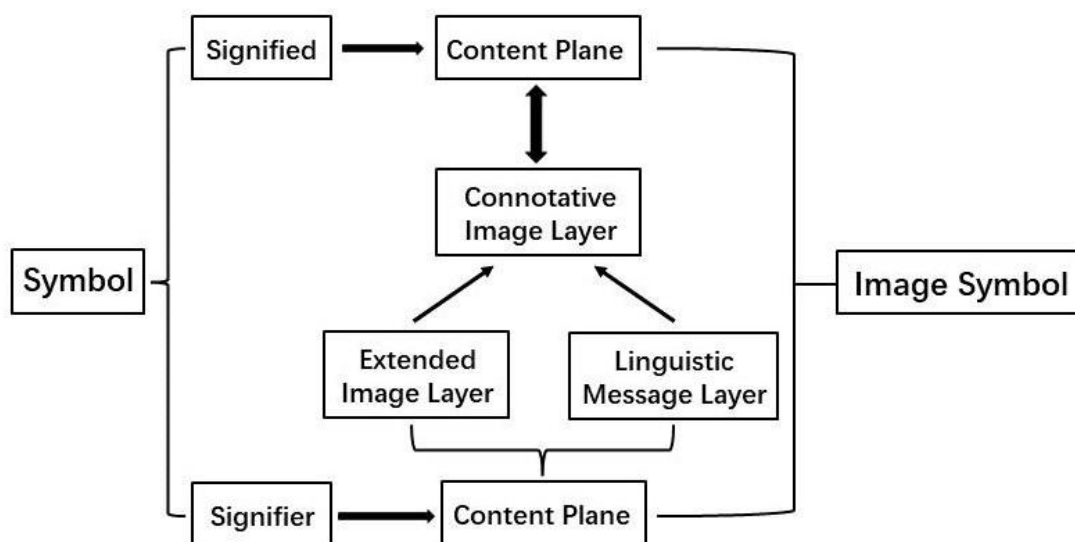


Figure 111 Image Symbol Structure Diagram

Source: Author, 2023.

In this hierarchical diagram, the linguistic message layer refers to the text carried in image symbols. For example, the inscriptions in Chinese paintings, the scriptures in Christian icons, and the dialogues in movies and television. The function of text in image symbols is, on the one hand, to qualify the reference of image symbols, to avoid misunderstanding due to the polysemy and ambiguity of images, and to ensure the stability and appropriateness of the information conveyed by image symbols. That is, the text of the supplementary explanation, guide, assist the completion of the theme of the role of expression. On the other hand, the symbolic nature of the text itself is also the symbols in the image, constituting the complete image symbols. This is the case with the star chart drawn on the top of Tomb No. 1 in Changchuan, on which the words "Big Dipper" and "Seven Green" are written.

Extended image layer refers to the visual image layer of image symbols, which is the external image that "resembles" the real object, and is the external image that people can perceive, recognize, and interpret through direct experience. It can be a real copy of the reproduction, but also may be a simple abstract image. The identification of the epiphenomenal image layer is obtained by direct experience, and is the reflection of the reality of life in the human visual world, sometimes a mirror-image portrayal, sometimes an ideological illusion, and is the being that constitutes the shape of the image symbol.

Connotation image layer is the meaning expression layer of image symbol, residing in the extension image layer, which is the connotation meaning reference of the extension image layer. The relationship between connotation and extension is the relationship between content and form, which is the two sides of the same coin, integrating with each other. Unlike the holistic epitaxial image layer, the connotative image layer is formed by a series of different objects with their respective connotative meanings jointly organized and structured to form the whole image symbol connotative meaning, which is a non-continuous symbolic object. As a result, different people have different interpretations of the image symbols, and the multiple meanings and cultural nature of the image symbols appear. Therefore, the connotation of the image message is inevitably closely related to a certain cultural message. Therefore, when interpreting the connotation of such image symbols, we need to

understand more about the encoding culture. That is, when interpreting the connotation message of image symbols, it is necessary to have the corresponding cultural knowledge contained in the image.

Roland Barthes, in order to further elucidate the systematicity of image symbols, points out that the whole of an image symbol's energy and referent sequence system (system I) can enter the next image symbol sequence system (system II), that is to say, the whole of the lower system I sequence system (energy and referent) in an image symbol acts as the energy of the system II sequence system and forms a new connotative meaning, i.e., another referent (Fig. 113).

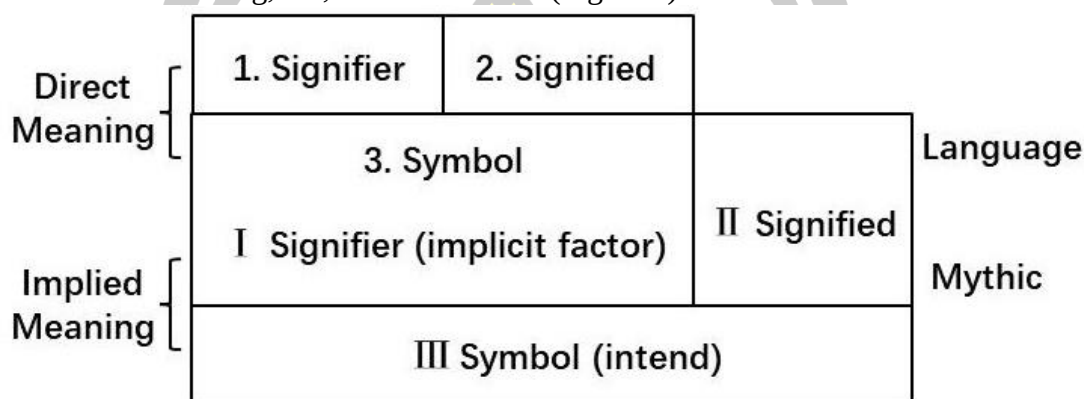


Figure 112 Image Symbol Sequence System Diagram

Source: Author, 2023.

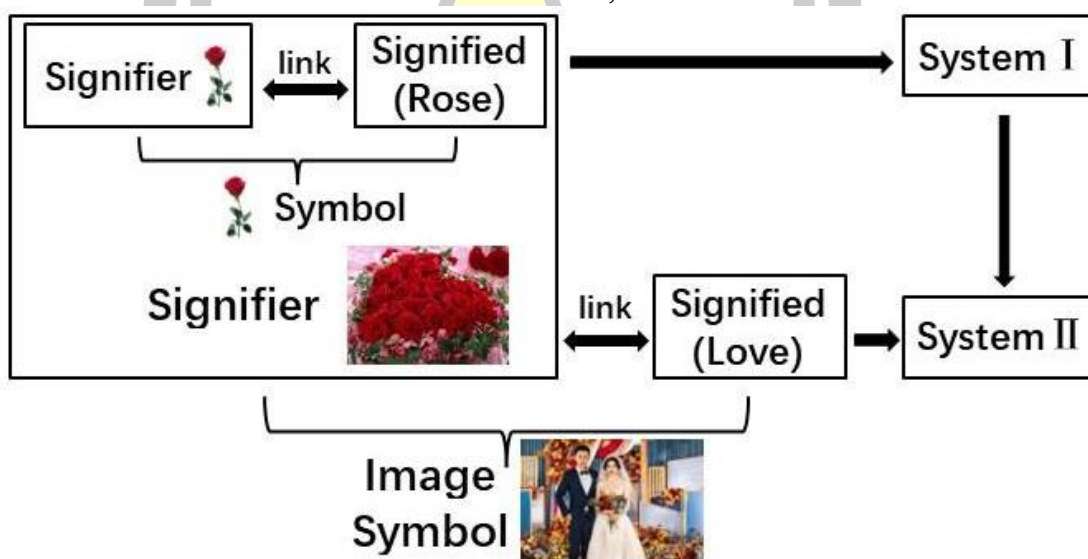


Figure 113 Example diagram of a sequence of image symbols

Source: Author, 2023.

Therefore, according to the hierarchical interpretation theory of energy and reference in Saussure's semiotics, the symbols in the image are no longer purely meaningful presentations, but are multi-level information carriers of meaning from content to connotation. The information loaded by image symbols is no longer single, but from direct, indirect to abstract, extension and metaphor. Therefore, the meaning of image symbols can be divided into external direct layer, internal indirect layer and cultural extension layer.

4.1.2 Transparency of sign-meaning relations

A symbol has an expression surface and a content surface, the former is the symbol's able reference, the latter is the symbol's referent. The relationship between the denotation and the referent is the significative relation. The transparency of the relation between energy and reference defined here refers to the directness and clarity of the meaning relation. In a direct and explicit intentionality relation, an energetic finger represents an explicit referent and the referent is a limited referent. Such a sign embodies a superficiality that does not require a deep effort on the referent behind it. There are two depictions of lotus incarnation in Tomb 1 of Changchun (Fig. 116). In the right corner of the mural of Shakyamuni Buddha is a double child-faced lotus incarnation depicting two lovely children changing into a beautiful lotus flower in front of the Buddha. Incarnation, the Buddhist meaning of reincarnation, regaining life, also means changing into other beings. If we analyze the meaning of the work only from the title and the visual symbols in the work itself, it seems that the work does not mean anything more than the conclusion given above. However, it is clear that the meaning of this work is not limited to this. Combined with the context of the work, the meaning of the graphic will add another dimension, that of Transformation, with multiple directions, one to the Eternal World, to eternal bliss, and the other to the Lower Realms, to suffering. According to Buddhism, if a person is not kind and does evil things in this world, not only will he not be able to go to the Elysium, but he will also be transformed into other living beings and suffer from the cycle of reincarnation. This idea also deeply influenced Goguryeo, causing images of incarnations to appear in the tombs. Here, the interpretation of symbols relies on a pattern of depth. Deep meanings can be continuously excavated in simple geometrical shapes, and the relationship between the sign's energetic and referential meanings is transparent in this work. However, the transparent relationship of the referent gives the symbol a metaphorical nature, even though this metaphor can be superficial. The use of such visual symbols in a graphic asks the reader to interpret the work on a deeper level. The message is not conveyed on the surface of the symbol, but requires a deeper analysis of the symbol in order to accurately obtain the message of the work.



Figure 115 transformation of a living creature into a lotus flower

Source: Author, 2023.

4.1.3 Combinations between symbols are dominated by the order of permutation

Language is composed of a set of symbols that can carry meaning. These symbols need to be combined according to certain relationships in order to convey meaning. The relationship between symbols also constitutes the uniqueness of language. Saussure identified two basic combining relationships of symbols in language, and in the state of language everything is based on relationships. The relations and differences between the elements of the language unfold in two different ranges; on the one hand, in the discourse, the individual words, as they are linked together, form a relation with each other based on the lineal character of the language, which precludes the possibility of emitting two elements at the same time. On the other hand, outside the discourse, individual words that have something in common unite in one's memory to form sets with various relations. Saussure refers to the former relation as the sentence-segment relation and the latter as the association relation. Sentence-segment relations are present, and they are based on two or several elements that appear in a realistic series. In contrast, the associative relation unites elements that are not present into a potential memory series.

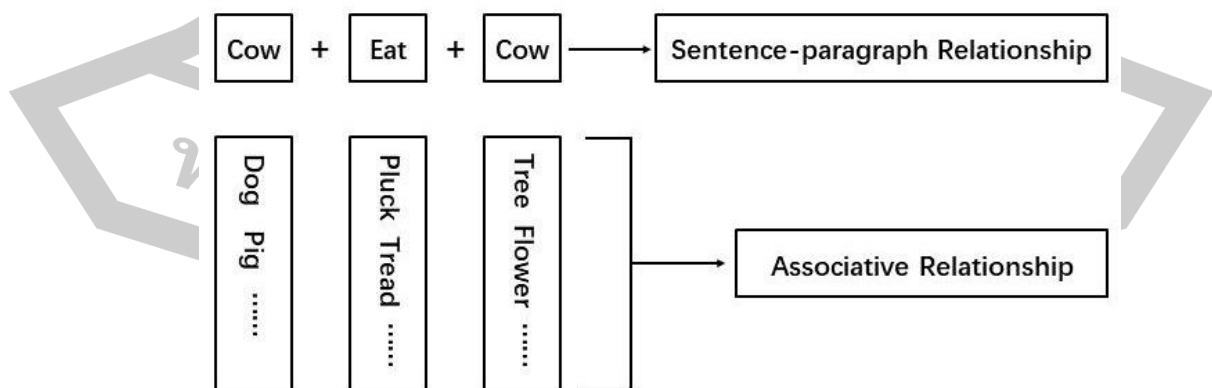


Figure 116 Relationships between combinations of symbols in a sentence

Source: Author, 2023.

In the simple sentence “The cow eats grass”, the words “cow”, “eat” and “grass” appear one after the other in a certain period of time, and these three words (symbols) constitute the characteristic of the line based on time. “Eat” can be said only after “cow” has been uttered, and “grass” can be said only after “eat” has been uttered. “grass” can only be spoken after “eat” has been spoken. Thus, it becomes impossible to utter two symbols (words) at the same time in the language sequence. The listener receives a piece of language consisting of the words “cow”, “eat”, and “grass”, which are present, and their combination is a sentence-paragraph relation. On the other hand, the purpose of saying “the cow eats grass” is to refer to the meaning of the sentence, but the reason why the words “cow”, “eat” and “grass” are used is that the words “cow”, “eat” and “grass” are used to refer to the meaning of the sentence. But the words “cow,” “eat,” and “grass” are spoken as a result of choice. In every human mind (in memory) there exists a repository of discourse (symbols) that contains individual words that can be used. The words “cow”, “eat”, and “grass” are the words that have been chosen in the linguistic storehouse to express a particular meaning. However, these three words can be associated with some words that have common features with them, such as “cow” can be associated with “pig”, “dog” and so on, this series of words obtained by association is called the associative relationship in language. This series of words obtained by association is called a sequence of association relations in language. However, the sequence of words obtained by associative relations does not appear in the uttered utterance, so it has no longer field. Jacobson revisits the issue of sentence-segment relations versus associative relations in *Two Views of Language and Two Types of Aphasia*. He applies the opposition between metonymy (associative relations) and prosody (segmental relations) to non-verbal language, so that we see metaphorical “discourse” and prosodic “discourse”. Each category obviously does not imply a dependence on only one of the two modes (since segmental and associative relations are inherent in all discourse), but only a predominance of one of them. Surrealist painting is a discourse dominated by the metaphorical order. In surrealist painting, what the painter wants to express is always not the image presented in the picture, but the combination of the image’s metaphors in the picture through the sentence-paragraph relationship. So the picture is always dominated by the metaphorical order. On the contrary, the photography of montage is dominated by the commutative order. Photography in montage puts together multiple shots over a period of time, and it focuses not on the metaphorical meaning of each shot, but on the presence of the multiple shots, and expresses the meaning in a combination of sentence-segment relations. In such discourse, the order of permutation dominates. That is, permutative discourse is a combination of symbols in sentence-segment relations, whereas metaphorical discourse is a combination of metaphors of symbols in sentence-segment relations. Jacobson’s discussion of the dominance of metonymy and metonymy led to the transition from linguistic to semiotic studies. The two planes of segmented language⁶⁰ can actually exist in various systems of meaning outside of language.

⁶⁰ Segmented languages produce meaning in a segmented way, i.e., by means of a simultaneous differentiation between the referent and the referent. Human language (vocalized language) is doubly segmented, and it contains two oppositions: a differentiating opposition (between phonemes) and a

The symbols on the picture can enter the field of view at the same time and from multiple angles, which eliminates the time line characteristic of language. However, Jacobsen's analysis of symbolic relations in terms of "metaphor" and "metonymy" can be applied to the analysis of symbolic relations in the picture. The production of meaning in a picture also requires a simultaneous differentiation of referent and denotation (syllogistic language), although there are many modes of differentiation. The analysis of the process of production of a picture illustrates the actual state of the two combinatorial relations between symbols in visual language (segmental and associative). The problem faced at the beginning of the production of a picture is that the author needs to select a certain number of images from a storehouse of images (in the author's memory) and combine them into a picture. These images are symbols, which have a certain form and express a certain meaning. In the production of the picture, the symbol is selected because it distinguishes itself from other symbols on two levels, the energetic and the referential. The selected symbol is present because it will appear in the image. The relationship between the selected symbol and the unselected symbol is associative. The finalization of the picture is the orderly arrangement of the selected symbols and their simultaneous presentation in the picture. The symbols that are presented in the picture at the same time belong to the relationship between sentences and paragraphs. The image dominated by the metaphorical order (metaphorical image) is always determined by the associative relationship of the image, while the image dominated by the commutative order (commutative image) uses the combination of symbols in the segmental relationship for the meaning. The combination of symbols in a metonymic picture is meant to refer not to the combination of symbols itself, but to the meaning conveyed by the combination of the symbols' metaphors on sentence-segment relations. The meaning of a commutative picture does not depend on the metaphor of the symbols, but is determined by the symbol's presence.

4.2 Meaning of murals

A piece of language can be interpreted at two levels, the first being the level of direct meaning and the second the level of connotative meaning. Such an in-depth linguistic model was developed in Barthes' *Mythologies*. The purpose of Barthes' *Mythologies* is to expose the false masks of the bourgeoisie and petty bourgeoisie in Paris in the 1950s. Barthes said, "I wanted to explore the ideological absurdities buried there in that 'self-evident' decorative display." Barthes' mythology is based on the "phenomena" and "facts" of Paris, and it is in those so-called "phenomena" and "facts" that he finds their concealment. He was to find in those so-called "phenomena" and "facts" their hidden side, the false causes of these "phenomena" and "facts". Barthes valued the power of the artificial, the myth as artificial, and the fact that certain phenomena in Paris seemed to depend on some kind of artificial ideological practice. In other words, Barthes wanted to find deep ideological meanings in cultural practices such as newspapers, images and events. Newspapers, images, and events are all linguistic practices used to convey meaning. Behind the language lies an ideological motivation, which is "naturalized" in various cultural

meaning opposition (between morphemes).

practices, hidden in various “phenomena” and “facts. It is hidden in “phenomena” and “facts”.

How does Barthes model the myth? He starts with language itself. A symbol contains a capable reference and a referent, that is to say all systems of meaning contain an expressive plane $\mathbb{R}$ and a content plane $\mathbb{C}$, and the intentional action corresponds to the relation between the two planes $\mathbb{R}$, so that we have the expression:ERC. RC denotes the transformation of the first system (ERC) into the expressive plane or the capable reference (E') of the second system. Thus the first system constitutes the direct finger plane and the second system constitutes the culminating finger plane (Table 11).

Table 10 Direct and implied meaning

ERC			Straight refers to the plane
E'	R'	C'	culminating plane

Source: Author, 2023.

Thus it can be said that a system of connotative reference is a system whose expressive surface itself consists of a system of denotative reference. Barthes postulates that one system of denotation can itself be the capable reference of another system of denotation. Since the denotation itself is a system that contains an energetic reference (E'), a referent (C'), and a process that combines the two (the meaning, R'), for every system these three components need to be examined first. The denotation of the culprit is called the culprit term (E'), which is composed of the notations of the system being directly referred to (the combined denotation and the referent, ERC). As for the referent of the culprit, its nature is both general and complete, as well as decentralized. Perhaps it can be said that it is part of the ideology. It is on this basis that Barthes constructs the mythic model, which he represents in a schema (Fig. 118).

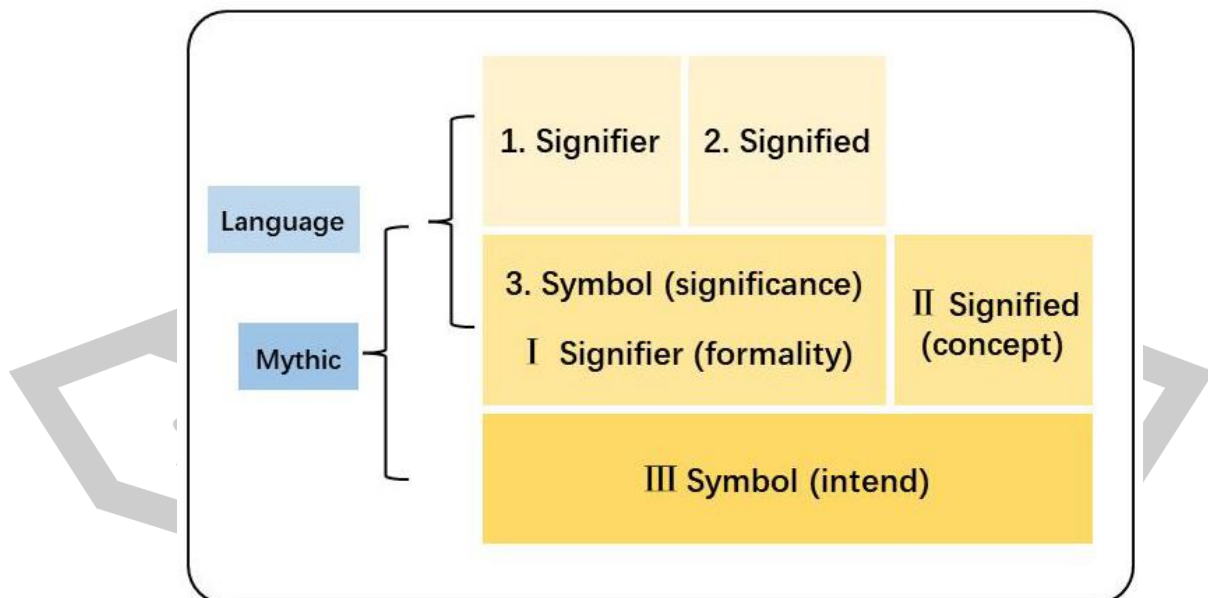


Figure 117 Barthes' Mythic Model

Source: Author, 2023.

In the murals of the ancient tombs of Goguryeo in Ji'an, there are a number of depictions of the sun, moon and stars, such as the seven green dipper, Fuxi and Nuwa, and in some cases, only the sun and the moon are depicted, and there are no figures of the separate sun and moon figures on the algal wells in the tombs of the four gods. Three-legged crows and toads also appear in these figures representing the sun and moon. In the tomb of Dancing Dancing, the toad moon is even more clear and interesting. In this image, the various energetic referents (the various elements of the image) and the referent (the toad) unite to form a symbol with a message of pure direct meaning: a toad is drawn within a circle. This completed message or symbol is linked to a second set of referents - the toad represents the moon. In this pattern the system of direct referential planes (ERC) is the image (E) meaning (R) "a toad drawn inside a circle" (C). But in the ERC, the image meaning "a toad is drawn inside the circle" (ERC) itself becomes an energy meaning (E') which means (R') "the toad represents the moon" (C'). This gives a reading on both levels (ERC and ER'C). Through such a reading, the ideological dimension of linguistic connotation is seen in the cultural phenomenon. It is hidden under the level of direct reference, giving the discourse the appearance of a natural myth.

In the study of "myth", Barthes' creative contribution to the study of semiotics is highlighted. According to Barthes, language is not "natural", but there is an ideological meaning hidden behind the "natural" appearance of language. The study of language in terms of form, or of images, then, lacks depth. It can even be said that there exists an "artificial" ideological instillation in any subtle linguistic link, i.e. language always contains an ideological dimension. Returning to the toad image above, why does the toad represent the moon? According to the Huainanzi, "Yi invited the elixir of immortality to the Queen Mother of the West, and Chang'e, Yi's wife, stole it from her. Yi's wife, Chang'e, stole it and ran to the moon to take her body there, and she became a toad, and a moon spirit." Later, the Jade Rabbit replaced the toad and became the deity and representative of the moon.

Connotative meaning is a level of linguistic meaning, which is a deep interpretation of linguistic meaning. The interpretation of connotative meaning is limited to a single "text" or a single symbol, that is to say, it is an analysis of the connotative meaning of a "piece of language". In semiotic analysis, the understanding of representations is based on the way in which words function as signs within a language. In a culture, however, meaning usually depends on a variety of larger units of analysis-narratives, statements, clusters of images, all the discourses that function through various texts, the various domains of knowledge about a subject that have gained widespread power. Various later developments have tended to treat representation more as a source of social knowledge production-a system more open to more intrinsic ways of relating to social practices and issues of power. This paper is primarily concerned with the question of the relationship between the visual language of the tomb murals and Goguryeo culture, and the interpretation of the connotative significance of a particular motif in the murals does not provide a comprehensive account of the relationship between the visual language of the murals and Goguryeo culture.

4.3 The symbolic deconstruction of folklore

4.3.1 War

The Goguryeo nation fought wars for many years, and the nobles, to show off their great achievements, painted wars into the murals of the tombs. The mural paintings of Tomb No. 1 of Ma Line, Tomb No. 12 of Donggou, Tomb No. 3 of Three Rooms, and Tomb No. 3 of Manger are all painted with knights wearing helmets riding armored horses, which is basically the same as the attire of knights wearing helmets and armors and riding armored horses on the south wall of Cave No. 285 of the Western Wei Dynasty of Mogao Caves in Dunhuang, which shows that armored horses were commonly used in northern China to fight in the Northern Dynasties period from the east to the west. In the three room tomb armor horse battle picture (Figure 119), the former head is cast iron helmet, right hand holding a gun, the left hand horse, to the city gate running, sideways back to watch the general behind the chase, face scared, look at the scene of the two people fighting and helmet should be different for the hostile sides. The horse is running so fast that the tasseled flag on the general's back is fluttering in the wind. The latter for the double horns type armor helmet, in hot pursuit, killing force, and have the potential to win. The picture shows the patriotic feeling of the generals fighting for the defense of the territory at any sacrifice, and the atmosphere of the scene is intense.



Figure 118 San Shi Tomb, armored horse battle figure

Source: Author, 2023.

"The major events of the state are the sacrifices in the military." Sacrifice and war have traditionally been seen as major events in the political life of a nation. Goguryeo country is no exception. Perhaps for this reason, most of the documents and inscriptions about Goguryeo are slightly on the civilization and detailed on the martial arts. In the ancient tombs of Goguryeo, the frescoes about the war reflect the Goguryeo army and the war situation concretely, graphically and intuitively. Mural to show that "Goguryeo King Zhao Guo sent Di Wu Shuai 50,000 elite troops refused to the north road" "teach to send foot and horseback riding 50,000 king's division of the four sides of the bitter war, chopped off the death swept away. " The historical facts of the war of capturing cities and plundering people and property. As shown in Figure 120, the slaughter of prisoners of war in the mural painting of the Manger Tomb, the warrior wearing a helmet and fish scale iron armor, grasping the captive with his left hand, and raising his sword high with his right hand, slashing at the captive kneeling in front of him. From the picture, these two figures should be the two sides have an important position of generals, the depiction of these images is reflecting the turbulent social life at that time.



Figure 119 Ma Cao Tomb, Massacre of Prisoners of War

Source: Author.

For the limited space of the tomb room, it is really difficult to represent this content better. However, in the murals of Goguryeo tombs, the depiction of war scenes is quite successful. Let us take a look at a picture of a siege painted on the north wall of the first chamber of a three-chamber tomb (Figure 121). On the north side of the picture is an ancient city of considerable size, with tall and winding walls, gates, towers and corner towers, and houses and figures visible inside the city. Outside the city is an open field, and on the right side are two generals on horseback urging their horses to a fierce battle. The two generals are wearing hoods and armor. On the head of the former is an entire helmet cast in iron. The latter was a double-horned armor helmet, the front general held a gun in his right hand and steered his horse with his left hand, running towards the city gates, turning sideways and looking back to watch the pursuing general behind him, his face showing fear, seemingly an enemy general. The horse was running so fast that the long tasseled flag behind the general was fluttering in the wind. The general behind was in hot pursuit, jumping on his horse and raising his sword to slash and kill, with the momentum of victory. Two

horses, one red and one black, head and tail, a fierce horse killing is depicted to the fullest. What is more interesting is that the upper part of the picture, the foot of the city wall, two foot soldiers pull open the bow and arrow step, relative to the fight, did not distinguish between victory and defeat. A guard on the wall holding the wall timidly peeping out to see the battle. A picture of the siege of the city, to be complete, proper representation, the two foot soldiers at the foot of the wall fighting is on behalf of the two generals led by the two teams in the city to kill. This is a kind of less as many, to generation of ten thousand with symbolic expression, used here is really clever. Battle between the two sides of the trend of victory and defeat is very obvious, in front of the horse to flee to the city gate, should be the enemy defending the city's main general, the city on the peepers to see their own party failed, face panicked and at a loss. And the back of the general jumping horse knife chase, should be the owner of the tomb, the painting is depicted in his life is to attack the city of the military career scene.



Figure 120 San Shi Tomb, Siege Map

Source: Author.

4.3.2 Jiao Di

The Jiao Di Tomb was built in the middle of the fourth century A.D., and was named after the mural painting of Jiao Di on the east wall of the tomb. In the painting, two warriors are entangled with each other, with their arms wrapped around each other's upper body, their legs slightly bent, and their center of gravity sunk between their legs. The two Rex only dressed in white calf-nosed pants, head tied topknot. One Rex has an East Asian face, a beard, and a flat nose. The other Rishi seems to be an exotic person with a short moustache, deep-set eyes, and a straight nose with a curved tip. Two Rex right, stood an old man, face with the wall paintings can not be recognized, but the chin can vaguely see the white goatee, holding a walking stick, dressed as a commoner dressed in brown pants fat mouth. Some scholars speculate that the old man should be the referee of the Angular Movement. Song Wei of Northeast Normal University holds this view. He thinks that "there is a referee standing on the right side with an instrument, short jacket and fat pants, with a scarf belt around his waist, in time to ensure the normal progress of the game and control the rhythm of the game."



Figure 121 Jian Di Tomb

Source: Author.

Tomb No. 1 of Jangchon is famous for a picture of a hundred plays painted on the north wall of the front room of the tomb. This picture is a part of the picture of a hundred plays. In the picture, two Rexes are twisting and hugging each other, holding each other's shorts as a point of strength, standing with their legs in front and behind, knees slightly bent, and the Rexes are still wearing only white calf-nosed pants, with no beard, and their hair combed into a topknot. This picture is a part of the Hundred Plays, which shows that in the sixth century A.D. in the period of Goguryeo, Kakugo had already been introduced into the country, and as a part of the Hundred Plays, it was a recreational activity for spectators to watch and perform.

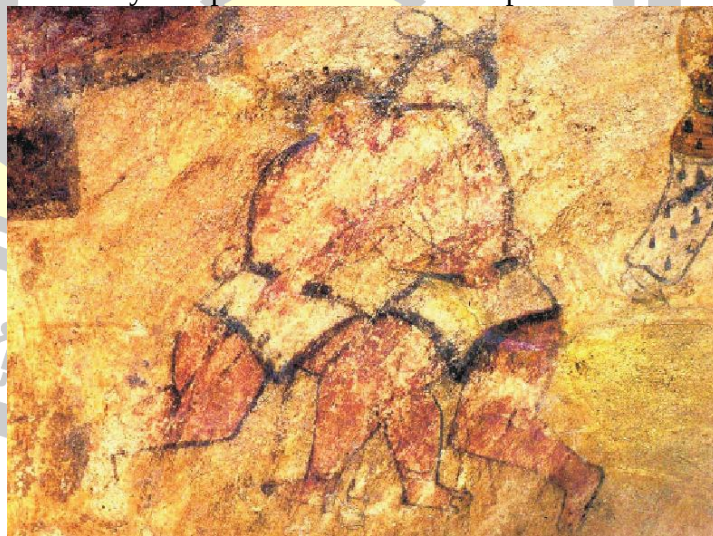


Figure 122 Tomb No. 1, Chang Chuan, Jiao Di

Source: Author, 2022.

For comparison, the author used the P. 2002v scroll from Dunhuang. This scroll was painted in the tenth century AD and is now in the Bibliothèque Nationale de France. It can be found in the painting of the two *Rexes* naked, only calf-nosed pants, in which the right player seems to be the attacker, stooping down to take each other straight, one hand grabbed each other's thighs, wanting the opponent to lose their center of gravity and fall, while the other lowered the center of gravity to maintain body balance, both hands back to hold the waist of the opponent, the two pushed each other and wrestled with each other as a state of stalemate.

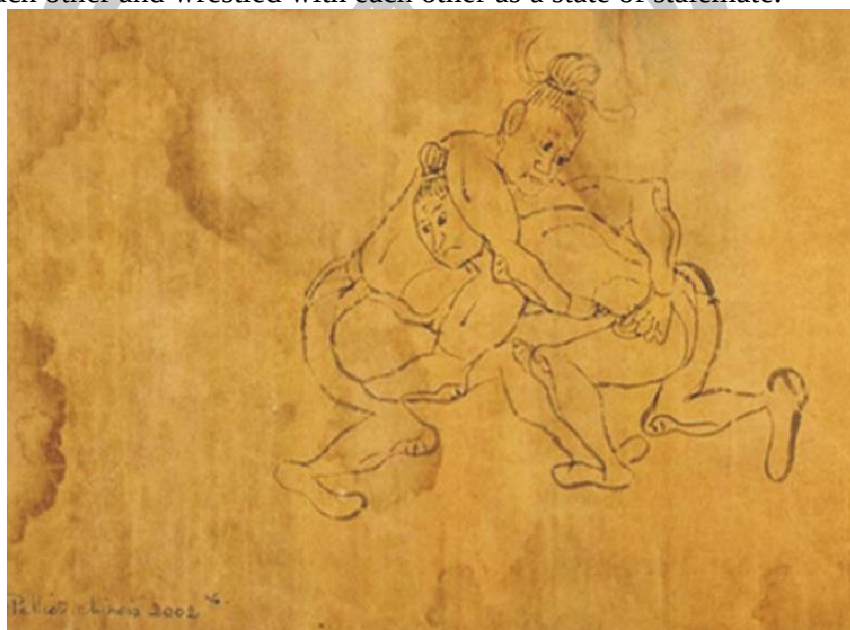


Figure 123 Dunhuang documents, Jiao Di

Source: Dunhuang Research Institute Official Website, 2002.

The two jousting drawings in the Goguryeo tomb murals and the Dunhuang P. 2002v scrolls both depict jousting in a mutual combat situation. The dress of the warriors is nude with only calf-nosed pants and no shoes and socks, and the movement is to wrap their arms around or hug their waists, and through the power of the upper limbs and the footsteps of the feet to achieve victory by wrestling their opponents. This shows that the sport of *jiaodai* was developed in Goguryeo from the middle of the fourth century to the sixth century, and even compared with the Dunhuang area in the tenth century, there were not too many changes in the rules of the sport and the costumes of the sport.

The figure of *Kakubo* in the tomb of Dancing Dancing is located in the middle of the first layer of stacked *shibori* on the north side of the alabaster well. The two warriors are wearing only white calf-nosed pants, with eight-pointed beards and topknot hair. They are not twisting and hugging each other, but keeping a certain distance from each other. The left *Lux* with one hand extended to the front, one hand close to the body, one leg was half bow stance, one leg straight. The right side of the *Lux* side, the action is similar to the left side of the *Lux*. Domestic scholars believe that such movements are in imitation of the form of the eagle, Goguryeo horn of the northern nomadic people related. Since the *jakubo* is located in a well, which is generally a fantasy world after the death of the tomb owner, and the images depicted in the wells of the dancing dances' tombs are mostly of immortals performing

entertainment and other auspicious animals and lotuses, the authors speculate that in the mid-fourth century, the Goguryeo people already regarded jakubo as an indispensable recreational and athletic activity, and depicted these recreational activities in their own burial chambers through imagining and deifying them.



Figure 124 Wu Yong Tomb, Jiao Di

Source: Autnor, 2019.

As a comparison, the author chose a sutra painting found in Cave 17 of the Mogao Caves in Dunhuang, painted in the Tang Dynasty and now in the British Museum. In this painting, under a tree in a pavilion gallery, two rishis, topless and wearing only calf-nosed pants, wearing turban heads and burly bodies, with arms raised high and knees slightly bent in a half-bow stance, wait for an opportunity to lunge at each other. In the Goguryeo ancient tomb complex, the corner of Dancing Tomb and the corner of An Yue No. 3 Ancient Tomb, compared with the warpaintings of Dunhuang Mogao Cave Cave No. 17, it can be found that, in terms of action, all three are depicting the corner of the movement before the physical contact of the body posture, that is, the arms are raised high or open, revealing their chest or broken, legs slightly bent in a half-bow stance, lowering the center of gravity, and also seems to be ready for the attack at any time, and the In terms of dress, it is still the traditional calf-nosed pants, and does not wear extra clothes, the only difference is that Goguryeo does not wear turban, but ties a topknot, whereas the Tang Dynasty jiaoyi of the Central Plains culture is carried out wearing a turban.





Figure 125 An Yue Tomb 3, Jiao Di

Source: Autnor, 2019.

Through the comparative analysis of the above murals, scrolls, and sutra paintings, it is not difficult to draw the characteristics of the Goguryeo Jokhang movement. The Goguryeo Jiaojiao movement is similar to the Jiaojiao of the Central Plains culture. The movement can be regarded as a product of the cultural exchange and dissemination of the Central Plains to Goguryeo, because the earliest ancient tombs with jiaobo drawings were built in the middle of the fourth century A.D., which corresponds to the Wei and Jin dynasties of the Central Plains culture, and the Wei and Jin dynasties were unified, the people were happy and prosperous, and the winds of extravagance and enjoyment prevailed, so the emergence of Goguryeo jiaobo movement was as a kind of recreational and athletic activities for the appreciation of the upper class nobility, not as a tool for the army's training or for studying the system of rituals and religions. tool. From a detailed point of view, the Goguryeo jiaoshi sport in the wrestling sumo before, there will be a ritual or wait for an opportunity to attack the behavior, that is, the upper limbs raised high, chest and abdomen exposed, and the lower limbs of the knees slightly curved, a half bow step, reduce the center of gravity, part of the scholars believe that the jiaoshi before the rituals of the athletic, and also part of the scholars believe that this action is a rikishi wait for an opportunity to attack the behavior. But in Goguryeo's corner of the movement, when there is a physical contact between the Hercules, it will be full combat, that is, the arms twisted to hold the opponent's calf pants, so as to control the opponent's center of gravity, the lower limbs are still kept slightly curved, lowering their own center of gravity, through the change in the output of the power of the arms and the direction of the power to change, and then supplemented by the lower limbs of the feet to move, so as to make the opponent to lose their center of gravity and fall down to get the victory. With regard to the change of clothing, the Goguryeo jiaoyi movement kept the upper body naked, wearing only calf-nosed pants, and the hair was tied in a Goguryeo hair topknot, which was similar to the jiaoyi clothing of the Central Plains culture.

4.3.3 Banquets

It is written in the Zuozhuan that "when a public official enjoys a feast, a minister feasts, and this is the ritual of the royal family." This indicates that banquets were a kind of ceremonial activity. This activity is more extensive in the Han Dynasty, sacrifices, festivals and expeditions to feast and drink, and the feast and drink scenes are used in a large number of murals, portrait bricks or portrait stones. From the Goguryeo tomb wall paintings of the feast, can be seen in the Goguryeo people by the Han Dynasty feast rituals.

In the north wall of Jangcheon Tomb No. 1 (Fig. 127), the host and his guests are drinking wine while enjoying a monkey show, and there is an attendant holding a Chinese cap next to them, which is representative of outdoor banquets. In the domestic banquets of the Jiaozhi and Mai-odori tombs (Fig. 128), the entire picture depicts an indoor scene with eaves, beams, and draperies. The male and female hosts are seated with their feet hanging down in household clothes, and in front of each of them there is a table filled with bottles and plates of food and wine, while in the center there is a cook preparing food for the hosts. From the woman's gestures, they are drinking and eating while talking about something. The Han people had been sitting on the floor and kneeling before the Tang Dynasty, but they changed to this sitting position after the Fifth Dynasty. In the tomb of Dancing Dance, there is a music and dance scene, and the dancers dance in groups with long sleeves, which is different from the dance of two or three people popular in the Han and Jin Dynasties, and confirms the record of Goguryeo's preference for singing and dancing in the Three Kingdoms Records. The music and dance is mostly held for the banquet, to help the main song and dance of the pleasure. This shows that the prevalence of Goguryeo banquets and the dietary life of the aristocrats was influenced by the Han Dynasty and was quite prevalent.



Figure 126 Chang Chuan Tomb 1, Outdoor Banquet
Source: line drawing, 2019.

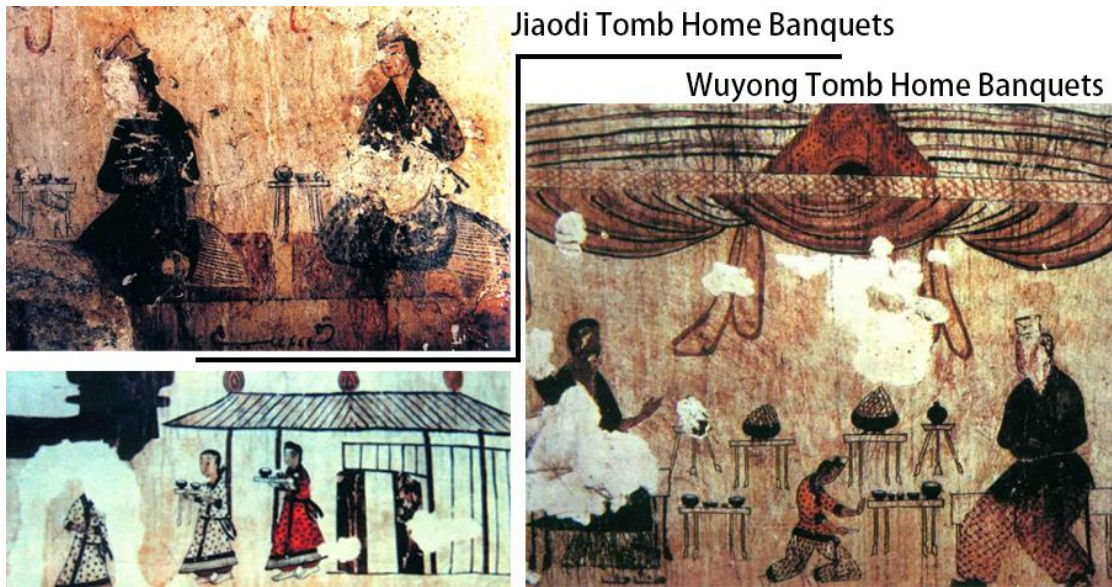


Figure 127 Tomb of Jiao Di and Wu Yong Tomb, Picture of Feasting at Home

Source: Author, 2023.

4.3.4 Music and Dance

The music and dance is a popular recreational activity in the life of Han Dynasty aristocrats, and the content of the music and dance in the murals of Goguryeo tombs occupies a large area, which is also the main recreational activity of Goguryeo. Dance in the Han Dynasty in the portrait bricks are common in the construction of drum dance, long-sleeved dance and disk dance, "Han Fei Zi.Wu Duo Duo" in the "long-sleeved good dance, more money and good business".

The dance in the Dancing Plate Tomb is the Long Sleeve Dance. Dancers waving long sleeves, the atmosphere is warm, lively and relaxed, the image is beautiful and vivid. 2007, Ji'an City, invested more than 11 million yuan, according to the Goguryeo murals and legends, with modern aesthetic sense of creative planning, carefully created to reflect the Goguryeo national folklore of large-scale sound and dance poetry and painting "dreaming of Goguryeo" (Figure 129).

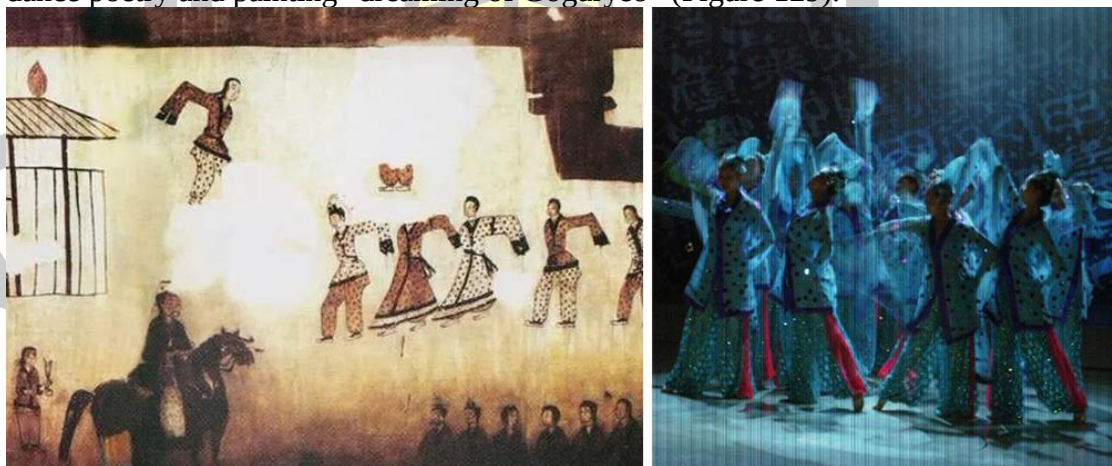


Figure 128 Wu Yong Tomb, Picture of Music and Dance and Dreaming of Goguryeo

Source: Author, 2014.

Hundred theater in the main performance items for acrobatics, and the Han Dynasty acrobatics common items such as horse shooting, flying pills, throwing swords, throwing pots and making snakes. This is reflected in the Goguryeo tomb murals, such as Figure 130 in the horse shooting scene, the picture is divided into two parts, the upper part of the middle of three people, the front of a person holding a pen and paper in the record, in front of the ink writing text "shooting game note people", the back of the arch standing two people, are wearing a short coat and fat pants, wearing a scarf knot on the head, leaving eight beard, should be the judge and witness of the victory or defeat. It should be the judge and witness of the victory or defeat of the shooting game. On the left and right sides there is a rider on horseback, running into the game or competition field. In the lower part, two horseback riders are competing with each other in the shooting game, one in front of the other, riding their horses. The archer in front turns back and bends his bow to shoot at the target behind him. The galloping horse is also turning back. This kind of horse shooting theater activities in the Central Plains has been more popular, and see the history books.



Figure 129 De Xing Li Tomb, picture of a horse shooting a play

Source: Author, 2014.

4.3.5 Hunting in the mountains and forests

A large number of hunting scenes appeared on the walls and stone walls of the Han Dynasty (Fig. 131), some on horseback, some in luxurious carriages, holding bows and arrows and other weapons, potentially running wildly in the mountains and forests, chasing and killing the prey, which indicates that hunting was a popular recreational activity in the Han Dynasty. Goguryeo hunting on the one hand is affected by the Han Dynasty, on the other hand is due to the factors of the regional environment, more mountains and deep valleys, no good land, and thus hunting has become the main activity of thousands of families, but also the entertainment activities of the aristocrats. In the hunting picture of dancing dancing tomb, two hunters in the picture rode horses, raised their bows and shot arrows, chased and

killed rabbits, deer, wild boars and other animals, one pulled a full bow and aimed at the tiger, the brave hounds followed the master to pounce on the tiger, and the other hunter, pulled a full bow at a distance and turned back to aim at a pair of deer, the picture of the tiger and the deer, darting at a rapid pace. The animals are accurately and vividly modeled, and the figures are beautifully shaped. Painting style is the same as the Han Dynasty, this kind of hunting scene in the Goguryeo tomb murals are more common. In the north wall of the tomb of Changchuan lower part of the depiction of hunting, which shows that hunting in Goguryeo is a very important activity.



Figure 130 Shanxi Shenmu Dabaodang portrait stone lintel hunting map

Source: Author, 2023.

In this subsection, the author's in-depth analysis of the folklore symbols of Goguryeo in Ji'an enables readers to further understand and interpret the folklore elements and social background of Goguryeo culture through the exhaustive analysis of five themes: war, jousting, feasting, music and dance, and hunting in the mountains and forests.

Firstly, the war scenes in the murals not only reveal the martial spirit of Goguryeo, but also reflect the military culture and war art of that time. Secondly, jousting, as a sport with strong Goguryeo characteristics, shows the spirit and recreational life of the ancient Goguryeo people. Moreover, through the depiction of the banquet scenes, the social customs and ritual concepts of the Goguryeo people can be understood, and the social customs and interpersonal relationships of the time can be glimpsed. The music and dance shows the entertainment life and artistic pursuits of Goguryeo, letting people feel the life interest and artistic talent of Goguryeo people.

The hunting in the mountains and forests reveals the close connection between the Goguryeo people and nature, presenting the life of the ancient Goguryeo people and the cultural inheritance that is closely connected with nature.

Through the deconstruction and analysis of these five themes, the rich connotation of Goguryeo folklore can be understood more comprehensively, and it also reveals how the mural paintings of Goguryeo tombs in Ji'an, as cultural symbols, responded to Goguryeo's social state and cultural connotations through the symbols and metaphors of the images. This part of the study has an important value and far-reaching influence on the in-depth understanding of ancient Goguryeo culture and the study of the evolution of ancient Northeast Asian civilization.

4.4 Symbolic Deconstruction of the Four Gods

4.4.1 Study of the Four Gods

The traditional Chinese astronomical system divides the starry sky near the celestial equator into twenty-eight constellations, each governed by the Four Elephants (Four Gods). The ancient elevation of the main hosts of each palace, i.e., the Green Dragon of the Eastern Palace, the White Tiger of the Western Palace, the Vermilion Bird of the Southern Palace, and the Xuanwu of the Northern Palace, made the Four Elephants (the Four Gods) carry a stronger color of divinity. As early as the beginning of the second millennium B.C., China's forefathers had already established a set of concepts of consciousness, that is, consciously and regularly observe the signs of the sky, so as to obtain instructions. The ancestors believed that there was an interconnection between the heavens and human society, not only in the cycle of the seasons and the changes of day and night, but also in wars, rituals, and other important occasions, which depended on instructions from the heavens. People sought to understand and master the rhythms of the heavens and to keep things on earth in line with the changes in the heavens, and even the rise and fall of political entities were linked to the heavenly signs. Since the Qin and Han dynasties, the Four Gods have become the divine beasts that guard the four directions, expel evil, and escort people to heaven. Images of the four gods are commonly found in bronze mirrors, tiles, portrait stones and tomb murals. For example, the tomb of Bu Qianqiu in the Western Han Dynasty and the Han portrait stone tomb in Zhaozhai, Nanyang are painted with images of the four gods. The images of four gods in Goguryeo were obviously influenced by the concept of four gods and the mural tomb paintings since the Western Han Dynasty.

The images of four gods have already appeared in the early mural tombs of Goguryeo, such as the Dancing Dancing Tomb. The early mural paintings of Goguryeo were based on real life and prayed that the deceased could enjoy their life after death, and the four gods were only in a secondary position at that time. In the later mural tombs, the weight of the four gods gradually increased, such as three-chambered tombs, etc., and in the late mural tombs, the four gods became the main content of the mural paintings. This shows that the Goguryeo people's concept of life and death has changed a lot, that is, from the underground reproduction of the life before life to the concept of becoming immortal in heaven. Late Goguryeo mural tombs are all characterized by the four gods as the main content.

The Four Gods Tomb is named for the four gods painted on the four walls, the Green Dragon on the east wall, the White Tiger on the west wall, the Vermilion Bird on the south wall, and the Xuanwu on the north wall. The four gods are ancient Chinese orientation gods, and they are the most common content in tomb murals. The appearance of the four gods, as early as before the Warring States period has begun, yin and yang five elements of the original worship configuration in the four directions under the four sides, it became the eastern blue dragon for the blue, the western white tiger for the white, the south of the vermilion bird for the red, the north of the Xuanwu for the black. In the Han Dynasty, images of the four gods became more popular. Goguryeo nation due to the influence of the advanced culture of the Central Plains, the four gods images also began to appear, especially in the late period reflected in the mural tomb more widely.



Figure 131 Wu Kui Tomb 4, Green Dragon

Source: Author, 2017.

Five helmets tomb No. 4 tomb of the blue dragon (Figure 132) image portrayed on the wall, the body elongated deformation, cloud scroll pattern wave-like, line and color is painted directly on the gray-brown ground, the ground itself as a kind of gray color treatment, unlike the early murals with a white base. The painting is more comfortable and easy to use. The shape and color of the green dragon is more decorative, with a yellow back and a brown belly. Yellow is the bright side of the light, brown is the dark side of the backlight, the middle color is the transition color cinnabar color, with the color of the three major aspects of the cleverly summarized, not like the Western painting performance of the dark and light and shadow. The black line outlines the outline of the green dragon, and the scales are outlined with ink lines in small gray tones, forming a sense of hierarchy and thickness of the picture in black, white and gray. The four claws of the dragon are drawn large and powerful, with a structure close to realism, and the four legs are muscular and run back and forth with great force. Background painting of a decorative lotus, flowers painted on a winged goddess feet on the lotus seat looking down, holding a feather fan, below the painting of scrolling cloud pattern, Lonicera and flame and other patterns. West wall

painting has a white tiger, and the green dragon to form a symmetrical composition of the central axis, the head of the white tiger is white hook ink line, eyes open, teeth and claws, white tiger's whole body is gray stone green, scales with ink line stroke, tiger tail upward to the south to leap. Background lotus painting a male god hand also holding a feather fan, face south looking, and opposite the goddess has echo link, but the picture character is smaller.

The images of the four gods in Goguryeo mural paintings are accurate and vivid, with appropriate proportions, decorative, planar and slightly exaggerated shapes, organized with an overall sense of the picture, with the characters and scenery in a clear primary and secondary manner, and with each piece of the surface of the localized motifs, all of which can be united in a complete picture. The color of the four gods is characterized by saturation and splendor, using a variety of colors, with rich vermilion as the main color, supplemented by mineral pigments such as stone green, earth red, stone yellow, ripe brown, white earth powder, the colors are both subdued and vibrant. The four gods in the mural drawings mostly use the first outline after coloring method, pay attention to the overall method and axis of symmetry, coloring method: single line painting method, boneless method, white and point of color method, halo method and rendering method, writing method, and so on. Some of the animal's eyes on the gilt and jade inlays and other techniques, vivid and vivid four gods figure background backdrop plus rendering atmosphere, with flowing clouds, flames, stars, reticulation and other decorations, and the use of symmetrical composition form, so that the picture is rigorous and dignified, and highlights the majesty, the sacred integrity of the picture.

Goguryeo tomb murals of the green dragon, white tiger image portrayal of the overall effect of thick atmosphere, vivid rhyme, bone method with the pen, should be the image of the object, the gas represents a kind of masculinity, rhyme represents a kind of feminine beauty. In short, chi and rhyme represent the unity of the two ultimate beauties, which is a classic statement of Xie He's Ancient Paintings - On Six Methods of Painting of the Southern Qi Dynasty. Tang Dynasty art historian Zhang Yanyuan, "Records of Famous Paintings Throughout the Ages," Volume 1, said "to the charm of its painting, then the likeness in the middle of it". Goguryeo tomb murals smooth lines, contrasting colors, exaggerated images, mysterious atmosphere, reflecting the Goguryeo painter's skill is more pure, more refined and vivid brushwork. Goguryeo tomb murals are not only rich in content, imagination and fantasy, both vivid images of the four gods, as well as gods and men and celestial phenomena, the lines show smooth and straight, the colors are deep and solemn and golden, painting skills are superb, and the style is frankly free, angry and full of vitality, and it has formed a system of its own. At the same time, the overall picture shows that the soul of the tomb owner, guided by the dragon and tiger, slowly ascends to the immortal realm and seeks for the meaning of eternal life, which expresses the simple Taoist idea of ascending to immortality in the Han culture of the Central Plains and fully demonstrates the artistic aesthetic value of the Goguryeo Tomb Mural Painting.

4.4.2 Visual Space Creation of the Four Gods

The Western concept of "space" elaborates the two-dimensional and three-dimensional relationship from the traditional art history narrative, and when Chinese portrait art is viewed with this scale and standard, there are deviations in different contexts, such as William Anderson's stylistic study of Chinese portrait bricks, who summarized that: "Isometric perspective, which is at the initial stage of current perspective, is wrong. At the primary stage of current perspective, the parallel position without vanishing point is wrong, and the depiction of distance reflects the artist's lack of thorough observation of the real world." Gombrich called the composition a schema of a two-dimensional space, and Western scholars of late Western Han murals summarize it as a three-dimensional spatial diagram in a descriptive style, which is in line with the understanding of space in Chinese painting. Goguryeo tomb mural content images inherited from the Central Plains secular images and cosmic images of God, constituting the theme of the two image systems, secular portrait system showing the realism of the royal aristocratic mansion images, the tomb owner's life before the reproduction of the world of life, the cosmic images of God and the universe of celestial images show and Taoism ascension to immortality, the future construction of an idealized world, life, death and cosmic reincarnation, to the "celestial unity" vision of the universe and people. The way of looking at the relationship between the universe and human beings from the perspective of "the unity of heaven and man".

The fusion of "image space" and ancient Chinese Taoist thought is even more obvious in the image space of the tomb of the late Goguryeo period, which is dominated by the four gods. Prof. Wu Hong, a famous art historian in the United States, has elevated the "image space" theory of Xie He, a famous art theorist of the Southern Dynasties of China, to "composition" and "space" by borrowing the Western academic contextual research method. "The late Goguryeo tombs with the four gods as the theme mural paintings inherited from the Wei and Jin dynasties in the use of Chinese painting in the tomb paintings, with the dragon as the head of the four gods to guide the theme of ascension to immortality, skillfully "two-dimensionalization" of the four gods as the theme of the gods. The "two-dimensionalized" dragon pattern is drawn on different interfaces, and the "visual space" decorated with dragon pattern is formed into "image space" by utilizing the spatial creation methods such as plane narrativity, "three worlds" theme and spatial composition, and so on. The "visual space" of the dragon pattern is formed into a "image space" system.

4.4.2.1 "Narrative" Space Creation

Narrative expression can best show the theme of the tomb mural, scattered perspective and narrative method of drawing four gods as the theme of the mural in the five helmet grave tomb No. 5 embodied in the best, the formation of the perfect tomb mural space design to create. Changing the content of mural paintings, which used to be mainly character and custom paintings in the Central Plains, the mural paintings no longer only reflect the life scene of the tomb owner, but also reflect the owner's yearning for the world after death. The origin of mankind, the establishment of the country, and the development of agriculture and industry were created as space contents in the space of the algal well to symbolize the presentation of the life before death. The space below the well adopts the process of ascension to immortality and

the construction of the future world as the "narrative" space presentation. The process of the tomb owner's ascension to immortality is presented as a narrative, with the four gods representing the four directions as the center point, reflecting the idea of the four directions. The ritual procession is skillfully designed as Kabuki Immortals and Dragon Immortals. The images of Taoist immortals such as Shennong, representing agriculture, and Yelun Xianren, representing industry, are drawn on the walls of the tomb, and this method of creation reveals the tomb owner's conception of the world of reincarnation and regeneration. Tomb No. 5 of the Five Helmets Tomb with the four gods as the theme of the drawing performance, image space creation is a typical representative of the late period, changing the form of expression that has always been the main content of the image of the tomb owner and the scene of life, reflecting the tomb owner's ideal world view of the universe. The "narrative" space reveals the new change from the reproduction of the life of the tomb master to the evolution of the world after his death, and it is also different from the change of the theme of the tomb murals and the innovation of the artistic creation method in the same period of time in the Central Plains.

4.4.2.2 Creation of "Three Worlds" Space

Goguryeo "craftsmen" skillfully divided the space into different interfaces of the plane for the creation of the theme of painting art, five helmet tomb No. 5 tomb overall mural space is divided into the world of the earth, the world of the underworld, the world of the immortals, the image of the four gods as the orientation of the protector of the gods and guide from the earth to the world of the immortals. In the late Goguryeo period, the customary paintings without the image of the tomb owner were taken to be more advanced and visualized as the image of the four gods and immortals, expressing the space of the three realms of the ideal world in the pre-mortem, post-mortem and future worlds. The "three worlds" space to create the use of granite stone staggered superposition, the formation of extremely special upward space, stone shape and size specification changes, the formation of each space three-dimensional interface, the use of spatial segregation and the creation of different thematic paintings, the use of dragons and decorative aids to continuous ornamentation for spatial segregation and the creation of the formation of narrative visual three-dimensional space, to achieve the Goguryeo ruling class, the image of the four gods and immortals. Space, to achieve the Goguryeo ruling class to go to the ideal world wish. With the same period in the central plains of the "three worlds" space to create a clear difference in the use of materials, pattern theme selection, the shape of the tomb room on the segregation of a great change in the late Goguryeo tomb mural "three worlds" space to create a more rigorous design approach, more decorative, The use of color is more coordinated and unified.

4.4.2.3 The space creation of stacked wells

Five Helmet Tomb No. 5 chamber of the four walls of the upper part of the stacked beam square, beam square above the algal well for wiping angle stacked astringent structure, the uppermost part of the top stone covered with a flat, forming the algal well space, wiping angle side of the three-dimensional space, wiping angle planar space, according to the orientation of the three-dimensional structure of the space to create a different, the formation of the plane for the theme of the pattern, constituting a stacked well space, and let people have a greater sense of reverence. The four smeared corner stone painting content, from Fuxi Nuwa, Shennong's, Xi

Zhong's father and son to build a car to the emperor's tour of the sky is more like to reveal the history of mankind in time space, the top stone on the four Kabuki Immortals riding the dragon drawing, sense of movement and orientation full of sense, algal wells stone smeared corner stone front and the bottom of the drawing similar decorative dragon pattern, the appearance of different twining continuous dragons, reflecting changes in the late ruling class of Goguryeo ideological changes. In the same period of different regions of the tomb space creation is also different, the Wei and Jin dynasties in Jiuquan, Jiayuguan and Dunhuang excavated tombs in the tomb building system is mostly compound bucket type roof, surrounded by a clear arc wall, this kind of continuous eaves queer niche type of form to the Dunhuang grottoes architectural form has a great impact on the system, but also reflects the transformation of the underground crypts to the above ground grottoes. Goguryeo tomb mural stacked well space creation, more in line with the northern geological conditions of the minimum to create a tomb space, reflecting the wisdom of Goguryeo craftsmen in the creation of space in the tomb, the formation of their own space in line with the wisdom of the aesthetics of the space that has been inherited from the Central Plains of the tomb room type of space to create the reform and innovation.

4.4.3 Symbolic Meaning Representation of the Four Gods

Taoism advocates ascension and feathering into immortals. The Goguryeo people were keen on Taoism's divine formulas, and through various divine formulas, they utilized the four gods and feathered men to help them become immortal and get the chance of long life. The "Three Kingdoms" - Wei Shu - Dongyi biography" cloud "men and women have married, then a little for the end of the clothes." The Goguryeo believed that they could not be born to live forever and that death was inevitable. After marriage, they began to prepare for death, hoping that after death they would be guided by the immortals and fly to another beautiful world. In the "Mozi - Sets on the use" records that the Goguryeo people had the custom of cremation, the ideology and custom of wishing the dead to become immortals to another world, the continuous integration with the Central Plains, the concept of burial and the concept of the future world, and the strong ideology and spirit of protection of the soul of the tomb owner to ascend to the sky in the picture of the four deities. Goguryeo people believe that human life and death, by the heaven and earth to decide, Ji'an good too king monument recorded Goguryeo's ancestor Zou Mou ride the dragon to ascend to heaven of the legend, is with the Warring States period of the figure of the dragon and phoenix figure and the figure of the royal dragon figure of the dragon to guide the tomb owner's soul to ascend to heaven of the scene, the formation of the Central Plains of the gods and immortals of the idea that this legend and the Central Plains of the Taoist idea of the gods and immortals, the Goguryeo people are convinced that the hope to the world of the soul of the ultimate paradise The idea of ascending to heaven and becoming immortal became the immortal spiritual pursuit of Goguryeo people throughout their lives.

Buddhism since the 4th century after the introduction of Goguryeo, the king of Goguryeo extremely respected, advocating the purpose of the world, the afterlife, the world of bliss, for the people of Goguryeo sketched the future paradise of paradise and eerie hell, virtue and good deeds into heaven, evil doers into hell after death of different worlds reincarnation ideas. Although there is a difference between the Taoist and Buddhist concepts of life and death, the concepts of life and death promoted by

the two catered to the mindset of the Goguryeo people at that time, who rejected death and loved life, and were generally recognized by the beliefs of the people, who put such concepts into the funeral activities. "The three religions of Confucianism, Buddhism and Taoism fought with each other and merged with each other to build a perfect world for the rulers, and finally realized the religious identity of the three religions as one.

From the 5th century, the theme of Goguryeo tomb mural paintings from the characters and customs to the theme of ascension to immortality, "Confucianism, Buddhism, Taoism," the fusion of the three cultures formed under the artistic symbols used in the mural art, in the ascension to immortality in the construction of the theme of the construction process to achieve a high degree of consistency and compatibility. 6 century to the beginning of the 7th century, ascension to immortality theme to achieve a period of peak performance! In the middle of the 6th century and the beginning of the 7th century, the theme of ascension to immortality reached its peak, and the form of this theme "powder book" was recognized and passed down to the creation of mural paintings of high-level royal tombs in various regions of Goguryeo, which is a reflection of the concentration of the Goguryeo people's ideas of burial and ascension to immortality, and their zeal and piety. The mural paintings of Tomb No. 5 of Five Helmets Grave show their special characteristics from the painting technique, theme content, and inlay craftsmanship price of the aristocrat's tomb of trans-kingdom, which became the highest standard of the theme of ascension to immortality in this period.

4.4.3.1 Awareness of the value of death

After Confucianism was introduced to Goguryeo from the Central Plains, the ruling class utilized the benevolent and moral qualities of Confucianism as the value of human death. After successive kings gained victory in wars, as Goguryeo people carve inscriptions after death to spread the idea to achieve the value of immortality and merit. Taoism as the religious belief that people become immortal after death, the appearance of the four gods in the Goguryeo burial chamber, myths and legends, the subject of the feathered man to become immortal became the Goguryeo royal family, the aristocrats of the future of the future after death conceptualization of the formation of a special value system. The Buddhist concept of regeneration spread in the early Goguryeo period, and the idea of the lotus flower in the mural paintings of the burial chamber and the lotus flower incarnation in the middle and late periods also for rebirth. However, in the late period when the tomb of five helmet grave No. 5, Buddhism embodied in the lotus, flame pattern, more for the four gods, kabuki immortals, the feathered man with a bull's head, Fuxi and other Taoist as a supporting element. These beliefs in the Goguryeo people for the future of the construction of a better world on the consistency of the recognized, for the five helmet tomb No. 5 chamber of the theme of ascension to immortality on the integration of the use of the tomb owner's pursuit of the cosmic values of the centralized embodiment of the after-death.

The idea of thick burials also shows a high degree of recognition of the value of death, and thick burials became extravagant in the Qin and Han Dynasties in the Central Plains. From emperors to wealthy merchants, the scale and construction of the mausoleum is enough to illustrate, from the original vertical cave tomb less than 3 square meters of the tomb space gradually extended, the pursuit of people after death

and the underworld space and continue to open up, the pursuit of life before the extravagance of life and rituals, regardless of the shape, regulation, mural content, spatial layout and so on to achieve the highest standards, religious thought accompanied by the construction of the theme of the Gods and Immortals. Due to the war in the Wei and Jin dynasties once canceled the practice of burial, remote areas and part of the aristocracy or burial, the original idea of burial and culture has long been deeply rooted. Goguryeo rulers drew on the thick burial customs of the Central Plains, from the beginning of the marriage of men and women, began to prepare for the burial, pouring all of their money to prepare for the construction of the ideal world of the future project, when this idea in the hearts of the Goguryeo people and the realm of thought, naturally by the culture under the burial customs evolved into a kind of national spirituality, a kind of regeneration of the future of the cosmic world of the values of the relentless pursuit of the pious and eternal theme.

4.4.3.2 The Result of the Re-conceptualization of "Spatial Images"

Goguryeo tomb mural painting content inherited from the Central Plains "powder", from the middle of the mural content began to change, the location of the image began to be adjusted. The four gods began to move down gradually from the position of the well to the four walls of the tomb, the size of the image changed, and the appearance of the corner of the well stacked space, breaking the Goguryeo people's deep understanding of space. The images on the four walls of No.5 tomb of the Five Helmets Tomb appear to be separate "image space", but in fact, they are continuous images, and there are monsters drawn on the four corners of the walls connecting the junction of the walls, and the continuous patterns of the four gods' patterns, Nendoroid and Flame Patterns behind the four gods' patterns are connected with the neighboring walls, and the four gods, the Green Dragon and the White Tiger move in opposite directions to form a spatial continuity, and the four gods are connected with the neighboring walls. In the four gods, the green dragon and the white tiger move in opposite directions, forming a spatial continuity, and the four walls form a circular "spatial image".

The four walls form a circular "spatial image". The dragon motifs on the Liangfang also form a spatial image of continuity, and the octagonal corner of the wall is stacked to form a spiral upward space, with myths and legends drawn on each corner of the wall, and the four panels unfold according to the spatial narrative from the creation of mankind, the rise of agriculture, the development of handicrafts, the completion of the state rule, and the interconnection of the images of the feathered man, and the linden tree becomes the boundary space connecting the visual space. The linden tree becomes the boundary space that connects the visual space and constitutes a circular "spatial image". On the upper corner façade of the myth of the feathered man, there is a painting of an ascension procession of kabuki immortals, which is a ceremonial procession to show the glory of the tomb owner in the custom of figures from the Middle Kingdom. At this time, it becomes the escorting and guiding party of the tomb owner's ascension to immortality, and the four images are consecutive, showing the traditional musical instruments of the Goguryeo nation in the space, and all the Kabuki Immortals are speeding towards the direction of the tomb owner's ascension to immortality, and the dragons in the images become the transportation means of the Immortals guiding the ascension, embodying the imperial flag and authority, and constituting the "spatial image" of the ascension rituals.

Algae wells drawn in the center of the plane of dragons and tigers fighting stylized pattern, become the visual center, but also the center of the creation of the space of this tomb, heralding the supremacy of the right. The space is divided into earthly, half-human, half-god world of feathered people, heavenly world of immortality, and the monster appearing in the corner of the wall means underground underworld. The design of the overall space demonstrates the Goguryeo people's understanding and perception of "image space", whether it be from the architectural point of view, the cultural point of view or the aesthetic point of view of the interpretation of space, and it attaches great importance to the rigorous attitude and the sense of spatial culture of the Goguryeo people. It emphasizes the rigorous attitude of the Goguryeo people, their sense of spatial culture, and their relentless pursuit of ideal beauty.

4.4.3.3 The result of fear of the status quo

Goguryeo late tomb murals different scholars have given the era of Goguryeo murals staging, five helmets tomb murals belong to the late 6th century to the end of the 7th century, the fact that Chinese and foreign scholars are still relatively agreeable. The peak of mural art in this period is also the Goguryeo regime towards the end of the period. The forces in the Central Plains gradually tended to unify, the unification of the pattern of the environment to the Goguryeo regime brought great political pressure, the power struggle within the regime to aggravate the loosening of the regime, the tendency of the nation to become the biggest political and ideological crisis. The construction and drawing of the tomb was also the beginning stage, and the construction of the tomb and the design of the mural had to be carried out in advance, which was in line with the beliefs of the Goguryeo people that the marriage started and the future world was created. From the beginning of the construction of the tomb of the four gods means the arrival of the late Goguryeo period, the four gods in the five helmets grave No. 5 as the theme of the gods of this stage of the exploration and construction of the model of the "powder book", the four gods began to be used as the main picture in the space as the process of ascension to the gods of the protection of the four directions, and the space of the tomb was reduced to a single chamber space, the four gods around the four walls, and the four gods around the four walls. around, this design intention of drawing protection on the four walls also fully reflects the grave owner's concern about the current situation and the urgency of the ascension to immortality.

4.4.3.4 The Result of the Constant Pursuit of Mural Art

In order to achieve a lifetime pursuit of the perfect construction of the world of immortals, in the initial construction of the tomb room, site selection, shape, mural themes, painting specifications, painting staff team construction, material selection, the tomb room period of time, etc., strict control, systematic design, from the end of the mid-5th century, the content of the mural painting and painting level, and the end of the 6th century to the beginning of the 7th century of the five helmet grave mural painting tomb mural scene, experienced a century or so, the The mural paintings of No.5 Tomb of Five Helmets Tomb have reached a fairly high level no matter from the design of tomb construction, mural content and subject matter, painting technique, space creation, color application and other aspects.

There must be a reason for the great progress of the mural paintings in the tomb. At that time in history, it is the Central Plains region of the flourishing period of artistic development, the hundred schools of thought of the Qin and Han dynasties have laid a solid theoretical foundation for literature and art, but also for the creation of art has brought the cultural heritage. With the rise of the two Han Dynasty burial ideas, the perfection of Chinese painting art theory, the Chinese painting of the iron line drawing, high ancient painting techniques such as silk depicted in the use of frescoes, training a number of painters, painters a large number of filled in the creation of frescoes. The most experts praised the mural painting on the smooth stone surface, the use of lines so smooth, rounded and elastic lines, in the current excavation of the mural tomb and the late Goguryeo in the same period of the mural tomb, Goguryeo mural painting can be directly on the stone surface performance is exquisite.

Although it is impossible to confirm whether the artist who created the paintings at this stage was a native of the Central Plains or a native of Goguryeo, this is no longer an important part of the study. Late tomb exquisite murals, although through the millennium years, this progress is, let a person is incredible, feeling. Let a person deeply feel the wisdom of the Goguryeo people and painting techniques to specialize in the spirit of more exclamation in the pursuit of frescoes in the pursuit of the ultimate perfection of their efforts, the powerful ability to learn from the ability to self-improvement, the formation of national characteristics in the immortal character. The use of advanced painting techniques of the Central Plains mural paintings, the ability of the painters and their teams, the skilled craftsmen in the construction of the tombs, the pious belief of the tomb owners in the ascension to immortality and the wisdom of the designers are perfectly combined to realize the classic masterpieces of the ascension to immortality belonging to the Goguryeo nation.

4.5 Symbolic Deconstruction of Mythological Figures

The Goguryeo people have been subject to the Han since their founding at the end of the Western Han Dynasty. The influence of Han culture on them is great. The four gods in the mural paintings and the legends of Fuxi and Nuwa, Shennong, Xi Zhong, and Huangdi all came from the records and legends of the Han Dynasty. The murals painted in the tombs of the Goguryeo people also accepted the people's knowledge of the ancient legends of the Han Dynasty. From the characters in the picture, it mainly reflects the three emperors of the ancient times. Fuxi, Shennong, and Huangdi, supposedly tribal or tribal leaders in the ancient times. They played a significant role in social progress, national integration and historical development. Later generations praised them and glorified them, gradually reaching the height of gods. During the two Han periods, this myth was recorded by historians and became an important aspect of people's view of ancient history, and the images in the mural tombs of the Goguryeo people also showed that they had the same view of history as the Han people in the central plains.

In the four murals, in addition to the Three Emperors, there is also Xi Zhong⁶¹, the god of car-making (Figure 133). Some people think that it is "after Huang Di",

⁶¹ Xi Zhong, surnamed Ren, was a native of Xue, an ethnic group of the Dongyi. He was a craftsman

"Xia Che Zheng". Some people think that Xi Zhong is "after Huang Di", and is "Xia Che Zheng". Some people think that Xi Zhong is listed before Cangjie, Houji, Gaotao, Kunwu, and Xia Jiuzi. Among the gods, its status and influence are not very big. It appears in Goguryeo murals as the image of handicraft laborers. Putting it among the three emperors is quite puzzling. If the four paintings are connected, and then remove the gods' coat, so that it will be restored to the human social life, then there will be amazing discoveries.

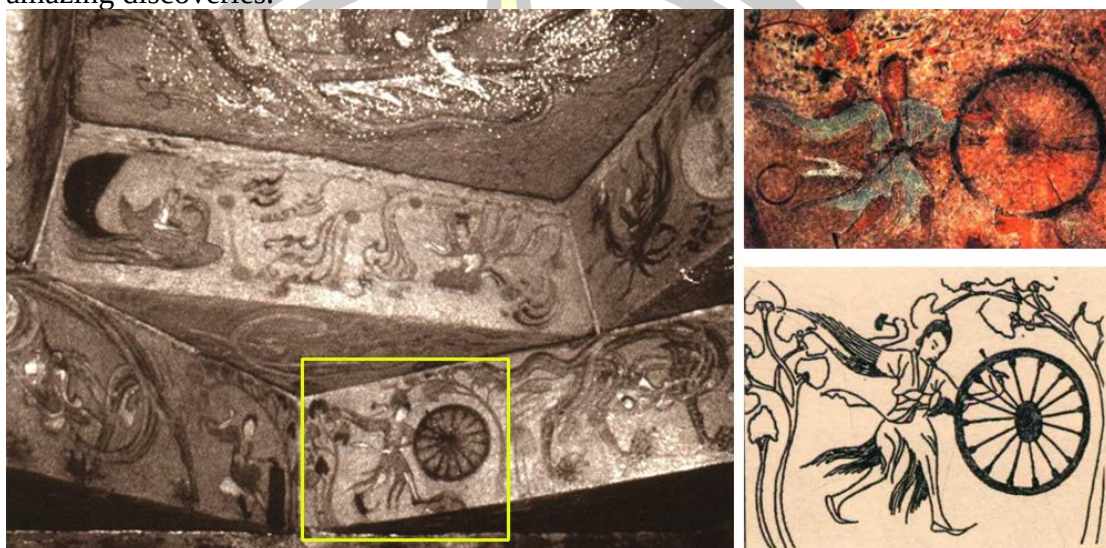


Figure 132 Wu Kui Tomb 4, Wheel Maker

Source: Author, 2023.

The first painting shows Fuxi and Nuwa, who appear as the founding fathers in the development of mankind. This painting tells how mankind came into being. The second painting, Shennong's as a symbol of agricultural production, tells people about the beginning of agricultural production of human beings. The third painting, the labor of the car builder, should be the labor of craftsmen who were divided from agricultural production, including ironworkers and carpenters. In the fourth painting, wearing a crown and robes, the ruler of the country appears along with the ceremonial figures. Then, isn't the descent of human beings, agricultural production, the division of labor in handicrafts, and the emergence of emperors and kings (the state) the process of the development of human society from barbarism to civilization? Therefore, the four murals in the algal well of Tomb No. 5 of the Five Helmets Tomb should be appropriate as an illustration of the development of human society towards civilization. In this way, the four murals contain social content and historical value far beyond the mythological content itself.

The mural paintings in the algal well of Tomb No. 5 reflect the process of human society's development toward civilization, and are mainly an analytical study of the stages of social life depicted in the pictures, using the theories of classical Marxist writers on the laws of human development. Of course, it is by no means

during the Xia Dynasty, a descendant of Emperor Jun, a great inventor during the Xia Dynasty in China, and was honored as the originator of car-making by later generations. He was one of the founders of the Xue surname. He was the earliest inventor and politician in the ancient state of Xue, and his descendants built the Xi Gong Shrine in Qianshantou, Xue City, to worship him year-round for safe traveling.

accidental that such pictures of the history of social life appear in Goguryeo murals. First of all, Goguryeo is an ethnic minority in the family of the Chinese nation, and she has a close relationship with the Yanhuang clan of the Central Plains, belonging to the system of the Three Emperors and the Five Emperors, and the heirs of the Dragon culture. Secondly, the owner of Tomb 4 and Tomb 5 of Five Helmets Tomb should belong to the same family. As a Goguryeo aristocrat, the ancient legends passed down from generation to generation by his ancestors reflected the life experiences of the ancient society, and they were convinced of it, and furthermore requested to paint it in their own tombs. Again, the mural painters were deeply influenced by the culture and art of the Han Dynasty. Some of the contents of the mural paintings are found in the portrait stones and boron-like bricks of the two Han dynasties. It should be noted that both the Goguryeo aristocrats and the Goguryeo painting craftsmen had the subjective intention of painting gods and immortals and myths and legends. They could not yet consciously reveal the laws of social development, but objectively retained the important features of several stages of human development, which was really rare more than 1400 years ago.

The Goguryeo people's understanding of ancient history, which has been passed down from generation to generation and is reflected in the murals, is precisely a view of history that the Goguryeo people have. This view of history is not only expressed in the creation of many Goguryeo murals, but also in the long historical documents such as the Good King's Tablet and Ranmu Tombstone. Goguryeo murals in the content of religious themes, reflecting the religious concepts of the Goguryeo people, the content of these murals with the content of the Central Plains is generally comparable to the concept of the soul of the big and immortal beliefs, in the Goguryeo people is an agreed concept that the Oriental human ancestor systematic and uniqueness, that regardless of the Goguryeo ancestors from where to move to, it can not be cut in the murals depicted in the ancestor's orthodox nature.

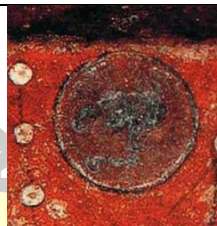
4.6 The Symbolic Deconstruction of the Three-Legged Crow

Wang Fengchun and Wang Hao wrote in "A Trial of the Sensuous Life Myth Originating from Reproductive Worship", "It is well known that the three-legged crow is the symbol of the sun. Wu, or crow, can also be described as the black divine crow. So why did the three-legged crow become a symbol of the sun and why did it have three legs? This is because the sun, which orbits in the sky every day, is easily envisioned in mythological thinking as a winged bird-like creature, or imagined as having a crow orbiting with the sun on its back. In the mind of the ancient ancestors, the sun-carrying flying crow, naturally, should not be a two-legged mortal crow, so they further combined the three-legged crow, which symbolizes the male genitalia, and the sun-carrying flying crow into a single one, evolving the day that is the three-legged Golden Crow, or the sun with three-legged crow. The bird is a symbol of the genitals, which are black in color, and the crow is a black bird and has three feet, which is of course also a symbol of the genitals. Then to sense daylight and conceive and give birth to a child is in fact still to sense a bird and conceive, and is still a manifestation of the consciousness of fertility worship." (1994) It can be seen that although there are no legends of conception by sunlight in the ancient texts of the Central Plains interior, the essence of fertility worship derived from the worship of the

sun is all the same. Moreover, it is clear that the egg-birth theory in the Central Plains was borrowed from the Jumon myth, which transformed the bird-birth into the three-legged crow, and then evolved into the "sun", which are all similar in essence.

The Jilin Cultural Relics Records Editorial Committee's "Ji'an County Cultural Relics Records" mentions that there are three-legged crows in four places in the wall paintings (Table 12): "In the fourth century or so, there were colorful rings painted on the east and west sides of the second parallel layer of the algal wells of the Jiaojia Tomb and the Maodao Tomb, in which there were three-legged crows to symbolize the sun, and toadstools to symbolize the moon. In the fifth century, at the top of the back room of Tomb No. 1 in Nagawa, there are seven stars of the Big Dipper and a picture of the sun and the moon, with a three-legged crow in the sun and a toad and a rabbit in the moon. "In the sixth century, in Tomb No. 4 of the Five Helmets Tomb, there is an image of a sun and moon god on the second layer of the north corner of the stone: a human head with a serpent's body, the sun god is on the right, a man with a cape, holding the sun wheel on his head with both hands, and there is a three-legged ogre in the sun, while the moon god is on the left, with a long-haired woman holding the moon wheel on her head with both hands, and there is a toad in the moon."

Table 11 Statistics of murals of sun and moon gods in Goguryeo tombs in Ji'an

	角抵墓	舞踊墓	长川1号墓	五盔坟4号墓
日神				
月神				

Source: Author, 2023.

The image of the three-legged crow appears frequently in the murals of Goguryeo tombs, especially in the Jiaojiao tombs, where the three-legged crows are drawn very vividly and realistically. The three-legged crow was not only a cultural totem, but was also molded into a statue by the local residents of Ji'an and stood in the square of the city government (Fig. 134). From the human evolutionary process, human beings, as advanced mammals, of course, will not be bird-born or egg-born. However, the ancient people understood that human beings had an extremely close relationship with birds. The descent of some of the outstanding among humans was associated with birds or bird eggs. This should be materialistic and positive. The worship of the sun or birds was the belief mentality of the Central Plains, and even the Goguryeo nation, which was later deeply influenced by the Central Plains culture.



Figure 133 Three-legged Crow Sculpture

Source: Author, 2019.

4.7 Summary

Taking the symbolic deconstruction of the visual language of the murals of Goguryeo tombs in Ji'an as the core clue, the researcher focuses on understanding and revealing the deep value of Goguryeo culture. First, the researcher explored the mural symbols' meaning relations, including their energy and reference, the transparency of the symbols' meaning relations, and the combinations between symbols dominated by the order of commutative metaphors. This part understands how symbols in frescoes convey messages and their roles and functions in visual narratives. In addition, an attempt is made to decipher the connotative meaning that the frescoes have, which illuminates the other side of the understanding of fresco symbols, i.e., the broader semantic context consisting of the historical, cultural, and social meanings of the symbols of the frescoes. Although the murals reflect the life of the Goguryeo people and their aesthetic preferences, the meanings behind them are deeply rooted in their cultural, historical, and social contexts.

In the deconstruction of the symbols of social life, researchers have deeply explored the themes of war, jousting, feasting, music and dance, and hunting in the mountains and forests. These themes not only reflect the daily life of the Goguryeo people, but also epitomize the style of the times, from which the unique style of Goguryeo society can be read. Then we turn to the deconstruction of specific cultural symbols, such as the four gods. Through the study of the stylization of the four gods, the creation of visual space, and the representation of symbolic meanings, the

importance of the four gods in the mural paintings as well as their position in the culture are revealed. Similarly, the symbolic deconstruction of mythological figures and three-legged crows is also analyzed, providing the study with an in-depth perspective on Goguryeo beliefs and myths.

Overall, this section has helped us to decipher the deeper meanings of the murals through the method of symbolic deconstruction, which further reveals the visual representations of the murals of the Goguryeo tombs in Ji'an to the Goguryeo culture. This not only enhances the depth of our understanding of Goguryeo culture, but also improves our perspective of understanding Goguryeo art.

5. Aesthetic connotation and cultural representation of murals in the ancient tombs of Goguryeo in Jian

As a decorative art, mural painting is now widely used in various architectural spaces. Due to the differences that exist in each place, its function also changes. Mural paintings in tombs, as a kind of embodiment of ancient architectural art, subjectively, besides decorating the tombs for the dead, objectively, they are always used to make up for and coordinate the environment of the tombs, to convey information, and to achieve the effect of decoration and beautification. At this time the murals, in addition to the presentation of the ideal realm of the past life, often still have the intention to give the ritual, the concept of domination, indoctrination and propaganda functions. Especially under the influence of religion, mural paintings promoting Buddhist stories and Taoist concepts are found in burial chambers all over the world. The power of such murals, mysterious and supernatural, often makes people feel in awe of them.

However, each chamber is unique, and the original intent of the murals varies slightly, and the emotions and reflections that people experience when they visit them in modern times can be different as a result. As a matter of fact, as researchers, when we look at tomb murals and study them, what we are looking for is not only the display of images or stories, but also to make people think by analyzing the stories told in the murals, and at the same time hope to induce revelation through the spatial environment created. In a certain historical context, tomb murals work together with other plastic arts to form a unique "cultural space", and thus analyze the profound aesthetic meaning and rich cultural connotation.

5.1 The aesthetic meaning embodied in mural art

The so-called aesthetic is not pleasure as its main purpose, but a kind of sensual value judgment. "The aesthetic ability is sensual, originating from natural life and conforming to natural nature, and at the same time, it conforms to humanity, obeys reason, glows with morality, and is close to conscience, and this sensual ability originating from nature is most capable of being recognized by reason and supported by the society. It is for this reason that aesthetics is sensual but embraces reason, natural but embraces freedom, personal but carries society, particular but accompanies the universal, unmeritorious but implicitly in the most general interest, purposeless but directed to the highest end." The occurrence and development of aesthetics include three aspects: poetic intuition from primitive witchcraft activities, "art" and freedom in "art" from physical labor crafts, and freedom in "art" from "art". From

"art" comes the form of freedom. The aesthetic activity is unfolded due to these three factors. It can be seen that aesthetic activities have arisen since the primitive social period, mainly acquired by human beings through acquired social practices, and it is a means of communication for human beings. The understanding of aesthetics by different groups of people is not unchanging, but forms its own way of understanding with the difference of a series of factors such as time, nationality and environment.

The mural paintings of Goguryeo Tombs in Ji'an are a treasure. It is extremely rich in content, cohesion of the history of the cultural fusion of northern China and the Central Plains, flashing the light of the wisdom of the Chinese nation. These colorful murals are a living encyclopedia of Goguryeo life and history, but also an important material for us to feel the aesthetic sense of the Goguryeo people. Because the Goguryeo dynasty had a history of more than 700 years, the mural paintings showed aesthetic diversity. And because of the influence of the changing culture of the Central Plains, the aesthetic meanings presented in the murals are characterized by incoherence and jumping.

5.1.1 Diversity in theme and modeling

A series of modeling art in the murals of Goguryeo tombs fully demonstrates the aesthetic interests and religious thoughts of the Goguryeo rulers, which is not only a part of the tombs, but also a way of presenting Goguryeo's artistic level, bringing psychological and visual impact to the viewers.

The mural paintings of Goguryeo tombs in Ji'an are colorful and can be basically divided into three types: early, middle and late. The murals in the early and middle periods are simple, elegant, full of spirituality, very close to the real life, exuding a kind of innocence and humor, like an image of the history of the scroll, which realistically and vividly reproduces the local customs and social customs of the Goguryeo nation. In these murals, we can see: aristocratic couples feasting, kitchen chef cooking fish and meat, love of dance Goguryeo people lined up in a long line, wearing feathered headdresses, waving their arms, jumping up and down the collective dance, or performance of solo dance. The square is even more lively, under the big tree, there are monkeys, jugglers, wrestlers. Goguryeo people believe in Confucianism, Taoism and Buddhism, and couples go together to worship Buddha. Quiet farmhouse, tense hunting, courageous conquest In addition to the above reaction to the customs of life, there is also a large part of religious and mythological content, Buddha, Bodhisattva, the four gods, Fuxi, Nuwa and so on.

Another characteristic of Ji'an Goguryeo murals is the diversity of decorative patterns, such as cloud patterns, lotus patterns, Lonicera patterns, flame patterns, ring patterns, etc., which are simple and bright, rich and elegant, with strong decorative qualities.

The murals of Goguryeo in Ji'an are not only rich in content, colorful and skillful, but also present an aesthetic characteristic of richness and diversity.

5.1.2 Inconsistency and Jumping of Aesthetic Implications

Early tomb murals of Ji'an Goguryeo are mostly displays of daily life, such as the picture of household banquet, we can see that there are decorative polka-dot patterns on the costumes of Goguryeo, men are wearing left-slanted lapel tops and lantern pants, and knights are wearing hats with feather decorations. The outer corners of the furniture have animal hoofed feet as modeling. The dance shows a group of dancers waving their long sleeves in a graceful manner.

Although the mural paintings of tombs in the middle period of Ji'an Goguryeo still mainly depicted real life, the themes became diversified, Buddhist content appeared, and the pattern of the four gods also began to appear. The scale of the murals in some of the tombs is quite impressive. The mural on the north wall of Tomb No. 1 in Jangchon has nearly one hundred images of various kinds, the upper part of which is painted with banquets and music, while the lower part is painted with mountains and forests and hunting, which is grand and breathtakingly beautiful. On the east side of the tomb, there is a rare picture of Buddha ritual in the mural paintings of the tomb, in the center of the painting sitting on the Xuanzhi square seat of the Buddha, the right front of the Buddha seat, there is a man and a woman kneeling and worshipping the Buddha.

In the mural tombs of the middle period of Goguryeo in Ji'an, there appeared the form of mural paintings in the tombs with patterned floral motifs as the main decorations, and Tomb No. 983 under the mountain city was filled with scattered frontal lotus motifs, and the north and south spaces were filled with parallel wavy lines and dotted motifs in the tombs. In the ring pattern tomb, each of the four walls is painted with more than twenty brightly colored circular patterns. It can be said that each style exists independently and is full of uniqueness.

In the mural tombs of Ji'an Goguryeo in the late period, there is almost no content that reacts to the real life, and four kinds of gods and beasts, namely, the green dragon, the white tiger, the vermilion bird, and the Xuanwu, are painted on the four walls of the tombs in accordance with the directions, and the images of the four gods in this period become tall and dominate the mural paintings.

To sum up, the mural paintings of Ji'an Goguryeo Tomb Room are divided in time into early, middle, and late periods, which present different painting themes and styles, without obvious excessive period, but presenting incoherent and jumping characteristics of aesthetic meaning.

The mural paintings of Goguryeo tombs in Ji'an experienced a coherent development process of more than three hundred years from the fourth century to the seventh century, and the early mural paintings were deeply influenced by the culture of Han and Jin dynasties, and the contents mainly reflected the power and pleasure life of the royal nobles, and the paintings of the secular figures were dominant, and the painting method was based on the line drawings, and the painting techniques were brief and simple. Goguryeo in the middle of the tomb murals show a rich and colorful cultural landscape, and at this time, Goguryeo respectively accepted China's Northern Dynasties, Southern Dynasties, Buddhism, Taoism, and even Central Asia and North Asia's cultural influence is inseparable. Due to the relative stability of the Goguryeo regime, in the absorption of Chinese culture and other cultures on the basis of the Goguryeo culture gradually has its own face, Ji'an Goguryeo late tomb murals formed a colorful artistic style, has a unique cultural value and artistic value, and become a valuable artistic wealth of all mankind.

5.2 Social values reflected in murals

5.2.1 Spatial cultural value of humanities and history

The murals of the royal city, royal tombs and tombs of Goguryeo in Ji'an developed with the development of the times and the change of rulers or visitors in different periods, and it is certain that all the relics bear the "traces" of the later people. However, in terms of the royal tombs themselves, most of them still retain the plastic arts of their original construction, while some areas of the tombs have partially lost their former appearance and have become part of new-age heritage parks. From this point of view, the stylized art in the murals of those tombs that have retained their original appearance is invaluable and is a rare historical and cultural heritage.

The murals of Goguryeo tombs in Ji'an have a history of 1,000 years. As a witness of history, they record the development and transformation of the culture of Ji'an with different times. The methods and techniques used to paint the tomb murals, as well as how to conceptualize the contents and design the shapes, all retain the unique psychological perception of the builders at that time. In addition, with the passage of time, the mural paintings of the tomb are also constantly undergoing various baptisms and challenges, and the various water seepage and damage phenomena on the mural paintings we see now also bear witness to the vicissitudes and changes of history. Here, although we can not fully realize the specific situation at that time, but also can feel the events of history.

So far, Ji'an Goguryeo tomb murals have not appeared large areas of repair or repainting traces. It can be said that it is a tangible witness of the history of Ji'an area for more than four hundred years from 3 AD to 427 AD. At the same time, it also basically reflects the development of the Goguryeo Dynasty in the Ji'an area in various historical periods. From this point of view, the mural art of Goguryeo tombs in Ji'an reflects the development and transformation of the times, and is indeed of great historical value.

5.2.2 Spatial Cultural Value of Present and Leisure Life

The city of Ji'an in China has kept pace with the times and is now gradually developing into a historical and cultural tourist destination in northeast China. Nowadays, the people who enter into Ji'an are more tourists, and the psychology of these tourists is fundamentally different from that of the Goguryeo nation back then. Yan Xiqin in the "historical and cultural tourism resources development under the vision of tourism resources exploration" in the article pointed out that: "the psychological and behavioral characteristics of historical and cultural tourists are mainly expressed in the exploration of historical mysteries of the curiosity of the psychology, the acquisition of historical knowledge of the psychology of knowledge, to learn the spiritual nutrition of the inspirational mentality, the study of history and culture of the academic psychology, as well as the comprehension of the ancient and elegant feelings of the aesthetic psychology and other five aspects. " (Yan Xiqin, 2009.) If from the perspective of historical and cultural tourism resources, the mural art of Goguryeo Tombs in Ji'an is the highlight of tourism development in Ji'an, and can even become a card place.

The mural paintings in the tombs have a long history, rich content and complete preservation, which can be used by scholars for detailed research, by students for copying and learning, and also by the audience for witnessing this rare

mural art... This special "cultural space" covers a wide range of information and provides different needs for different people, and at the same time, it can be used for different cultures and cultures. This special "cultural space" covers a wide range of information and provides different needs for different people, while at the same time providing a sense of belonging for people of different cultural backgrounds and psychological levels. Here, not only to seek psychological comfort and support, but also to explore its educational significance, feel its artistic cultivation, and comprehend its cultural information. The mural art of Goguryeo tombs has become an important local historical and cultural tourism resource to satisfy different psychological needs, and it is also a hot topic for people to study the traditional culture of Ji'an and even Northeast Asia.

In addition, through the interpretation of the murals, it can be found that the painting styles of the murals of Goguryeo tombs in Ji'an are differently fused with the culture of the Central Plains and the local culture of Goguryeo. It witnesses the fusion of multiple cultures and the mutual recognition of ethnic groups. Visible, Ji'an Goguryeo tomb mural art has an inestimable present value.

5.3 National Spirit Inherited by Mural Painting

The mural art of Goguryeo tombs in Ji'an embodies not only the mutual understanding of art and life, but also the mutual recognition of nationalities and cultures. This different ethnic groups, different regional cultures and different ways to build a common Goguryeo regime of pluralism and unity of the pattern. At the same time, it also became the tangible embodiment of the pluralistic and integrated pattern of the Chinese nation, laying a solid foundation for building a strong sense of Chinese national community.

5.3.1 Multi-ethnic art and culture exchange and integration

One of the most important aspects of China's national conditions is a unified multi-ethnic country. Various ethnic groups in the long river of historical development through breeding, mingling, and differentiation to form the current situation. Multi-ethnicity and multiculturalism are the main features of our country and the driving force behind its development. The reason why our country has been able to develop into a prosperous country is inseparable from the spirit of exchanges and cooperation, friendly exchanges and solidarity and unity among various ethnic groups.

Since the emergence of the central Chinese culture, with the surrounding ethnic tribes, which later laid the foundation for multi-ethnic cultural exchanges and fusion, many ethnic groups within the boundaries of China also began to become an indivisible unity.

The rise and fall of Goguryeo has been closely related to the strength of the ruling power of the Central Plains Dynasty. Whenever the central dynasty is stable and powerful, actively committed to the frontier, the power of Goguryeo received constraints or weakened; Whenever the central dynasty into war and strife, Goguryeo will take advantage of the opportunity to expand. From the subjects in the mural paintings, in the early period, we can see that the images of immortals riding cranes with two birds and elders' wings can be seen as the shadow of early Taoism. In the middle period, there are references to Buddhism, and the four gods motifs begin to appear. In the late period, to five helmet grave 4 tomb, for example, also appeared in

the diamond grid net shape, is the frame bone style commonly used in the Persian brocade, the flame pattern is also the Persian Zoroastrian revered pattern, the influence of Persian art whether the influence of the Goguryeo is also worth noting the issue. In the net-shaped pattern, but also painted with a hand holding a feather fan with wings of the Taoist, wearing a brown feather shirt on the ground to draw gossip Taoist, wearing a light yellow monks chanting monks and feeders, but also painted the image of the Confucian, reflecting the late Goguryeo Buddhism, Taoism, Confucianism, the phenomenon of the merging of the phenomenon. In particular, there are the gods of forging and smelting and the god of ruling the wheel, indicating that the Goguryeo people attached great importance to handmade technology. Sun and moon gods and goddesses of the face for the Xiuqing phase, which is the late Northern Wei painted popular characters face. Tomb wall surface of the characters did not wear Goguryeo dress, is related to the murals of the characters of the road, is because at that time China's Northern Dynasties of the religion is extremely prosperous, Goguryeo is no exception, people with the reality of life with the transfer of attention to the religion of the metaphysical ideas, so Ji'an Goguryeo late tomb mural overflowing with religious and mythological colors, in the artistic expression of the breath of Romanticism.

Ji'an Goguryeo historical relics not only reflects its own historical value and present value, but also shows the cultural value of multi-ethnic exchanges and integration from various aspects, especially reflected in the tomb murals, so it also has important artistic value. The mural paintings in the tombs of Goguryeo in Ji'an, integrating Confucianism, Buddhism, Taoism and the aesthetic characteristics of the historical periods in the Central Plains, reflect the national spirit of exchange and integration of various ethnic groups in the process of development, and moreover reflect the national spirit of unity and common development of various ethnic groups.

5.3.2 Construction of national community consciousness

Nationalities are the products of history, while national communities are national complexes with special historical and cultural ties, stable features of economic activities and psychological qualities formed within a certain territory. They are different ethnic groups, yet they show a high degree of similarity or consistency in politics, economy, culture, and way of life. This sense of identity makes the ethnic groups have a strong sense of community. The mural art of Ji'an Goguryeo Tomb Room reflects the exchange and fusion of multi-ethnic cultures as well as the mutual recognition between ethnic cultures.

Ji'an Goguryeo Tomb Mural Art has accompanied the Ji'an area through nearly three hundred years of days and months, and has seen the development of the Ji'an area. The development process is inevitably inseparable from the cultural exchanges with the neighboring regions, also inseparable from the joint efforts of the people of all ethnic groups. Therefore, Ji'an Goguryeo tomb mural art also witnessed the multi-ethnic cultural exchanges and fusion, as well as the mutual recognition of national cultures.

It can be seen that Ji'an Goguryeo Tomb Mural Art reflects not only the art and life of mutual understanding, but also the mutual recognition of nationalities and cultures. This different ethnic groups, different regional cultures together constructed the Ji'an Goguryeo tomb mural art of the pattern of diversity and unity. It is constructed by the pluralistic pattern also reflects the national community

consciousness, and even human "community of destiny" consciousness. For strengthening national unity, maintaining the unity of the motherland, building a moderately prosperous society and realizing the great rejuvenation of the Chinese nation, it is of practical significance that cannot be ignored.

5.4 Summary

In this chapter, the aesthetic connotation and cultural representations of the murals of Goguryeo Tombs in Ji'an have been elaborated separately. Firstly, it summarizes the aesthetic connotations of Goguryeo tomb murals into the diversity of themes and shapes, and the incoherence and jumping of aesthetic connotations. Then, from the social value reflected in the mural paintings, the spatial cultural value of humanity and history and the spatial cultural value of present life and leisure life are extracted. Finally, the national spirit inherited from the mural paintings is illustrated from the two points of multi-ethnic art and culture exchange and fusion and the construction of national community consciousness. It is concluded that the mural paintings of Goguryeo Tombs in Ji'an have not only a strong historical value, but also a social value of cultural cohesion and balanced development during the development of 400 years, and more importantly, it has a present value to satisfy different audience groups and let people at different levels to find a sense of belonging, so the mural paintings of Goguryeo Tombs in Ji'an are indeed a special "cultural space" complex.

6. Conclusion

In this chapter, the visual representation of Goguryeo culture in the murals of the ancient tombs of Goguryeo in Ji'an has been explored in depth. Firstly, the murals are carefully analyzed from the perspective of visual language, and the meanings and roles of the visual language symbols, lines, colors and shapes and other elements in the murals are elaborated. These are manifestations of the unique artistic style of Goguryeo murals and, in their visual dramatization, reflect the core values of Goguryeo culture. The next discussion addresses the cultural space in the mural paintings, parsing the issues of man as a product of pictorialization, the material space constructed by the mural paintings, the psychological space created by the mural paintings, and the cultural characteristics of the mural symbols. These elements not only give us a deeper understanding of the murals we observe, but also enable us to understand how Goguryeo murals convey and promote their cultural messages through visual language.

The symbolic deconstruction of the mural paintings is explored in depth through symbolic relations, the meaning of connotations in the Goguryeo mural paintings, as well as the symbolic deconstruction of the folklore, the four deities, the mythological figures, and the three-legged crows. This section provides an in-depth understanding of the various symbols embedded in the murals and the cultural meanings behind them. Through such analysis, it reveals how the murals convey deeper social, historical and cultural contexts through visual representations. The exploration of aesthetic meaning and cultural representation presents the positive impact of Goguryeo murals on many levels, including aesthetics, social value, and

national spiritual inheritance. This does not only provide a theoretical exposition of the artistic expressive capacity of murals, but also explores the role of mural art in the transmission of aesthetic implication, social value and national spirit with the help of empirical samples of murals.

Overall, this chapter provides a comprehensive analysis of the visual representation of Goguryeo culture in the murals of Goguryeo tombs in Ji'an. Further understanding and appreciation of Goguryeo mural paintings will undoubtedly help to interpret and perceive the depth and breadth of Goguryeo culture in a more subtle way, and also provide a theoretical basis and rich empirical material for further research in related disciplines.



CHAPTER V

Conclusion

Goguryeo was founded in 37 B.C., and was destroyed by the Tang and Luo allied forces in 668 A.D. There were 28 generations of kings before and after, and it lasted for 705 years, experiencing the intricate wars and chaos during the period of the Han and Tang dynasties. Goguryeo is located in the north of the three Yan cultural area, long-term influence by the art and culture of the Central Plains, coupled with the continuous innovation of the national culture, created a brilliant tomb mural art.

From the end of the 19th century to the 20th century found Goguryeo exquisite tomb murals have been a hundred years, unlocked the dust has long disappeared in the dust of history Goguryeo, from China and North Korea found tens of thousands of mausoleums, more than 120 exquisite murals, reflecting the Goguryeo in the architectural art, culture, painting techniques, religious thought, etc. Goguryeo brilliant civilisation, leaving a valuable cultural and artistic heritage for future generations. The mural paintings of Goguryeo tombs existing in Ji'an are important cultural relics of Goguryeo during its heyday of more than 400 years of history, and therefore are important materials for the study of Goguryeo.

After preliminary research, this study combed through 200 pieces of literature related to the research field, covering relevant studies in the last two decades, providing a solid foundation for the study. In addition, a variety of visual resources were collated, including charts, pictures, videos, and illustrations related to the study, which could present the data and explain the findings of this study in a more effective way. By coding and categorising the aforementioned documents and images in detail, carrying out an interim collation and analysis and writing the subsequent thesis chapters, the following conclusions were drawn:

Conclusion

By analysing the historical development of Goguryeo tomb murals in Ji'an, the artistic characteristics of Goguryeo tomb murals in Ji'an in different periods have been summarised. The current research on Goguryeo mural tombs mainly explores the development and evolution of Goguryeo mural paintings themselves and the dating of the tombs, and seldom involves the study of cultural exchanges with other regions in terms of tomb formations and the phasing changes caused by such exchanges. With regard to the staging of the mural tombs, the author, taking into account the mural tomb form, mural content and image configuration and other factors, divided the mural paintings of Goguryeo tombs into three stages of development: the early stage, the middle stage, and the late stage. By analysing the samples of six mural tombs, the colours and images of the mural paintings, the composition and modelling, and the decorative aesthetic law come up with the artistic characteristics of the mural paintings in different periods. In the early period, the frescoes are mainly simple line drawings with single colours. In the middle period, the content and form of the

frescoes became rich and varied, and the colours were used more skillfully and smoothly. In the late period, the murals show a more elegant and ornate decorative style, with a richer and more subtle use of colours.

The reflection of social and cultural phenomena in the murals of Goguryeo tombs in Ji'an is essentially the self-expression of Goguryeo culture and its cultural identity with the Central Plains. The study of Jian Goguryeo tomb murals in the context of visual culture is a new perspective and very valuable. By establishing a theoretical framework of visual culture with the characteristics of the times, the rich visual elements in the mural paintings are deeply explored and interpreted. Then, through the study of cultural identity, it reveals the cultural information contained in the murals. The unique modelling and the depiction of creation myths in the mural paintings provide clues to our understanding of the religious beliefs of the Goguryeo society and its cultural identity with the Central Plains culture. Similarly, from the perspective of cross-cultural comparison, the unique status and important value of Goguryeo murals are also found, which are the direct reflection of the exchange and collision between Goguryeo culture and other cultures, and the distinctive mark of the cultural identity of Goguryeo society. This visual language and cultural expression of murals is not only a mirror image of Goguryeo society, but also an image display of its lifestyle and cultural values. Through this visual culture, we can deeply understand and explore the history, culture, ideology and life of Goguryeo. The rich cultural information contained in the murals, their unique modelling and the description of creation myths provide us with clues to understand the religious beliefs of the Goguryeo society and the cultural identity of the Central Plains culture.

Through the study of the representation of Goguryeo culture in the tomb murals, we can conclude the issues of power consciousness, ideology, and identity subjectivity behind the tomb murals of Goguryeo, further arguing the identity relationship of Goguryeo culture to the Central Plains culture. Using the principle of visual culture, we analyse the representation of Goguryeo culture in the mural paintings of Goguryeo tombs in Ji'an. The symbolic deconstruction of the mural paintings is discussed in depth, including the meaning of the symbols, the meaning of the Goguryeo mural paintings, and the symbolic deconstruction of the folklore, the four deities, the mythological figures, and the three-legged crows. The individual visual symbolic elements in the murals do not exist in isolation, but through their association and contrast with each other, they construct a visual narrative that shapes our understanding of Goguryeo culture. This structural and contrasting nature makes the mural paintings display an extremely rich and unique perspective and interpretive power in the process of conveying cultural representations. Mural visual representations play an important role in constructing and transmitting cultural meanings. Through such analyses, an in-depth understanding of the various symbols embedded in murals and the cultural meanings behind them is gained, revealing how murals convey deeper social, historical and cultural contexts through visual representations.

Discussion

The study of the psychological identity between the Goguryeo tomb murals, as a world cultural heritage, and the residents of the heritage site is a direction of far-reaching significance and great value. Cultural heritage, both tangible and intangible, are cultural symbols and signs handed down, and they represent the way of life, way of thinking, values and spirituality of people in a specific historical period. As the direct bearers of cultural heritage, the residents of heritage sites identify themselves with the cultural heritage, which is in fact a connection with the local culture and respect for the traditional way of life. This kind of identification is the key to cultural inheritance and an important way for them to build their own identity and sense of belonging. Therefore, this line of research not only helps to understand how residents shape their self-identity through cultural heritage, but also explores how to protect and pass on heritage by enhancing residents' identification with cultural heritage.

A new framework for research from the perspective of artistic and cultural identity has a positive and benign impact. As a subfield of cultural identity, artistic and cultural identity is usually defined as the individual or collective self-attribution and value recognition of an artistic and cultural tradition. This identity not only contains aesthetic preferences, but also admiration and respect for cultural traditions, and it plays an indispensable role in the process of psychological identity. Through in-depth study of artistic and cultural identity, we can better understand how individuals and communities find their identity in art and culture, and how they establish and maintain social ties through artistic expression and experience. Studying the psychological identity of the residents of Goguryeo cultural heritage sites from the perspective of artistic and cultural identity is not only of high academic value, but also of great practical significance for understanding and exploring community participation models for cultural heritage preservation.

Suggestions

By adopting the two concepts of cultural identity and representation, this study provides an in-depth discussion of the ancient tomb murals of Goguryeo in Ji'an, which is still rare in the academic world. Through an interdisciplinary perspective, this study not only enriches the scholarly discussion on Goguryeo mural paintings, but also provides new paths of understanding for the fields of aesthetics, anthropology and sociology. The interdisciplinary methodology of this study provides a powerful research framework for exploring the multidimensional value of cultural heritage.

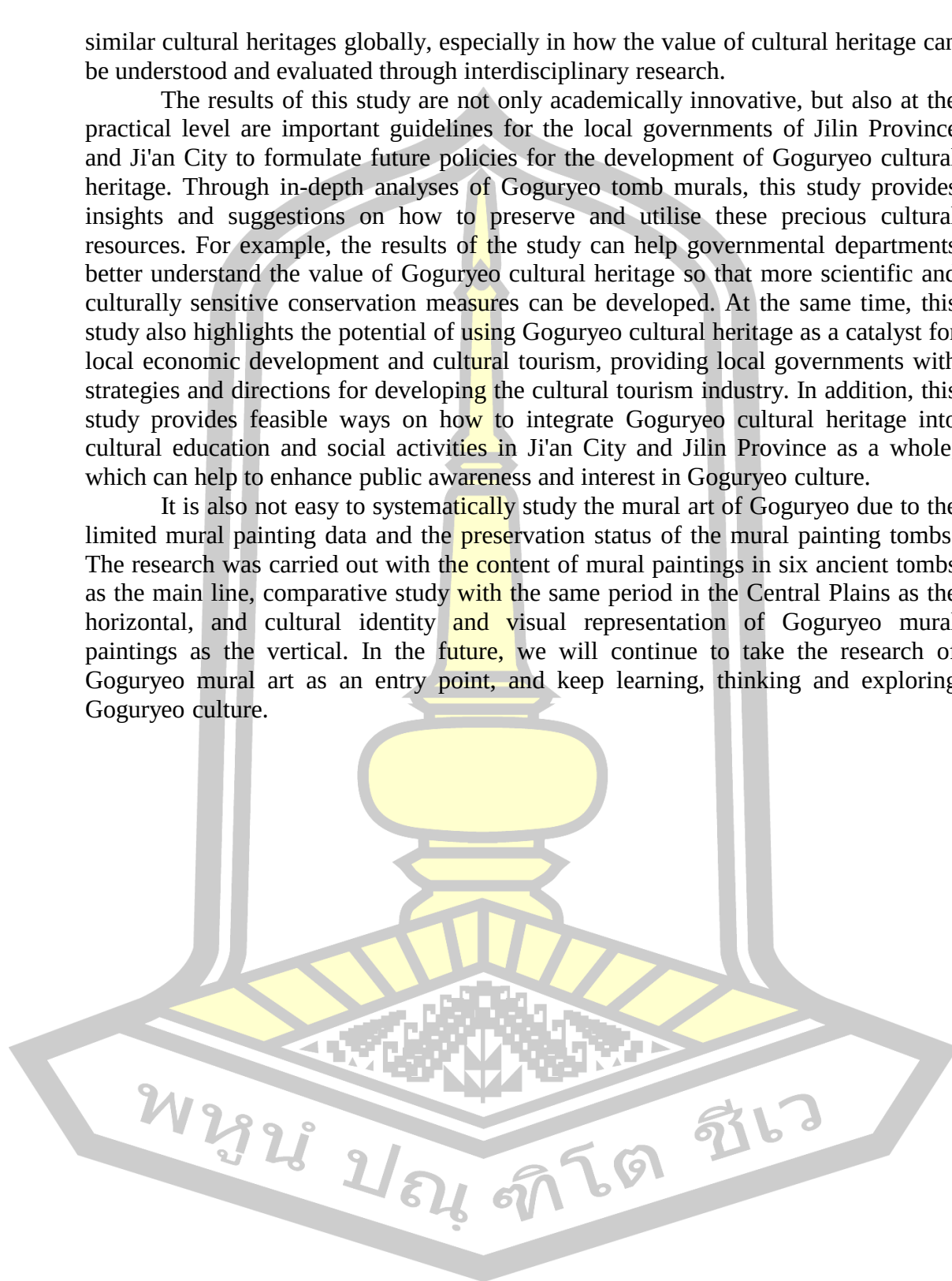
Within the framework of anthropology and sociology, this study deepens the understanding of the cultural value of the murals of the ancient tombs of Goguryeo in Ji'an, revealing the central position of these murals in the historical development and cultural identity of Ji'an. The results of this study not only provide valuable information for academics, but also provide empirical support for policy making for cultural heritage protection and development in Ji'an and the wider region.

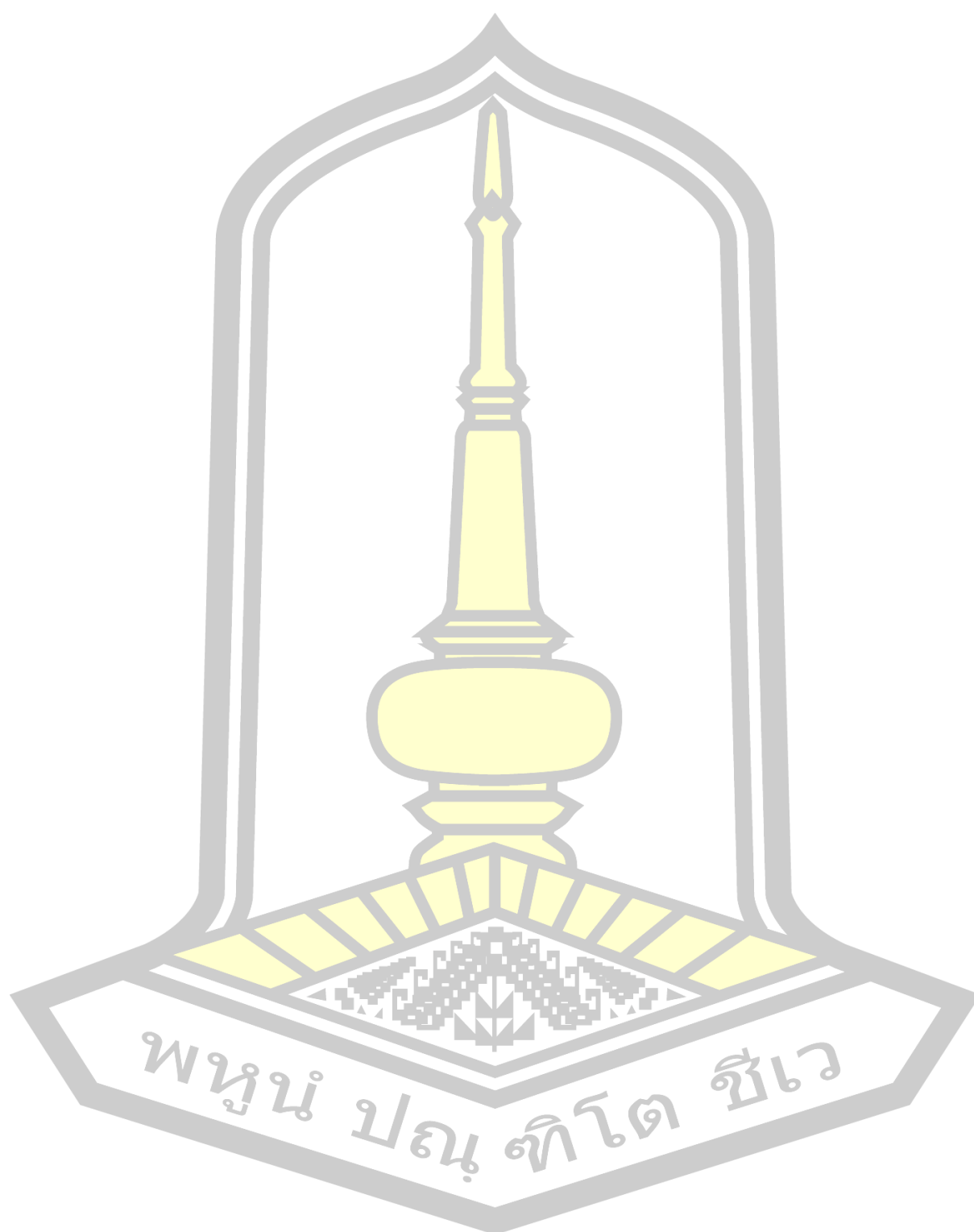
The uniqueness of the Goguryeo tomb murals and their status as a world cultural heritage site make this study of international significance. The methodology and findings of this study provide new perspectives and models for the study of

similar cultural heritages globally, especially in how the value of cultural heritage can be understood and evaluated through interdisciplinary research.

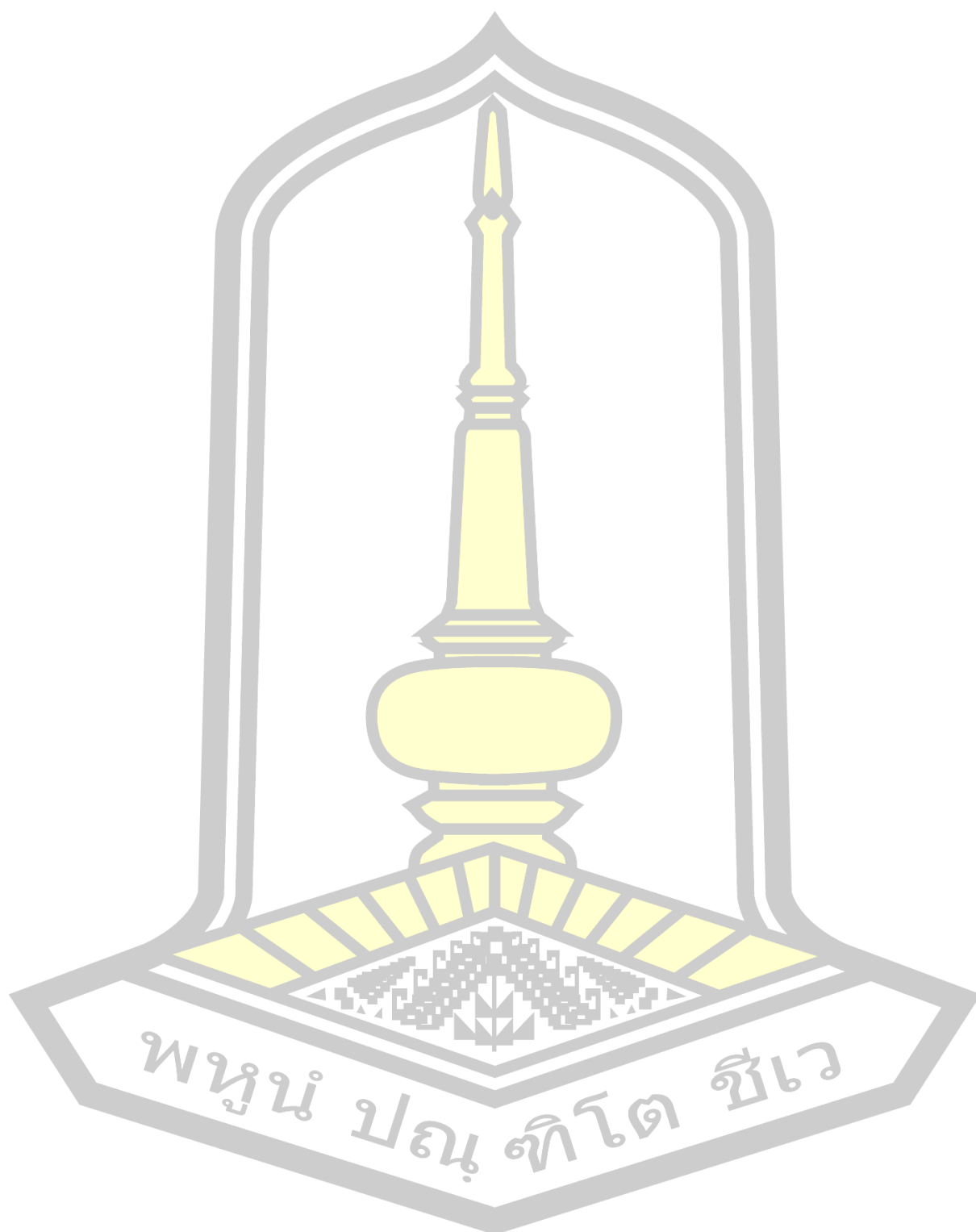
The results of this study are not only academically innovative, but also at the practical level are important guidelines for the local governments of Jilin Province and Ji'an City to formulate future policies for the development of Goguryeo cultural heritage. Through in-depth analyses of Goguryeo tomb murals, this study provides insights and suggestions on how to preserve and utilise these precious cultural resources. For example, the results of the study can help governmental departments better understand the value of Goguryeo cultural heritage so that more scientific and culturally sensitive conservation measures can be developed. At the same time, this study also highlights the potential of using Goguryeo cultural heritage as a catalyst for local economic development and cultural tourism, providing local governments with strategies and directions for developing the cultural tourism industry. In addition, this study provides feasible ways on how to integrate Goguryeo cultural heritage into cultural education and social activities in Ji'an City and Jilin Province as a whole, which can help to enhance public awareness and interest in Goguryeo culture.

It is also not easy to systematically study the mural art of Goguryeo due to the limited mural painting data and the preservation status of the mural painting tombs. The research was carried out with the content of mural paintings in six ancient tombs as the main line, comparative study with the same period in the Central Plains as the horizontal, and cultural identity and visual representation of Goguryeo mural paintings as the vertical. In the future, we will continue to take the research of Goguryeo mural art as an entry point, and keep learning, thinking and exploring Goguryeo culture.





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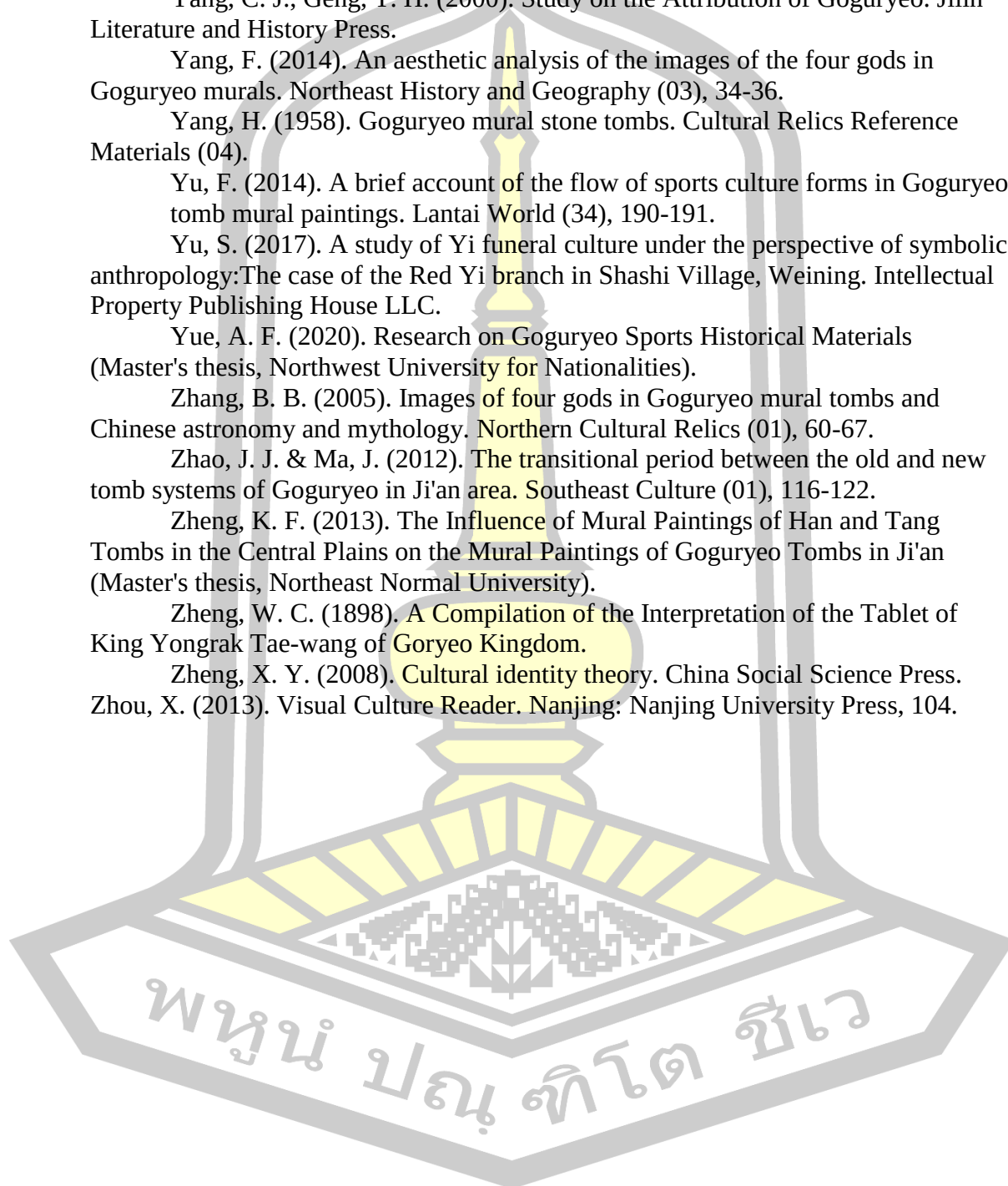
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