A Study on the Composition Patterns of Music and Dance Images in Tombs from the Pingcheng Era of the Northern Wei Dynasty

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ABSTRACT
The Pingcheng era of the Northern Wei Dynasty is an important period of national integration and cultural exchange in Chinese history. As an important material reflecting social life and cultural exchange, the music and dance images of tombs provide an intuitive basis for understanding the music and dance of this period. This paper takes the tomb murals, pottery figurines and funeral furniture images of the Pingcheng era of the Northern Wei Dynasty in Datong area as the research object. By analyzing the combination of banquet and travel ceremonial music and dance images, it further discusses the cultural exchange and integration between Hu and Han reflected in the combination of musical instruments and dance forms. The study holds that the music and dance of tombs in the Pingcheng era of the Northern Wei Dynasty is not a continuation of a single cultural tradition, but a pluralistic art form formed on the basis of the interaction of various cultural factors such as the Central Plains, Xianbei and the Western Regions.

Keywords: *Pingcheng era of Northern Wei Dynasty, Tomb image, Music and dance.*

1. INTRODUCTION

The Northern Wei Dynasty is an important period of ethnic exchanges and cultural transformation in Chinese history. In 398 A.D., Emperor Tuoba Gui of Daowu moved the capital to Pingcheng (now Datong, Shanxi). By 494, Emperor Xiaowen moved the capital to Luoyang. Pingcheng, as the capital of the Northern Wei Dynasty, lasted for nearly a century. This era is often referred to as the "Pingcheng era".[1] The research on the music and dance of the Northern Wei Dynasty has been discussed from the aspects of literature, music system, musical instruments, dance and tomb images, and has accumulated rich research results. The existing research has involved the music and dance characters, musical instruments and dance forms in some tombs, but most of them take single musical instrument, single dance form or individual tombs as the research object. There is still room for further combing the type division, character combination and expression of music and dance images in Pingcheng era tombs. Therefore, it is necessary to analyze the relevant tomb materials in specific scenes and image structures.

In the existing tombs of the Pingcheng era of the Northern Wei Dynasty in Datong area, there are abundant music and dance murals, pottery figurines and burial utensils. Such as Shaling M7, Tongjiawan M9, Yunbo Road mural tomb, Zhijiabao coffin painting and so on. These materials have their own characteristics in terms of

1. As a specific academic concept for the study of the history of the Northern Wei Dynasty, the "Pingcheng Era" can be traced back to the division of the cultural features of the Northern Wei Dynasty before and after the relocation of the capital by Japanese scholars such as Kiyono Kono in the middle of the 20 th century. Since then, Lu Yaodong's book "From Pingcheng to Luoyang: The Process of Wei Cultural Transformation of Tuoba" published in 1979 has deepened the characteristics of Pingcheng as a cultural transition period. Li Ping's "Pingcheng era of the Northern Wei Dynasty" takes the "Pingcheng era" of the Northern Wei Dynasty as a complete research object, and systematically discusses the political system, imperial power operation and historical significance of the Northern Wei Dynasty during this era. Therefore, the "Pingcheng era of the Northern Wei Dynasty" has become a classic academic concept in the study of the history of the Northern Wei Dynasty in China and foreign countries.

performance media, character composition and instrument configuration, which provides a basis for comparing the combination of music and dance in different scenes.

Based on this, this paper takes the music and dance images of tombs in the Pingcheng era of the Northern Wei Dynasty in Datong area as the research object, and takes the two types of images of feasts and travel ceremonies as the main research scope. The first is to sort out the relevant tomb materials, and clarify the basic judgment basis of the two types of images; the second is to analyze from the aspects of character composition, instrument configuration, dance form and spatial position, the combination of banquet and travel ritual dance. It is to make a more systematic understanding of the basic types and combination characteristics of the music and dance images of the tombs in the Pingcheng era of the Northern Wei Dynasty.

2. THE FIGURE AND COMBINATION OF MUSIC AND DANCE IN THE TOMB IMAGES OF THE PINGCHENG ERA OF THE NORTHERN WEI DYNASTY

According to the scene content and combination relationship presented by the image, this paper adopts the classification method of Yuan Kong, and divides the music and dance images of tombs in the Pingcheng era of the Northern Wei Dynasty into two types: banquet music and dance images and travel ceremonial music and dance images (decorative music and dance images are not included in the scope of discussion)[1]. The former mainly shows the daily banquet and entertainment activities of the aristocracy, while the latter shows the identity level and social status of the tomb owner through the chariot and horse honor guard and the advocacy band. Through the analysis of the music and dance images and their combination patterns in the two types of images, the artistic characteristics embodied in the music and dance images of the tombs of the Pingcheng era of the Northern Wei Dynasty in Datong area and the cultural connotations behind them are further discussed.

2.1 Banquet Music and Dance Images and Combination Modes

The banquet music and dance images in the tombs of the Pingcheng era of the Northern Wei Dynasty refer to the types of tomb images that take the tomb owner's daily banquets, guest gatherings, food and entertainment and other life scenes as the main content, and are accompanied by entertainment activities such as music and dance. Such images usually combine various elements such as waiters, guests and musical performances in the same space on the basis of the banquet scene.

Therefore, in the classification process of tomb music and dance images, the judgment of feast music and dance images is mainly based on the following aspects: First of all, from the perspective of scene content, feast music and dance images usually have clear characteristics of dietary activities. In the image, food cases, wine sets, food utensils and other banquet-related utensils are often visible. These elements constitute the basic visual signs of the banquet space. Secondly, from the perspective of character composition, such images usually include different identities such as tomb owners, guests, attendants, and dancers.

According to the above criteria, the typical banquet music and dance images in the tombs of the Pingcheng era of the Northern Wei Dynasty are mainly found in the south wall of Shaling M7 mural tomb, the north wall of Tongjiawan M9, the east wall of Yunbo Road mural tomb, the south wall of Yingbin Avenue mural tomb, Yanbei Normal College M2, Yuchang Jiayuan M113 and so on.

In the performance of the banquet scene, the banquet music and dance images in the Pingcheng era of the Northern Wei Dynasty showed a relatively stable spatial composition method, that is, the tomb owner or the tomb owner's couple was the visual center of the picture, and the guests, waiters and music dancers were arranged on both sides of the tomb owner. This kind of composition method with the tomb owner as the visual center not only strengthens the identity of the tomb owner, but also makes the tomb owner become the visual core of the whole banquet. In the banquet picture of the southern wall of the M7 mural tomb in Shaling, the tomb owner and his wife sit in the interior of the roof of the palace, surrounded by guests, waiters and dancers, forming a banquet space with the tomb owner as the core (see “Figure 1”) [2]; in the feast picture of the north wall of Tongjiawan M9, the tomb owner is also located in the center of the picture, surrounded by waiters and music and dance dramas on both sides (see “Figure 2”)[3]. Yunbo Road mural tomb (see “Figure 3”) and so on are such composition methods[8]. This kind of image composition, which is centered on the husband and

wife of the tomb owner or the tomb owner, and is surrounded by attendants and chariots, appeared in the tombs of Liaodong, Sanyan and Koguryo during the Sixteen Kingdoms period. For example, in 409 A.D., the north wall of the back room of the mural tomb of Koguryo Tak Hinri also painted the tomb owner and the couple sitting side by side, and equipped with attendants and car and horse images. It can be seen that this kind of image structure centered on the owner of the tomb and combined with the attendants and chariots in the tombs of Pingcheng in the Northern Wei Dynasty is closely related to the tradition of tomb images in the northeast region.



Figure 1 Southern wall of M7 mural tomb in Shaling.



Figure 2 North wall of Tongjiawan M9.



Figure 3 The east wall of Yunbo Road mural tomb.

From the existing archaeological materials, the images of banquet music and dance in Pingcheng period have formed a comprehensive combination mode of music, dance and acrobatics. The combination mode of sit-up women's music and stand-up acrobatics is a more common and basic combination. On this basis, the addition of dance makes the combination more advanced and complete. For example, in the banquet images of Shaling M7 south wall, Tongjiawan M9 north wall, Yunbo Road mural tomb east wall, Yuchang Jiayuan M113, Yunbo Road M10, Yanbei Normal College M2, Jiyue performance, dance performance and acrobatics can be seen. This shows that the banquet activities in the Pingcheng period of the Northern Wei Dynasty have broken through the single form of music or dance, and formed a comprehensive art form integrating visual and auditory. This kind of combination mode of "dance + acrobatics + instrumental music" originated from the theme of tomb murals or portrait stones in the Eastern Han Dynasty, but it did not form the same mode as the previous generation in the specific dance form, but formed a new appearance in the communication between Hu and Han. [1]

The images of music and dance in the banquet class do not simply reproduce the pleasure activities of the tomb owner during his lifetime. The number of characters, musical instrument configuration and dance combination all show certain regularity. From the existing materials, there are many kinds of musical instruments in the banquet dance images of the Pingcheng era of the Northern Wei Dynasty, such as pipa, flute, konghou, drum, qin, zheng and so on. Although the number and combination of musical instruments in different tombs are different, it is usually composed of multiple musicians to form a performance unit and form a relatively complete combination of music and dance with the dancers.

In terms of dance, two stable combinations of multiplayer dance and double dance can be observed in the existing materials. The four-person joint-arm dance represented by Shaling M7 (see "Figure 1") and Tongjiawan M9 (see "Figure 2") has a clear movement cooperation between dancers to form a unified collective dance picture; the double dances seen in the tombs of Yanbei Normal College M2 (see "Figure 4") and Yuchang Jiayuan M113 (see "Figure 5") are mostly in a relatively fixed symmetrical posture, and there is a clear correspondence between the dancers. There are differences in the number of people, movements and body movements between the two types of dance, but they all show strong stylization.



Figure 4 Yanbei Teacher Academy M2.



Figure 5 Yuchang Garden M113.

The above similar four-person dance and two-person dance postures appear repeatedly in different tombs, indicating that there may be a relatively stable expression pattern in the number of characters and action combinations of banquet dance images in the Pingcheng period of the Northern Wei Dynasty. This repetition may be related to the dance program in the actual banquet activities at that time, or may be related to the relatively fixed expression paradigm in the process of tomb image making. The existing materials are not enough to make a clear judgment on the two, but the highly similar dance combinations between different tombs at least indicate that the banquet music and dance images are not completely free to draw, but have certain stylized features.

In summary, the banquet music and dance images in the Pingcheng era of the Northern Wei Dynasty not only continue the basic tradition of tomb banquet images since the Eastern Han Dynasty, but also have certain similarities with the composition of related characters seen in the tombs of Liaodong, Sanyan and Koguryo. That is, the tomb owner is the center, and the characters such as banquet, music and dance and attendants are painted in the same space. On this basis, the banquet music and dance in Pingcheng era formed new combination characteristics in character configuration, instrument combination and dance form. The relatively fixed dance modes such as four-person arm dance and double dance were repeatedly seen in different tombs. It can be seen that the banquet music and dance images in the Pingcheng era of the Northern Wei Dynasty showed strong continuity and complexity at the composition level. The basic composition not only inherited the tradition of the existing tomb banquet images, but also absorbed the organization of the characters in the relevant images in the northeast region. On this basis, a combination of music and dance with the characteristics of the Pingcheng era was formed.

2.2 Traveling Ceremonial Dance Images and Combination Modes

Different from the banquet music and dance images, the travel ceremonial music and dance images are mainly composed of car and horse travel, ceremonial entourage and advocating bands, and such images have the function of highlighting the status of the tomb owner. Judging from the tomb materials of the Pingcheng era of the Northern Wei Dynasty, such images are usually composed of characters such as guides, horses, drums, dancers and acrobats, and form a certain regular combination relationship in the tomb space. Therefore, the judgment of travel ceremonial music and dance images is mainly based on whether they have the elements of car and horse travel, ceremonial accompanying and accompanying music and dance.

In the early period of the Pingcheng era of the Northern Wei Dynasty, the image of traveling honor guards and advocating music and dance was common in the tomb murals. For example, the north wall of the Shaling M7 mural tomb (see “Figure 6”) was painted with a car and horse trip map, that is, the rider, the rider blowing the horn, the walking advocate and dance, and the acrobatics performer were included in the same travel queue. With the development of the burial system of tombs in Pingcheng era, the media of travel honour and music and dance in tombs gradually developed from simple tomb murals to funeral painting and pottery figurines. In the late Pingcheng era, a set of pottery figurines appeared in tombs such as Song

Shaozu's tomb and Sima Jinlong's tomb, indicating that since the Wei and Jin Dynasties, the tradition of using figurines to express the attendants, honour guards and music and dance activities of the tomb owner has been further developed in the Pingcheng era of the Northern Wei Dynasty, and the image of advocating music has gradually become an important part of the combination of honour guard figurines and musicians.



Figure 6 The whole picture and part of the north wall of M7 mural tomb in Shaling.

Among the specific tomb materials, Shaling M7 mural tomb is a typical example of observing the combination mode of music and dance images of travel ceremonies. On the north wall of the tomb, a large-scale car and horse travel map is painted. The characters of the picture are unfolded in a certain order, which are composed of guide riders, horse riders, drum lifters, walking drums, dancers and opera performers. Among them, the guide is located at the front end of the queue, followed by the rider who blows the horn, the middle part is the advocate and music and dance performer, and the rear part is the chariot follower.

The image of travel ritual music and dance seen in the mural tomb of Yingbin Avenue has a high similarity with Shaling M7. Its travel scene is also dominated by chariots and horses and ceremonies. The front part is a rigid guide, followed by six riders and two groups of four drummers. The middle part is followed by music and dance performers. The rear part of the queue is a chariot and horse entourage, and the tomb owner sits in it [6].

Compared with the mural materials, the coffin painting of Zhijia Fort tomb of the Northern Wei Dynasty (see “Figure 7”) confirms this combination relationship from another image carrier. In the coffin painting of the Zhijia Fort, it is also a combination mode of the former part as the guide, the middle music and dance acrobatics, the rear attendants and the accompanying characters [7]. It can be seen that the image of music and dance in the Pingcheng era of the Northern Wei Dynasty has formed a relatively stable combination mode in different tomb media, that is, “the front guide riding, the middle music and dance, and the rear chariots and horses”.



Figure 7 Detail of the coffin board painting from the Northern Wei Zhijia Fort tomb.

The above-mentioned relatively stable spatial ranking and staffing have a certain corresponding relationship with the gradually institutionalized driving books since the Wei and Jin Dynasties. "Jinshu”"records: “Zhongchao Dajia Lubu, the first is to drive a halogen book first like a car, advocating a, thirteen people, middle way. Sub-quiet room order, driver one, middle way. Shidaohou two people, driver one, points around. Second Luoyang Wei two people, riding, points around. Luoyang Pavilion nine people, red car, driving one, divided into three, each blowing two people lead [9]." The "Book of Jin Rites Records" contained the Western Jin Dynasty Zhongchao Dajia Lubu, which made detailed provisions on the order of guidance, advocacy, driving, Yiwei and other personnel and vehicles. It can be seen that advocacy is not an independent music performance, but is included in the Lubu system with a clear order and staffing. Although the Book of Jin contains the Western Jin system, it provides a certain reference for the tomb travel image of the Northern Wei Dynasty. In the tombs of Shaling M7, Yingbin Avenue and Zhijia Fort coffin paintings, the guide horse, horse riding and blowing horns, advocating musicians, dancers and chariots and horses were carried out in a certain order, showing the spatial organization characteristics similar to the traditional halogen book structure of the Western Jin Dynasty.

In addition, this stable staffing is also related to the hierarchical attributes of the Northern Wei Dynasty. “Book of Wei” records: “The voice of

drums and blowers, covers the military voice of the ancient, the joy of offering the victory, is not commonly used. When there is a man have heavy feats, but have to prepare for[10].” This record shows that the use of advocating in the Northern Wei Dynasty was not completely without identity conditions, but was related to the status and merits of the characters. At the same time, “Wei Shu” and other documents also see more records such as “to preach” and “give preach”, indicating that preach is a part of identity treatment and ritual configuration to a certain extent. Therefore, in addition to the function of reproducing the real travel scene, the orderly expression of guide riding, blowing horns, advocating and car and horse entourage in the tomb image also has certain ceremonial order and identity meaning. In particular, the characters such as the guide and the rider have a relatively fixed position and number in the picture, and their combination relationship shows a certain degree of repetition in different tombs, indicating that this kind of image is not a simple background character, but has a certain hierarchical attribute.

In summary, the music and dance images of travel ceremonies in the Pingcheng era of the Northern Wei Dynasty have formed a relatively clear combination mode: in terms of spatial structure, the basic arrangement is “guide rider - advocating music and dance acrobatics - carriages and horses and entourage”; in the performance structure, the formation of “instrumental music - dancing - acrobatics” combined with each other in the form of composite; in terms of character configuration, it shows a relatively clear division of roles among guide riders, horn blowers, musicians, dancers and entourages, and presents a certain stability in terms of quantity, location and clothing.

3. CONCLUSION

By sorting out the music and dance images of tombs in the Pingcheng era of the Northern Wei Dynasty, it can be found that the music and dance in the existing tomb materials in Datong area can be mainly summarized into two types of feasts and travel ceremonies. Although both of them take music and dance characters as the core, they show different characteristics in character configuration, spatial organization and music and dance combination due to different scenes and performance purposes.

The banquet music and dance mainly revolves around the tomb owner and the banquet characters. The musicians, dancers, attendants and banquet characters together constitute a relatively complete banquet scene. Musical instruments and dancers appeared in some tombs, forming a combination of instrumental music, dance and banquet activities. Different tombs have differences in the number of musical instruments, the number of musicians and dancers, and the specific dance forms. The ceremonial dance is more dependent on the car and horse travel and the ranks of the ceremonial battle. The guides, the horn blowers, the drumming musicians, the dancers and the car and horse entourage are arranged in a certain order, forming a relatively clear spatial order and character division.

In general, the music and dance images of the tombs in the Pingcheng era of the Northern Wei Dynasty do not have a completely fixed expression mode, but form a variety of combinations in different tombs and specific scenes. The banquet class focuses on the performance of music and dance performances in banquet activities, while the travel ceremonial class emphasizes the overall relationship between music and dance, chariots and horses, and ceremonial guards. By classifying and comparing these image combinations, we can provide a basis for further understanding the manifestations and social and cultural backgrounds of tomb music and dance in the Pingcheng era of the Northern Wei Dynasty.

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