

# Analysis and Research on Linked-pearl deer pattern in Tang Dynasty

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**Abstract.** Linked-pearl deer pattern in Tang Dynasty is one of the Chinese traditional auspicious patterns and Chinese excellent traditional culture. It is both heroic, light and gorgeous, reflecting the aesthetic characteristics of different periods of the Tang Dynasty. Based on the study of Linked-pearl deer pattern culture and art, this paper applies the artistic form and cultural connotation of Linked-pearl deer pattern culture to the design of contemporary Chinese textiles, and gradually forms Linked-pearl deer pattern style with modern Chinese local characteristics.

**Keywords:** Tang Dynasty Culture; Linked-pearl deer pattern; Art Forms.

## 1. Development path

### 1.1 Early Tang Dynasty

In the early days of the Tang Dynasty, Tang Taizu actively implemented an open foreign policy and advocated the exchange of Chinese and foreign cultures. Expats can participate in regimes and even enter the ranks of executives. It can be seen that in politics, foreigners and Han Chinese are treated in a friendly, respectful and equal way. Linked-pearl deer pattern is a typical Persian pattern. When it first entered China, it still has obvious characteristics of the Western Regions. It is also completely different from the traditional Chinese deer in shape.

### 1.2 Tang Dynasty

The enlightened political and economic policies in the early Tang Dynasty allowed the masses to recuperate and recuperate. Taizong's people-oriented and well-organized rule won him the reputation of "Zhenguan Zhizhi", and also laid the cornerstone for the emergence of the "Kaiyuan Prosperous Age" in the later period. In the prosperous Tang Dynasty, the national strength was strong, and the foreign culture was actively absorbed, transformed and enriched to form the unique style of the Tang Dynasty. Compared with the early period, the deer pattern in the prosperous Tang Dynasty was innovative, and the appearance of deer was no longer based on the deer with the characteristics of the Western Regions. The image of the sika deer with Chinese characteristics has also attracted people's attention, which reflects the eclectic characteristics of culture in the prosperous Tang Dynasty.

### 1.3 Middle Tang Dynasty

In Middle Tang Dynasty, after the social turmoil of "A Shi Rebellion", it developed from a relatively open in the early stage to a gradual convergence in the later stage. Linked-pearl deer pattern did not become popular throughout the Tang Dynasty, but gradually declined in the middle Tang Dynasty. First, because of the collapse of the Sassanid dynasty, the output of the bead pattern has no source, and the Sasanian style presented on the brocade in the Tang Dynasty gradually faded, and those who had entered China were assimilated by the Chinese. The second is related to the "Forbidden Brocade Order" in the Tang Dynasty. From the prosperous Tang Dynasty to Wu Zetian in the middle Tang Dynasty, the emperors of all dynasties banned the brocade; in the second year of longevity, Wu Zetian ordered the prohibition of embroidery. Since then, Linked-pearl deer pattern has lost its most important carrier and gradually faded out of people's sight[1].

## **2. Forms of art**

### **2.1 Composition features**

#### **2.1.1 Single deer**

In the brocade with Linked-pearl deer pattern unearthed in the Turpan area, the deer appears in a separate image. This brocade was discovered in Early Tang Dynasty. The outermost part of the brocade is a huge circle with twenty beads on it. In the middle of the beads is a deer. The shape of the deer is a little distorted and exaggerated, like walking. The antlers are large and sharp, and there are three huge green dots on the deer body. Objects similar to this brocade-like deer pattern have been seen in Persian pottery from the 6th to 7th centuries. Therefore, some scholars speculate that this deer type comes from West Asia.

#### **2.1.2 Against deer**

The images appearing in pairs in the layout of the decorative pattern are more able to present a balanced and stable state. Symmetrical features are a unique art form Group Animal Pattern in Tang Dynasty, and also interpret the meaning of "double pairs" and "auspiciousness". In the National Costume Museum of Beijing Institute of Fashion Technology, there is a brocade with a pair of deer and a pair of flowers and trees. In this brocade, the deer pattern with beads appears in the image of a pair of big-horned stags, with flowers and trees as the center on both sides. The double deer stand on the side, the antlers are thick and forked, and the deer body is slightly striped.

### **2.2 Model classification**

#### **2.2.1 Antlers**

Regarding the shape of antlers, the antlers of stags are the main objects of description. Antlers are an important tool for stags to fight and defend. The deer antlers in the deer pattern with the beaded beads in the Tang Dynasty are mainly divided into two groups of two groups of diagonal horns and one group of antlers[2]. From the works of the Tang Dynasty, it can be seen from the works of the Tang Dynasty, such as the deer pattern brocade with the couplet beads and the flower tree, and the deer pattern brocade with the red ground beads. , the shape of the antlers has changed from the rough exaggeration in the early stage to the simple and realistic.

#### **2.2.2 Deer Head**

The decoration of the deer head with the deer pattern with beads and beads also developed from the abstract and simple in the early stage to the figurative simplicity in the later period. In the early Tang Dynasty, it can be seen in the deer pattern brocade of the large lotus beads. At this time, the deer head was small and had no There are many depictions, the whole is abstract, and there are not even many head features. In the middle and late stages of the red ground and the deer pattern brocade, the head shape is more figurative and simpler, and the head gradually stretches and changes. big.

#### **2.2.3 Deer Body**

The cultural fusion of the Tang Dynasty, the earliest appeared is the big horned deer, which is smaller in size and larger in size. For example, in the brocade with large deer patterns in the tuanyu with beads in the Tang Dynasty, there is a lone deer on the bead ring, with a smaller head and a stronger body. The decoration of the deer body can be divided into two kinds, one is the circular and geometric spot decoration, and the other is the simple decoration. The Tang Dynasty's brocade with red ground and bead pair with deer pattern adopts a combination of circles and geometric patterns, with the belly of the deer as the decorative center, and is composed of oval and cylindrical shapes[2].

## 2.3 Color change

### 2.3.1 Simple and rustic

In general, especially in the early Tang Dynasty, among the several pieces of brocade with deer pattern with beaded beads unearthed, most of the colors are made of yellow ground, which gives people a sense of simplicity and elegance. Unearthed from Tomb No. 332 in Astana, Xinjiang, the brocade with large deer patterns in the Linked-pearl deer pattern. The image is exaggerated and rich in decoration. The ground color is beige, which looks simple and bright. The three small balls on the deer body echo with the surrounding ones, creating a sharp contrast with the circles. Another piece of silk unearthed in the Tang Dynasty, the yellow-earth-and-bead-tufted flower tree has faded and seriously polluted the deer-patterned brocade. The pattern shows two complete circles of beads. Inside the circles there is a tree of life with flowers and leaves. Under the trees are two pairs of deer with spots on their bodies. The necks are tied with ribbons and the front feet are raised. The flowers outside the circles cannot be identified. The outer shell of the ball joint is made of yellow, and the bead ring is made of light yellow. The outer outline of the upper and lower back patterns is yellow, and the inside is filled with green. The inside of the ball is light yellow. The streamers and flowers and trees show the color of the ground. There are two intermittent blue straight lines woven on the flowers and trees. The deer has yellow deer spots, and the coloring is simple and simple.

### 2.3.2 Gorgeous and rich

In Middle Tang Dynasty, the color of Linked-pearl deer pattern was more vivid and rich. The British Museum has a pair of red-ground beads and deer-patterned brocades, in the shape of a triangle, composed of two incomplete circles, with bright colors and distinct layers. There are two huge deer in the circles looking at each other with their heads facing each other, standing on one of them. On the palm tree-shaped table, the demeanor is quiet. The periphery of the Linked-pearl is red, while the inside of the Linked-pearl is decorated with yellow as the ground color and decorated with colorful pairs of deer. The deer body is decorated with red and blue spots, and the outer edge is green with hooked deer feet. The red and green are alternately scattered and have a strong three-dimensional sense; the whole color is mainly brick red, and the pattern is mainly green, blue and yellow. With blue and green as the divisions, the overall color matching is properly used, and blue-green is added to the large area of red and yellow to form a sharp contrast. And because of the low brightness and purity of the color, the overall matching is coordinated.

## 3. Aesthetic characteristics

### 3.1 The beauty of Ying Wu

The Tang dynasty Linked-pearl deer pattern is a common subject in Chinese Linked-pearl patterns. Initially, the antlers are shaped like flames and the body of the deer is strong, giving a sense of valor and robustness, as if similar to the image of a sheep. In the Tulufan unearthed the big bead deer pattern brocade, it is significantly different from the traditional Chinese deer, the body size is tough, strong, the whole presents a kind of robust beauty. 7 century 50s and 60s Astana is the most unearthed Linked-pearl deer pattern brocade, orange red base, deer pattern filled with dark blue and with white beads, and then embellished with light green, colorful, bright and not lose its antique. The beaded circle is filled with independent full deer, with large horns on the head, strong and healthy, head forward, the whole deer pattern is simple, atmospheric, rich in decorative beauty. The bead circle is arranged with 20 beads, and the bead circle is connected with a small bead circle, and the deer pattern in the two adjacent bead circles are each to one side, and the upper and lower groups are decorated with binghua, and the whole pattern is rich in Tang dynasty style. From this, we can see that in the middle and early Tang dynasty, its direction was more in a kind of heroic and majestic state.

### 3.2 The beauty of lightness

In ancient times, there were many types of deer patterns, and one of them was the deer pattern of the Tang Dynasty. Around the Tang Dynasty, deer pattern with light forms, wings, flowers and plants were used in brocades, adding a free and romantic atmosphere to the symbolic meaning of the motifs themselves[3]. The shapes are colorful and varied. They are either reclining or standing, all of them are beautiful, vivid, elegant and lovely. Take an example of an early Tang dynasty brocade with the deer motif in the collection of the China Silk Museum, which consists of six smaller fragments restored into two largely complete areoles. The areoles are made up of a joint Linked-pearl pattern, and in the areoles are green pairs of deer, which are no longer the big-horned deer of Central and West Asia, but the Chinese style plum deer - with a long head and two legs, plum blossom spots on the body, and a long fluttering belt tied around the neck, the image of the big-horned deer is thin, and the two hooves are slightly raised, giving a feeling of lightness and agility.

### 3.3 The beauty of Gorgeousness

The aesthetics The Han Dynasty was known as the "Reign of Wen and Jing" due to the prosperous political and economic development, and the Tang Dynasty saw the "Reign of Zhenguan" and "Kaiyuan", where people living in the heyday of feudal society had a higher pursuit of all aspects of life. The style of the Tang Dynasty can be summarized by the magnificence and exquisiteness. The deer embroideries of these two periods paid great attention to the details of the deer body, and the carvings of the antlers, body, accessories, legs, and other parts of the deer were very detailed. Where there were gaps in the brocade, they were also filled in with intricate, ornate patterns to achieve a sense of completeness and splendor[4]. For example, the brocade with a jointed beaded flowering tree against a deer found in Astana, Xinjiang, has an abstract plum flower on top and a ribbon around the neck of the deer. The two deer are separated by the Chinese character "花树对鹿" with four square backstrokes in the middle[3]. The flowering tree in the center is full of western style, with birds perched among the leaves, beautiful and romantic, a result of the exchange of traditional Chinese and Western culture and art.

## 4. Cultural connotation

### 4.1 Tabularity

The prevalence of the Linked-pearl deer pattern in the Tang dynasty is inseparable from its own symbolic nature and the lineage of the Tang rulers. Among the many animal forms in the primitive era, the deer form was used as a unique graphic symbol and kept appearing in rock paintings. It is not only as a totem symbol, but also a messenger of the Xianbei people to communicate with heaven and earth. In 1980, archaeologists found the blessing written by Li Kuang in the ritual activities in Gaxian Cave in the northwest area of Ali Town, Oroqen Autonomous Banner. This discovery identified Gaxian Cave as a cave site inhabited by humans. Inside, wild deer bones were unearthed. Deer were a source of food for the Xianbei people, as well as a means of transportation, and deer skin could be used for clothing. Therefore, in the harsh conditions of the time, deer hunting was the source of survival. In the eyes of the tribe, the deer is a special animal because it has a unique form, function and role is recognized as an auspicious animal.

### 4.2 Symbolic

As a kind of decorative pattern, the Tang Dynasty Linked-pearl deer pattern was given auspicious symbolic meaning and had strong symbolism. As a kind of animal pattern, it became the expression of people's spiritual needs and trust, symbolizing sanctity, power and status. The deer is the "salary". Most of those who had salary were in the imperial court[5], and the salary was determined according to the rank of the official. The salary was also set according to the position. The bureaucratic ideology of China for thousands of years made "entering the government" a dream of the literati, so "Lu"

evolved into "entering the government". Therefore, the Tang dynasty patterns conveyed people's good wishes to pursue a career and make a fortune. Among the many auspicious patterns, unlike the noble use of dragon and phoenix patterns and the embodiment of imperial power, even the common people could use the deer pattern, which was used in a large number of costumes and carried out innovations in its imagery and harmonies, and derived a variety of symbolic meanings from it. For example, "Fu Lu Shou Xi". People often combine Fu, Lu and Shou to symbolize happiness and success. Therefore, the pattern also unconsciously becomes a symbolic expression of people's pursuit of a better life, with a certain symbolic nature.

## 5. Design procedure

### 5.1 Design Sources

The design elements were chosen according to the concept of "the picture must be meaningful and auspicious" in traditional Chinese costumes. The harmonic sound of "deer" is "Lu", which means "to increase the official's fortune" and "to have good fortune", and is a beautiful and happy symbol. The symbol of deer has a deep cultural heritage, so it has a meaning of choice. Therefore, the design can be based on the Tang dynasty deer design, which is also in line with the aesthetic preferences of most people today.

### 5.2 Morphological extraction

A new combination pattern is adopted by first extracting the original elements of the pattern, and then tracing, deforming and combining them, so as to construct a new pattern. It can be seen that the main elements of the "deer" pattern are the deer, the flowering tree, and the joint beads, so the focus is on simplifying and regrouping the deer and the flowering tree to form a new art form, making it more applicable to the current textile design. The joint beads, because they are inherently symbolic and very simple, can be retained in their basic form.

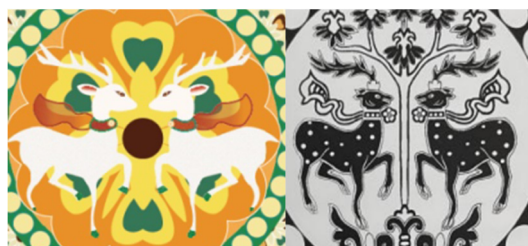


Figure 1. Self-drawn by the author (from the Internet)

### 5.3 Color selection

Color has the role of expressing emotion and creating atmosphere, and is a dominant factor that cannot be ignored. The original pattern color tones are relatively simple, more ancient and plainer, in the design also used the three basic colors of yellow, green and blue, the overall tone is relatively cold. The Tang Dynasty, on the other hand, was a period of great power and wealth, so the colors of the pattern should match the political environment of the time, and the color matching should not only reflect the simplicity of the early pattern itself, but also show the beautiful atmosphere of the middle and late Tang Dynasty, thus reflecting the cultural confidence of the flourishing Tang Dynasty. As shown in the figure below, the brightness of the original pattern and color was increased in the drawing, and a warm orange color was added, thus balancing the color of the image. The whole picture presents a bright, lively, Tang Dynasty style.

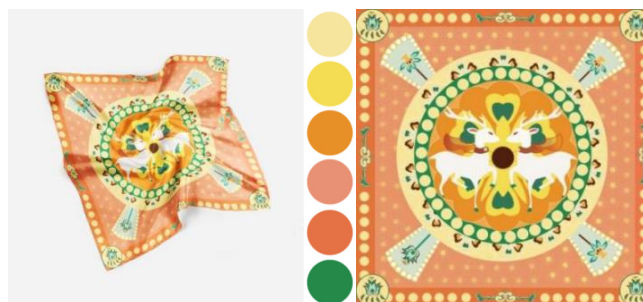


Figure 2. Self-drawn by the author

#### 5.4 Effect show

Based on the principle of formal beauty, the new pattern was arranged and combined on the basis of the original form. The new design was applied to the pattern design of the square silk scarf, and a frame structure was used to re-optimize the decorative pattern, thus forming an overall image of the silk scarf. With many advantages such as easy to match, fashionable, convenient and durable, silk scarves are popular among young consumers in today's silk market, so they can be used as a carrier for the use of the Tang Dynasty duan areal joint bead pair of deer pattern brocade.

### 6. Summary

As a traditional pattern, Linked-pearl deer pattern in Tang Dynasty has a certain function of expressing consciousness, and there is a close connection between its graphics and social forms. Nowadays, people's demand for textile design has changed from the pursuit of practicality to the transition to aesthetic diversity. The popular pattern of any pattern is not fixed, and the process of the gradual Chineseization of the Linked-pearl deer pattern of the Tang Dynasty can be seen from the absorption and transformation of foreign civilization, the culture that conforms to the aesthetics of the national era tends to develop better. It seems that the representational and symbolic nature of the Tang dynasty deer pattern is what the society needs nowadays. For modern textile design and application, the design is supported by culture, therefore, the designer must consider the cultural heritage of the pattern in the design process, combine tradition and modernity in the design, cultural and aesthetic complement each other, in order to make the design works last for a long time.

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