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Study on decorative patterns in The Great Nuo Picture

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Abstract:
The Great Nuo Picture《大傩图》collected by the Forbidden City in Beijing is a Song Dynasty genre painting, which depicts twelve people wearing strange costumes, wearing various hats, holding musical instruments or daily utensils, dancing and showing a joyful atmosphere. By interpreting the meaning of Nuo in various dynasties, it was determined that this was a Nuo opera activity that took place in the Jiangnan area during the Southern Song Dynasty. Based on the classification and research of the decorative patterns that appeared more frequently on the costumes of the characters in the painting, it was found that this may be a borrowed object from the painter. To express emotions, it expresses the expectation that the imperial court will regain its lost territory in the north as soon as possible. The painting not only has a strong atmosphere of the market, but also depicts exquisite and luxurious costumes. The fusion of two completely different artistic styles in the painting is obviously related to the special environment of the painters of the Southern Song Dynasty Painting Academy.

Keywords:
The Great Nuo Picture; decorative pattern; butterfly pattern; flower pattern; aquatic animal; geometric pattern

1. Intorduction

The Great Nuo Picture collected by the Forbidden City in Beijing is a Song Dynasty genre painting, its name comes from the "Shiqu Baoji"《石渠宝笈初编》, Emperor Qianlong also sent the palace painter Ding Guanpeng to create a painting based on this depiction, because the two in the details of the slight difference, it is not in this paper within the scope of the discussion. Academic research on The Great Nuo Picture is mainly from the beginning of the 1980s, the point of discussion is mainly based on the picture shows why the scene and start. Sun Jingchen noted that the painting shows a spring dance troupe celebrating the start of spring.[1] Liao Ben based on this view pointed out that the hairpin hair accessories and clothing patterns are shown for the Spring Festival, the painting of the aquatic image, living farming tools and so on shows that related to agriculture, so for the village field music and dance team.[2] Kong Chen compared Su Hanchen's The Five Blessings《五瑞图》and Zhu Yu's Dancing During the Lantern《灯戏图》and concluded that this was a social fire dance team.[3] Meng Fanyu pointed out that The Great Nuo Picture is the village music of Jiangnan, but there is no lack of Nuo meaning remains. [4]Ma Guojun that the picture depicts the Jiangnan

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near the water to pray for the clear mainly spring dance team performance. [5]Most academics believe that this painting was created in the Southern Song Dynasty, but because the identity of the creator is not known, so there are other views, some people will be five figures in front of the chest pattern is considered to be rank badge, and thus speculate that this picture may be the Ming Dynasty people painted,[6] I will be exploring this. Meanwhile, the discussion on the deeper issues such as the social background and political function of the paintings' production is low. Therefore, this paper takes the decorative patterns on the costumes of the characters in the paintings as an entry point and conducts relevant discussions around the above issues.



** Fig. 1 from http://g2.ltfc.net/view/SUHA/64ffcd7ea135746557c9c7af*

Figure 1: Anonymous "The Great Nuo Picture" Song Dynasty

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2. The Great Nuo Picture's Creation Period and Scene of Representation

2.1 date of creation

The Great Nuo Picture shows five dancers with figures on their chests in silk fabric called damask, which is a twill ground up twill patterned fabric. Tang dynasty damask for the main official clothing material, pattern is mostly geometric small pattern. Bai Juyi's poem "Twill damask《缭绫》" from its production process, process characteristics, due to its exquisite so surprisingly costly work is not generally comparable to silk fabrics. In the Song d ynasty, there was a damask court, specialised in supplying the royal family with clothes for public transport. Comparing the Liao twill damask with figures in floral patterns in the collection of the Chinese Silk Museum (Fig. 2), it is clear that the texture is the same as that in the painting, so the time of the creation of The Great Nuo Picture may have been similar to that of The Great Nuo Picture.

The figures in the painting are bizarre and vivid, and the composition is very original, with many images layered on top of each other, interlinked and interspersed, and the author of the article numbered the figures in accordance with the Taiji Route route proposed by Ma Guojun (Fig. 3). The overall brushwork of The Great Nuo Picture is similar to that of many painters from the end of the Northern Song to the early years of the Southern Song, with a combination of square and round brushwork for costumes, strong and brisk brushwork, and clear changes in brushstrokes, which is typical of the brushwork used in genre paintings of this period. This kind of brushwork is similar to that of Su Hanchen and Li Tang, and it is also reflected in the costumes of characters painted by Ma Yuan and Xia Gui in the Southern Song. In terms of facial structure, there are elements of exaggeration on top of realism, and Su Hanchen's The Five Blessings (fig. 4) has a similar approach to shaping the face, with light and definite brushstrokes that match the structure, which roughly suggests that the painting was created at the beginning of the Southern Song when it was in the Jiangnan region.



** Fig. 2 from <The Art of Chinese Silks Liao And Jin Dynasties>*

Figure 2: Flower damask with figures, Liao



** Fig. 3 from <The Comprehensive Comment on The Great Nuo Picture>*

Figure 3: Taiji Route of Da Nuo Drawing by Ma Guojun



** Fig. 4 from http://g2.ltfc.net/view/SUHA/608a6c1ae11ca96100860c7c*

Figure 4: Part of Su Hanchen's "The Five Rays", Song Dynasty

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2.2 Scenes depicted

Nuo is the ancient ancestors created a kind of expulsion of epidemic ghosts of primitive religious activities, in China has a long history. Qin before the Nuo have two basic themes, one is to drive away the epidemic, and the second is to pray for good weather and hope for a good harvest. [7]Contained in the mystical power given to the mulberry, peach stalks and other plants by force to drive away the ghost of the law. In the Western Han, forms such as peach wood bows and arrows and drums appeared in the court, and were used in the early Eastern Han while enriching the customs, such as the addition of wizards with peach wood brooms to beat the ghosts, which was believed to be a good harvest for all things in the following year. Later, twelve beasts were added, which served as the assistants of Fang Xiangshi in expelling epidemic spirits. Whenever these beasts appeared, the epidemic spirits would flee upon hearing their names. This shows that the Nuo ritual began to depart from the primitive religious consciousness and inherited the tradition of singing incantations in the early period of the Eastern Han, and then started the "singing, then fighting (dancing), then driving away epidemics 先唱后斗（舞）再驱疫 ".[8]

After Tang dynasty in the period of great prosperity, the Great Nuo Ritual developed towards secularism and entertainment, and from the Mid-Tang dynasty, there emerged performers dressed as old men or wear masks.[9] Late Tang dynasty court Nuo ceremony before the government and the people to share the festival, anyone can gather around, need to play all over the court music, more similar to the cultural repertoire, so the people will be Nuo ritual as a theatre,[10] which was continued in the Song Dynasty. Prosperous cultural life and mature opera, making the Song music and dance dance team, the form of performance of working people's lives, folk stories and myths and legends of the show.

Nuo ritual in different periods have new elements, from the initial mask to the later mask, twelve beasts correspond to the painting of the twelve characters, peach blossom is directly corresponds to the three head of the peach branch inserted, which shows that the painting is the performance of the Southern Song Dynasty early Nuo ritual scenes. Because this time Nuo Ritual more entertaining, Zhu Xi also had "Nuo although the ancient rituals but close to the theatre 傩虽古礼而近乎于戏 " remarks.

3. The Great Nuo Picture in Dress Decoration Patterns

Through the analysis above, it can be inferred that The Great Nuo Picture for the early years of the Southern Song Jiangnan region held Nuo ceremonial scenes. There are many kinds of decorative patterns appearing on the costumes of the characters in the picture, so the author selects the butterfly pattern, peach blossom pattern, Abelmoschus manihot, aquatic animals and geometrical patterns that appear more frequently for analysis.

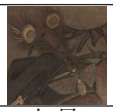
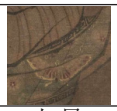
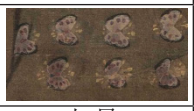
3.1 Butterfly pattern

Of the twelve persons in The Great Nuo Picture's group, butterfly decorative motifs appear in eight places on five persons (Table 1). The fourth figure, in the centre of the group, is probably wearing a hat on top of a turban, with a geometric pattern and a five-grain harvest (bee) pattern. According to the fabric of the ancient Chinese often wear scarf to judge the status of the character, after the Song Dynasty, scarf is as a literati social

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dress often with the clothes to wear, the author speculates that this person or for the scholar class. In addition to his clothing on the three figure-shaped twill damask, chest seems to have two people to pick things, the hem is two people worship, can also explain the identity of the fourth figure status of the special characteristics. Combined with the hand posture gesture, it may be giving orders. Apart from the butterfly motif, figure 3 has abelmoschus manihot adorning the front of his hat, figure 7 has a peacock feather on his cap, and floral motifs and cloud and thunder motifs appear on the chest costume. There are seven pink butterflies arranged up and down on the right shoulder of the old man in figure 9, and they also appear together with dragonflies, flowers and water patterns on the chest. The style of the gold butterflies painted on the front of the hat of the figure 12 is similar to that of the artefact excavated from Tomb of King of Qi State in Jin Dynasty at Acheng (Fig. 5). Is the high frequency of butterflies in The Great Nuo Picture really just a social trend of the time or the personal preference of the artist? This must be interpreted in terms of its meaning.

Table 1: Butterfly in The Great Nuo Picture

No.	1	2	3	4	5	6	7
Image							
Figure	三号	四号	七号	七号	九号	九号	十二号
Location	Hat	Head	Hat	Clothing	Clothing	Clothing	Hat

There were many kinds of headdresses of the ancients, such as the moth, which was used in the Song Dynasty for the festival, taking the meaning of moths playing with fire. It was also made into a butterfly shape, cut and shaped with silk or paper and painted with colors. Painting of insects in the body of the slender but wide bladder wide colorful, in view of this author in the text of the pattern called butterfly pattern.

As early as the 5th century BC, the word butterfly appeared in the Erya《尔雅》. It has always been believed that there is a connection with the soul. From egg to larva, then to pupation and feathering, this growth pattern means the death of the insect and the new life of the butterfly. The ancients believed that the hope of rebirth of the soul after death was placed on the feathering into a butterfly. The traditional Chinese concepts of karma and the cycle of life and death, and the characteristic of rebirth after death, also led to the use of butterfly motifs in ancient funerary practices, such as a pair of shoes with green butterfly motifs unearthed from the Astana Tomb in Xinjiang, and a hairpin accompanying the burial of Li Jingxun of the Sui Dynasty in the National Museum of China (Fig. 6), which further reflects the symbolizes of the secular society in the ancient feudal world.

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** Fig. 5 from < Study of the Costumes Unearthed from the Tomb of the King of Qi in the Jin Dynasty>*

Figure 5: Butterfly with floral forehead band, Jin Dynasty



** Fig. 6 from <Tang Dynasty Tomb in Chang'an City>*

Figure 6: Moth honeysuckle tree head hairpin, Sui Dynasty

Butterflies could be seen dancing during the folk festivals of the Song Dynasty, and the poet Fan Chengda wrote the poem "Spring cocoons of silkworms move, flowers and butterflies are welcomed by moths at night 桑蚕春茧动，花蝶夜蛾迎 ", which can also show the extent of the public's favourite. Under the domination of Neo-Confucianism, the public opinion generally believed that the dress must be simple, and the colour emphasized the original colour, which was also reflected in the silk fabrics, presenting a clear and elegant appearance.This type of pattern was more common on Liao fabrics and was often used to embellish flower and bird motifs, such as butterflies flying and bees dancing and corded birds passing through inflorescence, which can be seen in artefact excavated from sites such as the tomb of Yeluyuzhi and the White Pagoda in Qingzhou.

Landscape flower and bird painting became the Song Dynasty literati to escape from the world of the soul of retreat, affected by butterflies in the literati paintings also began to popularity, mostly butterflies flying patterns. I read through scrolls, in addition to the Tianjin Museum of the "baby play" in the depiction of the baby butterfly scene, the rest of the more with the birds and flowers together, so I guess The Great Nuo Picture eight butterfly pattern has another deep meaning.

After the story of Zhuang Zhou's dream of butterfly, it almost became synonymous with dream, and "butterfly dream" also became the pursuit of countless literati and writers, used to comfort the spirit of grief by the world's constraints, as a kind of compensation to ease the mental pressure of the present world, reflecting the desire for freedom.[11] Wang Yuanliang joined the civil service at the end of the Northern Song, but was taken to the enemy's place, became a Taoist priest, and then was released to Jiangnan, where he wrote a song called "Man Jiang Hong - Wu Shan《满江红 · 吴山》".The poem purposely selected a series of imagery and hate stacked up "butterfly dream" grouped together, in which more implies the hatred of taking away the country, the pain of homelessness, the shame of humiliation, and the old palace people think of each other's pain.[12]

The meaning of the poem and then combined with the painting of the creation of the age, so we know the painter in the troubled times facing the difficulties. Understand the meaning of this level, we can understand

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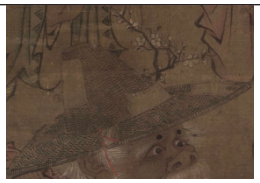
The Great Nuo Picture in the appearance of butterfly elements, actually is the painter with butterflies to express their own ideas, with the help of the "dream of butterflies" to express their homesickness, nostalgia for the feelings of the past.

3.2 Floral patterns

3.2.1 peach blossom

The picture has three people head left inserted peach branches, may be related to the above peach exorcism. Literature before the Qin has peach can drive away ghosts and evil records, when people often use peach wood bow to drive away evil and shoot ghosts, is believed to be able to drive away evil. The Eastern Han followed the former use of peach bows and arrows while adding the peach exorcism custom, such as wizards with peach brooms to fight ghosts. According to documentary records of the Sui and Tang dynasties in the spring of the opening ceremony of the ice and peach bow to drive away the custom, until the Song Dynasty peach still have the use of driving away demons.

Table 2: Peach blossom element on hat of the Great Nuo Picture

Number	1	2	3
Image			
Figure	2	6	9

Moreover, the peach blossom branches on people's heads were also related to the popularity of wearing flowers in the Song Dynasty, which was a popular trend at that time. And the flowers wear also depends on the season, such as Shao Bowen wrote "Shaw's Record of Events《邵氏见闻录》" recorded the Northern Song in the spring of the men prevailed in the wearing of flowers trend：“In the first month of the year, plums were already in flower; in February, peaches and plums were in full bloom; in March, peonies were in bloom.……I went to the market at dusk and sold flowers in cage, and even the poor people wore flowers and drank wine to enjoy themselves 岁正月梅已花，二月桃李杂花盛开，三月牡丹开。…… 抵暮游花市，以筠笼卖花，虽贫者亦戴花饮酒相乐 .”

In the above, through The Great Nuo Picture characters wearing peach blossom branches can be roughly judged that the Nuo rituals held for the time of spring. From the historical records, from the Zhou to meet the spring is a grand festival activities, and then some Nuo ritual moved to the spring, thus merging with the folk activities of the seasonal mixture of each other into one. [13]Furthermore, the peach is still a myth of the immortal mountain tree, in traditional culture is often associated with longevity, after the Tang Dynasty people are from the pursuit of immortality to pay more attention to the continuation of life in the world.

3.2.2 Abelmoschus manihot

Three people in The Great Nuo Picture appear in clothing Abelmoschus manihot pattern, figure 1 chest for the red Abelmoschus manihot pattern fabric, figure 2 shoulder sleeve for the yellow ground, and figure 3 of

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the pattern actually reached five, distributed in the back of the dress, elbows, cuffs, chest, and the front of the hat.

Table 3: The Great Nuo Picture in Abelmoschus manihot pattern

Number	1	2	3	4	5	6	7
Image							
Figure	1	2	3	3	3	3	3
Location	Chest	Sleeve	Hat	Sleeve	Shoulder	Elbow	Chest

In the Early Tang Dynasty, Abelmoschus manihot in Dunhuang frescos have emerged, Mid-Tang Dynasty in poetry and literature, the Five Dynasties when it became the subject of sketches and paintings of flora, a rich variety of the Song dynasty has been Abelmoschus manihot. Song Dynasty and Jin confrontation period began to become a specific flower pattern applied to all kinds of carriers, the most frequent in the porcelain. It was a highly decorative ornamental flowers also in the silk is relatively frequent, usually combined with other patterns (Figure 7).



** Fig. 7 from <The Art of Chinese Silks Liao And Jin Dynasties>*

Figure 7: Fragments of peony, sunflower and lotus silk, Northern Song Dynasty

The previous speculation that the painting of spring, may also have Abelmoschus manihot pattern as the most prevalent flowers in spring to pray for sunshine need to use this to strengthen the meaning of power. [14]But the author prefers due to its "inclined to the sun" tends to light, sensitive to light as the sunflower in general, it is often associated with loyalty to the emperor. Since the Tang Dynasty, the connotation of loyalty contained in the Marshmallow has been praised, this idea is still continuing in the Song Dynasty, the famous artists to express the feelings of loyalty to the emperor and the country in mainstream paintings of Marshmallow. Because of its excellent adaptability to the environment and resistance to adverse conditions, it is for this reason that the poet Lu You made Abelmoschus manihot praised its cooling elegance and drought-resistant tenacious character, through the way the flower presents his strong character.

Painter in the volatile social circumstances, through The Great Nuo Picture frequently appear Abelmoschus manihot pattern to show the king's allegiance to the face of foreign political regimes continue to occupy the

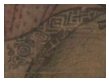
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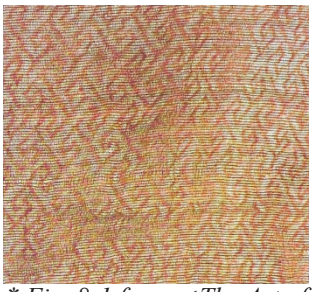
territory to demonstrate the attitude of indomitable.

3.3 Geometric patterns

The hat of figure 11 in The Great Nuo Picture is covered with geometric images, while the other characters are embellished on the edges of their costumes or decorated in strips around the main motifs. The geometric patterns on the costumes of figure 4 (Table 5-3) are similar with those of the Rectangular pattern on Silk excavated from Zhou Yu's tomb in the Southern Song Dynasty (Figure 8-1).The pattern on the edges of the dress of the figure 5 (Table 5-5), like the twill damask from the tomb of Yelu Yuzhi in the Liao Dynasty (Fig. 8-2), which consists of three layers of diamond-shaped patterned line frames of different size, is probably very popular at that time. The cross-patterned twill damask (Figure 8-3) excavated from the same tomb is an irregular twill effect, which is remarkably similar to the dress of the figure 3 (Table 5-2).

Table 4: Geometric decorative patterns in "Da Nuo Pictures"

No.	1	2	3	4	5	6	7	8	9	10
Image										
Figure	2	3	4	5	5	7	8	9	10	11
Location	Elbow	Right Arm	Clothes Margin	Shoulder	Clothes Margin	Clothes Margin	Sleeve	Sleeve	Clothes Margin	Hat



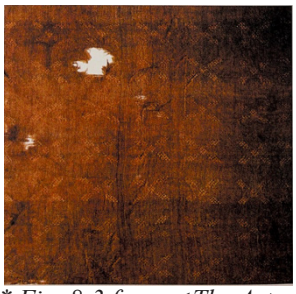
** Fig. 8-1 from <The Art of Chinese Silks Liao And Jin Dynasties>*

Figure 8-1: Double-embroidered gauze singlet, Southern Song



** Fig. 8-2 from <The Art of Chinese Silks Liao And Jin Dynasties>*

Figure 8-2: Diamond pattern damask, Liao Dynasty



** Fig. 8-3 from <The Art of Chinese Silks Liao And Jin Dynasties>*

Figure 8-3:Cross pattern damask, Liao Dynasty

The appearance of geometric patterns may be related to the Song Dynasty's imitation of bronze vessels. Cloud thunder pattern and vantage pattern were prevalent on the decoration of bronze vessels during the Shang and Zhou, and were later used on a variety of artefact such as metalwork, porcelain and fabrics. These motifs come from a tradition specific to Chinese art, in which the many exotic celestial phenomena, flora and fauna, and ancient artefact found in Han literature were regarded as mysterious and auspicious, with these rarities being given intense symbolic and political significance. [15]Bronze and other antiquities were by no means common property in ancient China, rather they were important symbols of the souls and spirits of the people.

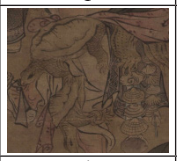
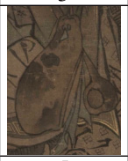
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However, the ensuing turmoil made the collection and research of the Song dynasty was extremely damaged, the collection of more than one hundred years of the Northern Song treasury largely captured by the enemy, personal possession and compilation of the charts can not be spared from the war, but also isolated scholars to obtain the way. The cultural relics were transported to the south, for the Jiangnan region of Suzhou and Hangzhou to bring a pleasing atmosphere, but also become the mental support of the scholars in memory of their country.

3.4 Aquatic animal patterns

The Great Nuo Picture appears four people toad images, three of them dressed in the shape of frogs, such as figure 5 right knee stitched with a large frog drum, figure 6 and 9 wear black frog-shaped scented pouch on the right waist, figure 12 robe back shoulder, sleeve upper, hem trim turtle, frog, tadpole, watercress pattern pattern. Frogs, turtles, mussels are common in the south of the aquatic animals, the scene may be the Jiangnan region, but the meaning behind such motifs still return to its own implications and then combined with the historical background to explain.

Table 5: Aquatic Animal Patterns in The Great Nuo Picture

Number	1	2	3	4	5	6	7
Image							
Figure	1	2	5	6	6	9	12
Location	Right Legs	Waist	Waist	Backpack	Waist	Right knee	Shoulder

There is special meaning for frogs in traditional Chinese culture, "Shuowen Jiezi《说文解字》" says: "Frogs ..... are also known as Zhanzhu 蛙 …… 詹诸也 ." That's the toad, the moon spirit of ancient myths and legends. In the Han Dynasty, Nuwa was the representative of the sun and moon gods, and the old sounds of "Nuwa 娲 " and "frog 蛙 " shared the common characteristic of reproducing offspring. The image of the toad was popular in ancient times in the ritual life of beliefs, and it was an essential spirit on the bronze drum, a ritual instrument symbolized authority in the south, which was thought to be related to the god of thunder, expressing belief in the god of thunder and praying for rain, with the symbolism of a smooth weather, prosperous years and peace of mind for the citizens.[16]

In primitive society, "yin" is one of the theories of the universe, shells for the yin symbolized the life of the cosmos. The first figure hanging on the waist of the shell string, and the fifth figure of the back of the huge mussel shells used in ancient funeral rites, which and the "Great Nuo Picture" implied in the concept of yin and yang is very compatible. The appearance of such totems also indicates that this formation is a Taiji Route, yin and yang dual and originally to the beauty of the elephant, but also expresses the natural law of the universe cycle, the natural law of the people expect the spring as expected to bring more harvests.

The painting of the tortoise also belongs to the Yin, the tortoise life of a thousand years and "know the survival of the fortunate and evil changes 知存亡吉凶之变 ", from the imperial court to the folk are the worship of the tortoise, even with regard to the character of the tortoise. Besides the symbol of longevity, the tortoise

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also implies political implications. The history of Song Dynasty:

“真宗谓宰臣吕端曰：‘介虫而毛，天意或有所警戒，卿等详考以闻。’端等言曰：“按《瑞谍》：神龟千岁，巢于莲叶之上。今所得之处，郡名寿春。陛下顷升皇储，实自寿邸，天其或者将使陛下后天而老，既寿且昌乎 …… 帝曰：卿等所上章甚为详备，然朕之属意，又或异焉。夫龟有毛者文治之兆，八卦乃文治之实也。岂四灵昭感，有所属耶，卿等其悉心修辅，慰朕意焉。”

The conversation between Emperor Zhenzong and Lu Duan tells us that the tortoise was given a political expectation, a sign of the rule of literature. [17]At that time, the world was ruled by literature, with outstanding achievements in terms of culture, education and technology. While the Song dynasty had long-term implementation of the philosophy of governance that respected literature and opposed the use of force, the belief in the Xuanwu god was widely spread.

The image of the tortoise and the snake is called Xuanwu, " The Great Nuo Picture in the figure of a tortoise on the right leg outside the extra tail (Table 4-1) shape is similar to Xuanwu. Among the gods only Xuanwu god was evolved into a sword, wearing gold armor image of the military general. The water god Xuanwu lived in the North Sea, while the underworld was in the north, also known as the god of the north. Minorities in the north of China often posed a threat to the Central Plains in ancient times, so a god from the north with martial characteristics was needed to defend the country.During the Tang Dynasty, Xuanwu's beliefs were already widespread and established the status of martial spirit, but the significant change in status and appearance in biographies came in the Song Dynasty. Being caught up in the fierce battles on the northern borders, the public appealed to Xuanwu, who guarded the country's northern borders, to demonstrate his divine power, so Taoism at that time personified the tortoise and serpent as a general with a sword and a suit of armor. The Song Dynasty Emperors were crazy about it, hoping that it could protect the northern borders(Table 6).

Table 6: Statistics of Xuanwu titles granted to emperors in the Song Dynasty

Time	Figure	Name of the register
天禧二年（1018 年）	Emperor Zhenzong 宋真宗	镇天真武灵应佑圣真君
嘉祐二年（1057 年）	Emperor Renzong 宋仁宗	北极右垣镇天真武灵应真君
大观二年（1108 年）	Emperor Huizong 宋徽宗	佑圣真武灵应真君
靖康元年（1126 年）	Emperor Qinzong 宋钦宗	佑圣助顺真武灵应真君
嘉定二年（1209 年）	Emperor Ningzong 宋宁宗	北极佑圣助顺真武灵应福德真君
宝祐五年（1257 年）	Emperor Lizong 宋理宗	北极佑圣助顺真武福德衍庆仁济正烈真君

The fall of the Northern Song Dynasty led to the plundering of many nobles, leaving only Zhao Gou, who took the opportunity to reign as emperor and fled to the south to reestablish power. For the Southern Song at this time in the internal and external difficulties, the four sides of the peace and prosperity of the country is the most expected vision, and Xuanwu God is as a blessing of human life and people's peace, victory in battle appeared as a fortune.

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4. The political metaphor behind The Great Nuo Picture

According to the drawing of twelve characters wearing expensive silk costumes, the author found that similar kinds of excavated tombs were masters of the aristocracy through the emergence of patterns and archaeological excavated objects for comparison. Both with a heavy urban atmosphere, but also depicts the exquisite and luxurious characters dress, two distinct artistic styles in the painting blend obviously closely related to the painter's living environment.

Compared with the Northern Song painters, the Southern Song painters' job offerings were reversed from the previous period. There was no court institution at the court, and in addition to the salary paid by the palace, some artists might earn extra income privately by selling their paintings out of the court. The sponsor of creativity was no longer the emperor, but any consumer who was willing to pay for a painting. As they moved between the folklore and the court, the subject matter also changed, such as the artist Li Dong, who "often sold his paintings on the imperial street during the reign of Emperor Li Zong, mostly in the form of Village Field Joys and Vinegar Tastings 理宗朝时，常于御街鬻所画，多画《村田乐》、《尝醋图》之类," [18] selling folklore and rural paintings, while other surviving works have a courtly theme. The Great Nuo Picture shows that the author may be a profound courtyard painter, so the characters in the dress reference to daily seen by the dignitaries, and the subject matter is still a secular meaning of genre painting.

The Great Nuo Picture was created around the period when the capital city had to travel to the south because of war. Despite the massive loss of territory, the Southern Song court maintained the quality of life of the ruling class. Emperor Gaozong used painting as his instrument to achieve a positive reputation for feudal rule, and figure painting showed more political utility. [19]Painters recorded the real social scenes of the time through the daily lives of the people they saw, and borrowed the form of genre painting to express their true intentions in a subtle way.The purpose of Nuo ritual is to look forward to the king's longevity, the people's blessings long, prosperous country, the painting pattern seems to be commonly used to decorate the daily needs of the ruling class, but in fact, it is a borrowed expression of feelings contained in the country's destruction and displacement of hate. Not only the artist shows his longing for a peaceful court and future life, but also his expectation of recovery of the lost land in the north.

5. Conclusion

The Southern Song court painter's offer structure has changed, the artist began to wander between the community and the court, making this stage of the painting left traces of the era. The Great Nuo Picture shows the spring period Jiangnan villagers held Nuo ritual scenes, although not greatly different from the theatre, but still retains the ritual. Painting costumes on the wealthy and gorgeous decorative patterns, seems to be the courtyard body painter intentionally left, hidden on the weak and helpless court powerlessness and helplessness, and thus look forward to Nuo ritual to pray for prosperity and peace.

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