

Research on the Difference in Artistic Expression Style of Horse Images in Brick of Central Plains and Hexi Corridor

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Abstract: Image brick is a carved wooden impression on the surface of semi-dry brick embossed pattern image, and then fired into a hard brick. Bricks originated in the Warring States Period and flourished in the Han Dynasty. They were mainly used for palace building and burial decoration. The performance techniques of the picture are Yin line carving, Yang line carving, and reducing the plane Yang carving. There are many subjects of expression, such as cooking, feasting, dancing, traveling, and hunting, as well as sowing, harvesting, salt Wells, and grazing in social production, as well as the fantasy of immortal people and beasts, and the emergence of fairies. Among them, the scene and frequency of the image of the "horse" are particularly prominent. The picture brick is like a silent camera, the ancient ancestors' life picture and mood long-cherished wish fixed frame on the Geng long stone wall. From the unearthed brick, the distribution area is mainly concentrated in Henan, Sichuan, Shandong, Jiangsu, northern Shaanxi, and Hexi Corridor, other areas also have different amounts of discovery. The author found that the image theme of the picture brick in each region has a universal unity; At the same time, different areas of brick portrayal content and expression techniques have their characteristics of difference. Taking the Yellow River as the dividing line, this paper selects the Central Plains where the number and types of unearthed bricks in the south of the Yellow River rank first in China, and compares them with the Hexi Corridor where the number of unearthed bricks in the west of the Yellow River is large and the style features are very prominent. Taking the image of "horse" as the main line, from the perspective of artistic aesthetics, through the analysis of the production technology and artistic expression style of the image of "horse" in the picture brick, trying to explore the different artistic expression differences of the same picture brick theme in the Central Plains and Hexi Corridor.

Keywords: Han Dynasty, Hexi Corridor, Image Brick

1. Introduction

The author searched a large number of research documents, historical materials, museum collections, and private paintings of brickworks. Brick for history, archaeology, architecture, anthropology, sociology, design art, and other fields have very valuable research value and there are a lot of research results. Among them, the earlier series of archaeological discoveries and research of 20th-century Chinese cultural relics published by Cultural Relics Publishing House, Picture Stones and Picture

Bricks in the Han Dynasty, mainly introduces and analyzes the picture stones collected in various regions, and the space about picture bricks is relatively small [1]. The Complete Collection of Chinese Picture Bricks, compiled by the Editorial Committee of Chinese Picture Bricks, contains the finest picture bricks found so far in Henan, Sichuan, Chongqing, and other regions. There are also portrait catalogs published by major museums. For example, Wang Chunfa's Painting of Living Beings [2].

The Lives of Ancient People on Picture Bricks in Hexi is a supporting catalog for the exhibition of the National Museum of China, which focuses on the fine picture bricks in Hexi Corridor. There is also an anthology work "Chinese Folk Brick Appreciation" of scattered folk brick outside the supervision of museums and cultural relics departments. In addition to a large number of collected works, there are a large number of studies on brick images or the innovative application of a certain image. Among them, there is a research document on "horse", A Comparative Study of the Pommel Horse of Oxcart and Pommel Horse in Southern and Northern Dynasties as Seen in Archaeological Data, which focuses on the differences in the travel rituals of oxcart and pommel horse in Southern and Northern Dynasties. Research on the Images of "Six Animals" in the Tombs of Wei and Jin Dynasties in the Hexi Area has a study on the images of horses, which mainly focuses on the issues of the living level of domesticated livestock and people, and there is a little comparative study on the images of "horses" in brick paintings of different areas [3, 4]. However, the Spread and Evolution of Horse Image from the Western Zhou Dynasty to the Han Dynasty focuses on the historical context of the evolution of horse image from the Western Zhou Dynasty to the Han Dynasty, without in-depth analysis and research on the art form of horse image. This paper aims to analyze the artistic expression form of the "horse" image and then the function of the image, and gradually expand the research connection between the objective existence of different geographical conditions behind the image, the influence of social, historical, and cultural environment and the appeal of spiritual culture [5]. On the one hand, the method of comparative study can realize the multi-angle dialysis and research of brick art.

The conclusion is more comprehensive and convincing; On the other hand, it can also enrich and expand the current research framework and dimension of picture brick, to fully explore the artistic value of picture brick.

2. A Historical Overview of the Horse Image

As the most commonly used means of transportation and an important tool of war and agricultural production in ancient China, the horse played an important role in the long social history and civilization of China. "Zuo Zhuan," says: All the horses, born in the middle of the day, not in the day. It reveals the living habits and the properties of the penis of the horse. The horse image originated in the Western Zhou Dynasty and flourished in the Han Dynasty. China's earliest horse appearance, the western Zhou dynasty unearthed in Shaanxi this Li colts bottles, according to body inscription records, as Zhou Wang accorded to teach a horse two Li colts for praise. As Qin fought everywhere to unify the six states, the main role of the horse as a tool of war was played to the fullest extent, and the status of the horse also reached an unprecedented height, which is the best example of the magnificent Terracotta warriors and horses in the Mausoleum of Emperor Qin. In the Han dynasty, the Han dynasty emperor dotes on a horse, and the popularity of horses from the top to the bottom in the Han Dynasty is unmatched by any other dynasty [6, 7].

The Historical Records by Sima Qian describes Chang'an during the reign of Emperor Wudi of the Han Dynasty: "There were horses in the alleys of the common people, and the paddies were crowded with binders, so they could not meet". It can be seen that the horse was common in the social life of the Han Dynasty when the Western Han Dynasty was prosperous, and the more detailed picture of the horse image retained can be seen in the Han Dynasty image brick. As an important carrier of the horse image, the brick painting vividly reproduces the social function of the horse in the Han

Dynasty and later historical periods in various fields. The horse has important practical value and symbolic meaning in the life of the Han people. In the traditional tomb etiquette culture, the horse is the symbol of power and wealth, reflecting the status of the tomb owner in life to a certain extent. On the other hand, in the prevailing environment of auspicious thought in the Han Dynasty, the horse was also a symbol of auspiciousness. Drawing the horse image in the brick painting of the tomb is also the wish of the tomb owner to help Tianma to promote the immortal or the descendants of the blessing. Based on the influence of economic and cultural development and local social customs, the horse images on the brick also show distinct personality differences [8, 9].

3. The Making Process of Picture Brick

Image brick is the carrier of image art of image brick, the difference in its production technology directly affects the way of artistic expression and the different artistic effects of presentation. The Central Plains region refers to the middle and lower reaches of the Yellow River with Heluo as the center, and in a narrow sense refers to the Henan region [10]. Most of the picture bricks distributed in Henan are hollow bricks, and there are a few solid bricks in some places. The hollow brick production process is more complex, its production steps are generally carved mold, raw material screening, processing mud, billet forming, printing pattern, kiln firing, and other processes [11]. On the one hand, the prosperous commercial economic development in the Central Plains, the level of productivity, and the leading production technology provide economic support and a technical basis for the production of hollow bricks. On the other hand, the Mangshan clay in the north of Luoyang is delicate, easy to form, and hard and wear-resistant after firing. Luoyang, as a multi-dynasty political center or radiation area, enjoyed a prosperous economy and a leading level of culture and art. Handicrafts also showed a high level. Most of the sculpture bricks were hollow bricks with more complex and advanced production techniques. Zhengzhou area for the Yang carving line and reduced plane Yang carving (also known as plane relief), plane relief is in the raised brick surface with Yang carving line to depict details, Yang carving line is in the plane of the raised Yang line, line thickness and thickness are more uniform, showing a higher imprint technology. Nanyang area multi-relief techniques, the portrait content raised a sense of floating. In addition, the Han Dynasty image bricks in the Nanyang area are made of large impressions [12]. In addition to the high difficulty in the production process, the art of creating, and processing the theme image and composition layout on a large area of image bricks also shows the high skill level and artistic aesthetics of craftsmen in the Nanyang area. On the whole, the Central Plains area brick for hollow brick, the picture size is larger, a mold in a printing, good at using a mold repeated embossing, and picture fullness.

Hexi Corridor is referred to as "Hexi", located in the western part of China, in the northwest of Gansu Province, north of the Beishan Alxa Plateau, and north of the Qilian Mountains. It is a narrow strip of land with a north-west-southeast direction. It is named because it is like the corridor located on the west of the Yellow River in Gansu Province [13].

"The book of the Later Han Dynasty, The Biography of Ma Yuan" contains "the horse, the armor of the army, the great use of the country. This paper describes the important military strategic function and position of the horse in the Han Dynasty. The Hexi Corridor region was located at the northern border of the Qin and Han Empires, roughly bounded by the Great Wall. After the first Emperor of Qin unified the six States, he made great efforts to manage the area. Since the Western Han Dynasty, he implemented the policy system of garrison troops to cultivate farmland, which provided abundant labor resources for the agricultural development of the Hexi Corridor area. Although the overall economic and cultural development of the Hexi Corridor area in the Western Han Dynasty could not be compared with that of the Central Plains, it was a choke point connecting the east and the west. In the long process of multi-ethnic integration development and cultural interaction, the distinctive regional characteristics of Hexi have been formed. The image bricks in the tombs of Hexi Corridor

are influenced by the Central Plains and have been inherited and developed to some extent [14]. However, based on the different production techniques of image bricks and the roots of regional culture, they also show distinct artistic styles. There is abundant loess in the Hexi Corridor area, and the picture bricks are mainly made of loess fired at low temperatures, which has the advantages of high hardness, strong water absorption, and easy coloring. Therefore, bricks in the Hexi Corridor area are usually fired first and then colored. The craft of plane painting is relatively easier than that of plane bas-relief painting. For painters, the brushwork is more labor-saving and easier to express their creativity.

4. Artistic Expression Style of the Horse Image

4.1. Romantic and Freehand Outline Lines

Brick painting is the product of the funeral etiquette of the Han Dynasty, which represents the funeral concept of the Han Dynasty, and is a form of the Han people's pursuit of immortality and immortality. When Emperor Wudi of the Han Dynasty got Dayuan's horse, he made "Tianma Two songs, Second": "Tianmalai, from the west pole, Tianmala, the medium of the dragon; Swim ChangHe, view jade." Liu Che, Emperor Wudi of the Han Dynasty, imported several good horses from Dayuan in the west. Tianma has come, and the dragon will also come, you can ride the dragon to see the jade terrace where the emperor of Heaven lives. Therefore, there is a "Tianma" said, Tianma originally refers to the introduction of the Western regions of good horses from Dayuan, representing the strong national strength and prosperity of the Han Dynasty, because from the distant mysterious Western world, in the ancient "West" is the place where immortals live, and the good horse also has immortal and divine nature. In the Han Dynasty, a good horse was regarded as a mount for immortals, and there were various forms of heavenly horse images in the brick paintings. In the unearthed tiles, the most heavenly horse theme is found in Luoyang, Zhengzhou, Nanyang, and other places in the Central Plains. Tianma in the brick paintings of the Central Plains is generally a healthy, strong, light horse image, good at using Yin and Yang line carving techniques, the use of line performance to the extreme. The Central Plains of the horse image of the overall contour lines refined, brush free. For example, the "Tianma" brick painting in Luoyang in Figure 1 depicts the image of Tianma with lines that are rigid and flexible, full of changes, and highly decorative artistic beauty, showing the skillful and profound technical skills of painters and romantic aesthetic taste. On the whole, Tianma has a strong figure and stands tall, while the right front hoof is very dynamic and graceful, which makes the full and vigorous body appear light and smart, and the posture is more natural and unrestrained. The slightly open horse's mouth, like a pleasant neighing, adds a pleasant musical feeling to the picture; Tianma the line of the neck and leg joints, the most is the best, the line is adopted here volume moire art processing, added a few minutes of walking on dust to Tianma image immediately, make the whole image of Tianma give a person with elegant suspension the sense of vision, as if the viewer is a free shuttle with Tianma in cosmic cloud empty generally, has a strong romantic color.



Figure1: Luoyang Tianma brick painting Pictures from The Complete Works of Chinese Picture Bricks: Henan Picture Bricks, Sichuan Fine Arts Publishing House

Compared with the prosperous and long-established farming civilization in the Central Plains, the nomadic culture stands out in the Hexi Corridor area, and the Hexi Corridor area has unique natural advantages in developing animal husbandry. The water and grass are rich. Cattle and horses in the tail, sheep Saidao "has become the real portrayal of the development of animal husbandry in the Hexi area. During the Eastern Han Dynasty, agriculture and animal husbandry had been very developed, and all kinds of livestock had become an inseparable part of people's production and life. Horse for Hexi people is an important tool for survival and production. Compared with the Central Plains, the practical value of horses is greater than the spiritual value. Therefore, in the brick paintings of the Hexi Corridor area, the image of a horse reflects the simple atmosphere of people's life in Hexi more, and less the perfect romantic fairy. The outline of the horse depicted by the brick in the Hexi Corridor area is also of great artistic aesthetic value. Because the production technology of the brick in the Hexi Corridor area is different from that in Central China, it is directly depicted on the fired brick in the Hexi Corridor area, and the power is not limited, so the brushwork is more arbitrary and smooth. For example, in Figure 2, a brick drawing with a horse lead is painted separately. There is a horse lead, a horse, and a thin dog behind the brick. The size ratio between the human and horse, the horse's center of gravity, and the thin dog's passing highlight the horse's height and theme, and show the artist's careful composition and layout. The horse's image is tall, the overall line is very smooth and natural, the horse's head to the neck, the horse's back to the hip, the horse's front chest, the rear leg is mainly composed of several large arc lines; The horse's head and neck are thick and wide arc lines. The attachments on the horse's back and the folds of the horse's clothes are also represented by a few arc lines. There is no hesitation or pause in the whole painting. Almost only a few freehand brushwork lines in one explain the image and expression of the horse and the action and posture of the figure, which shows the keen observation of the details of life and the super confident and skilled expression of the painting of the Hexi craftsmen.



Figure2: Hexi Corridor area leading horse brick Photo from *Painting Sentient Beings, Ancient Life on the Brick of Hexi Painting*, edited by Wang Chunfa, Shandong Fine Arts Publishing House

4.2. Decorative and Realistic Head and Neck

Horses played a very important role in the life of the Han people. In ancient China, the automobile system was usually one of the signs to measure the strength of a country. The carriage system of the Han Dynasty has developed to a very perfect degree. In the Han Dynasty, there was a strict hierarchy and a very strict system for the use of official cars. In Han Dynasty, chariots and horses were divided into distinct categories according to the status and purpose of the riders. Therefore, in the Han Dynasty, those who could ride in carriages were either rich or expensive, not ordinary people. On the other hand, the Central Plains has been a political and financial center for a long time, with a high degree of economic and cultural development and diverse forms of cultural and artistic expression. The horse image in the brick painting in the Central Plains has gone beyond real life and has strong decorative and symbolic characteristics. The brush is concise and smooth, which is very representative. As shown in Figure 3 Henan brick "Yao Che travel", due to the horse's head and neck mane artistic processing, used to represent the neck mane of gear shape small triangle along the neck curve for repeat, have very strong adornment sex and form aesthetic feeling; In Figure 3, the brick of "attic, riding gun, Chariot and Horse" in Henan Province, the horse neck appears to be evenly and densely distributed and arranged by toothed machinery repeatedly. However, this local artistic expression and treatment are not inconsistent with the overall effect of the picture. Even the repeated embossing of multiple prints in one mold does not give people a complicated and rigid visual feeling. In the horse image, the rhythmic sense formed by the orderly arrangement of the decorative semi-circular neck breaks the stable frame formed by the regular square brick structure, making the whole static picture present an active sense of rhythm and harmonious sense of order.



Figure3: Henan brick "YaoChe travel" pictures from Zhengzhou brick books figure Henan sculpture brick "attic, Equestrian shooting, chariot and horse" pictures from The Complete Works of Chinese Picture Bricks: Henan Picture Bricks, Sichuan Fine Arts Publishing House

Compared with the decorative expression of the bristles of brick horses in Central China, the horse images in Hexi Corridor are more down-to-earth and realistic. Such as in figure 3-5 Hexi brick "travel map", the portrait of two feet from the ground to start galloping horse, the horse mane be head on the wind form at the top of the backward spread modeling, even very traced out the length of a root not neat mane effect, neck thick mane extends to the back, a bunch of thick horsetail tail, The longest mane at the tail tip seems to brush to the ground, depicting a very realistic image of a healthy, strong, active horse.



Figure4: Hexi picture brick travel map Photo from Painting Sentient Beings. Ancient Life on the Brick of Hexi Painting, edited by Wang Chunfa, Shandong Fine Arts Publishing House

4.3. Concrete and Abstract Horsetails

Another obvious difference between the brick horse image in the Hexi Corridor area and the Central Plains area lies in the expression of the horsetail. Most of the Hexi Corridor area uses realistic techniques to depict the vivid and energetic horse image on the brick. The description of the horse's tail is generally long and realistic. In the Hunting Picture of Hexi brick painting in Figure 4, we can see the picture of five horses galloping in red, white, and black. The horse image outlined by the smooth circular arc lines in the picture is round, full, strong, and exciting. The eyes of the three horses running side by side in the front and the eyes of the three knights are also unified towards the front, followed by the red horse and the last white horse, and the overall rhythm of the picture is moving forward quickly. However, the knight on the back of the two horses turns to look back at the hounds leading the rope in his hand. The other turns sideways to play with the falcon on his left arm, and the

two break up the overall forward rhythm. At this time, the processing of the horse's tail flying in the wind plays a key role in controlling the rhythm of the picture. First, the tail mane flying and arching with the movement of the horse's tail makes the realistic description very consistent with the realistic law of the galloping movement of the horse, making the picture dynamic. Secondly, the light posture and consistent direction of the horse's tail stabilized the forward motion rhythm of the whole picture, so that the two knights turned sideways and backward did not disturb the overall motion rhythm, but balanced the center of power of the whole picture. The picture presents the harmonious blend of speed and stillness, forward and backward, rhythm and rhythm.

The horse image in the brick painting of the Central Plains has been endowed with a more humanistic spirit, and the horse image has gone beyond the dimension of reality and is full of romantic deification. For example, the image of Tianma in Figure 1 above and Figure 5 below focuses on depicting the healthy body of a good horse and the spiritual image of a dignified spirit. The description of the horse's tail is usually used as an auxiliary, which is generally brief and abstract, or is replaced by a line depiction or decorative cirrus moire. It is in sharp contrast to the realistic horsetail depiction in Hexi Corridor.



Figure5: Excavated from Gaotai Museum, Luotuocheng, Gaotai County, Zhangye City
Photo from Painting Sentient Beings, Ancient Life on the Brick of Hexi Painting, edited by
Wang Chunfa, Shandong Fine Arts Publishing House



Figure6: Henan Tianma picture brick From The Complete Works of Chinese Picture Bricks:
Henan Picture Bricks, Sichuan Fine Arts Publishing House

4.4. Emphasize with a Curt Hoof

The hoof is the gravity bearing of the whole body of the horse. There are different emphases on the description of the hoof in the painting bricks of Hexi and Central Plains. The hoof of horses in Hexi Corridor is usually drawn with circular curved lines, and the structure and texture of the hoof are shown by the thickness and shade of the lines. As shown in figure 3 to 8 Gaotai county in Shaanxi province museum "well drink brick", a figure from the well of water, red-brown horses stand drinking water in a vessel filled with water, the horse's head looks up to the figure, the two front feet tandem open, after the two hooves, side by side on the depiction of the horseshoe, a very few pens arc line or shading ink painters and the structure of the water chestnut. The posture is vividly portrayed.



Figure7: Excavated Tomb No. 1 of Koushuikou, Luotuocheng, Gaotai County, Zhangye City, Gaotai County Museum Photo from Painting Sentient Beings -- Ancient Life on the Brick of Hexi Painting, edited by Wang Chunfa, Shandong Fine Arts Publishing House

The body of the brick horse in the Central Plains is strong and fat, with a sense of volume. On the other hand, the description of the horse's legs is exaggerated. The lines of the legs are very smooth and slim, and even the structure is less emphasized. The legs and hooves are usually combined with a brush. This exaggerated artistic expression technique, instead of affecting the overall expression and picture effect of the horse image, forms a sharp contrast with the horse's fat body, reconciling the center of power of the picture so that the overall picture gives people a smart and balanced look.



Figure8: Xuchang brick rubbings Yao Che travel The author's museum brick From, the Complete Works of Chinese Picture Bricks: Henan Picture Bricks, Sichuan Fine Arts Publishing House

4.5. Full Composition and White Space

The picture brick in the Central Plains has various composition forms, showing strong decorative features and high artistic aesthetic taste. According to the shape of the portrait brick or the position of the display, the common portrait brick can be roughly divided into rectangles (also divided into vertical rectangles and horizontal rectangles), squares, triangles, diamonds, trapezoids, and other shapes. Make horizontal or vertical compositions according to the shape of the brick.

The edge of the brick in the Central Plains is usually decorated with carefully arranged geometric patterns or flowers and vegetation patterns. It is good at using the principle of the formal beauty of "repetition" to repeatedly imprint a pattern and form a specific border pattern. The brick rubbings of the War between Hu and Han are shown in Figure 9 below. The battle scenes of dense cavalry, bow draw, and archery fighting are enriched in the picture, and the border is decorated with geometric patterns and grass and wood patterns. Highlight the theme while making the picture rich and full, and form a full, harmonious, unified picture effect. In December 2021, a batch of hollow bricks from the Han Dynasty was collected in Puyang City, Henan Province. In Figure 10, the outermost part of No. 1 hollow brick is decorated with a tonal groove pattern, and the second one is decorated with a "car and horse travel" pattern. In the middle, the whole picture is filled with a large single imprinted milk nail pattern, leaving almost no space.

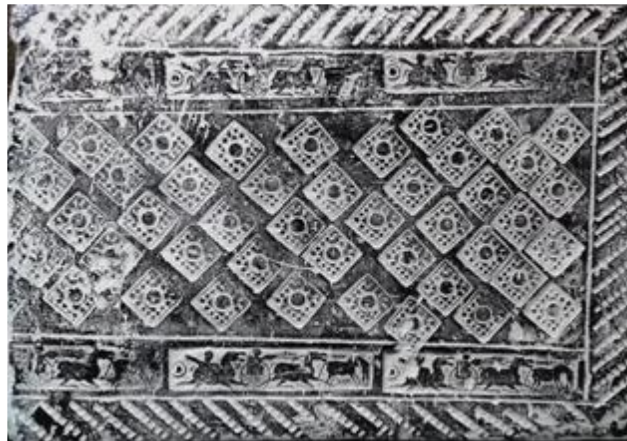


Figure9: Portrait No. 1 Hollow brick front Picture from literature GuanYong Kun. Henan Puyang found a batch of Han dynasty stone portraits, hollow brick. Journal of collection and investment, 2022, 13 (6): 63-66. The DOI: 10.19897 / j.carol carroll nki scytz. 2022.06.048.



Figure10: Han Dynasty brick rubbings unearthed in Nanyang during the Hu-Han War From The Complete Works of Chinese Picture Bricks: Henan Picture Bricks, Sichuan Fine Arts Publishing House

The brick painting in the Hexi Corridor region inherits the simple and bold humanistic character of nomadic people. In addition to the main image, the brick painting has a few complicated

decorations. Figure 10 The Painting Brick of a Horse CAMEL UNEARTHED from the Luotuocheng Tombs in Gaotai County, Gansu Province, depicts a man casually grazing his cattle with a longwhip in hand. The brick surface is a clean white background, surrounded by bright red lines, which is also a common drawing feature in the Hexi Corridor area.

What is most impressive is the different painting techniques of three horses and one camel on this brick. Use a shade of ink to express the object of the actual situation and the distances of space, the picture of the shepherd holding a whip in the picture center, located in the front left and right two horses with bowed their heads and tails are herbivorous, the two horses with outline and fluent line outline the form and the local structure, in which the horse mane and tail of a horse and the leg and neck mark on firm the thick ink performance; The stroke thickness is free to switch, and the stroke is decisive and full of changes. A camel in the distance is emphasized from top to bottom without any heavy ink. The whole body is painted with light ink, but the outline is clear and the image is clear. Back to the right, and far away, is a horse - like a donkey, with a lighter ink than the camel. I saw four legs, two long ears, a long tail, and a slightly open mouth, which seemed to be far away from the center of the picture, really widening the sense of space of this small brick painting. In addition to one figure and four animals, the picture is all white space without any decoration. Presenting a simple and fresh, open atmosphere of the grassland style.



Figure11: Herding horse camel painting brick Photo from Painting Sentient Beings, Ancient Life on the Brick of Hexi Painting, edited by Wang Chunfa, Shandong Fine Arts Publishing House

5. Conclusion

As an important tool of transportation, war, production, and life in ancient human society, the horse has a history of thousands of years and plays a very important role in the long historical civilization. The horse image in art performance from the earliest appeared in the western Zhou dynasty Li colt to the emerging of the warring states period has been widely popular in the Han dynasty brick, a horse from the initial utility also evolved into both practical and complex status symbol meaning and apotheosis meaning, thus to shine in the Han dynasty tombs the carrier of culture with brick. Based on the different geopolitical environments, the artistic presentation form of horse images in different regions also shows distinct personality differences. In the background of the long-established farming civilization in the Central Plains, horses are an important means of transportation and a symbol of status and power. Horses cannot be owned by ordinary people, so the horses in the Central Plains were placed on more spiritual needs. The horse image embodied in the brick is endowed with the spiritual sustenance of becoming immortal after death, protecting the descendants, and flourishing the later generations. The depiction of the horse image is an artistic expression full of imagination, deification, and delicate romance. However, in the vast and heroic nomadic cultural environment of Hexi Corridor, the horse is the most familiar partner and the most dependent and inseparable tool of

production and life for the Hexi people. The depictions of horses in brick paintings tend to be rough and intimate, daily realistic artistic style. Therefore, there are differences between romance and freehand brushwork, decoration and realism, abstraction and concreteness, and simplicity and emphasis in the depiction of the horse image outline, head, neck, tail, and hooves in the brick. The different artistic expression forms of brick in the Central Plains and Hexi Corridor reflect the different natural and cultural environments of the two places, which is also the value and significance of our study of them.

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