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A Study on the Color System of the Yongle Palace Murals: Materials, Structure, and Symbolic Mechanisms

Dan Song
Graduate University of Mongolia, Mongolia Ulaanbaatar 15141, Mongolia

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Abstract

The Yongle Palace murals of the Yuan dynasty, with their highly mature "blue-green and gold" color system, constitute a typical paradigm of color language in Daoist temple murals. Taking Chaoyuan Tu in the Sanqing Hall as the central case study, this paper introduces theories of iconography and semiotics to systematically analyze the internal logic of the color system of the Yongle Palace murals from four dimensions: material properties, technical procedures, visual structure, and symbolic mechanisms. The study shows that this system is based primarily on mineral pigments and supplemented by plant pigments, forming a hierarchical color structure in which "minerals serve as the framework and plants provide refinement." Through multi-layered coloring and decorative enhancement techniques, the murals establish a stable and long-lasting heavy-color effect. At the visual level, color participates in the construction of pictorial hierarchy and viewing paths through the control of warm and cool tones, area distribution, and brightness organization. At the symbolic level, it completes the visual translation of the Five Elements color concept and the Daoist cosmological worldview. Thus, color is no longer merely an auxiliary decoration, but becomes an important structural language for organizing religious pictorial space, providing a key example for understanding traditional Chinese color aesthetics and the mechanisms of religious painting.

Keywords

Yongle Palace Murals; Color System; Daoist Iconography; Heavy-Color Technique; Mineral Pigments; Raised-Powder Gilding; Color Symbolism

1. Introduction

Yongle Palace was first built in the Yuan dynasty and is the largest and best-preserved extant Daoist temple complex in China. Its murals are representative in terms of compositional scale, number of figures, and technical achievement. Among them, Chaoyuan Tu in the Sanqing Hall, with its complete sequence of deities and rigorous spatial organization, constitutes a highly systematic Daoist

cosmological image. Within this grand religious narrative, color not only serves the function of visual presentation, but also acts as a comprehensive language possessing material properties, structural logic, and symbolic orientation, deeply participating in the construction of religious pictorial space.

Existing studies on the Yongle Palace murals have mostly focused on figural modeling, line-drawing techniques, thematic sources, and historical background, while discussions of color remain relatively limited. Relevant research either emphasizes painting techniques and practical experience, or remains at the level of descriptive analysis of color phenomena. Few studies have systematically explained the internal connections among materials, techniques, visual structure, and conceptual systems. With the deepening of recent research on traditional painting materials and visual mechanisms, the structural significance of color in the Yongle Palace murals has gradually emerged, yet a comprehensive research framework centered on the color system is still lacking.

In fact, the Yongle Palace murals have retained relatively vivid color effects after more than seven hundred years. Behind this phenomenon lie not only issues of pigment selection and technical control, but also a mature and stable logic of color organization. This logic is rooted in the material system of traditional Chinese heavy-color painting and is closely related to Daoist cosmology and the concept of divine hierarchy. A systematic study of this color system will help deepen our understanding of traditional Chinese color aesthetics and the mechanisms of religious painting.

Based on this, this paper takes the color system of the Yongle Palace murals as its research object and uses Chaoyuan Tu in the Sanqing Hall as the main analytical text. By introducing perspectives from iconography and semiotics, and combining methods from materials studies and color theory, this paper focuses on the material structure, coloring procedures, visual organization, and symbolic mechanisms of the "blue-green and gold" color system. The concern of this study is not only how color is used, but also how color performs a structural function.

Around these objectives, this paper seeks to answer three main questions. First, how do the material choices and technical procedures of the Yongle Palace murals form a relatively stable structural system? Second, how does color participate in the construction of visual order and divine hierarchy within the image? Third, how does color realize the visual expression of Daoist cosmology at the iconographic level?

In terms of research methods, this paper combines image analysis and color coding to systematically examine the color composition of Chaoyuan Tu. It also refers to relevant technical documents and material studies in order to provide a comprehensive interpretation of the technical basis and cultural meaning of its color practice.

2. Theoretical Framework and Research Methods

In its research approach, this paper integrates methods of iconography and semiotics to systematically analyze the material structure, visual organization, and symbolic mechanisms of color in the Yongle Palace murals. The study takes Erwin Panofsky's three-level framework of iconographic analysis as a basic reference and divides color research into the physical-visual level, the level of iconographic meaning, and the level of cultural symbolism. At the pre-iconographic level, it focuses on the material properties, hue structure, and visual effects of color. At the iconographic level, it analyzes the correspondence between color, figural identity, and divine hierarchy. At the iconological level, it further explains how color participates in the construction of Daoist cosmology and religious spatial order.

At the same time, this paper introduces Ferdinand de Saussure's semiotic perspective, viewing mural color as a symbolic relational system between the signifier, composed of material properties, and the signified, represented by religious concepts. Color here is not merely a visual formal element, but a signifying mechanism that carries distinctions of divine status, spatial hierarchy, and cosmic order. Through semiotic analysis, it is possible to reveal how the colors of the Yongle Palace murals are transformed from materials and techniques into a religious pictorial language that can be seen and understood.

In terms of specific research methods, this paper takes Chaoyuan Tu in the Sanqing Hall as the main object of analysis. By combining literature research and image analysis, it systematically classifies mural colors and examines their visual structure. Based on traditional painting-material literature, the colors of the murals are divided into mineral pigments, plant pigments, metallic decorative colors, harmonizing colors, and ground colors. Different areas of the image are then comparatively analyzed under unified photographic conditions. To reduce the influence of lighting and photographic differences on color judgment, this study uses the HSV color space to code the main colors, focusing on the structural roles of hue distribution, saturation levels, and brightness organization within the image. The specific coding rules are as follows: hue (H) ranges from 0° to 360° and is divided according to the sequence of red, yellow, green, cyan, blue, and purple; saturation (S), ranging from 0% to 100%, is divided into low saturation (0–30%), medium saturation (30–60%), and high saturation (60–100%); brightness (V), ranging from 0% to 100%, is divided into low brightness (0–30%), medium brightness (30–70%), and high brightness (70–100%).

At the level of visual analysis, this paper also draws on relevant theories of Gestalt psychology to examine the visual guiding paths formed by color through contrast, repetition, gradation, and area distribution. It analyzes how color establishes visual centers and hierarchical order within the complex composition of multiple deities arranged side by side. Since the mural surfaces show a certain degree of peeling and discoloration, this paper avoids absolute quantitative measurement of color and instead focuses on the analysis of color distribution trends and relative

relationships, so as to ensure the rationality and interpretability of the research conclusions.

3. The Philosophical Basis of Color Concepts: The Five Elements Theory and Daoist Cosmology

The color system of the Yongle Palace murals does not originate from empirical decorative choices, but is built upon the long accumulation of traditional Chinese cosmological and color concepts. The correspondence among "five colors, five elements, and five directions" established by the theory of yin-yang and the Five Elements provides color with an order that transcends sensory perception, making it an important symbolic resource for understanding cosmic structure and hierarchical systems. The Huainanzi was the first text to systematically propose the concept of the "five colors," associating white, blue-green, black, red, and yellow respectively with metal, wood, water, fire, and earth, thereby establishing a homological relationship between color and the origins of the cosmos. The Kaogongji further connected the five colors with spatial directions, forming a spatial color system in which east corresponds to blue-green, south to red, west to white, north to black, and the center to yellow. Here, color is not an independent visual element, but a conceptual medium closely related to the generation of heaven and earth, the circulation of vital energy, and ideas of order.

In Daoist thought, the universe is understood as a dynamic whole formed through the differentiation of pure and turbid forces and the harmonization of yin and yang. Color therefore carries the function of manifesting cosmic order and divine hierarchy. Daoism pursues spiritual realms of purity, quietness, emptiness, and transcendence from the secular world. Visually, this idea is often presented through an overall tonal tendency toward cool colors. At the same time, Daoist cosmology does not deny the existence of opposing elements, but emphasizes restraint and balance between yin and yang. This causes color, in its concrete application, to display structural characteristics of cool-warm juxtaposition and mutual harmonization.

The color system of the Yongle Palace murals is precisely a concentrated visual embodiment of this conceptual structure. In terms of overall tonality, the image uses azurite blue and malachite green as the main color fields, occupying a visually dominant position and creating a pure, solemn atmosphere of the celestial realm. Warm colors such as cinnabar and ochre are distributed in a relatively restrained manner on the principal deities and key ritual objects, producing directional visual emphasis. Gold, through techniques such as raised-powder gilding, is endowed with strong symbolic meaning and becomes an important visual marker of sacred authority and transcendence. The resulting color structure of "blue-green as the body, cinnabar as the function, and gold as the sign of reverence" is not merely an empirical coloring habit, but an institutionalized visual translation of Daoist

cosmology.

It should be noted that the Yongle Palace murals do not inherit the Five Elements color concept through mechanical reproduction. By the Yuan dynasty, the traditional system of the "five orthodox colors" had gradually loosened, and the use of intermediate and compound colors had become increasingly mature. Nevertheless, the painters still used orthodox colors as structural supports within the image. While maintaining the dominant status of core colors such as blue-green, red, and yellow, they also introduced intermediate and compound colors such as purple, brown, and gray as harmonizing factors. This treatment, while respecting the traditional color order, enhances the layered variation and visual flexibility of the image, reflecting the integration and adjustment of color concepts under the multicultural background of the Yuan dynasty.

4. Material Properties and Coloring Structure: The Hierarchical Application of Mineral Pigments

4.1. The Structural Division Between Mineral Pigments and Plant Pigments

The stability and durability of the color system of the Yongle Palace murals first derive from their highly mature selection and arrangement of materials. The murals use mineral pigments as the main component and plant pigments as supplements. The differences in physical properties between these two types of materials are systematically incorporated into the overall color structure, forming a mutually supportive hierarchical relationship.

Mineral pigments such as azurite, malachite, cinnabar, ochre, and gold powder, due to their strong grain texture, stable covering power, and significant refractive effects, became the core materials for constructing the main color fields of the image. These pigments are not only thick in tone and highly saturated, but also highly durable, allowing the image to retain vivid visual effects over long periods of time. Among them, the blue-green system undertakes the main function of the cool-color structure, while cinnabar and ochre serve as important nodes in the warm-color system, participating in the organization of pictorial rhythm and hierarchical relationships.

Plant pigments such as indigo and gamboge mainly serve functions of harmonization and transition. Compared with mineral pigments, plant colors have higher transparency and relatively softer saturation, making them suitable for middle-layer washes and local adjustments. In the turning of garment folds, the modeling of skin tones, and the transitions of spatial depth, the use of plant colors effectively alleviates the rigidity that may result from heavy mineral coloring, allowing the image to obtain delicate and unified color relationships while maintaining its decorative quality. The resulting material gradient of "minerals as the framework and plants as refinement" is an important characteristic of the color

system of the Yongle Palace murals.

4.2. Hierarchical Coloring Procedures

Based on the differences in material properties, the Yongle Palace murals developed a clearly structured hierarchical coloring procedure. This procedure is not merely a technical process, but a method of visual organization established around the characteristics of mineral pigments.

In coloring practice, painters usually used ochre or indigo as the base layer to unify the overall tonality and provide a gentle and stable foundation for subsequent color layers. They then used mineral pigments such as azurite, malachite, and cinnabar to construct the main color layers, clarifying the division of color fields and the basic cool-warm relationships in the image. After that, plant colors such as indigo and gamboge were used for glazing and adjustment, strengthening the connections among colors and enhancing spatial depth. Finally, decorative methods such as gold outlining, gold leaf application, and silver powder were used to reinforce key areas, forming visual focal points and symbolic centers. This coloring method, proceeding from base to surface and from structure to emphasis, gives the mural color layers a crystal-like stacked luster. It not only enhances the visual depth of the image, but also ensures the stability of the color structure, serving as an important technical basis for the vivid appearance of the Yongle Palace murals after several centuries.

4.3. The Decorative Enhancement Mechanism of Raised-Powder Gilding

On top of the basic color layers composed of mineral and plant pigments, the Yongle Palace murals extensively employ the technique of raised-powder gilding to further strengthen the color structure. The three-dimensional lines formed by raised powder provide a foundation for the application of gold, allowing gold ornamentation to visually detach from the flat surface and achieve a relief-like effect. The raised-powder technique generally involves mixing sifted white powder with rice paste and tung oil to make a paste, which is then squeezed out from a special container to form three-dimensional lines. The methods of applying gold mainly include gold-leaf application and gold painting. Gold-leaf application refers to attaching gold foil to the painted surface, while gold painting involves grinding gold foil with honey and white liquor into gold paste, adding glue, and painting directly with a brush.

In Chaoyuan Tu, raised-powder gilding is widely used on the crowns, garment edges, necklaces, and ritual implements of the principal deities. Gold appears in linear, dotted, or raised forms on the blue-green ground, creating a clear contrast in material texture and luster with mineral pigments. This treatment not only enhances the decorative quality of the image, but also introduces clear hierarchical markers into the color structure, making gold an important visual variable for distinguishing divine status.

5. Visual Structure: Tonal Organization and Spatial Guiding Mechanisms

5.1. Proportions of Dominant Colors and Cool-Warm Configuration

The overall tonality of Chaoyuan Tu is dominated by the blue-green color system, which forms a continuous and unified visual foundation. Color-coding analysis shows that azurite, malachite, and gold occupy significant proportions in the image and are widely distributed across figures' garments, scarves, sashes, and background areas, forming a stable cool-color structure.

The warm-color system does not form a strong opposition to the cool colors. Instead, through control of proportion and purity, it is embedded within the overall cool-color system. Warm colors such as cinnabar and ochre are mainly concentrated in key parts of the principal figures. Under the premise of maintaining an overall solemn atmosphere, these colors function as indicators of hierarchy and as means of visual emphasis. This cool-warm configuration does not pursue contrast for its own sake. Rather, by compressing the range in which warm colors are used, it transforms them into structural markers.

5.2. Color Contrast and Area Distribution

In terms of color organization, the Yongle Palace murals make extensive use of complementary color relationships to construct pictorial tension. However, by reducing color purity and introducing harmonizing tones, these contrasts remain restrained and stable. Complementary relationships such as red and green, or blue and orange, are mostly presented indirectly in the image, avoiding rigid visual conflict. Studies have found that colors such as earthy red and malachite green in Chaoyuan Tu are contrasted on the basis of added harmonizing tones. This treatment allows red to contain a hint of green and green to contain a hint of red, thereby weakening the contrast between highly saturated hues and achieving a visual effect that is "strong yet not conflicting, gorgeous yet not vulgar."

Area distribution plays a crucial regulating role in this process. Strong colors often occupy smaller areas, while weaker colors unfold in large color blocks. Through differences in area, contrast is balanced. This method allows the image to maintain overall harmony despite its complex color scheme, forming a rhythmic visual structure. Color contrast has a complex relationship with area: when two colors of different strengths are placed together, a balanced contrast can only be achieved by adjusting their relative areas. Weaker colors should occupy larger areas, while stronger colors should occupy smaller ones. It is precisely through this kind of area distribution that the Yongle Palace murals achieve coordinated and enduring color harmony.

5.3. Brightness Gradation and Visual Guidance

Brightness becomes an important variable in constructing the visual center of

Chaoyuan Tu. The clothing, halos, and ritual implements of the principal figures are significantly brighter than the surrounding areas, forming concentrated visual focal points that naturally draw the viewer's gaze toward the core of the composition.

At the same time, the painters made use of the visual principle that "cool colors recede and warm colors advance" to enhance spatial depth. Local highlights and color accents are distributed along the path of visual movement, guiding the viewer through a ritualized viewing process without the need for textual prompts. In areas such as the head halos of central figures, the gilded parts of ritual implements, and the bright sections of garment folds, the painters often used lead white, gold dots, or light-colored highlights for local brightening, creating visual "accent points." The distribution of these accents is highly consistent with the path of visual flow, reflecting the painters' strong awareness of color organization.

5.4. The Relationship Between Color and Figural Hierarchy

At the level of figural differentiation, color configuration corresponds closely to the hierarchy of divine status. The eight principal deities occupy the highest rank; therefore, their figures are larger, and their color treatment differs from that of the other deities. Major gods such as the Great Emperor of Longevity of the South Pole, the Heavenly Worthy Taiyi Savior from Suffering of the Eastern Pole Qinghua, the Great Emperor Ziwei of the Central Palace and North Pole, the Heavenly Emperor of the Gouchen Star Palace, the Jade Emperor, Houtu, Mugong, and Jinmu generally wear red inner skirts or trousers, blue-green outer robes, and are further adorned with white silk ribbons or yellow ornaments, outlined in black lines. Their colors appear full and saturated. By contrast, the clothing of other celestial officials and jade maidens is not only simpler in structure, but also tends to use various intermediate and compound colors such as purple, brown, and earthy yellow, far less pure than the colors used for the principal deities.

This color arrangement symbolizes the differing identities and statuses of the principal gods and ordinary immortals. It also allows the principal figures to stand out among the many immortals, making the mural appear orderly, coherent, and fluid despite its numerous figures and complex colors. The distinction among figures does not rely on a single color symbol, but is achieved through the comprehensive configuration of multiple color elements, including the cool-warm tendency of the dominant garment colors, the color intensity of patterns and borders, and the quantity and placement of gold-and-blue-green decoration.

6. Technical System: Heavy-Color Outlining and Filling and the Mechanism of Color Harmonization

6.1. The Structural Function of Heavy-Color Outlining and Filling

Heavy-color outlining and filling is the foundational technique that enables the stable presentation of the color system in the Yongle Palace murals. Ink lines serve as the

structural framework of the forms, while highly covering mineral pigments create a clear division of function. In this way, line and color maintain structural connection while remaining mutually independent. In Chaoyuan Tu, the juxtaposition of large color blocks does not create disorder. Instead, through the separation and guidance of lines, it forms an orderly color structure. Here, color does not merely fill shapes; it also participates in the construction of pictorial rhythm and spatial depth.

Taking the "Eastern Pole Great Emperor" on the west side of the Sanqing Hall as an example, his deep red garments form a strong hue and cool-warm contrast with the blue-green coloring commonly used for the "Ten Disciples of Xuanyuan" who accompany him. This color contrast strengthens the primary-secondary relationship and spatial hierarchy of the composition, making color an important element in constructing pictorial order.

6.2. The Separating and Harmonizing Function of Lines

Black lines and gold lines play an important role in color harmonization within the image. Lines effectively separate highly saturated color blocks, reducing the visual conflict caused by direct contrast while also enhancing the decorative quality and overall unity of the composition. To achieve a bright and simple color effect, Chaoyuan Tu adopts the method of heavy-color outlining and filling, as well as the juxtaposition of flat color blocks, placing many distinctive and strongly contrasting colors side by side. These color blocks would originally appear highly discordant, but the painters skillfully inserted black or gold lines, or small areas of white, between them. This successfully separates the colors, establishes order, and produces a strong harmonious effect. The addition of gold lines further strengthens material contrast, allowing the color relationships to gain rich variation while maintaining order.

6.3. Overall Control Through Repetition and Gradation

The repeated appearance of similar colors throughout the image is an important means of maintaining overall harmony. Colors such as blue-green and ochre-red recur in different parts of the mural through gradations of hue and brightness, incorporating contrasting relationships into the overall rhythm.

The coloring of faces and clothing is particularly typical. Through subtle variations within the same color family, the painters maintain individual differences without disrupting overall unity. Within the category of reddish ochre, hue and brightness are adjusted according to differences in personality, gender, identity, and position within the picture. This produces many analogous colors. The repeated appearance of these analogous colors coordinates the color relationships, allowing the image to preserve overall harmony and unity despite its complex palette.

6.4. The Structured Application of Coloring Experience

Traditional coloring formulas in the Yongle Palace murals are not scattered

fragments of experience; rather, they are systematically transformed into harmonizing mechanisms for solving the problems of high contrast and multi-color juxtaposition. Painters throughout history created many coloring formulas, or "color-matching songs," such as: "Soft colors next to hard colors do not appear stiff"; "Black next to purple smells like dog dung"; "Red next to yellow shines brightly"; "Pink-blue and green make the figure refined"; "If you want charm, add a little mourning white"; "If you want refinement, add a little blue-green"; "Civil figures should be soft, military figures should be hard"; "For national mourning and filial mourning, use three blues and ink"; "Young women use red, married women use yellow, widows use blue-green, and the elderly use brown"; and "Red avoids purple, purple fears yellow, yellow favors green, and green loves red."

These color techniques are widely used in Chaoyuan Tu. For example, the immortals dressed as scholars mostly use soft colors such as white, pale blue, pale pink, pale purple, light crimson, or goose yellow, giving a quiet and solemn impression. By contrast, military figures such as Marshal Tianpeng are colored more heavily and firmly: he wears golden armor, green silk ribbons, purple robe bands, and a blue-green complexion. This corresponds to the principle that "civil figures should be soft, military figures should be hard." Another example is the formula "If you want refinement, add a little blue-green." In the image, scholar-like immortals and jade maidens are mainly colored with soft tones, but black color blocks always appear at the collars, sleeves, or hair buns. This makes the complexion appear more delicate and gives the image greater vitality; without such contrast, the figures would lack spirit. These coloring routines are the accumulated experience of generations of painters. Their mature application in Chaoyuan Tu reflects both the inheritance and innovation of color techniques.

7. Symbolic Meaning: Color Symbols and the Religious Worldview

The colors of the Yongle Palace murals form a highly systematic symbolic language. Blue-green symbolizes purity and the atmosphere of the celestial realm; cinnabar red is associated with sacred authority and vitality; gold points to light and transcendence; ochre and white correspond respectively to the earth and purity. The combinations of these colors in the image form a visual structure similar to the cycle of the Five Elements, allowing a religious worldview to be visually presented.

Color here not only distinguishes divine hierarchy, but also guides the viewer's psychological experience through the control of cool and warm tones, brightness, and purity. The viewing process gradually shifts from visual perception to symbolic understanding, strengthening the ritual character and spiritual orientation of the mural.

Against the social and cultural background of the Yuan dynasty, this color system also reflects the combined influence of political power, religious institutions, and aesthetic preferences. The Mongols of the Yuan dynasty revered the color white; therefore,

Chaoyuan Tu makes extensive use of white-related colors, symbolizing reverence for the immortals. At the same time, Daoism was highly esteemed by the rulers of the Yuan dynasty, and mural creation in Daoist temples became active, forming a distinctive Yuan-dynasty style of Daoist mural painting. The colors of the Yongle Palace murals are not neutral formal elements, but a religious visual language with institutional significance.

It is worth noting that the color use of the Yongle Palace murals presents an aesthetic orientation entirely different from that of Western Renaissance painting from roughly the same period. For example, Michelangelo's ceiling painting Genesis in the Sistine Chapel emphasizes the expression of humanity and objective reality. Its use of color involves rational thinking and is influenced by surrounding light, temperature, humidity, and other factors. In pursuit of spatial depth, its colors contain certain drawing-like tonal relationships. By contrast, the murals of the Sanqing Hall at Yongle Palace present a subjective use of color. Based on the concept of the five primary colors, and through methods such as color juxtaposition and color contrast, the murals achieve a highly decorative quality. This difference reflects deep distinctions between Chinese and Western traditions in color concepts, aesthetic pursuits, and cultural foundations.

8. Conclusion and Prospects

The color system of the Yongle Palace murals is the result of the combined action of material selection, technical procedures, visual structure, and religious concepts. Color in these murals not only determines the visual effect of the image, but also deeply participates in the organization of religious pictorial space and the construction of meaning.

Through a comprehensive analysis of material structure, coloring procedures, visual mechanisms, and symbolic systems, this study establishes the structural position of color in the Yongle Palace murals. Color here is no longer merely subordinate decoration, but an important medium that guides the order of viewing, distinguishes divine hierarchy, and carries cosmological concepts. From the perspective of materials, the hierarchical coloring structure of "minerals as the framework and plants as refinement" ensures the long-term stability of the colors. From the perspective of technique, the skillful use of heavy-color outlining and filling, as well as raised-powder gilding, constructs a harmonious and magnificent visual effect. From the perspective of visual structure, systematic tonal organization and brightness-guiding mechanisms realize the construction of a complex spatial order. From the perspective of symbolic meaning, the visual translation of the Five Elements color concept and Daoist cosmology makes color the core signifying system of religious imagery.

Future research may combine scientific testing methods to further verify color layers and pigment composition, and deepen the overall understanding of the color system

of Yuan-dynasty Daoist murals through cross-regional comparison. This study is mainly based on iconographic analysis and literature review, and scientific testing of mural color materials remains insufficient. In the future, modern spectral analysis technologies may be combined to conduct more precise quantitative analysis. In addition, the color system of the Yongle Palace murals may be compared with other Daoist temple murals from the same period, such as those of Qinglong Temple and Xinghua Temple, in order to reveal both regional differences and shared characteristics in the colors of Yuan-dynasty Daoist murals.

The "blue-green and gold" color system of the Yongle Palace murals is not only a culmination of traditional Chinese heavy-color painting techniques, but also a highly condensed expression of Daoist artistic language and Eastern aesthetic spirit. The philosophical ideas, technical wisdom, and aesthetic pursuit embodied in these colors continue to offer important inspiration for contemporary color studies and artistic creation. In the context of globalization, deeply exploring the cultural value of the color system of the Yongle Palace murals will help construct a color theory system with Chinese characteristics and promote the creative transformation and innovative development of outstanding traditional Chinese culture.

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