

A Case Study of Ce Gui in Yihou, Western Zhou Dynasty

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Abstract

Yihou Ce Gui is one of the most representative implements in the four ears Gui, which has been appraised by many experts as the typical bronze ware of the Western Zhou Dynasty. However, most of the studies on it are about inscriptions or historical background, and the data are scattered. Therefore, this paper mainly conducts a comprehensive case study of Ce Gui in Yihou of the Western Zhou Dynasty through literature collection, data analysis and comparative study. By analyzing the earrings, circle feet and ornamentation characteristics of Yihou Ce Gui, it is combed and summarized on the basis of the existing data. Study the uniqueness of this and other bronze Gui, with a view to providing some reference for the study of bronzes, especially bronze.

Keywords

Yi Hou Ce Gui; research; review.

1. A Brief Introduction of Ce Gui in Yihou, Western Zhou Dynasty

In the five thousand years of Huaxia, there are countless treasures left in the precipitation of the years. As one of the four ancient civilizations in the world, China has paid special attention to the etiquette system and advocated the gods since the establishment of the first hereditary dynasty recorded in the Chinese history books. Sacrifice, this mysterious and solemn activity has become a part of the ancient Chinese dynasty. In a large number of historical relics in China, rituals are not only important historical materials for studying the history of the dynasty, but also reflect the overall level of social development and cultural background in the context of the society at that time. Gui is an important kind of rice utensils in bronze ceremonies. It is often used with tripod, which forms the core of the combination of food utensils in bronze ceremonies. Gui has become the standard of "distinguishing superiority from inferiority, dividing superiority from inferiority". It has the characteristics of large number of unearthed utensils, wide area and various shapes. Bronze Gui was mainly active in the Shang Dynasty to the Spring and Autumn Period and the Warring States Period. It was an important kind of wares in bronze rituals. Over the years, many handed down artifacts have been unearthed. Their unique shape design, patterns and cultural implications have exerted a great influence on the shape design of traditional Chinese artifacts. [1]

In June 1954, Yihou Ce Gui, unearthed at a tomb in Yandun Mountain, Dantu District, Zhenzhou City, Jiangsu Province, mainly recorded the sealing of Yihou Ce. Yihou made this treasure for thanking Wang for his kindness. Its inscription is the only historical document that records the history of the feudal princes in China at the beginning of the week. Its unique historical background and styling characteristics add a strong touch to its existence.[2]

2. Western Zhou Yihou Ce Gui Model Analysis

Yi Gui Ce Gui, caliber 22.5 cm, height 15.7 cm, square folding edge, shallow abdomen, there are four beasts, high circle feet, there are four short ridges on the foot. The abdominal and external

walls are decorated with whirlpool patterns, among which Gu Shoukui dragon patterns are used, and the foot circles are decorated with dragon patterns. (Figure 1 of the decoration, size and operation chart)

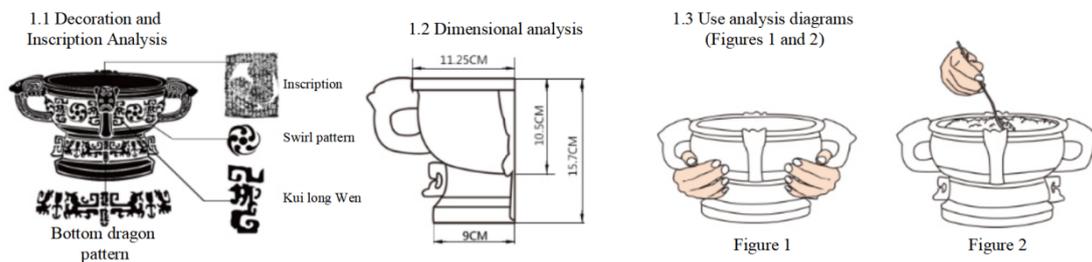


Figure 1

Gui's basic feature is the drum belly ring foot, the main changes in the ear and base. The number of ears ranges from earless to binaural to four ears. The ear or the four ears often have a beast head, and the lower part is also connected with a rectangular or hooked lop ear. The famous scholar Chen Fangmei has come down with six kinds of Gui ear types: earless, half ring ear, ear ear, animal head ring ear, ear ear and small ring ear.

In the comparative analysis of Yi Gui Ce Gui and other Gui categories, the main reference is the classification of Mr. Chen Fangmei, that is, using three kinds of foot as the main basis of classification, and six ear types as the basis of classification. According to the shape of copper Gui foot grounding, it can be divided into three categories: (1) Class A: Circle Gui. Class B: square seat Gui; Class C: appendage Gui, and according to the different shapes of the ear, can be divided into four subtypes, namely:

(1) Main type:

Type A: bowl-shaped Gui; Type B: pelvic-pelvic Gui; Type C: tank-shaped Gui; Type D: bean-shaped Gui

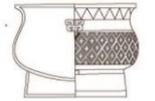
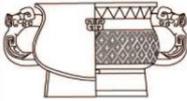
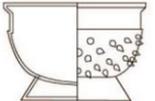
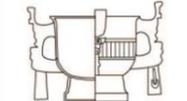
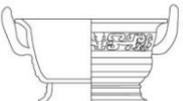
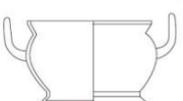
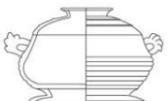
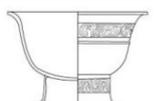
Subtype:

Type a: no ear; type b: ring ear; c type: with ear; d type: animal head ring ear;

In comparison, the main characteristics of the bowl-shaped Gui are open, neck, abdomen, and the curve of the abdominal wall is large and undulating, like the copper Gui of the bowl-like utensils. The main feature of the pot-shaped Gui is that the abdominal wall is relatively straight and close to the bottom. Compared with the bowl-shaped Gui, there is no obvious abdominal wall curve. There are two basic forms of pot-shaped tombs. One is that the caliber is obviously larger than the bottom diameter. The whole device looks big and small, and looks like an early pottery basin. The other is that the caliber is slightly greater than or equal to the base diameter, and the whole device is proportionally proportioned up and down, which is quite close to the shape of the copper pelvis. The shape of the cup-shaped Gui is similar to that of the pot. Compared with the bowl-shaped or pelvic-pelvic Gui, the cup-shaped Gui has no neck contraction, the abdominal wall curve is C-shaped, and the caliber is smaller than the abdominal diameter. In addition, a can-shaped Gui is usually a swab or ribbon opening, and basically has a lid, which is quite different from other types of Gui. Finally, the bean-shaped Gui usually has a relatively shallow abdomen, a higher ring foot and a straight body shape. [1]

According to the principle of organ type classification, Yihou Ce Gui can be divided into the head of a beast circle foot Gui. So as far as Gui is concerned, some other GUI models are listed, and their shapes and shapes are compared as shown in Table 1:

Table 1

	Type a: prominence-free	Type b: ring ear	Type c: appendages	Type d: animal Title ring ear	Type e: penetrating ear
Type A: Bowl Gui	 Zhengzhou Gui Bowl-shaped Earringless Foot Gui	 Nipple pattern GUI bowl bowl shaped Ring Earring foot GUI		 Jihou Gui Waveform Beast Title Loop Earring Foot Gui	
Type B: Bowl-shaped Gui	 Gui pelvic pelvis without earring foot GUI in Hejiacun, Qishan	 Paper mill head four ears GUI pelvic Pelvic Ring Earring foot GUI	 Kazuo animal face pattern GUI pelvic pelvis with earring foot GUI		
Type C: Canned Gui	 Canned earless foot GUI	 Bamboo garden ditch animal face pattern GUI canned Ring Earring foot GUI	 Zhonggui can-shaped GUI with earrings and feet	 Jihou GUI bowl-shaped beast Title Ring Earring foot GUI	 Middle GUI canned through earring foot GUI
Type D: Bean Gui	 Father Xingui Bean-shaped Anauricular Foot Gui	 Four Ears Gui Bean-shaped Loop Foot Gui		 GUI beans head rings, earrings, feet GUI	

2.1. Characteristic Analysis of Earrings

Ear ornaments first appeared in Bogutu, which was used by Wang Fu of Song Dynasty to describe hook-like or rectangular ornaments embellished under the ears of bronze Gui rings. Later generations agreed to become a common custom, Chuir then became the basic vocabulary to describe the shape of copper Gui. This kind of decorative style in the early Western Zhou Dynasty was fully exerted on the copper Gui, making it a fixed example of the copper ring Gui, and continued until the late Western Zhou Dynasty. As far as the relationship between the ring ear and the whole device is concerned, the more mature structure developed to the later stage is basically that the ornamentation is laid out around the center of the ears. And before and after the center position, there will be an embossed habitat to emphasize. [1]

The four ears on Yi Gui are decorated with animal heads, and the back-shaped beasts are slightly raised on both sides of the animal face. The small peach-like ears are placed at the lower ends of the beasts on both sides. Xiu's exquisite pattern, the overall shape is vivid and lovely, unique. Different from the ring ear, the ear and the ear, the design of the animal head ring ear is mainly to highlight the identity and status, highlighting the status of Gui in the bronze ritual. Yihou Ce Gui is made by Yihou Ce to thank Wang for his kindness, so it is reasonable to choose exquisite animal heads and earrings.

But as far as Gui's earrings are concerned, they are mainly for easy handling or misappropriation. The four ears are not more convenient than the bins in operation, but they are prone to cumbersome. Therefore, the four-eared Gui disappeared into the long river after Mu Wang, and it was not really popular.[3]

2.2. Loop Foot Feature Analysis

Gui is the most common type of bronze in Gui, and it is also a relatively basic form. Its development process is relatively complete and the longest time is used. Therefore, the number of unearthed is also more, mainly because the shape of Gui is the most practical. simple. As far as the shape features are concerned, the square seat Gui and the attached foot Gui are both evolved from the shape of the ring foot Gui. [1] Yihou Ce Gui is a typical high ring foot Gui, with four short ribs on the ring foot, a straight footwall, decorated with dragon pattern, elegant and upright, with very high artistic aesthetic value.

2.3. Analysis of Decorative Features

The outer and abdominal walls of Yihou Ce Gui are decorated with whirlpools, among which the dragon pattern of Gu Shoukui is used, and the dragon pattern is also decorated on the circle feet. The decoration is exquisite and subtle.

Speaking of the whirlpool pattern, we can say that it has a long history. The whirlpool pattern is a traditional pattern in ancient China, which has been evolving and changing for thousands of years, forming abundant noumenon and variety in various decorative themes. First appeared in the Neolithic pottery pattern, its free arrangement, rich sense of decoration, full of the rhythm of life, giving a sense of unrestrained, happy rhythm. At the same time, the existence of the whirlpool pattern mainly comes from human's reverence and worship for nature and gods. The main feature of the eddy pattern applied on bronze ware is the realistic or imaginary animal model, such as "the bronze decoration represented by the meal is different from the mysterious geometric abstract decoration". They are far more specific animal images, but it is definitely not to imagine something real. There is no corresponding animal in the real world. They belong to something that is truly imagined. This kind of thing is a frame or mark made up for the interests and needs of its rule. This kind of "real imaginary" animal image is suitable for the pattern on the surface of the bronze. The shape occupies the main position, and the main pattern and the shading are combined, and the shading is usually a back pattern.

Analysis of the bronze decorative patterns will reveal that the small swirl pattern, which is the basic unit of the animal pattern, has a certain directionality, which points to the central axis of the symmetrical pattern, and the central axis is often the midline of the animal's face. Thus the creation of this basic unit is obviously for the final visual effect of the pattern, not just the rigor and consistency of the object shape. Another important feature of bronze decoration in Shang and Zhou Dynasties is that the infinite extension of decorative techniques in the decoration of painted pottery was broken, and there were fewer cross-links and links between the basic units of patterns. Numerous independent basic units constitute the "real imaginary" animal image, even the palindrome in the background, which can also be called the whirlpool pattern. It loses the infinite extension of the pottery decoration and becomes the central pattern. [4]

As for the Dragon pattern, the dragon pattern is one of the main decorative patterns in Shang Dynasty. It is second only to the animal pattern. It is mostly used in the neck and mouth of utensils, as well as in the space of decorating animal pattern. It is also used to combine symmetrical patterns into animal pattern. From the morphological point of view, the dragon pattern is evolved from the image of snakes. For Kuilong, it has many factors in conformity with the shape of dragons, such as the shape of snakes, all have winding bodies. In terms of their symbolic meaning, Xiaolong also has the same power as the dragon. On the bronzes of the Shang and Zhou Dynasties, the dragon dragon pattern is not only a symbol of status, but also a symbol of power. [5]

Whether it is a swirl pattern or a dragon dragon pattern, the Yi Gui Ce Gui has greatly emphasized its social status and historical background.

3. Analysis of the Technology of Round Bottom Gui Casting

The bronze ceremonies of Shang and Zhou Dynasties generally undergo the following procedures: moulding, refitting, decoration, core making, shade drying and roasting of clay and clay core, assembling and fixing of pottery and ceramic core, casting of copper liquid, dismantling of exterior model and ceramic core, processing and repairing, etc. Bronze casting process such as molding material preparation, drying baking, melting casting, etc., has more commonality for various castings. The specific casting process, such as mold making and standard making, often varies from time to time, from one to another, and from person to

person in the ancient case. To this end, it is necessary to analyze the specific objects, and it is not possible to generalize.

A large number of observations of the archaeological excavation of the late Shang dynasty Gui can be found that there are four equidistant longitudinal slats from the mouth along the bottom of the stalk in the abdomen. This indicates that the Gui body is mostly a quadruple, and of course There are uncommon three-part and six-part metrics. According to the concept of quadruple-norm design, the flow chart of Gui casting process with round bottom can be planned, as shown in Fig. 2 [7]:

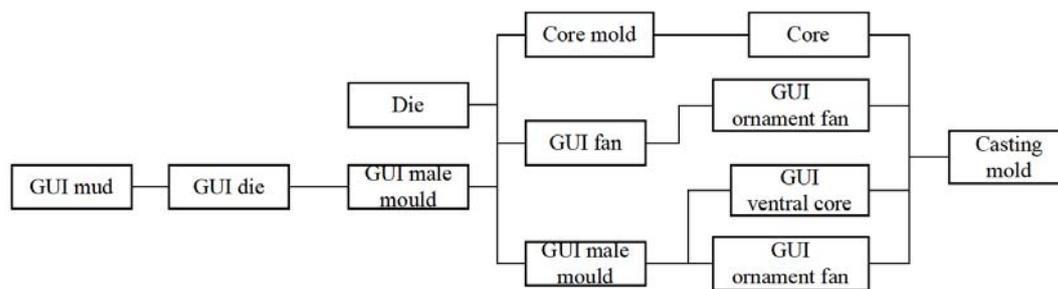


Figure 2

4. Conclusion

To sum up, Yihou Ce Gui is a four-eared Gui handed down from the early Western Zhou Dynasty. Its unique earrings and the use of a large number of delicate whirlpool and dragon patterns are not only a symbol of power and status in the early Western Zhou Dynasty. Its own high aesthetic value is worth exploring and analyzing. Therefore, I hope to provide some reference and summary for the study of other bronze Gui by analyzing the type division of Yi Gui Ce Gui and the analysis of earrings, circle feet and ornamentation.

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