

Research on Chu Lacquerware Culture and Its Contemporary Application

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Abstract

Chu lacquerware culture is an important part of China's excellent traditional culture. It is the accumulation of thousands of years of history. It is the responsibility of contemporary people to publicize and promote it. Chu lacquerware has a relatively wide range of application systems, including life, funeral, weapons, music and dance, and carriage and horses. The craftsmanship and technical requirements of Chu lacquerware are very strict. It reflects the unique cultural connotation of the Chu people; however, the current development level of Chu lacquerware is relatively poor, the market efficiency is not high, and the inheritance situation is not optimistic. Therefore, the current development focus of the Chu lacquerware industry should be on the cultural and creative design, Cultural experience and dissemination, inheritance and development.

Keywords

Chu lacquerware; Lacquerware; Culture.

1. Introduction

The production of ancient Chinese lacquer ware has a long history. According to the current unearthed situation, the earliest date can be traced back to the melon-shaped lacquer bowl unearthed in the third cultural layer of the Hemudu site in Yuyao, Zhejiang, in the early period of the New Period, about six or seven thousand years ago. The excavation of this lacquer ware is a concrete manifestation of the long history of our country's historical civilization and traditional culture. During the Spring and Autumn Period and the Warring States Period, various vassal states carried out social reforms in order to enrich the country and strengthen the army. The use of iron farming tools during this period greatly promoted the development of social productive forces. Under such a historical environment, lacquerware making became an independent handicraft sector. Lacquer craftsmanship also developed rapidly. Chu lacquerware culture is an important part of traditional Chinese culture and a bright pearl in the history of 7,000-year-old lacquerware. An important way to cultural self-confidence. In May 2011, the Chu-style lacquer art project was successfully selected into the third batch of national intangible cultural heritage projects. Research and development of Chu lacquerware culture has become an important topic facing the country and region.

The first research on Chinese lacquerware was mainly based on the research of Japanese scholars Naito Torajiro, Harada Shuren and Umehara Sueji in the 1920s and 1940s. The lacquerware unearthed by domestic scholars began in the 1950s. Since then, the research on Chu lacquerware by domestic scholars has increased, especially in the past 30 years. On the basis of the previous research results, this paper intends to carry out research on Chu lacquer ware from the three perspectives of classification, craftsmanship and contemporary application of lacquer, so as to achieve an overall and comprehensive understanding of the culture of Chu lacquer ware, and then enrich the cultural connotation of Chu lacquer ware, so that it can better meet the cultural needs of the people.

2. Classification of Chu Lacquerware

There are many lacquerware unearthed in Chu. One of the reasons why lacquer ware can prosper in the state of Chu is that it has a unique geographical environment and has very rich lacquer resources. "Zhuangzi · Human World": "Gui is edible, so cut it; lacquer is available, so cut it" [1]; Second, it was valued by the government at that time, and special officials were set up to manage it. " said: "Zhuangzi is a Mongolian, famous Zhou, and Zhou Tang is a lacquer garden official" [2]; thirdly, lacquerware is more convenient in application than bronzeware; fourthly, Chu people are sincere towards lacquerware Love, most of the tombs unearthed in the Chu tombs have lacquer ware, which also shows how deeply the Chu people love lacquer ware. The production of Chu lacquerware reflects high practical value, and its functional classification is the premise for modern society to understand the application culture of Chu lacquerware in the pre-Qin period. Chu lacquerware can be divided into living, funeral, weapon, music and dance, carriage and horses according to their functions, among which life lacquerware is further divided into furniture utensils, display utensils, food utensils, daily utensils and stationery utensils (see table). one). Chu lacquerware has a huge system. Most of Chu's life utensils are mainly used in all aspects of life, and some typical lacquerware are used in funerals. The use of lacquerware has greatly facilitated the daily life of the Chu people and enriched the cultural connotation of the Chu society.

Table 1. Classification of Chu Lacquerware

category	utensils	
Living Lacquerware	furniture	Table, case, zuo, box, cradle, bed, shelf, screen, wood carving seat screen
	furnishings	Phoenix and Bird Drums, Tiger Drums, Crouching Deer and Standing Birds, Coiling Dragon, Wood-carved Phoenix
	food utensils	Beans, spoons, plates, ear cups, wine notes, bottles, daggers, daggers, tripods, wine boxes
	everyday utensils	Boxes, boxes, combs, grate, feather fans, pots, pots, Liubo chess, winding rods, mirrors, fans
	stationery	Slips, sharpeners, stationery box
Funeral lacquerware	Tomb-suppressing beasts, wooden figurines, coffins, tigers and birds, carved panels, bamboo beds, robes	
Weapon lacquerware	Bow, arrow, sword, scabbard, hilt, spear hilt, halberd hilt, hilt, shield, human armor, vest	
Music and dance lacquerware	Drum, Se, Sheng, Pan Flute, Qin, Bamboo Flute, Bell Hammer, Chime Frame, Chi	
Carriage and Horse Lacquerware	Vehicle parts, faucet chariot, vehicle umbrella, horse hood, shoulder yoke	

3. Craftsmanship of Chu Lacquerware

The production process of pre-Qin Chu lacquerware mainly includes three aspects. The first is the production of fetal bones. The common fetal bones include wooden tires, bamboo tires, leather tires, etc.; So that the utensils can achieve the characteristics of moisture-proof and anti-corrosion, in order to pursue beauty, it is generally divided into two types: primer and topcoat. The third is decorative art. The decorative content on the surface of Chu lacquerware is mainly expressed in animal patterns, plant patterns, cloud patterns, and narrative painting. Etc., a large number of curved lines show the dynamic characteristics of the patterns of Chu lacquerware, and the decorative content of Chu lacquerware reflects the unique artistic style and mysterious

cultural connotation of the people of the time. The people of Chu have relatively mature technology in the production of lacquerware. The study of the production process and culture of pre-Qin Chu lacquerware is an important part of inheriting the ancient method of Chu lacquerware and promoting the culture of Chu lacquerware.

3.1. Fetal bone production

Lacquerware is composed of "lacquer" and "fetal bone", both of which are indispensable. The paint taken from the lacquer tree cannot be made into utensils alone. It must be painted on the utensils before it can be called "lacquer ware", while the unpainted utensils are called "fetal bones", or the carcass, embryonic ground, utensils and bones are the things that bear the lacquer decoration. In the Warring States Period, most of the fetal bones were mainly wooden. In addition to wooden tires, there were bamboo tires, thong tires, copper tires, leather tires, corner tires, bone tires, etc. This article focuses on wooden tires, bamboo tires, folder tires, etc. The production process of husk tires.

Wooden tire. The wooden body is made of wood as the fetal bone. Among the unearthed Chu lacquerware, the wooden body lacquerware has the largest number and the most exquisite production. There are three types of wooden lacquerware: whole wood, thick wood, and thin wood. Lacquer ware made of whole wood, such as: tiger seat bird, tiger bird frame drum, tomb beast, feather man, etc.; thick wood lacquer ware such as: zu, case, ban, pot, wine box, phoenix bird lotus bean, etc.; thin wood body Lacquerware such as: ear cups, plates and other small utensils. As far as the production methods of wooden lacquer ware are concerned, there are kneading, spinning, rolling and carving, among which the most distinctive lacquer ware is the lacquer ware made by the carving method, such as: tomb-suppressing beast, seat screen, serpent, tiger seat bird The frame drum, tiger seat bird, figurines, etc., mainly use three kinds of carving methods: round carving, openwork carving and relief carving.

(2) Bamboo tire. It is made of bamboo as fetal bones. Such as bamboo fans, bamboo tubes, bows and weapon rods. The production methods of bamboo tires are mainly based on kneading, sawing and weaving. As far as the weaving method is concerned, the bamboo mats unearthed from Wangshan Mountain in Jiangling and the bamboo fans unearthed from Mawangshan Tomb No. 1 are all woven with small strips, which are very delicate and easy to use.

(3) Clip tires. Also known as cloth tire or rebirth, it is a fetal bone production process that began to appear in the middle and late Warring States Period. Its production method is to use mud or wood to make models of utensils, mount linen cloth on the model, remove the original model after the linen cloth is dry, and paint the linen cloth. . The lacquer wares unearthed so far are found in the painted lacquer plates of lacquer wares unearthed from Mashan No. 1 Mashan Tomb in Jiangling, Hubei Province. Both the inside and outside of the ware are painted with various patterns such as cloud pattern and wind birds, which are very solid and delicate.

3.2. Paintwork

The surface of the fetal bone is painted with lacquer until the processing is completed, and it can become a formed lacquerware. Painted lacquer is an important part of the processing of various fetal bone lacquerware. Because of the step of painting, the utensils have the characteristics of lacquerware, and have the characteristics of moisture resistance, acid resistance, corrosion resistance, etc. will become more durable. Painted lacquer is generally divided into two types: primer and topcoat. Chu lacquerware is generally painted with vermilion lacquer on the outside and black lacquer on the inside. The environmental requirements for painting lacquer are very strict, and it must be carried out in a good "shade room" environment, otherwise there will be dry cracking and damage, which will affect the painting and production of lacquer ware.

3.3. Decorative Arts

The decorative pattern art of Chu lacquerware not only inherits the style characteristics of Shang and Zhou art, but also incorporates the unique cultural elements of the Chu people. The motifs of Chu lacquerware decoration can be divided into five types: animal decoration, plant decoration, natural scene decoration, geometric decoration, social life and myth and legend decoration. Among them, the decoration of social life and myths and legends appeared slowly in the Warring States Period, depicting the social scenes and cultural beliefs at that time, and having high aesthetic value. Drawing patterns on lacquer ware is more convenient than bronze ware, and it is easier to express people's aesthetic and cultural pursuits. Therefore, the interpretation of the decorative patterns of Chu lacquer ware is an important part of the study of Chu lacquer ware culture.

Animal decoration. Animal patterns are an important part of the decorative patterns of Chu lacquerware. Typical animal patterns are phoenix, dragon, snake, deer, etc. The large number of lacquer patterns on Chu lacquerware are directly related to the animal worship of the Chu people. The phoenix bird is the totem of the Chu people. The image of the phoenix bird can be seen on many cultural relics of Chu State unearthed, such as the painted double-phoenix pattern lacquer ear cup of Mashan No. The phoenix bird is one of the four spirits, the head of the hundred birds, and has the meaning of the virtuous king and the world's peace; the dragon is the totem of the Chinese nation, and the Chu people mainly regard the dragon as a symbol of kingship. In human consciousness, the dragon is second only to the phoenix bird; the snake is a common animal image in Chu art, and it is also the existence that the people of Chu fear. Snake, I called Yanzi and asked him: "Today, when a few people are hunting, you will see tigers when you go up the mountain, and you see snakes in the bottom of the lake. It's so ominous." [3], travel and return, worry but not eat. When his mother asked the reason, she wept and replied: "Today I see two snakes, and I am afraid that I will die." [4]Classics": "There is a big snake... If you see it, the city will suffer a great drought." [5] "Shan Hai Jing, Bei Shan Jing": "There is a snake with one body and two bodies, and the name is fat, and if you see it, the country is in great drought." [6]; Deer is a common image in Chu lacquer wood carvings. It is a kind of auspicious beast. In Chu people's ideology, deer has mysterious power. It has both the function of warding off evil spirits and a symbol of auspiciousness.

Botanical decoration. Plant decoration is an important theme of the decorative patterns of Chu lacquerware. Before the Spring and Autumn Period, the expression of plant decoration was very abstract, and it was not until the Warring States Period that realistic plant decoration patterns appeared. The plant patterns on the surface of Chu lacquerware mainly include hibiscus, willow leaves, grass leaves, petals, etc. These plant patterns are relatively rare in the northern art of the Central Plains of the same period. The plant patterns on Chu lacquer wares appear more on the utensils used by women, such as lacquer boxes, lacquer boxes, etc. The plant patterns are also more complex and fine, creating a wonderful and gorgeous decorative effect.

Natural scene decoration. The natural scene decoration is a traditional decoration that has been circulating since the Shang and Zhou dynasties, mainly including cloud patterns, thunder patterns, various deformed cloud and thunder patterns, and vortex patterns. Among them, the moiré occupies the largest proportion in the decoration of lacquerware, including the cirrus moiré, the hooked moiré, the geometrical moiré, and the blending of the moiré and the animal pattern. The natural scene decorations on the surface of Chu lacquerware have changed from simple to complex, and the lines have gradually changed from rough to fine.

Geometric ornamentation. Geometric ornamentation is a secondary pattern in the ornamentation of Chu lacquerware, and it mostly appears as the structure of other themes. Commonly combined patterns are circle, square, diamond, hemp rope, cross and other patterns.

These patterns are painted on the utensils. The surrounding and bottom are mainly used to set off the main decoration, usually expressing good luck.

Social life and religious beliefs ornamentation. Such patterns are drawn from the production, life and cultural legends at that time, and can also be collectively referred to as lacquer paintings. The decorative forms of lacquer paintings did not appear until the Warring States period in Chu, and similar patterns had not been found before the Warring States and outside Chu. Lacquer painting is an important part of understanding the social customs of Chu during the Warring States Period, and it contains rich cultural connotations. The unique aesthetic style of the Chu people is reflected in the lacquer paintings of Chu, and the pursuit of sinuous, changing and circuitous line forms. The content of the lacquer paintings is either concrete or abstract. Figures traveling with horses and carriages), Jinse painted shooting and hunting at the tomb of Chu tomb No. 1 Changtaiguan in Xinyang, Henan, the mandarin duck box at the tomb of Zenghouyi in Suizhou, Hubei (picture of building drums, hitting the bell and hitting the pan), the tomb of Zenghouyi in Suizhou, Hubei Lacquer suitcase (post-Yi shoots the sun map) and so on. The lacquer paintings of the Chu people in the pre-Qin Dynasty showed the high artistic aesthetics and innovation ability of the Chu people.

Chu lacquerware shined brightly in the Warring States Period and was the bright pearl in the long history. The use of lacquerware, which runs through all aspects of life, not only increased in quantity but also became rich in variety, gorgeous and novel in shape and decoration. It is an important part of Chu culture and has very important academic value.

4. Contemporary Application of Chu Lacquerware

As a characteristic cultural resource of Jingchu area, Chu lacquerware has not received due attention now, and the development of the industry is very sluggish. According to the survey, although there are nearly 10 lacquer workshops in Jingsha area, there are very few operators who use national lacquer, high-precision materials, traditional crafts and techniques. Although there are a few inheritors of Chu-style lacquerware who possess unique skills and are able to make fine products, they are also unable to do much due to the lack of funds and skilled craftsmen. Chu lacquerware is not a necessities of life, with a small market share and low economic benefits. Most of the inheritors have to change careers and face the major problem of lack of successors. In terms of product development of Chu lacquer ware, the traditional unearthed lacquer ware is used as the prototype to copy and create, and the related derivative products are not very innovative and have no market impact; in terms of economic benefits, Chu lacquer ware is still mainly sold in shops in traditional tourist attractions, with a single channel. , the product is seriously unsalable. The acceptance of Chu lacquerware culture by tourists is not high, and the enthusiasm for purchasing related products is therefore low. In view of the above-mentioned existing problems and the status quo of social development, the current development and promotion of lacquerware should be carried out from the following three aspects:

Cultural and creative design of Chu lacquerware. At present, the cultural and creative development of Chu lacquerware, in terms of product types, are mainly antique lacquerware, duplicating ear cups, lacquer boxes, lacquer plates, etc. that have been unearthed as souvenirs, the product type is single, and there is a lack of innovative products or derivatives; In terms of sales methods, it is mainly based on store sales, mainly relying on tourist product stores in the scenic area and museum counter sales, with a single sales channel. Affected by many factors, the current development of Chu lacquerware industry is not booming. The cultural and creative design of Chu lacquerware in the new era should extract the representative patterns or patterns of Chu lacquerware and apply it to various product design and development, and create new Chu-style lacquerware products that meet the needs of the times.

The cultural experience and dissemination of Chu lacquerware. First, establish the Chu Culture Experience Hall. This plan is based on the current consumption mode. The furnishings in the experience hall are as antique as possible, and the hall is equipped with living areas, banquet areas, entertainment areas, etc., so that tourists can experience the two. The social life of the state of Chu more than a thousand years ago; secondly, build a database of Chu lacquerware, develop the digitization of Chu lacquerware, so that people can accept and learn Chu lacquerware culture without leaving home; thirdly, combine the "Internet +" model, use The new media expands the publicity and influence of Chu lacquerware culture.

(3) The inheritance and development of Chu-style lacquer. Due to the complex production process, high cost, time-consuming and low economic benefits of Chu lacquerware, most of the inheritors have changed their careers. The inheritance of lacquerware in the new era should apply the ancient method as much as possible to restore the appearance of Chu lacquerware, and also strengthen cultural publicity to enhance the popularity of lacquerware and create a cultural brand of Chu-style lacquerware, so as to overcome the negative factors in the development of lacquerware and meet the needs of contemporary society. The propaganda and development of Chu lacquerware culture is an important part of spreading Chu culture and an important way to enhance national self-confidence and pride. Tourism is one of the important ways to promote Chu culture to the outside world. Personal investment and scene experience can achieve twice the result with half the effort.

5. Epilogue

Chu lacquerware has a rich variety and superb craftsmanship, and is a classic in Chinese traditional culture. According to their functions, Chu lacquerware can be divided into daily life, funeral, weapon, music and dance, and carriage and horse. In the production of the fetal bones of Chu lacquerware, it can be divided into wooden tires, sandwich tires, copper tires, leather tires, corner tires, and bone tires. In the lacquer process, there are strict process and working environment requirements, otherwise it will not be conducive to the production and molding of lacquerware. The decoration of lacquerware is an important part of conveying the culture of the times, including animal decoration, plant decoration, natural scene decoration, geometric decoration, social life and religious belief decoration. Among them, animal decorations include phoenix, dragon, snake, deer, etc., which reflects the unique animal worship of the Chu people; plant decoration is mainly used on female utensils, which is more gorgeous; natural scene decoration is a traditional decoration, which reflects the traditional decoration. Inheritance; geometric patterns usually express auspicious meanings; social life and religious beliefs are based on the production, life and cultural legends at that time, and are an important part of understanding the life and religion of the Chu people. Although Chu lacquerware was brilliant in the pre-Qin period, the current development of Chu lacquerware is very weak, which is reflected in the poor inheritance, low market share, weak acceptance by the masses, and the entire industry is very sluggish. The above problems exist, combined with the social background and consumption patterns of the new era, the development of Chu lacquerware should create new Chu-style lacquerware products that meet the needs of the times, expand the experience and dissemination of Chu lacquerware culture, establish a Chu culture experience hall, and build Chu lacquerware. Database, focusing on the inheritance and development of Chu-style lacquer. Chu lacquerware culture is an important part of my country's excellent traditional culture. The development and inheritance of excellent traditional culture is an important way to enhance cultural self-confidence and the only way to achieve the great rejuvenation of the Chinese nation.

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