

Study on the Aesthetic Characteristics of Lacquer Trousseau with Cloudy Air Patterns in Han Dynasty

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Abstract:

The cloud pattern, as one of the decorative patterns in the Han Dynasty lacquer box, has important research and historical value, reflecting the aesthetic and ideological characteristics of that period. On the basis of inheriting Chu lacquerware, the lacquer troughs of the Han Dynasty were created through varying degrees of simplification and recombination art, and also exhibited the unique smooth and clear artistic form of the Han Dynasty in terms of aesthetic characteristics. This article is based on the cultural and artistic background of the Han Dynasty, and conducts a research and discussion on the aesthetic characteristics of the cloud and air patterns in the Han Dynasty lacquer boxes and lacquer boxes.

Keywords:

Han Dynasty Lacquer Toilet Box, Cloud Pattern, Aesthetic Characteristics

1. Introduction

“Lacquer trousseau”, refers to the utensils specially used to hold the dressing utensils. China’s ancient women combing makeup, men Wo hair, all use makeup. Men’s common makeup mainly for comb, grate, hairpin and copper mirror, and women in addition to a variety of facial makeup products. In order to centralize the storage of these grooming utensils, in order to use, trousseau this small daily container on the stage of history.

Lacquer trousseau belongs to the daily life lacquer ware, which appeared relatively late, around the middle and late Warring States period, along with the rapid increase of lacquer daily life utensils in the state of Chu. After a short period of inheritance in the Qin Dynasty, the lacquer trousseau of the Han Dynasty developed rapidly, not only in various shapes, but also with richer decorative techniques. Mr. Wang Shixiang believes that: “the lacquer craftsmanship in the history of the first rapid progress, prosperity and prosperity, appeared in the Warring States period, and enduring, has continued to the Western Han Dynasty” [1].

The exquisite and varied modeling of the lacquer trousseau in the Han Dynasty reflects that the ruling class in the Han Dynasty was keen to pursue a high quality of life. The economic prosperity and social stability of the Han Dynasty provided the objective conditions for the emergence of gorgeous lacquer trousseau. In addition, the lacquer trousseau became the carrier of Han Dynasty people's thoughts, and the landowning class used this kind of objects for burial because they hoped that the lacquer trousseau, which was decorated with gold and silver and depicted the world of immortals, could help them to ascend to immortality after death. [2] Through the lacquer trousseau of the Han Dynasty, we can see that the society at that time was characterized by thick funerals and the immortal thoughts of longing for immortality.

2. Artistic Sources of the Han Dynasty Lacquer Trousseau

Li Zehou said: "Han culture is Chu culture, Chu and Han are inseparable." [3] Han Dynasty trousseau exquisite dexterity shape, romantic and mysterious pattern subjects and other aspects of the Chu lacquerware art retained the consistent aesthetic characteristics, inherited the romanticism of the Chu lacquerware art aesthetic style.

The core of the Chu culture is the culture of god and witch, in the Han Dynasty lacquerware pattern of god and witch subject matter is still retained, thus continuing the romantic aesthetic style based on god and witch. [4] In addition, Han Dynasty lacquerware patterns also directly inherited the artistic style of Chu lacquerware patterns in terms of color, line and composition. Han Dynasty lacquerware pattern with red and black color contrast constitute the main color. The artistic composition of lines is an important feature of the symbols of Chu lacquerware patterns, presenting the beauty of soaring movement through concise lines. Lacquerware of the Han Dynasty has the same line composition as that of the Chu Lacquerware, especially making good use of curved and smooth lines to express the aesthetic interest of dynamic charm. In terms of composition, Han Dynasty lacquer ware widely used individual patterns, suitable for patterns and continuous patterns in the form of the composition of the arrangement of the spatial composition of the decoration.

Although the Han Dynasty lacquer trousseau could not be separated from the significant influence of Chu art, due to the differences in cultural background, productivity level and ideology in different periods, the Han Dynasty lacquer trousseau was inherited on the basis of different degrees of deletion of complexity and simplicity and re-combination of the art of creativity, and in the aesthetic characteristics of the Han Dynasty, also shows the unique fluent and clear-cut art form. [5]

3. Aesthetic Characteristics of Lacquer Trousseau in the Han Dynasty

The Western Han Dynasty was the first dynasty in the history of China to be unified for a long period of time, when social stability and economic prosperity provided a social template for the world of immortals. The idea of gods and immortals in Han Dynasty society has a very obvious imprint of the era on the Han Dynasty lacquer trousseau. The gods and immortals of the Han dynasty world was mainly composed of the main elements such as clouds, sacred mountains, immortals and auspiciousness. The idea of seeking immortality is reflected in the lacquer trousseau, whose main pattern is the cloud and air pattern, and the lacquer trousseau at the beginning of the Han Dynasty is often painted only with the cloud and air pattern.

The emergence of a very dynamic cloud pattern in the Han Dynasty, in addition to the hooks and rolls of the cloud head, can be freely grafted combination of the cloud body, but also appeared in the “cloud tail” of this new element, thus evolving the prevalence of the cloud pattern in the Han Dynasty. Compared with the pre-Qin and Chu lacquerware patterns in the scrolling cloud pattern, the cloud pattern is more dynamic, linearized features more obvious, the form also tends to diversify. [6]

3.1. The Beauty of Line and Momentum

If the Chu lacquerware pattern presents a kind of feminine beauty, the Han Yunqi pattern shows the momentum of the Han Dynasty through more slender, moving lines. Li Zehou said: “in the exaggerated gestures and large-scale movements without detailing, in the overall image of the rough outline of the soaring flow, showing the power, movement and the formation of the ‘momentum’ of the beauty. In Han Dynasty art, movement, power, and 'momentum' are its essence.” [7]

Han Dynasty lacquer decoration on the emergence of clouds and people based on the “gas” view of life in the universe has a close connection. Shuo Wen Jie Zi” said: ‘clouds, mountains and rivers also gas’, ‘gas, clouds also gas’. There is an inseparable relationship between clouds and qi, and clouds are the condensed state of qi. From the perspective of materialism based on “gas”, the changes in the mountains, rivers, clouds and water between heaven and earth are the manifestation of the movement of gas. According to the Yellow Emperor's Classic of Internal Medicine, “The earth's qi is cloudy, and the weather is rainy; rain comes out of the earth's qi, and clouds come out of the weather.” Clouds are related to the earth's qi, and water vapor on the ground rises to the sky, while rain is formed when the weather descends, focusing more on the interaction between heaven and earth and the process of yin and yang transformation. Zhuangzi Tianzifang goes on to say, “The two traffic into harmony and things.” Yin and yang gas and the two traffic into and, mutual contact, mutual action, all things are produced. It can be seen that, in the view of Laozhuang with a strong background of Chu culture, everything in the world is the result of qi, qi is the cause of the occurrence of all life. Expressed in the field of art, is to emphasize “gas” and light “form”, the gas in the development of Guan Zi, Liu An and others and “God” together. Thus, “qi” and “god” were widely used in the field of painting, pursuing the metaphysical beauty of the image in the picture, while neglecting the detailed description of reality. This philosophy of life is expressed in the field of art is heavy “gas”, “God” and other metaphysical existence, and thus the formation of the Han Dynasty lacquer pattern lines of “momentum” of beauty. [8] in the artistic aesthetic, the han dynasty lacquer trousseau pattern to the clouds as the core, using more athletic, rich and slender lines to express the beauty of the pattern art momentum.

One of the greatest decorative features of the cloud pattern is its sense of dynamism, and the cloud pattern of the Han Dynasty gradually abandoned the slightly static pattern characteristics of the Warring States period, but gradually evolved into a more fluid, richer and freer form of cloud pattern. Such as Mawangdui Tomb No. 1 unearthed in the Western Han Dynasty painted double-layer lacquer trousseau with nine sons, painted on it is with a fire wheel-shaped pattern of scrolling clouds, this scrolling cloud pattern is often used as the main pattern, the lines are as thin as a swimmer, more than a double line outlined, the picture is vivid and smooth. [9] By this time, the cloud and air pattern on the lacquer trousseau of the Han Dynasty not only appeared in the lacquer trousseau as a separate pattern, but also formed a fixed regularity cycle combination pattern, generally in a continuous combination of two

parties to present a long strip of ornamentation, distributed in the lacquer trousseau around the surroundings of the surroundings and the cycle, to create a very rhythmic world of the Immortals. In addition to the complex cloud and air patterns, there are also cloud and air patterns with simple lines, such as those on the trousseau of Tomb No. 3 in Mawangdui, which have simple and bright lines and seem to be messy but unconventional.

The Han Dynasty Yunqi pattern is good at combining curves and straight lines to form the effect of rigidity and flexibility, meandering and winding. Therefore, it can be found on the lacquer trousseau, the cloud pattern is mostly line-based modeling, and the use of lines is also very skilled. The added cloud tail part of the cloud pattern makes the linear character of the cloud pattern more and more obvious, a stronger sense of momentum, and in creating the momentum of the cloud pattern, not confined to a set combination of styling, but rather to the nature as a teacher, in a high degree of generalization of the modeling performance of the cloud pattern after the use of a free, diffuse layout to create the atmosphere. [10]

3.2. The Beauty of Color Symbols

The color symbols on the surface of Chu lacquer ware are very prominent, in which the contrast between black and red and the spread of various kinds of brilliant colors are the basic features of its color symbols. The symbolism of color is also vividly expressed in the lacquer trousseau of Han Dynasty. Under the influence of long-term cultural traditions and aesthetic ideas, the Han people formed a unique understanding and cognition of color, and the color itself was also endowed with special symbolic connotations.

Black and red are the two most common colors used in Han Dynasty lacquer trousseau, and they became the theme colors for the decoration of the trousseau. The interlacing of the two colors on the surface of the trousseau creates an aesthetically pleasing color palette of contrast, rhythm and rhyme. Black symbolizes solemnity and majesty in the hearts of Han people, and is a symbol of supreme power. Red symbolizes auspiciousness and energetic passion. A majestic and introverted, a bright and lively, a bright and a dark, a dynamic and a static, two contrasting colors with a harmonious and smooth artistic effect. And its own strong inclusiveness makes many colors can be fused, creating a diverse and rich color language, used in the Han Dynasty trousseau lacquer, highlighting the Han Dynasty's yearning for freedom and the spirit of vitality. [11]

Han Dynasty lacquer trousseau surface color not only inherited the traditional red and black color contrast, but also like to use warm colors, such as red, yellow, gold and orange and other colors. In addition, the color concept of Chu art was created at a time when the aesthetic of "five colors" was popular. For the use of color, the Han lacquerware continued this decorative, romantic color interest, in the color performance is more in pursuit of large color contrast and gorgeous color effects.

Such as the cloud pattern nine son lacquer trousseau inside the bottom decoration , in order to pursue the picture active sense of movement clouds in the color began to use a large area of bright yellow to depict the red embellishment black for the bottom. Folkloric coloring mnemonic said "red by yellow, bright". Lively and flamboyant red deep introverted black and bright light yellow collision, will produce a strong difference in color appears to jump, noisy. The cloud pattern will be more and more light, as if running around in the universe to give people a sense of cloud ascension. In

addition, the Han people live in the Yellow River basin, the worship of the yellow land and the Yellow River for a long time naturally derived from the psychological factors of the yellow as a noble, and the yellow color has become a symbol of power, pleasure and light. For example, in Mawangdui M3: the oil-painted double-layered round trousseau unearthed in North 155, the top of the lid is outlined with white raised lines, and the interior is filled with mineral pigments mixed with oil in a cloud pattern of two colors, red and green. Green corresponds to wood, the color representing growth and development in the Five Elements ideology, and is imbued with cultural connotations of good fortune and harmony. Green cold color and red warm tone to form a contrast, the two main color distribution in the surface of the lacquer trousseau in different locations, coupled with a variety of colorful decorations, the cloud pattern not only looks elegant and magnificent and solemn restraint, and color on the virtual and real, so that the cloud pattern layer by layer without clutter, giving a person with a sense of dazzle of light and strange.

3.2. *Journey into the beauty of imagery*

Chu lacquerware pattern, there are some decorations carved in the lacquer plate, lacquer trousseau and lacquer box and other objects like nebulae flowing floating clouds, their commonality is to use line drawing way to show the rhythm and rhythm of life movement. [12] This pattern form reflected in the Han Dynasty on the lacquer trousseau, not only embodies a dramatic dynamic effect, but also visualized a kind of God traveled in the universe meaning, this meaning and the rise of the Han Dynasty immortal thought is closely related.

The idea of immortality during the Han Dynasty contributed to the prevalence and development of the cloud and air motifs in the lacquer trousseau. Lacquerworkers drew from real life and myths in order to cater to the public's desire for immortality. As one of the decorative motifs on lacquerware of the Han Dynasty, the cloud and air motif is of great significance in the decoration of the lacquer trousseau. Lacquer trousseau cloud pattern was given to the meaning of longevity of the gods, under the guidance of the strong ideology of seeking immortality, people will lacquer trousseau surface decorated with the form of clouds, thinking that as long as they are the same as the gods and immortals to travel between the auspicious clouds and beasts, you can be closer to the gods, and even be able to attract the gods to drive, blessing their own longevity or become immortal. The clouds are flowing, mysterious and unpredictable, a symbol of the immortals, and a support for the idea of longevity, so it has a broad social basis, and the cloud pattern became popular at that time with the connotation of the pursuit of the people of the time. [13]

As a graphic structure for the travels of the immortals, the cloud and air motifs on the lacquer trousseau of the Han Dynasty represent, on the one hand, the prevalence of the idea of the immortals during a specific period; on the other hand, it shows the mature artistic expression of the Han people. The Han people infused their desire for infinite life and emotion into these rhythmic cloud patterns. Obviously, the Han Dynasty lacquer ware art patterns also contain this strong will to life, that is, the illusion of becoming immortal and make a free style of leisure travel.

4. Conclusions

Lacquer trousseau of the Han Dynasty is a form of expressive pattern, its line form shows the spirit of floating momentum, color symbols also conveys the Han people's

strong emotion of life, the image of the divine tour of the Han people's consciousness of life and death of transcendence and freedom of yearning. The aesthetic connotation behind the artistic phenomenon is not only the metaphysical level of the lacquer trousseau decoration, but also a reflection of the spirit of the Han Dynasty.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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