

In ancient China, most patterns came from the nature. People treated the most common scene in the daily life directly or in a simple and abstract way, decorated daily objects through sculpture, drawing, weaving, etc., and formed simple and plain natural patterns. In the Shadow Puppet in Xiaoyi, there have appeared short line carved patterns such as crescent, wave, snowflake, clouds, etc., and all patterns are symbols of different spiritual. Crescent patterns are usually used to decorate clothes of characters; a large area of waves may create a huge momentum; the snowflake pattern, a symbol of pureness, is often used to describe literati and scholars; cloud pattern is an auspicious symbol, as its appearance usually represents the coming of gods.

3. The Status Analysis and Countermeasures of the Shadow Puppet in Xiaoyi

Nowadays, the current status of the shadow play is not very optimistic. Both producer and performer in those days are almost one hundred years old now. If there is no new participant, this refined technique will be lost. But many forms of entertainment today make the shadow play less important in people's heart.

No doubt, the traditional shadow play has its own limits in many aspects. It can neither adapt to current entertainment lifestyle of people nor meet people's needs. One hinder of the development of the shadow play is that it's very difficult to produce in that every shadow puppet has more than ten working processes and some complex processes may require a craftsman to work on it for several weeks, not to mention rework

due to being unable to modify small mistakes during production. Then, preservation of finished products of the shadow puppet is a difficult problem to be solved, because long-term sunshine will make the paint fade, a change of shape may occur due to temperature and humidity. These are no doubt deadly weaknesses in modern society which emphasize the industrialized production.

In recent years, local government has been committed to developing its cultural and creative industry, gradually forming a cultural and creative industrial chain that integrates shadow puppet production and performing arts with folk tourism. In order to pass down the shadow play better, the local government has founded an intangible cultural heritage base, to support cultural inheritor to carry out activities and encourage more young people to learn skills of "intangible heritage".

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ENGRAVING PRINTING TECHNOLOGY IN SONG DYNASTY

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Abstract

Engraving printing is the earliest type of printing in China, and also called the whole printing or woodblock printing, which is known as "living fossil" in the history of printing. About the third century A.D..with the appearance of paper and ink, seals began to be popular. Enlarge the seal into a plate, ink, mode of the rubbing and lay the paper on the board for printing, it is the prototype of engraving printing.

Keywords : engraving printing signet inheritance

1、 The main factors of the development for engraving printing in Song Dynasty

The Song Dynasty made great contributions to the development of China's ancient engraving printing. It provided that foundation for the comprehensive development of Chinese printing industry. In the Song Dynasty, the engraving industry was the most popular printing technology, the beautiful font, the paper and ink in good quality, the selective binding, the rigorous collating. There are several main factors to study the development of engraving printing in Song Dynasty.

1.1Written version and print

Written version is to type the characters on the paper according to the format requirements, by using a certain font to write the version, check (to make sure) that there are no mistakes before cutting blocks for printing. In the official engraving, it is usually written by someone who is good at writing among officials. On the one hand written by one person can guarantee the word font consistent and artistic in one copy. On the

other hand, it is also easy for the official directly manages the engraving craftsmen, and good for technical communication between the person who has written version and the engraver. In the private engraving, usually a celebrity is invited to write the version, on the one hand is to improve the quality of the written version, on the other hand, it may be to enhance their own reputation.

The Song Dynasty was the prosperity of printing, bookshops were everywhere in China, the number of books printed is huge, all of these have led to generate a group of people in this industry for writing version.

This group has been described as "writing craftsman", they have a very important position in the history of Chinese printing technology, because they are the main part of China's typography revolution, in which that group and the management of the bookstore jointly created a font specially adapted for engraving printing. The sculptors demanded a more regular and orderly font than regular script. After constant exploration, they

created a horizontal vertical more standard engraving font, it is very close to regular script.

1.2 Development of the carver family

Engraving is also the most sophisticated job in the whole printing process, it is necessary for the engraver to have a very high skill in order to present the calligrapher's writing and calligraphy art perfectly. The craftsmanship inheritance of the Song Dynasty engraver has shown a very obvious family inheritance pattern.

From surviving books in song edition, the name of the carver is often found in the middle seam of the printed book. Its purpose can be speculated the manager to trace the responsibility through the name in the middle seam, if there is a printing accident. Another advantage is that managers can easily calculate the remuneration for each engraver. Therefore, the appearance of the name of the engraver in the song edition books can be understood as the progress of the book printing management in the Song Dynasty, this also provided the most direct evidence for later generations to understand the information related to the Song Dynasty carver.

2. Movable type printing and woodblock New Year painting under the influence of engraving printing in Song Dynasty

2.1 Ceramic Movable Type

The northern song inventor Bi Sheng summed up the plenty practical experience of engraving printing, after continuous experimenting in printing, he invented the ceramic movable type printing technology. Movable type plate to avoid the disadvantages of the engraving technology, as long as enough individual characters are prepared in advance, they can be assembled at any time, this greatly accelerated the time of plate making. Once workers finish printing, the movable characters can be recombined according to the book content, and the movable blocks occupies less space than the engraving wood block, which is easy for storage.

Although ceramic movable type printing greatly improved the efficiency of printing, but, in Ming and Qing dynasties, engraving printing still used to do large amount of printing job. The first reason is that wood is not suitable material for making movable type. When woodblocks used to print many times, it will become bigger size and deformed because of the immersion of ink. The number of engraving printing is limited, normally no more than 200. So, it will not have same problem. But movable type is likely to be repeated for using thousands of times, and must be updated at all times, it cannot be sustained without great financial support.

2.2 Wood engraving new-year painting craft

With the invention of movable type printing, China's engraving printing technology has been further improved, and the wood engraved new-year paintings were then transferred from the pen to the engraving. Wood engraving new-year painting is a kind of Chinese painting, which is a kind of folk painting which is mainly made by drawing, stereotype and printing to decorate the door or indoor during the Spring Festival. It is a combination of engraving printing technology and painting, mixed with Chinese folklore and religion. From the perspective of technology, the wood engraved

new-year painting are derived from woodblock printing, adopting the same techniques as traditional printing and absorbing several elements of western painting. From the source stream of creation, the theme of wood engraved new-year painting originates from the real life, myths and legends and historical stories. From the perspective of blessing psychology, wood engraving new-year painting can satisfy people's blessing needs, such as praying for "bumper harvest of grain", "heavenly blessings" and "peace and auspiciousness". In the form of education, wood engraving new-year painting are both educational and entertaining, spreading the traditional culture of the Chinese nation in a relaxed and lively form.

3. Artistic inheritance of modern woodblock engraving and engraving printing

The appearance of woodblock prints provided the necessary conditions for the mass dissemination of human culture. Engraving printing was applied and popularized in the Tang dynasty, and printings from early Tang dynasty were accompanied by pictures. From the Tang dynasty to the Song and Yuan dynasties, Chinese woodblock paintings developed rapidly, it is mainly illustrated in scriptures. The improvement of engraving printing in Song Dynasty promoted the development of printmaking. At the same time, the art of printmaking began to get rid of the bondage of religion, appeared the tendency of secularization, and began to have relations with the thoughts and feelings of the common people and their lives.

In 1931, Lu Xun founded the "Woodcarving Seminars", which started the new woodcarving movement on a nationwide scale. The wood carving advocated by Lu Xun is different from traditional Chinese wood carving, the reproduction of traditional woodblock prints is greater than that of creation. The starting point of modern woodblock prints is aesthetic appreciation and artistic appreciation. At that time, some Chinese people began to make connections to European prints, LuXun was one of them. European painting is different from other kinds of paintings, printmaking features attracted him. First of all, the language of woodblock painting is strong. More importantly, prints can be printed in large quantities and spread easily. Among the European printmakers at that time, in order to make wood carve more widely spread, he began to promote the works of KaetheKollwitz.

Conclusion

In a word, although the inheritors, disseminators of the traditional technology and governments are trying their best to protect and develop it, and constantly trying to create a new development situation. However, the lack of a reasonable platform for its development, coupled with the strong commercialization atmosphere in the society, makes it face the risk of high investment and low return, Traditional technology is still in an awkward position. So, the promotion of Chinese traditional culture cannot be successful in a single day, which requires us to work on it with unremitting efforts, reasonably refers to others and continues to innovate. At the same time, the attention and participation of the whole society is also essential, otherwise the traditional

technology will never be able to radiate its original vitality.

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The study on the Baoxiang pattern of bronze mirror in the Tang Dynasty

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Abstract: The bronze mirror in the Tang Dynasty breaks through the Han-style mirror, featuring circular cake in shape. Its national characteristics were strengthened, with the floral pattern which has the meaning of auspiciousness as the main figure. Its composition and decoration techniques become more varied during this time. The bronze mirror got the greatest reputation in the high Tang Dynasty. The ornamental patterns of the bronze mirrors in the Tang Dynasty demonstrated the rich material culture and good mental outlook of the society at that time, leaving the artistic and cultural treasures for later generations. This article gives a brief description of the Baoxiang flower pattern and its own artistic value, taking the example of the Baoxiang flower pattern on the Tang Dynasty bronze mirror.

Keynotes : The bronze mirror in the high Tang Dynasty, Baoxiang pattern, Implication, Artistic value

1. The Baoxiang pattern of bronze mirror in Tang Dynasty

1.1. The Bronze in Tang Dynasty

Bronze mirrors are generally casted by the bronze with high tin content. In ancient times, it was initially used for sacrifices as sacrificial vessel in the earliest Shang dynasty. It was only offered for the Kings and nobles from the Warring State period to Qin Dynasty. By the end of the Western Han Dynasty, bronze mirrors gradually went to the people, becoming an indispensable life tools for people. Bronze mirrors, the treasures in ancient Chinese bronze cultural heritage, are well-made, beautiful in appearance, gorgeous in patterns, and rich in inscriptions. The development of bronze mirrors in the Tang Dynasty was mainly due to the facts that the porcelain had replaced copper, the bronzes had declined, the bronze techniques were concentrated on bronze mirrors, and the bronze mirrors were used as gifts in social interactions. The bronze mirror in the Tang Dynasty broke through Han-style mirrors such as sunflower mirrors, rhombus mirrors and square mirrors. The evolution of bronze mirrors in the Tang Dynasty can be divided into three periods. In the early Tang

Dynasty, most of them were four-god mirrors, zodiac mirrors, benevolent creature mirrors, and mirrors of sea animals and grapes which are affected by foreign influences. The national characteristics were strengthened, the pattern are mainly auspicious flowers, implying auspiciousness during the prosperous Tang and the Middle Tang dynasties. The diversity of composition and decoration techniques was its features in the most prosperous period of Tang Mirror, representing the vigorous and progressive mental outlook of Datang Empire. In late Tang Dynasty, a declining period, most of them are bagua mirror, Svastika mirror, which have the religious significance and look simple, rough and tedious.

1.2. Baoxiang pattern

The Baoxiang pattern is a typical Chinese traditional decorative pattern, created by a recombination of natural materials, such as blooming flowers, leaflets of flowers, flowers containing flowers, buds and leaves of flowers as the law of radiation symmetry or other artistic approaches. The decorative pattern is inspired by the artistic beauty of metal jewelry and the natural beauty of many flowers. Baoxiang pattern enjoyed the most popularity in the Tang Dynasty. And in the early Tang Dynasty, the veritable decoration of the Baoxiang pattern has finally matured. Based on the variants of lotus and the strict metrical body being used as the skeleton, the petals are interleaved in a radial arrangement. The style is magnificence in the high Tang Dynasty, with the multi-layered Multi-level stacking method being applied. And the peony, camellia, and pomegranate are absorbed as the new image by the technique of flower arrangement. The Baoxiang pattern is a multi-layered pattern that expresses the overall plane of the flower, the outer layer of which consists of the leaves of the honeysuckle leaves or the curled petals. Using traditional Chinese clouds and hook patterns, it also incorporates some of Western honeysuckle leaf and lotus shapes. The Baoxiang pattern is a distinctive pattern of the Tang Dynasty, has been patterned and is currently accepted by the Chinese archaeologists.

2. The Artistic and democratic Characteristics of the Bronze Mirror Pattern in the Tang Dynasty

2.1 The diversity of Baoxiang pattern in the Tang Dynasty

Bao Xiang flower is also known as Bao Xian flower. Based on the pattern characteristics of lotus, lotus, and peony, it is also drawn from the floral decorations such as peony and rose, the reason for its another name " Baoxiang Lotus". Baoxiang flower was the most time-characteristic flower form in the Tang Dynasty, and a modeling flower pattern. The Baoxiang pattern was mainly consist of lotus flowers, honeysuckle, pomegranate, mois, and peony, Patterns, beads, etc. These patterns have different signifiers and signified. Baoxiang flower is a combination pattern of all those patterns, becoming one of the relatively abstract and modeling forms of floral patterns.

2.2 The implication of Baoxiang pattern in the Tang Dynasty

As a traditional Chinese decorative pattern, Baoxiang pattern gradually forms auspicious patterns

with Chinese national characteristics along with the replacement of the dynasties and the passage of time, and has been widely applied. And its artistic form and its formation in symbol connotation have deep cultural connotations. Its formal beauty is more closely integrated with the symbolic meaning of auspiciousness, prosperity and happiness. BaoXiang is decorated with peach-shaped flower petals, cloud head pattern and multi-layer petals. The use of stacking halo color method makes its pattern more beautiful and charming, more elegant and luxurious, delivering the meaning of "treasure" and "fairy" and bearing a holy, pure ideal.

The formation of the Baoxiang pattern and the reasons of its decorative usage reflect a fact that the diversified and compatible Chinese culture has been transformed to the cultural restraint in the Tang Dynasty. In China, the plants and flower pattern can be comparable with dragon, phoenix and other auspicious patterns is Baoxiang pattern. Bao Xiang flower is an auspicious pattern of ancient Chinese tradition, an imaginative pattern that integrates various flower factors. So BaoXiang flower seems a flower but also not a flower. In addition, Baoxiang is a name for the Buddha statue called by the Buddhist monks respectfully. Given one of Bao's archetypes is the lotus flower, Bao Xianghua has also been regarded as a kind of auspicious flower shape with religious overtone.

2.3 The formal beauty of Baoxiang pattern in Tang Dynasty

As a traditional decorative pattern in China, the Baoxiang pattern was formed earlier and prevailed during the Sui and Tang dynasties. It is also known as "Bao Xian flower. The ornamentation is composed of a certain flower (such as peony and lotus), and the middle is inlaid with other leaves of different shapes and sizes. In particular, the ball is regularly arranged at the base of the flower core and the petals, like a glistening orb. And its multilevel color change makes it lush and gorgeous.

Trough induction and research, the structural forms of Bao Xiang flower mainly include the following two types: a four-petal flower shape, a four-out cross structure; and secondly, a flower-like or multi-lobed shape. The shape is similar to that of a floret, but the difference between the two lies in the fact that Bao

Xianghua should be a structure that radiates outward from the center, but the group flower is not necessarily. In addition, there are some non-clustering styles, which are mainly surrounded by flowers, leaves, solids, branches, etc, presenting a full image. In the Tang Dynasty, they are also widely applied in the confederate pattern, adding some colors for the circular pattern circle at that time.

Conclusion

The Tang Dynasty is an era in which China's politics and economy are highly developed, culture and arts are prosperous, feudal culture is brilliant and splendid, and feudal system is flourished. With its own unique artistic character, grand feature, elegant specificity, Baoxiang pattern fully demonstrates its artistic features and values during the brightly prosperous society. The Tang Dynasty Baoxiang bronze mirrors are beautifully decorated, which attracts the appreciation from people. It can be seen that the epitome of the splendid era spirit and style of the art in the Tang Dynasty from the course of the history of the Tang Dynasty Baoxiang bronze mirror. It promotes us to carry forward the innovative spirit of the Tang Dynasty people continually, and to design vigor works for the future national culture, which helps the inheritance of the traditional culture.

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A STUDY ON THE CHARACTERISTICS OF THE CHARACTERS IN THE FRESCOES OF THE YONGLE PALACE IN THE YUAN DYNASTY: A CASE OF CHAOYUAN

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Abstract: In the Yuan Dynasty, influenced by the rulers, the Buddhism and Taoism were quite popular, which made the temple murals of the Yuan Dynasty once reach the peak state. Among them, the series of murals in Shanxi Yongle Palace is the most famous. The Yongle Palace in Shanxi is the sacred place of Quanzhen Sect which is an important tribe of Taoism, so the frescoes of Yongle Palace are of special significance to the study of Taoism and Yuan Dynasty painting. It has high artistic value. This article mainly takes the Sanqing Hall of Yongle Palace as the object, carries on the exploration research on the characteristic of character modelling among them from the aspects of clothing, color, culture and so on.

Keyword: Yongle Palace murals; artistic value; Taoist murals; character modeling; color art; belief expression

Yongle Palace, located in Yongle Town, Yongji County, Rui City, Shanxi Province, is the holy land of Quanzhen Sect which is an important tribe of Taoism.

Yongle palace has a large scale, the central axis of the building has Sanqing Hall, Chunyang Hall, Dragon and Tiger Hall, and other several Taoist temples. All around