Inheritance and Innovation of Artistic Quality in Chu-Han Culture

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ABSTRACT

Art of Chu-Han culture plays a rather important role in Chinese traditional art. The reason is not only that Chu-Han culture is the source of traditional culture art, but that Chu-Han culture is full of romance, brilliance and speculativeness. Therefore, its quality has gotten continual transformation and integration in the long river of art development history, which makes this culture artistic quality constantly create the innovation accomplishment full of aesthetic thought, national fashion and style. This paper made the discussion concentrating on the inheritance and innovation of Chu-Han culture artistic quality, in the hope of providing the reference value for innovation and transformation of art.

KEYWORDS
Chu-Han culture; Artistic quality; Innovation and transformation

INTRODUCTION

“The Bohai Sea, Mountain Tai, and Huai river formed the boundaries of Xuzhou.” And the brilliance, romance and speculativeness of Chu-Han culture cannot divided with its unique geographic position and long historic culture. At present, as for nature regions, Chu-Han district is originated from Xuzhou, near the Yellow Sea on the east, boundary with Huai river on the south and connect with Mountain Tai on the north. In the period between Qin and Han dynasties, two central persons sprang up in this area and shone the history. One is Xiang You, the king of Chu, who played a decisive effect on the peasant war overthrowing the Qin dynasty, and he is a hero of pathos; the other one is the founding talent, Liu Bang, who defeated Xiang Yu in Chu-Han war and built the western Han dynasty empire, only inferior to the first Emperor of Qin. Chu-Han culture comes from the cradle of western Chu and Han Dynasty, which is called as the regional culture with the symbol of late Wei treasures. Chu-Han culture lasted more than two thousand years rooted in the vast land that is abundant of outstanding people and treasury resources, combining with all the culture and widely adopting them, showing the distinct regional and multi-cultural characteristic. The traditional art produced in this region takes part a superior position in Chinese traditional art, and it should be done that highlighting the modern transformation of Chu-Han culture artistic quality and deeply promoting the inheritance and innovation of this culture to open huge development opportunity for artistic composition when we are studying the artistic quality of Chu-Han culture.
The conception of quality includes two groups. Grade means the grade of man or thing. For example, people is divided to nine in Nine-rank system, and they are conferred the grade according to their post. In the period of Wei-Jin Dynasty, grade is used to make the artistic classification, for example, Shipin, written by Zhong Rong, makes the judgement with the taste of poems through the confirmation with the grade of poems. Shuduan, written by Zhang Huaijin, also divides the calligraphy into three grades.

The Famous Painting of Tang Dynasty, written by Jingxuan Zhu, also makes the grade classification with the painting and the painter. Among them, “outstanding” is the highest grade. And in the art realm, all of the taste of artwork has its respective grade position through the division of superiority or inferiority.

Characteristic means the inner rhyme of man or thing, including the organization structure and internal factor, for example, The Analects of Confucius gives the gentle assessment to the gentleman.

The integration of grade and characteristic is to assess the internal structure, rhythm and organization structure of man or thing, and the assessment behavior is making the classification with the quality. However, the critic rule of artistic work is giving the entire assessment standard to the style, content and appearance, when the assessment of quality is being made.

Chu-Han culture art is the integration of Han Dynasty art culture that was in the Spring and Autumn Period and the Warring States at that time and regarded the Chu as its representative. The art work included in that history ear consists of lacquerware, painting on silk, bronze ware, building, literature and music, and their relationship is connected but different. The art of Chu-Han culture is assessed by the expert to have the following quality and characteristics through the long-term research.

It is tasted from the philosophy that the speculativeness and liveliness on ideological connotation of Chu-Han culture art. No matter it is the Dao of Lao-Tzu, or the equality of thing of Chuang-tzu, and no matter it is Tian Wen of Qu Yuan, or the speculative notion of world ontology, they all coherent the intense northern culture taste, far more advanced than the artistic quality of any other history era.

The romance of Chu-Han culture is embodied on its spirit, and looking from the historical origin, there were lots of sacrifice and song-dance music performance in Chu-Han region in the Spring and Autumn Period and the Warring States, rich of romantic color viewing from the artistic style. For example, all of the building, painting and lacquerware of Chu-Han art categories show the characteristic of romantic panorama.

Chu-Han culture is extensive and profound, affected by the history event of powerful army seeking hegemony from the style characteristic. Xuzhou, Huai’an, Yancheng, Suqian and Lianyungang have a vast land, and the formed Chu-Han culture through the thousands of years has a long history, which also formed distinct, different and characteristic culture in the wide-spread area and lasting history river; both of similarity and difference exist. As the respective and independently existing “little space”, Xuzhou, Huai’an, Yancheng, Suqian and Lianyungang have the difference, and form the characteristic of natural region administration, but due to the limitless of many factors, such as history and reality, they also have the similarity, which means that it forms the characteristic embodied with the whole integration of Chu-Han culture from the entire “big space” of the whole Xuzhou, Huai’an, Yancheng, Suqian and
Lianyungang. And on the culture art pattern of many regions, many places have the same or approximate culture customs.

Chu-Han culture is full of momentum and lofty sentiments, from “how can a common fellow read the mind of a great man” to the heroic words “one will astonish the world after his perseverance for three years”, and the event of Xiang Yu and Liu Bang overthrowing the Qin dynasty is the overall success of Chu culture. The vigor and lofty sentiments of Chu-Han people shape the splendid and brilliant art style of Chu-Han period. The cry for the equality of everyone constitutes the unique artistic quality of Chu-Han culture art distinguished from the art with other types. It can be proved that lasting appeal of Chu-Han culture art is been together deduced by its particular spirit, content and characteristic.

THE CREATION AND DEVELOPMENT OF CHU-HAN CULTURE

The development and creation of all the art have the source, and the inheritance an innovation of Chu-Han culture quality originates from its history development venation, one presenting on time, and one presenting on space.

In the point of time, the inheritance and innovation of art quality possess the distinct artistic thought and quality, and they are developed and inherited with unique artistic expression method to accomplish the transformation process from the quantity to the quality. For example, traditional Chinese painting is the constant typical representative of inheritance, and the subject of painting and painting style constantly change. The color also changes constantly from green mountains and rivers to ink landscape, and the skill changes from fine brushwork to freehand brushwork. It is a transformation of thought that similarity in form to in spirit, and the transformation from “masterpiece” to “outstanding” is the production of time evolution. Virtually, the achievement of inheritance and creation pushes the development of Chinese traditional painting basically.

The inheritance and innovation of artistic quality also is the association and communication of artistic quality in the region, and it is bound to experience long-term art development process before the appearance of new artistic quality. The obvious artistic quality showed by the space transformation not only represents the regional difference, but the difference of cultural thought. The difference of artists’ hobbies and selection eventually form varieties of painting genres, for example, Jing school, Lingnan school. All of these schools have their own artistic quality and language, interpreting their understanding to beauty and providing all kinds of artistic quality and language for the late generation. However, these schools are integrative with each other, and under the premise of reserving their own style, communication is common and making the inheritance of regional aesthetic culture is sure to be achieved.

With regard to the time and space inheritance and innovation of artistic quality, it is practical from the theory to practice. In the current world, the research of regional culture focuses on the creation and transformation of Chu-Han art quality full of characteristic.

Chu art is the art of the territory of the Chu in the Spring and Autumn period from the region, and the art of the Chu in the Spring and Autumn Period from the time. The artistic appreciation and language are not consistent of all the culture circles from Chu culture to Chu-Han culture of Spring and Autumn Period. There always exists a transformation problem of time and space. The frivolous and extravagant
characteristic of Zheng Weizhi can be abstracted from the verse “the sound of having a love affair stealthily is the symbol of losing a country”, the exaggerated and generous artistic works can be abstracted from the verse “play and pat the instruments, kick the ball and play with animals”, the crude and great-hearted artistic quality of the Qin can be abstracted from the verse “the cheering sound that pleases people’s ears and eyes is the real Qin music”, and the firm and unyielding artistic quality of Yan and Zhao can be abstracted from the verse “the wind is bleak and the water is cold, the man who has gone is never return”, while the artistic quality of Chu-Han culture is always vigorous, romantic and mysterious, which affect the culture of other places at the same time of reserving its own culture characteristic, gradually changing to Chu-Han and inheriting the Chu artistic quality. All of personal likes of the nobility and absolute authority of the country have been the strength pushing Chu culture, making Chu-Han culture become the national Chu-Han culture.

INHERITANCE AND INNOVATION OF CHU-HAN CULTURE ARTISTIC QUALITY

In theory, the inheritance and innovation of Chu-Han culture artistic quality possess the basis of time and region. In practice, it can be seen that the basic rules of inheritance and innovation of Chu-Han culture artistic quality are to follow with the mystery and romance of aesthetic thought at first, and reflect the romantic spirit of art and life through extraordinary imagination. Eventually, art comes from life, with the effect of production level, and abundant feelings are bound to be penetrated into the ideological state. Life cannot exist without natural surroundings, and it is only the outstanding representative in Chu-Han culture—Lao-Tzu and Chuang-Tzu that can achieve pursuing the beauty of time and space and integrate the mystery with the reality. They integrate the hot emotion, deepen legend and literature art, producing the virtual Taoism and romantic mystery literature thought, which makes all the ideology characteristic of Chu-Han culture art convey the unique charm in the combination with mystery and magnificence.

The legend and philosophy thought of Chu-Han culture reflect on many art real things, for example, painting on silk and colored drawing tomb, which manifest the unique romance and mystery of Chu-Han culture, T-shape painting on silk excavated from Mawangdui, the picture of heaven in the upper part, the canopy and wing-bird in the middle part, and there not only are mystery gods, ghosts and monsters, but the three scenes of realistic characters under the ground, as well as the astronomical phenomena of crane dancing, sun shining, god standing side and crescent moon curving, which puts the scenery of concept and imagination into the painting on silk to show the scene of tomb owner going to the heaven. The scene of heaven, earth and ground is been depicted by the part from top to bottom: the head of human with the body of snake, the two long dragons associated with each other, the feast provided for the sacrifice tomb owner under the Jade Huang, remarkable curtain and block of jade Huang, distributed monster, and the profile of an old woman portrayed in the middle picture, the old lady escorted by the attendants and showing her nobility.

Technological skill solved the illusion riddle of people to the mystery world and will overthrow the simplicity and romance of the childhood of human after it recovered the truth of the thing, for example, moon landing turned over the relevant legend of Wugang, Chang’e and Yutu, and pierced the beautiful imagination in the Chinese traditional deepening. But the existence of art is to add more passion and inspiration for
the boring world. The inheritance of mystery color of Chu-Han culture art has a significant meaning to the development of modern art and abstraction of romanticism essence.

2. Art will lose its resource of life without the innovation that is the vitality of all the art patterns, and strengthening the modern art creativity needs to inherit the progressive enterprising spirit of Chu-Han culture art. People of Chu-Han period at the western Zhou of the Chu have showed their strong creative spirit, and a batch of common people from the wild built the power of Han dynasty and overthrow the strong Qin dynasty. It is a strong creative quality that dares to enterprise against the sky that someone can achieve the hegemony and announce “King” publicly. It mainly presents from the bronze ware of Chu, making the aesthetic appreciation on the innovation road, showing its own ancient characteristic, elegant and brilliant. It broke through the rule of traditional sacrificial vessel and have the strong creative spirit at the same time, whose ideological dynamics come from the “accumulating the poor children to become to change being powerful” of Taoism, “the king should plough with peasants” of peasant family. And the application of decorative lines in the lacquerware painting of Chu-Han art, presenting the infinite creativity of Chu-Han people.

3. Art is from life and higher than life, as the production of human spirit activity, inheriting the gentle national fashion of Chu-Han, which makes the modern art works fill with national characteristics, reflects the fashion and character of specific times and nation, conveys the diligent and peaceful national quality, and eventually it forms the style of artistic works.

The living surroundings of the Chu is peaceful and ease, and superior natural environment produces the realistic spirit of Chu-Han culture; but the weird and enigmatic geographical environment and the character of trusting ghost and sacrifice in the life make the Chu-Han culture equipped with the romantic color of peculiar imagination and higher dream. The combination of realistic spirit and romantic color constitutes the national style and fashion of Chu-Han, which forms the unification of applicability and romanticism showing from the artistic works and the unification of science and romanticism from the operative skill.

CONCLUSION

Chu-Han art works reflect the unique spirit of a nation, and the art reflection with fashion and style of a time through the art works. Until today, the art industry of Chu-Han culture still has the rare national nature so that it is very treasurable. And under the attention of the world, it provides good enlightenment for the inheritance and innovation of art with its unique artistic charm.

ACKNOWLEDGEMENTS

Funding project: humanistic and social science emphasis research of general universities in Hubei province-IFA fashion and art research center of Hubei province, research of Chu-Han culture and game art, number: IFA-2016-06

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