

Inheritance and Development of Jingchu Dancer Patterns

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Abstract. In the development of ancient Chinese culture and art, the state of Chu occupies a position that cannot be ignored. In its splendid cultural and historical process, many magnificent and fantastic works of art have emerged, which are closely related to the life experience and aesthetic thoughts of this country and nation. Inseparable, the aesthetic tastes and preferences of the Chu people were partly inherited from the historical and cultural customs of their predecessors, which further influenced the artistic development of later generations. This paper analyzes the modeling characteristics and cultural connotation of the dancer's animal brocade in Chu State. On this basis, it further summarizes and studies the development and artistic characteristics of the dancer's decorative patterns in different historical periods.

Keywords: dancer and animal pattern brocade; Chu culture; inheritance and development.

1. Introduction

Phoenixes, tigers, dragons, flowers and plants, etc, these patterns are very typical in Chu's culture, and similar patterns can be found in the cultural relics of the previous historical period, which shows that although the Chu culture has its own wonderful and unique national characteristics, it is also deeply influenced by the cultural customs of other ethnic groups and dynasties. Therefore, sorting out and studying the origin and flow of the patterns of the Chu State from the time line is of great significance for a deeper understanding of the uniqueness of the patterns of the Chu State and its regional culture.

2. Dancer and animal pattern brocades

2.1 Styling features

The brocade with dancing figures and animals was unearthed in the Chu Tomb No. 1, Mashan Mountain, Jiangling, Hubei Province. It belongs to the three-color brocade. Like other silk fabrics unearthed at the same time, it shows the unique and strange aesthetic concept of the Chu people.

In terms of composition, the brocade of dancers and animals is framed by a large rhombus, with seven groups of figures and animals combined images interspersed in the middle. "The first group, a pair of dragon, has long curly tails, turning around and crawling. The second group, a pair of dancers, wearing hats, hanging back, wearing long robes, dark yellow belts, wearing accessories, feet exposed. Dancers Singing and dancing, the sleeves are raised over the head. The dancers are filled with S-shaped patterns and diamond-shaped patterns. The third group, a pair of phoenixes, stands in a standing shape, with a high crown, spread wings, and long curly tail. The top of the phoenix is decorated with a cup shape Diamond-shaped pattern. The fourth group, a pair of dragons, there are two pairs in total, in a crawling shape. The two big dragons in the middle go straight, and the two small dragons on both sides run sideways. The fifth group, a pair of kylins, open their mouths and stick out their tongues, in a walking shape. Space above the head Fill in the zigzag pattern. The sixth group, a pair of phoenixes, with their heads raised, their wings spread, and their tails drooping. The seventh group, a pair of dragons, with long curly tails, in a horizontal line." Each group of animals and decorations All are symmetrically arranged, forming a unit pattern, the patterns are arranged horizontally, and the seven groups are a large unit pattern. In addition, each row of patterns is used as a unit pattern, which is continuously arranged vertically and repeatedly. Each unit pattern is

separated by diagonal wide strips, and the diagonal wide strips are filled with dragon patterns and geometric patterns. In terms of color, three warm tones of dark red, dark yellow and brown are used. The color of the single main object in the large unit pattern in each row is dark red-dark yellow in sequence, and is opposite to the vertical color; The decorative patterns in the unit patterns are all filled with dark yellow. Such a rigorous arrangement of colors and shapes reflects the beauty of rhythm advocated by the Chu people. Among them, the two dancers in the third group raised their arms and waved their long sleeves in a graceful and agile dance, which complemented the dragon, phoenix, unicorn and other animal patterns.

2.2 The connotation of patterns

From a technical point of view, the brocade with dancers figures is 5.5 cm long in the warp direction and 49.1 cm wide in the weft direction. It is estimated that such a large and complex unit pattern can only be woven on a jacquard loom. The production level of weaving technology has been improved, so it can be inferred that the manufacture time of this silk fabric should be in the period of relatively prosperous economic development of Chu State.

From the content point of view, the animal pattern of the dancer shows the pattern of the dancer dancing with the auspicious beasts, unicorns, Kuilong, Yingfeng and phoenixes. Among them, there are singing and dancing figures with long sleeves fluttering, phoenixes with long tails dragging the ground, and two groups of them. The crawling dragons with different postures are full of interest and liveliness, forming a cheerful and bright picture. It expresses the rich imagination of the Chu people, reflects the optimistic spirit of the Chu people and the pursuit of freedom, which is obviously different from the serious and solemn artistic mood of the Central Plains. Among them, the dancer pattern with long sleeves fluttering may represent the witch dance activities in Chu. The wizard communicates with ghosts and gods through singing and dancing, and the dragon and the phoenix are spirits that reach the sky, which is closely related to the spirit of witchcraft in the Shang and Western Zhou dynasties.

3. Inheritance of the dancer pattern

3.1 Neolithic Age

In order to explore the origin of Jingchu dance human pattern, we have to start from the development history of dance. Dance is one of the earliest art forms produced by human beings, and its production is almost synchronized with the formation of human beings. This dance activity drawn on the brocade of the Chu people has a long history and can be traced back to the primitive period. Archaeologists have discovered many rock paintings in the Yinshan Mountains of Inner Mongolia. The images carved into the rocks show the dancing scene of primitive ancestors. According to the research and identification of archaeologists, the rock paintings of Yinshan Mountain began in the early 10,000 years ago and ended at the end of Ming and Qing Dynasties. Dancing scenes can be seen everywhere in the rock paintings of Yinshan Mountain, including single dance, duet dance, quadruple dance, and more group dances. The Neolithic painted pottery pots found in Qinghai Datong have a history of 5,000 years. There are three groups of dancing figures, each group of five people, these 15 people are neatly arranged, making the same dance movements, reflecting a unified format and expressing the same spirit, indicating that the dance was quite mature at that time. This is the oldest original dance picture that can be dated among the unearthed relics so far.



Figure 1 Group dance scene at Yinshan rock paintings in Inner Mongolia



Figure 2 Neolithic Dancing Painted Pottery Basin

Judging from the existing archaeological evidence, this unified and harmonious dance form may be the original form of Chinese dance. This dance, which is characterized by a large number of people and collective participation, was produced due to the extremely harsh living conditions at that time. In ancient times, human productivity was extremely polar and could not resist natural disasters, so primitive ancestors often carried out collective activities to ensure the survival rate of the group. This activity, which represents "many people, great strength", later evolved into a sacrificial act. In addition to resisting the intrusion of nature, beasts and other tribes, it also marked the prosperity of the clan, and entrusted the ancestors' beautiful vision for the blessing of gods. The common dance embodies the common will and trains everyone to cooperate. In the infinite repetition of the same dynamics and simple and unadorned rhythms, the primitive tribes sense each other and act for the same purpose, thus entering a higher whole. in the atmosphere of life. At this time, although there is no clear written record of the connection between group dance and witchcraft, the role of witchcraft and sacrifice has been involved.

3.2 Xia Shang Zhou

3.2.1 Xia Dynasty

Entering the Xia Dynasty, Xia Yu's son Qi established the first hereditary dynasty in Chinese history. Since then, the primitive society of "the world is for the public" has ended, and it has entered the slave society of private ownership.

Slave owners govern everything the slaves create, including the art the slaves create. Watching music and dance is a special enjoyment of slave owners, and there are music and dance slaves who perform music and dance for entertainment. The dance and music of the slave age began to get rid of the group self-entertainment of the original ancestors' songs and dances, and developed into the performing arts, opening up a precedent for purely pursuing the aesthetics of dance. This trend has affected the diversity of dance art in later generations.

3.2.2 Shang Dynasty

The Shang Dynasty was a splendid era of Chinese slavery culture. The rulers of the Shang Dynasty were also obsessed with music and dance. When the slave owners were alive, they asked the slaves to perform exquisite music and dance for their amusement. After the slave owners died, the slaves would be buried with .

In addition to the development of music and dance in the Shang Dynasty to the entertainment of slave owners, another feature is the prevalence of sacrificial dances. In the oracle bone inscriptions unearthed from Yin Ruins in Anyang, Henan Province, there are records about the dance used by the people of the Shang Dynasty, which is the earliest written record in the history of Chinese dance. As an intermediary between ghosts, gods and people, witches play an extremely important role in witchcraft and primitive religious sacrificial activities. Singing and dancing are the specialties of witches and the main content of witchcraft. The interpretation of the word "witch" in "Shuowen Jiezi" is: "Women can serve invisible and mysterious things, and can make gods come to the scene with charming singing and dancing." The word "dance" in oracle bone inscriptions is like a person dancing with two oxtails or the tails of other animals. look. The word "witch" is "clip", which also looks like a person dancing with an ox tail or bird feather. It can be seen that "witch" and "dance" were originally the same word. The rulers of the Shang Dynasty were superstitious in witchcraft and sacrifices. Many sacrificial activities will involve the participation of witch dances, and even rulers will personally wear feathers to pray for rain for the people. Moreover, it is also beneficial for the rulers who control the sacrificial activities to fool the masses by pretending to be the will of "God" and achieve the purpose of rule. As the main form of sacrifice, the collective dance for praying for the new year, its important function is to entertain the gods, and the purpose of entertaining the gods is to seek utilitarianism, and its practicality is very obvious. It can be seen that the religious meaning and entertainment function of dance at that time worked together to support many aspects such as life, production, war, and theocracy. All these dances belonging to primitive religious ceremonies were included in the rituals of sacrifice for the rulers of the Shang Dynasty. This ritual continued into the Zhou Dynasty.

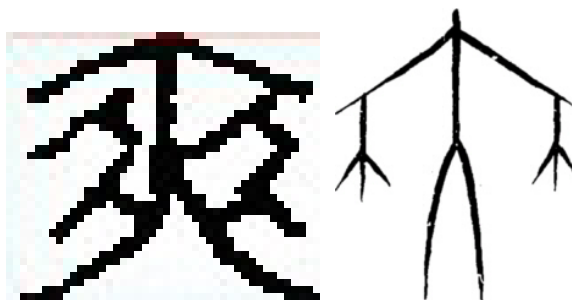


Figure 3 The word "Witch" Figure 4 The word "Dance"

3.2.3 Zhou Dynasty

The sacrifices in the Zhou Dynasty were not as frequent as those in the Shang Dynasty, but the ceremonies when the sacrifices were held were also very solemn, with music and dance, and witchcraft still played an important role. Like the monarchs of the Shang Dynasty, the supreme ruling group of the Zhou Dynasty attached great importance to the sacrifice of music and dance. After the establishment of the Zhou Dynasty, in order to consolidate the achievements of victory and strengthen the control of the feudal lords, a set of rules and regulations was formulated from politics to culture, namely "Zhou's Ritual". From the beginning of Zhou Gong's "building rituals and music", music and dance have been regarded as a means of "carrying the Tao" and played a political role. Dance has been incorporated into the "Yayue" system and has become a tool for "rule of rites" and "rule of music". "Music and dance symbolize morality and rites" gradually became the tenet of Yale.

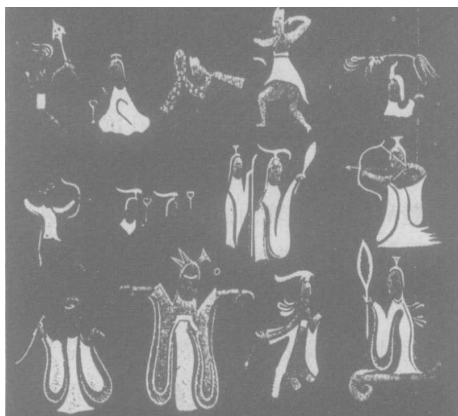


Figure 5 Unearthed from the Guanchu Tomb in Changtai, Xinyang, Henan Province

These "ritual music" were regarded as classics by the rulers and were called "the music of the former kings". Because it has been used for ancestral temple sacrifices for a long time, it fully reflects the special political purpose and religious color. The form is becoming more rigid and rigid, and it gradually loses its original vitality and artistic appeal, indicating that the ritual system is gradually heading towards the road of disintegration.

However, during the same period, the folk witchcraft in the Zhou Dynasty rose, and a series of folk witch dances with sacrificial and witchcraft as practical purposes and ornamental purposes emerged. Some witch dances developed into national customs after the brewing of the Shang and Zhou dynasties. Sexual dances, such as *La*, *Yu*, *Nuo*, etc.

Located in the Yangtze River Basin, the shamanistic style prevailed in the state of Chu, and the people of the Chu country called the shamans originating in ancient times "spirits". When the great poet Qu Yuan was exiled between Yuan and Hunan, he saw local witch songs and dances, and processed and modified its lyrics, which became the fantastic and magnificent "Nine Songs" in "Chu Ci". "The shrine maiden's costumes are even more beautiful, and the fragrant fragrance fills the hall", "The spirit child swirled and danced, and the spirit spirit was still possessed, and his body was constantly shining with divine light", etc., which describe wearing gorgeous clothes, smoking fragrant spices, holding beautiful flowers, singing songs Image of dancing witch. Therefore, it can be concluded that the dancer patterns of the Chu people are derived from this, which has absorbed the multiple functions of practicality and performance, and developed into a dancer image with a unique style of the Chu people.

3.2.4 Spring and Autumn and Warring States Period

During the Spring and Autumn Period and the Warring States Period, rituals and music were broken, and music and dance became increasingly regionalized and customary, and the forms were more abundant and diverse. The image of the dancer is not lacking in the decorative arts of the Warring States Period, usually in the shape of long sleeves and high, and usually symmetrical. The figures of the two dancers in the jade carving of the dancing girl are charming and graceful, with strong aesthetics and obvious entertainment purposes; while the two dancers depicted on the inner wall of the bronze cup are more abstract and mysterious, and they seem to be practicing some kind of witchcraft ceremony.



Figure 6 Jade carving of dancing girl (Warring States Period)



Figure 7 Bronze Cup Inner Wall Decoration (Warring States Period)

4. The development of dancing figures

4.1 Late Warring States Period

Not only the folks in the Central Plains have rich and vivid dances, but also the ethnic groups living in remote areas have rich and colorful dance activities. For example, the dance pattern of the feathered man on the bronze drum, which began in the late Warring States period, reflects the dance in the major sacrifices in ancient times, and is also an important part of the witchcraft culture. Among them, the flying heron dance, which uses its wings to dress up in the shape of a heron and imitates the various postures of birds, as well as the colorful water sacrifice dances, contain profound cultural connotations. It expresses the reverence of the drum-casting nation for the bird totem, and entrusts the will of "rich crops and prosperity of ethnic groups", ethnic prosperity". This pattern is distributed in the cultural relics found in the waterfront areas of Yunnan, Guangxi, Guizhou, Sichuan and other places in my country, and continued until the Western Han Dynasty. This kind of dance not only inherits the practical magic effect developed by the previous dance, but also produces unique artistic features with regional characteristics, reflecting the beliefs of the local people. The reason why Yuren is called Yuren is because the dancers are decorated with birds and dress up as birds. The flying heron dance they dance is a kind of bird totem art with a clear flag. The Chu people's love for phoenixes coincides with each other. In terms of dance form, it inherits the multi-person singing and dancing form of the primitive period, and derives characteristic dance forms such as "wen dance", "wu dance" and "wan dance", so this kind of dance should be a combination of primitive period singing and dancing and A regional interpretation of the beliefs and customs of the Chu people.



Figure 8 Flying heron dance

During this period, it was welcomed by all walks of life. The lively folk songs and dances and the professional performances that were active in the life of the nobles formed the "new music" that flourished in the Spring and Autumn Period and the Warring States Period. It replaced the declining elegant music and became an art used by people to express their emotions. In cultural and political life, "new music" played an important role, and it also had a non-negligible impact on the development of music and dance art in later generations. The mighty music and dance has cultivated a group of professional musicians and dancers. Famous singers and dancers have emerged from all over the world, and the dance of the state of Chu is even more famous. The king of Chu had a slender waist, and the dancers of the state of Chu danced long sleeves and twisted their waists, which was very representative in the Spring and Autumn Period and the Warring States Period, and its influence was widespread and reached the Han Dynasty.

4.2 The Han Dynasty

The Han Dynasty was a prosperous era for Chinese dance. After Confucian music and dance education, not only the Zhou Dynasty's elegant music and temple music and dance such as 《Six Dynasties Dance》 and 《Six Small Dances》 were spread, but also the secular music and dance were greatly popularized during the whole country. During the Qin and Han dynasties, the rulers were fond of singing and dancing. Qin Shi Huang, Emperor Gaozu of the Han Dynasty, Emperor Wu of the Han Dynasty, etc. were all fanatical fans of singing and dancing. No matter the emperor or the commoners, all of them were good at singing and dancing.

The most popular dance in the Han Dynasty was "Sleeve Dance". Many dancers dance with long sleeves in the music and dance pictures of Han stone statues, and the dance sleeves are in a variety of shapes. There is a saying in the folk proverbs of the Warring States period that "long sleeves are good at dancing". There is also a "slim waist" associated with long sleeves. The dancers depicted on the stone statues of the Han Dynasty have slender waists, and the movements of the waists are graceful and colorful. Sleeve dance and waist dance are both prominent techniques in dance techniques, so they are often compared. There is such a dancer on the Han portrait stone in Nanyang, Henan. The body leans to the left, and the lower part of the arm stays on the right side. The two arms of the dance are held high on the right and low on the left to maintain the balance of the body, and the dancing posture is extremely beautiful.

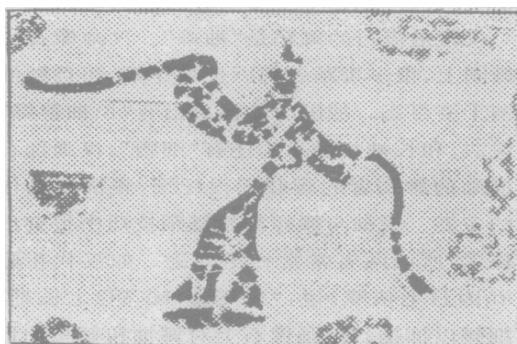


Figure 9 Han portrait stone in Nanyang, Henan

In the rich and colorful music and dance activities of the Han Dynasty, performative dance was further developed, and famous dancers like Mrs. Qi and Zhao Feiyan appeared. Mrs. Qi, the favorite concubine of Liu Bang, the emperor of the Han Dynasty, could play the drum, sing and dance. She is good at the "Dance of the God Bending the Waist", which is in the same vein as the "Chu Dance" of the Warring States Period, but the image of the dancer at this time has become more and more inclined to performance and aesthetic rather than practical interpretation.

The jade dancers of the Han Dynasty have gotten rid of the image characteristics of the solemn shape and rigid posture of the former jade figures, and their implication is more straightforward and popular. Jade dancers during the War and Han Dynasties were not used to symbolize social class like the jade groups of the Western Zhou Dynasty. It is just a social aesthetic fashion with a strong secular style, so it is very popular among the lords, royal families and aristocratic classes.



Figure 10 Han Dynasty Jade Carving with Dancer Pattern

5. The uniqueness of Jingchu dance pattern

In terms of pattern shape, the Jingchu dancer pattern is no longer restricted to the unified form of group dance, but creates a unique aesthetic preference. Compared with the previous dancer image, it is more specific and vivid. It is the first of its kind, which has influenced the dancer's shape in later generations. In the shape of the jade-carved dancer, the faces of the figures are clearer, more realistic, and lifelike. Although the jade carvings of dancers in the Han Dynasty inherited the artistic image of "slender waist" and "long sleeves" of the Chu people, they were more abstract and simple in technique.

From the cultural connotation, the Jingchu dance figures not only express the use of sacrifice and witchcraft, but also have the entertainment use of the court and folk songs and dances. Under the political and economic changes in the Warring States Period, the people of Chu had a high level of thought, so in the silk fabrics one could see the wonderful scene of people dancing with gods. It shows the lively nature, extraordinary imagination and love of entertainment of the Chu people, reflecting the harmonious symbiosis between man and gods, man and nature during this period.

6. Conclusion

To sum up, the Jingchu dancer pattern plays a linking role in the historical development of the dance figure pattern. On the one hand, the dancer pattern of the Chu State has the shadow of witchcraft and sacrifice in the primitive period, and on the other hand, it has undergone the development of the Chu people. It also provides a new artistic direction for the change of dancer patterns, adds new aesthetic taste and cultural connotation, and gives birth to new dancer patterns. There are many similarities between the feathered pattern that appeared in the late Warring States period and the Jingchu culture. After the Han Dynasty, the dancing pattern gradually broke away from the paradigm of the pre-Qin period and became more diverse, but there are still traces of the Jingchu dance pattern. The connection between the patterns and the patterns of the Chu people, as well as their inheritance and development of the patterns of the Chu state, still needs to be further excavated, and more archaeological materials and documents are needed to support them.

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