

Research on Production and Use of Silk Material for Mounting Traditional Chinese Calligraphy and Painting

Chun-hua Gu¹, and Qin-ru Huang²

¹College of Textiles & Clothing, Anhui Polytechnic University, Wuhu, China

²College of Textiles & Clothing, Anhui Polytechnic University, Wuhu, China

Keywords: Silk, Material, Production, Use.

Abstract. There is a long history of mounting traditional Chinese Calligraphy and Painting. The mounting technology became more and more skilled and impeccable after the developed in Song, Yuan, Ming and Qing dynasty. The production of silk material--brocade, kesi, damask silk and silk tabby mounting for Chinese ancient calligraphy and painting became more ripen, there are different production places, production way and usages in different historical periods.

Introduction

From Jin dynasty on, the mounting art became popular. The silk manufacturing technology arrived at a higher level in Sui dynasty, and it had taken sharp that the production of brocade, damask silk and silk tabby. At the same time, the mounting technology got a new development. It had peaked in Song dynasty. Although the Art academies system had been canceled in Yuan dynasty, the people still pay more attention to mounting painting and calligraphy. They had sent the court calligraphy and painting to Hangzhou to mounting. There were mounting shops in Ming dynasty, while there were the best pavilions like Art academies in Qing dynasty. The calligraphy and painting wrote by emperor and the images of emperor and empress mounting in the court house all time [1]. During the Song, Yuan, Ming, Qing and other dynasties period, there were different production way and usages in silk material -- brocade, damask silk and kesi which mounting for traditional Chinese calligraphy and painting.

The Production of Brocade Material which Mounting for Calligraphy and Painting in Song and Yuan Dynasties

The Song dynasty is powerless so that the north China often harassed by Qi Dan and Nu Zhen which resulted in the greater damage to silk production in the north. So the Sichuan brocade and the Wu damask silk had become the main source that tribute to Song emperor. After the Song government changed to southern, with the political and economic center transferred to southern, the focus of silk production also gradually transferred to the south. After the southern Song dynasty, Sichuan brocades gradually decline, then the Song brocade (from Suzhou) and Yun brocade (from Nanjing) became popular.

The official-run silk production workshop in the Song dynasty were usually called as "courtyard", "field", "station", "workshop", etc. The northern Song dynasty established Lingjinyuan, Wensiyuan and Wenxiuyuan and other workshops as the subsidiaries of younger nobilities in the capital city for the processing of silk production. After the southern Song dynasty, Suzhou became a brocade production area. During Yuan dynasty, the court especially to established Imperial Silk Manufactory and it hadn't been abolished from Ming to Qing dynasty. Until now, there are still Song brocade fabric factory in Suzhou and Nanjing, and the Zhejiang and Sichuan continuous production and supply antique brocade.

Lingjinyuan was built in the fourth year of Qiande in Northern Song (966), the second year of Taipingxingguo(977). It was divided into west and east two workshops, named Jin and Ling, but the two workshops became one in the first year of Duangong(988). The Lingjinyuan, describing the function division meticulous, and the products were provided for the royal aristocrats and dignitaries. Wensiyuan was built in the third year of Taipingxingguo, which including embroidery workshop,

kesi workshop and other workshops which relative to silk production. It was placed in the east of Beiqiao of Hangzhou in the Southern Song dynasty, the Wensiyuan, which still manufactured all kinds of silk. Besides the younger nobilities, there were still other silk production workshops on the court, but the dyeing and weaving workshop was a true silk production place, brocade, damask silk, silk tabby and other silk were its products.

The Production of Kesi Material which Mounting for Calligraphy and Painting in Song and Yuan Dynasties

According to the literature, the kesi industries almost spread out the whole country in the Song dynasty. During the Northern Song dynasty, it was the most famous kesi in Dingzhou (Ding country, Heibei), which was simple style, rich content and elegant color. Besides Dingzhou, there were also a lot of kesi production places were very famous. In the Southern Song dynasty, political, economic and cultural center moved to the south, and many skillful craftsmen were moved to the south, so kesi technology began to spread in Songjiang, Suzhou area during this period, and got development.

Although kesi had once declined in the Yuan dynasty, mounting with Kesi continue production in the Yuan dynasty on the basis of Song dynasty. Its production experienced a renaissance in Jiajing period of the Ming Dynasty. There were kesi workshops as special institutions to production kesi. Kesi was also very popular in the Qing Dynasty, in addition to folk weaving, the Imperial Household Department also established dyeing Bureau in Suzhou. The Suzhou kesi basic concentrated in suburb Lumu and Dongzhu areas [3], and especially produced kesi fabrics for the court. It had been the highest of the past dynasties because the great quantity and countless variety [4].

The Production of Damask Silk Material which Mounting for Calligraphy and Painting in Song and Yuan Dynasties

The damask was used with a large number to mounting the Calligraphy and Painting in Song dynasty, so the production of silk tabby and damask were abundant. Subsidiaries of younger nobilities called Lingjinyuan and Wensiyuan were mass-produce the damask. According to historical records, Huzhou began production of damask and silk tabby in the Song dynasty. It was established a state-run damask factory in Huzhou which produced damask for royal court in the first year of Taipingxingguo (976) in the Northern Song. While a silk tabby factory was established in Dongxilin (now called Shuanglin), which should provide five thousands silk tabby to the court every year in the Southern Song dynasty. During the Yuan dynasty period, the production weaving and printing and dyeing of silk tabby and damask began to specialized division of labor in Huzhou, and the production and marketing of damask became more prosperous.

The Production of Silk Material which Mounting for Calligraphy and Painting in Ming and Qing Dynasties

Since the middle of Ming dynasty, southern landlord bureaucrat feudal culture gradually rise, in all aspects of art life have impact on the general society, painting, crafts, toys, or simple, or fine, how to get the social different way, literati appreciation. And most of them can get appreciation by social scholar. These trends not only affect the aesthetic views at that time, but also dominate silk clothing design and crafts production departments from the early Qing dynasty to qinglong about a century. At that time the aesthetic point of view, is affect by it. Jiangsu and Zhejiang three weaving, mounting of calligraphy and painting in embroidered brocade, imitation of song dynasty, imitation of tang dynasty, all of patterns are given priority to with decorative pattern princess, tonal and pure and fresh.

The Production of Brocade and Kesi Which Mounting for Calligraphy and Painting in Ming and Qing Dynasties

Qing dynasty set up three weaving supervision of the production of three silk areas in Jiangning(Nanjing), Suzhou and Hangzhou. Except as general goods, provide for the needs of country and the international commodity market, with millions of products supply.

The three textile services the south of the Yangtze River, in addition to jiangning to Suzhou, the main products are song brocade and kesi. Song, yuan, ming, qing dynasties set up special institution to product song brocade and damask silk in Suzhou. The brocade of Suzhou is most famous, weaving is fine, art style is elegant, with the song dynasty. The institution imitated 22 kinds of patterns from "Chun Hua Ge Tie" in Kangxi years[5].The torch has no production decline, and silk ghapot flower, geng as mounting material supply co.

Since the Qing dynasty, in addition to official product, it began to emerge from the family handicraft industry production mode. Hangjiahu area of sericulture industry in Huzhou Prefecture is the most prosperous, and Fuzhou has become a supplying state-run weaving institution----the area of Beijing dyeing Bureau and three Jiangnan weaving silk material required.

The Production of Damask Silk Which Mounting for Calligraphy and Painting in Ming and Qing Dynasties

Huzhou in the Ming Dynasty palace produced many varieties of silk, there is well-known silk, damask silk, yarn, and the silk production reached the peak. At this time, wuling is called as huling. After Wanli, Ling are variable with a multitude of names; there are flowers, or both. Chongzhen Shuanglin town produced finer categories for Huzhou silk, silk products, among which is the decoration painting of silk.

The Use of Song Brocade Which Mounting for Calligraphy and Painting

Suzhou from the Southern Song Dynasty that produced Song brocade, Yuan and Ming later, still continue to simulate weaving, and still called "song brocade". Its production has not stopped, but the yield is very little. Because the song patterns and color configuration has a simple, elegant, beautiful style. Misfits of the style and from Yuan to Qing rulers is the pursuit of luxury consciousness (This consciousness naturally affects the subject) and therefore are not widely used, Dosage is limited, production nature is not much. Even so, it can still maintain production, Because it is most suitable to the fabric and making the cartridge mounting capsule. Ming and Qing Dynasties, from the emperor to the dignitaries, often even men of literature and writing, exceedingly wealthy men arty, one of the famous paintings. To meet the demands, the production of Song brocade continues to do. In addition, its production has been maintained; there may be a potential national consciousness. The Yuan, the Qing Dynasty in Chinese history is regarded as the "alien" rule. The existence of ethnic oppression and discrimination, because in the majority of patriotism and national pride of the literati and intellectuals and the masses of working people, since not by painting to poetry, calligraphy and painting by is to gradually form a traditional song mounting.

After the Ming and Qing Dynasties, the folk industry rapid development for the industry workshop, and specifically deals with the purchase and sale of the business firm, for example, the silk brocade village in Ming dynasty ,the silk workshop in Qing Dynasty etc. The business is prosperous; its product is also one of the hot selling products in Suzhou. According to the survey data: the history of silk industry changes before 1937 per piece price of its 27 yuan silver (2.4 feet long, 2.2 feet wide) . Before the establishment of new China song brocade main target is Beijing, Shanghai, Tianjin and Suzhou local Zhuang and Zhuang silk brocade painting.

The Use of Kesi Which Mounting for Calligraphy and Painting

Starting from the Tang Dynasty Kesi is used as a practical product, When the Northern Song Dynasty Kesi still mainly used in practical production, but the Northern Song Dynasty Kesi format becomes wider, use a change. Mainly used for painting and calligraphy mounting, the Southern Song Dynasty to the Ming and Qing Dynasties respected Kesi began to emerge from the mounting period.

Conclusions

For the silk material that brocade, damask, kesi which mounting for painting and calligraphy has a unique character in pattern, color, size etc, Therefore, for its production and use in different historical periods and take silk and other materials have different production and use needs.

Acknowledgement

This research was financially supported by the Anhui university social and humanity science project (SK2015A274).

References

- [1] Du Bingzhuang, Du Zixiong. Interpretation on Art Skill of Mounting of Calligraphy and Painting, Shanghai Calligraphy and Painting Press, Shanghai, 2001, pp.4-6.
- [2] Zhao Feng. General History of Chinese Silk, Suzhou University Press, Suzhou, 2005, pp.263.
- [3] Qian Xiaoping, The Complete Works of Chinese Traditional Crafts·Silk Weaving and Dyeing Contents, The Elephant Press, Zhengzhou, 2005, pp. 249,356.
- [4] Zong Fengying. Embroidery in Ming Dynasty and Qing Dynasty, Shanghai Science and Technology Press, Shanghai, 2005, pp.22.
- [5] Chen Juanjuan. Songjin of the Ming Dynasty and Qing Dynasty. Palace Museum Journal(1984)