

Research on the Ethnic Characteristics of Chinese Bookplates under the Background of Cultural Consciousness

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Abstract

By eliminating the false and preserving the true, retaining the essence and discarding the dross, different cultures integrate and grow together to the best of their own beauty. As an "imported product", the bookplates was introduced into China from the west. The development of Chinese bookplates is the self-consciousness and self-consciousness of the new culture rooted in the native place. Chinese bookplates shows its unique national characteristics and strong oriental charm from the choice of subject matter and content, the shaping of artistic image, the application of artistic creation techniques, the pouring of aesthetic taste and the pursuit of artistic expression. Its growth and prosperity is also a conscious process of cultural exchange and collision between China and foreign countries.

Keywords

Cultural consciousness, bookplates, national characteristics, traditional culture.

1. Introduction

Cultural consciousness is the self-consciousness and self-reflection of culture. By eliminating the false and preserving the true, retaining the essence and discarding the dross, different cultures integrate and grow together to the best of their own beauty. As an "imported product", the bookplates was introduced into China along with the cultural process of eastward dissemination of western learning. It is closely associated with the good habit of reading, loving books and collecting books. The art of collecting bookplates in China is a cultural consciousness of intellectuals' love of books, reading and collecting books. It is symbiotic with the traditional culture of collecting books and seals. The development of Chinese bookplates art is the self-consciousness of the new culture rooted in the local, its growth and prosperity is also the cultural self-consciousness process of the collision between Chinese and foreign cultures.

2. From Cultural Consciousness to Cultural Confidence

Cultural consciousness is the self-consciousness, self-reflection and rational examination of culture. In today's world of cultural integration and confrontation, cultural consciousness is facing both great opportunities and severe challenges. The responsibility and mission of cultural consciousness are particularly important.

The "cultural consciousness" proposed by Fei Xiaotong is a good model, and he puts forward that "each is beautiful in its own way, the beauty of beauty, the United States and the world as a whole". It not only points out the path of cultural consciousness in the fusion of Chinese and foreign cultures, but also provides the standpoint and viewpoint of cultural consciousness." In the process of global integration, an excellent national culture should base itself on itself, constantly absorb the positive factors of foreign cultures, draw on the best, learn from each other's strengths, and follow the rules accordingly. It is neither simple to take it in, nor blindly exclusive. It actively participates in the dialogue and exchange of world culture and continuously enriches and develops Chinese culture.

Scholars Youyi Zhang pointed out that "the process of cultural consciousness, must hold to creative and innovative development, adhering to the worship of objective, scientific, attitude, take the essence, discard the dross, abandoning the inheritance, innovation, continuously to give the new connotation of the time and the modern form of expression, complement, expand and improve constantly, make the culture of the Chinese nation is the most basic genetic adapted to contemporary culture, in harmony with the modern society." The concept of cultural consciousness should also keep pace with The Times and innovate constantly.

Cultural confidence is based on cultural consciousness and highly recognized and fully affirmed by Chinese culture. Commander Xi Jinping has pointed out that "without a high degree of cultural confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation." From cultural consciousness to cultural confidence, we should, on the basis of inheriting the fine traditional Chinese culture and under the guidance of Marxist cultural theory, absorb all the positive factors of fine Chinese and foreign cultures, both ancient and modern, carry forward the traditional revolutionary culture and the culture created in the practice of reform and opening up. Based on the above cultural awareness, we can have confidence in the road, theory, system and culture.

3. Ethnic Characteristics of Chinese Bookplates

Bookplates is a collection mark pasted on books by book lovers to express their love and treasure for books. Bookplates as an "import", need not only the internationally used "EXLIBRIS" from Portuguese, but also a meaningful picture. We should attach equal importance to images and words, and combine practicality and art. The development of bookplates in China is closely connected with the good habit of reading, loving books and collecting books. In terms of artistic style and production technology, it avoids the influence of European etchings and woodcuts and insists on its own unique oriental charm.

3.1. Contents of Chinese Bookplates

The contents of western bookplates is mostly based on fairy tales and fables, chapters of the Bible, etc. In the early days, bookplates mostly took heraldry as the theme, and was decorated with allegorical stories, pictures, animals, flowers and plants, and mixed letters. The western heralds symbolize the power of the family, and the heralds on the bookplates represent the preciousness of the books and show the family status of the owners.

From the point of view of the performance content, The Chinese bookplates can more highlight the Chinese cultural deposits and unique humanistic feelings. The first bookplates in China is Guan Zuzhang Bookplates (Figure 1). The bookplates is a diligent scholar collecting book materials. The whole shelf of thread-bound books and scrolls are neatly arranged in the back. This bookplates depicts the scene of scholar studying at night, which is full of the unique taste of traditional Chinese literati.



Figure 1. Guan Zuzhang's Bookplates



Figure 2. Jiang Zhilin's Bookplates

The design and production of Chinese bookplates draw on many traditional folk arts. The bookplates collection is mostly based on traditional and local characteristics of New Year pictures, paper-cuts, clay figures, and cloth toys and so on. Folk art itself has a strong artistic charm, it expresses people's good wishes and aesthetic requirements. Exaggerated deformation, symbol and other techniques were used in modeling, highlighting the theme at the same time, but it appears just right, not artificial. In the color aspect, a change in the color of sketching, on the color strong but not lose true, better performance of life interest. For example, the bookplates created by Mr. Jiang Zhilin (Figure 2). It is a clay figure image, a few strokes of the lump of clay outline a vivid image, giving people a naive and fresh feeling.

From folk art elements to the design of bookplates, it is a kind of reprocessing and re-creation, so that it meets the requirements of square inch bookplates and printmaking. At the same time, it also highlights the unique charm of the Chinese bookplates.

The functional attribute of the bookplates is the people who love books cherish the books. And the bookplates designed by Chinese literati is fuller of scholarliness and literati. For example, in the design of the bookplates, Mr. Yu Tian advocated that "it should be flavorful and bookish in the space."

His bookplates pays attention to the implied meaning of the content, the design is very ingenious. In his collection of several bookplates, we can see the infiltration of traditional culture in bookplates. On both sides of the bookplates are Fu Xi and Nu Wa (Figure 3), ancestors of human beings in Chinese myths and legends. The image of Fu Xi is: one hand holding the sun wheel, one hand holding the compass on the left side of the bookplates; The image of Nu Wa is: holding the moon wheel in one hand and holding the square moment in the other hand on the right side of the face.

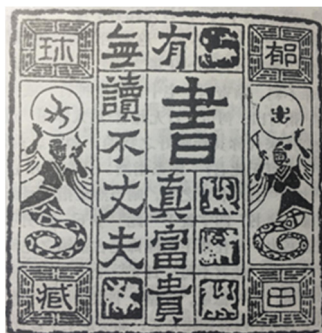


Figure 3. Collection of Yu Tian

In the design of the main character, the four characters "Yu Tian Collection" are located in the four corners of the bookplates, and each character is decorated with the Eight Diagrams of Fu Xi. In the middle of the banknote is the inscription of the Eastern Jin Dynasty tablet, which contains a kind of scholar who is proud of having a book and takes the initiative to give up the material desire of colorful world, the spirit of devotion in the simple and poor, the pursuit of calm state of mind and natural grace.

The Chinese art of bookplates collection has a special aesthetic interest in both content and narrative. Especially for the text processing is very in place, often can become an inseparable part of the picture, pleasing and intriguing.

3.2. Chinese Bookplates Making Method and Pursuit of Artistic Conception

In Europe, the production of bookplates is mostly made of copper plate paintings and woodcuts. In the modeling, it emphasizes the use of light and shadow performance, strong realistic power, rich and vivid, lifelike notes; Delicate color, distinct, very rich three-dimensional effect. Among

them, the bookplates made of woodcut are admired by the world for their unique delicacy and delicacy. Because of the difference of its wood texture, a variety of lines are often used to form different shades of gray, which is similar to the dense line of sketch, thus creating delicate artistic picture.

The art of bookplates collection in China mostly takes image creation as the theme, which is lyrical, implicit and full of poetry. Line modeling, bold, concise picture, rich in oriental freehand beauty. In the technique of color set woodcut, watermark woodcut mainly, color bright, very eye-catching, with a unique taste of oriental culture.

Chinese art emphasizes the spirit of freehand brushwork, that is, the pursuit of the verve of the image rather than likeness. The six methods of painting proposed by Shaikh in the Southern Qi dynasty put "spirit, charm and vividness" in the first place. The painter is required to reflect the object's spiritual outlook, facial expression and charm, inner life as the first goal of painting. In the creation of Chinese book collection bookplates, it pursues lyric, implicit and full of charm. The watermark woodcut bookplates is embellished with simple and bright colors, reflecting the artistic conception in the picture.

3.3. The Unique Oriental Beauty of Chinese Bookplates Collection Art

"National characteristics are the basic premise and inevitable trend of Chinese art to the world. National characteristics are neither mechanical retro of aesthetic methods nor reproduction of traditional artistic techniques. But should be in the inheritance, develops the national fine traditional art foundation, carries on the new creation. This kind of innovation can fully reflect the aesthetic value of the development of modern art." The exploration of the nationalization of Chinese bookplates art is the only way from cultural consciousness to cultural confidence.

The oriental bookplates shows its unique national artistic character. No matter from the choice of subject matter and content, the shaping of artistic image, the expression of thought and emotion, or the application of artistic techniques, the pouring of aesthetic taste, the pursuit of artistic expression, all have a strong oriental charm.

(1) The influence of traditional Chinese painting on the art of bookplates collection

The use of line has always been emphasized in traditional Chinese painting, from Wu Daozi's "Wu Dai Dang Feng" to the fine brushwork's "Eighteen Strokes" to push the art of line to the extreme. The line in the making of bookplates comes from the combination of line carving and knife carving. Compared with surface modeling, line carving modeling is more difficult, line painting empty solid, more see the power.

In Yang Zhongyi's book stamp collection, The Volume of Eighty-Seven Immortals (Figure 4), the hair ornaments, clothing and accessories patterns of the characters are all based on the linear modeling, with the knife as the pen, showing the brilliant brilliance of the traditional line drawing of The Buddha painting incitingly. Linear modeling and large areas of white space complement each other.

Cutting line is the unique feature of his bookplates works. This has something to do with his mastery of meticulous figure painting. Master engraver Gu Yuan praised Yang zhongyi's bookplates as "fine lines and soft tones".

In his works on bookplates, taking minority women as an example, line engraving is completed by combining needle engraving and knife engraving. The headdress, facial features and patterns on the garment are all made with fine stitches and then painted by hand. It is similar to the traditional painting, which shows the beauty and kindness of ethnic minorities from the perspective of traditional painting. Yang Zhongyi's collection of bookplates with bright and fresh lines to shape the artistic image, showing a unique oriental aesthetic appeal.



Figure 4. "Eighty seven immortal scrolls" by Yang Zhongyi

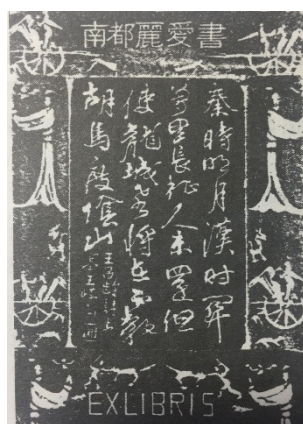


Figure 5. "Love book of Nanduli" by Wang Rong

(2) The expansion of traditional stone carving art to the art of bookplates collection

In our country, "library seal" has a long history. Book seal is composed of characters, mostly seal characters, belonging to the "art of seal cutting". The unique oriental stone carving art has long stood among the world's artistic trees. Its powerful nicks, its living lines, it presents the Chinese calligraphy art of stele inscriptions.

The bookplate "Love book of Nanduli" (Figure 5) created by artist Wang Rong is a bookplate with the characteristics of traditional Han and Tang cultures. Around the bookplates are carved figures and cycling images featured in Han portraits, and in the middle are engraved calligraphy on an inscription of Wang Changling's Frontier fortress poem "Outbound Tour" by the Tang Dynasty poet. The bookplates is illustrated, the words show the beauty of traditional calligraphy. The design selects the image of Han Dynasty painted brick, with only a few strokes, showing the unique aesthetic charm.

All of Wang Rong's works are based on the stone carving art. It not only has the verve of calligraphy on steles, but also conveys the rich traditional culture with its unique three-dimensional feeling and strength. Combined with the unique expression form of inscription and seal, the bookplates is printed with various colors of ink-and-clay, presenting a more antique flavor of books and culture. Wang Rong's bookplates opens a new road for the development of the nationalization of Chinese bookplates art.

4. The Art of Bookplates Collection in China is the Product of Cultural Consciousness

The bookplates collection and the seals of collection are born together with the culture. China is the first country to carve and use seals. The ancient calligraphers stamped the seals of collection on their books. The bookplates is realized by the image language and the engraving craft. Collection of books in the form of words to express, the use of the art of seal to present. Painting and writing present different media effects. The development of Chinese bookplates art is influenced by western prints, and it is also the cultural continuation and integration of book seal. This also reflects the cultural consciousness and awakening of actively absorbing excellent foreign cultures in the process of cultural exchanges across regional differences.

Under the influence of Europe, America and Japan, The art of Bookplates collection in China has been transplanted, sprouted, revitalized and developed consciously. Especially a batch of bookplates artist movement in China's new print mentor,(the spirit of Lu Xun) mind motherland, look around the world, adhere to the "cultural consciousness", "cultural confidence", rich artistic heritage at home and abroad for reference, bold innovations, promote bookplates art in Chinese land take root, sprout, grow, grow. Through the joint efforts of several generations of bookplates artists, the art of bookplates with Chinese characteristics has become the new blood of the development of bookplates art in the world.

At the same time, with the development of material civilization, the collection value of bookplates has gradually become prominent, and collecting bookplates has become as popular as collecting stamps. A large number of excellent printing artists are not only the main body of bookplates creation, actively create and develop the art of bookplates collection with Chinese national characteristics and style; at the same time, they also act as the ambassadors of exchange and exchange with the bookplates industry at home and abroad. The bookplates has gradually become a bridge of cultural communication between China and foreign countries, allowing the bookplates with national characteristics to go out of the country and into the world.

Acknowledgements

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