



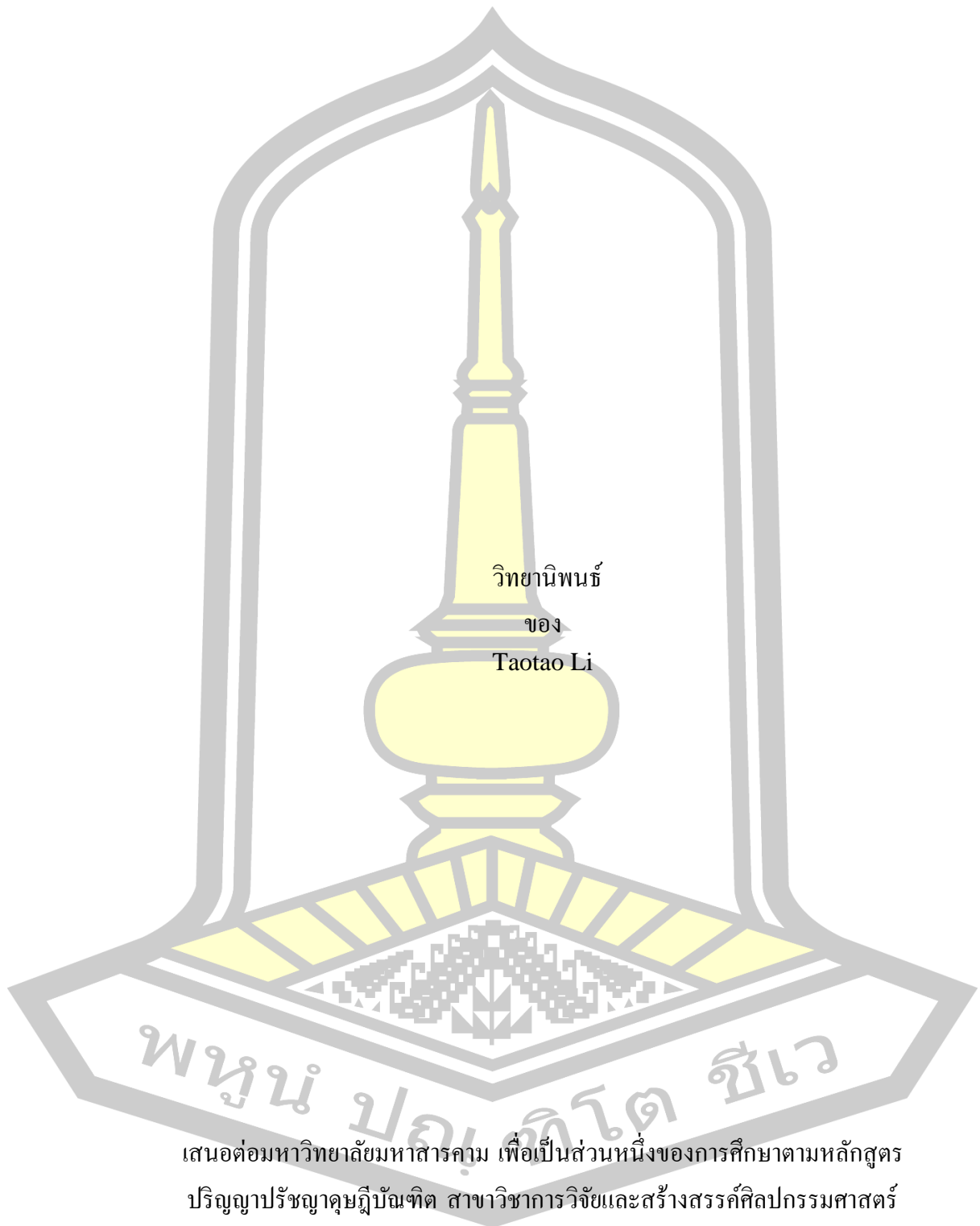
Chengdu Lacquer : The Revitalization of the Royal Art in the People's Republic of
China Context

Taotao Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
May 2023

Copyright of Mahasarakham University

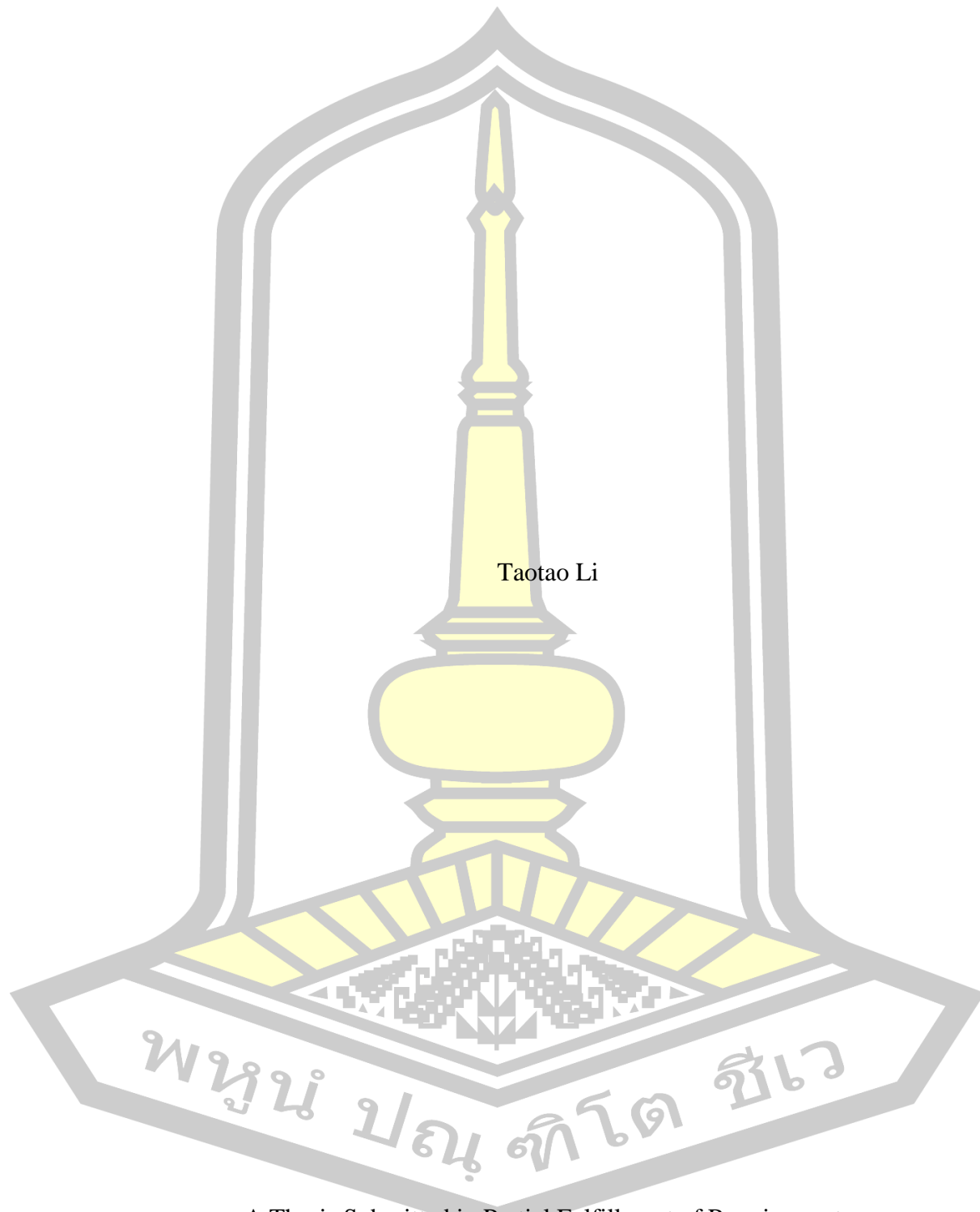
เครื่องเคลือบเบญจตุ : การฟื้นฟูศิลปปะราชวงศ์ในบริบทสาธารณรัฐประชาชนจีน



พฤษภาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Chengdu Lacquer : The Revitalization of the Royal Art in the People's Republic of
China Context



Taotao Li

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)
May 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Taotao Li , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

Advisor

(Asst. Prof. Vuthipong
Roadkasamsri , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Dean of Faculty of Fine - Applied
Arts and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE	Chengdu Lacquer : The Revitalization of the Royal Art in the People's Republic of China Context		
AUTHOR	Taotao Li		
ADVISORS	Assistant Professor Vuthipong Roadkasamsri , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

Chengdu is one of the most important lacquer producing areas in Chinese history. Since the Shang and Zhou dynasties, the craft of making lacquer in Chengdu had been formed, and gradually matured through the development and accumulation of the Spring and Autumn and warring States periods. It reached its peak in the Han Dynasty and became the national center of lacquer production. Chengdu lacquer art various processes, meticulous production, time-consuming, gorgeous and exquisite system, gorgeous pattern modeling, fine color and luster. It is influenced by the transmutation of economic society and cultural system. On the one hand, under the leadership of economic society, the lacquer market gradually tends to prosperity, which makes the design, production and consumption of lacquer show an obvious tendency of subdivision and stratification. On the other hand, the imperial power and the aesthetic taste of the upper class also had a great impact on lacquer design.

Chengdu lacquer was once used by Kings and nobles, the imperial court and the royal family. It was almost impossible for ordinary people to use these lacquer products. Up to now, Chengdu lacquer, as artistic treasures, will be collected in Sichuan Hall at the Great Hall of the People in Beijing and the Treasure Hall of China Arts and Crafts Museum. And many times as a national gift to foreign leaders and friends. With the Chinese government's policy of protecting intangible culture and the increasing awareness of Chinese ordinary people and traditional culture, Chengdu lacquer has gradually appeared in People's Daily life. In the economic development of Chengdu lacquer, it is particularly important to study the Revelezation process of imperial artworks under the background of the People's Republic of China through the commoditization process. Based on this situation, researchers should inherit and carry forward the protection consciousness of Chengdu lacquer art, inherit the creation techniques of Chengdu lacquer art, and realize the contemporary creation trend of Chengdu lacquer art.

This paper takes Chengdu lacquer art as the research object and focuses on the restoration process from the historical development to modern

times. Under the background of commercialization, this paper explores the new ways and methods for the development of Chengdu lacquer from the aspects of product nature, market consumption and class nature of the ware. The research objective of this study is 1. To study Chengdu Lacquer in Royal art and artifacts, and analyze it from the perspective of its own development, value and social class identity reflected by it. 2. To study Revitalization Process of the Royal Art Through the commoditization process, in the Context of People's Republic of China. From the transformation of the social role of utensils, the paper analyzes the changes in the revival process of Chengdu lacquer ware itself, such as fetal bone, materials, decoration, shape and pattern, etc. Reanalysis of the changes of functional value and class identity of implements. This paper discusses the development direction of Chengdu lacquer in the process of commoditization and the commercial development and publicity of lacquer products that meet the needs of consumer groups with market orientation.

Through the comprehensive application of literature research, field investigation, diagram demonstration and other comprehensive analysis methods, this paper aims to protect and inherit the traditional Chengdu lacquer culture and make Chengdu lacquer return to modern life in a more diversified form. At the same time, the research content can provide beneficial resources for the actual creation research of traditional lacquer art.

In conclusion, the wisdom of creation and design thought reflected by Chengdu lacquer ware and its positive significance to modern times are very necessary. The research on the revitalization process of Chengdu lacquer is conducive to carrying forward the traditional Chinese craft culture, transferring the charm of traditional lacquer with originality, showing the craftsman spirit of great countries with exquisite skills, and thus making this art form bloom new vitality in the trend of the development of The Times.

Keyword : Chengdu Lacquer, Royal art, Commoditization, Revitalization Process

ACKNOWLEDGEMENTS

During the three years of doctoral study, I have benefited a lot. I would like to express my sincere thanks to my tutor Assistant Professor Vuthipong Roadkasamsri for his careful guidance and love for me. He has given me valuable experience in my research and study. He has coached my daily life and graduation thesis carefully, which has enabled me to learn a lot of new knowledge.

This paper is completed under the careful guidance of Assistant Professor Vuthipong Roadkasamsri, dedicated to give me professional guidance and help, here I sincerely thank Assistant Professor Vuthipong Roadkasamsri to my teachings, so that I have a great help in learning or life, promote me to explore, move forward.

I would also like to thank Associate Professor Supachai Singyabuth for his long-term patient guidance and help. He has selflessly taught me knowledge and helped me solve my problems in study, which has benefited me a lot. I would also like to thank Assistant Professor Mateta Sirisuk and Assistant Professor Peera Phanluthao and Associate Professor Arkom Sangiamviboon. Your comments and suggestions during the thesis opening and writing process have given me many beneficial inspirations and ideas, which are crucial for the smooth completion of this paper.

I also want to thank my friends in Thailand for their understanding and support. It is their friendship that enables me to withstand the pressure of study. Finally, I would like to thank my family for their love and support during my research.

Taotao Li

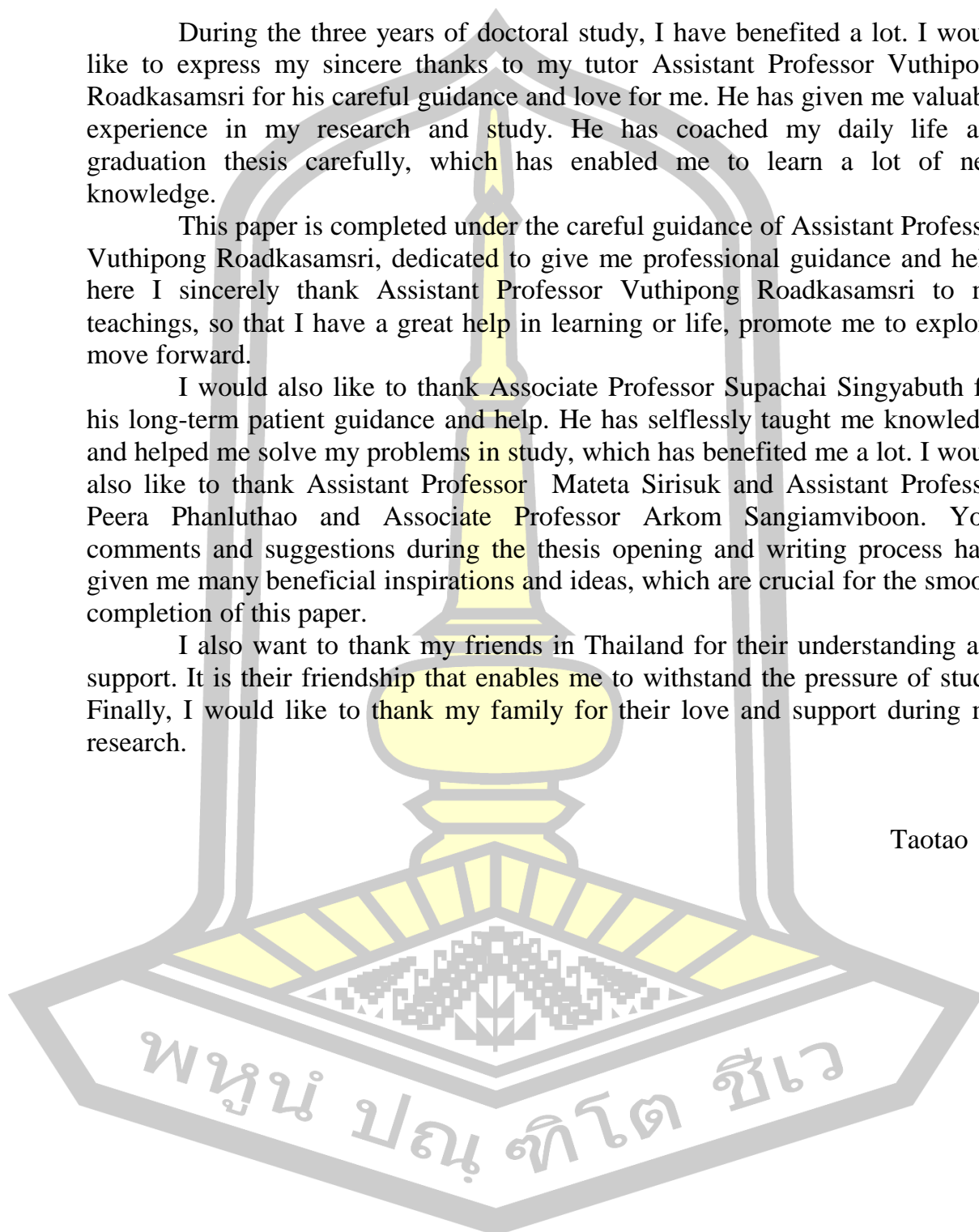
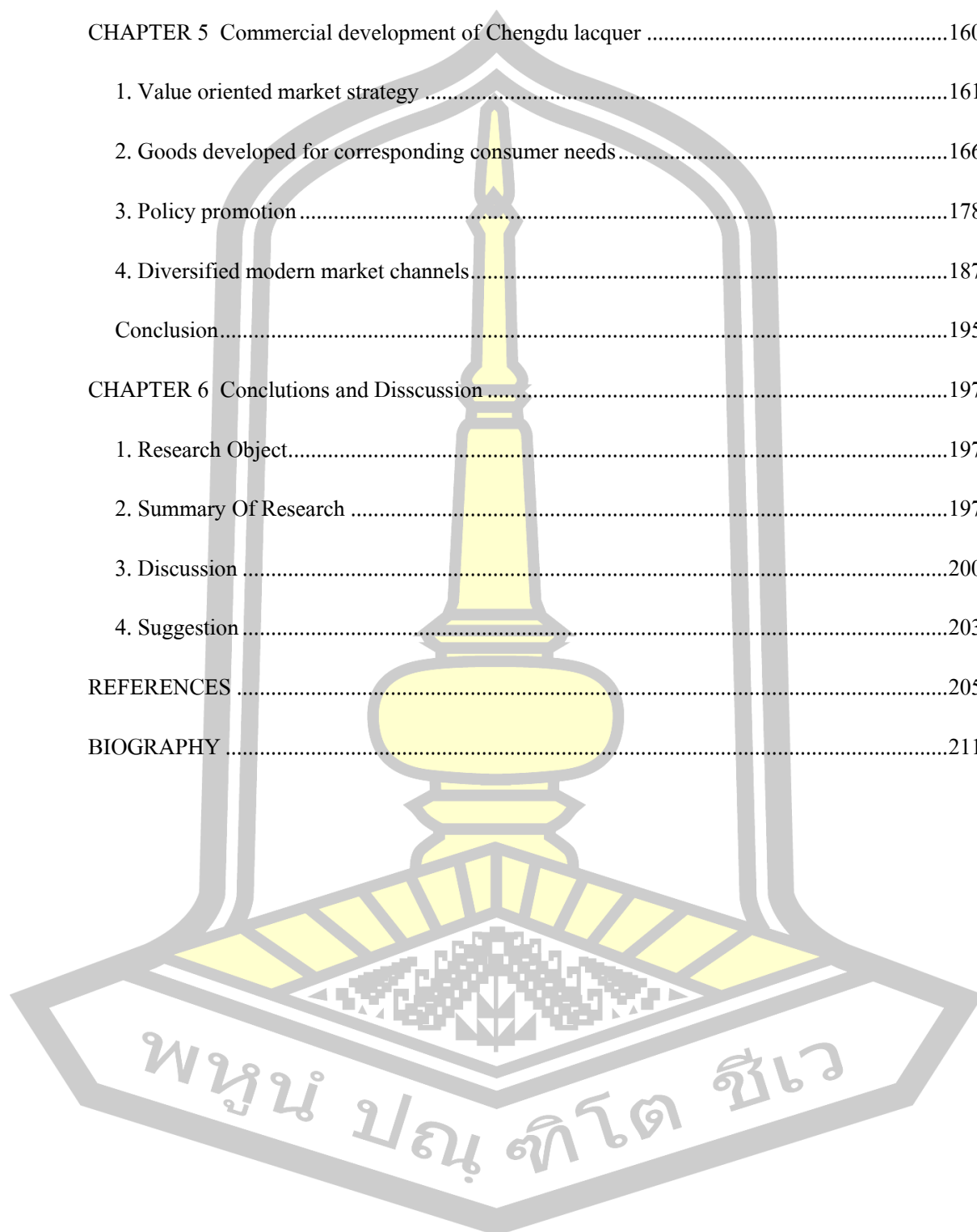


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS.....	G
LIST OF FIGURES	J
CHAPTER 1	1
1. Background of Research	1
2. Research Objectives	13
3. Research questions	13
4. Definition of Terms	14
5. Research Methodology.....	17
6. Research Data Collection Tools.....	20
7. Scope of Research	20
8. Research Framework.....	21
9. Literature Review.....	23
10. Benefit of Research	32
11. New Knowledge after Research.....	32
CHAPTER 2 The Historical Development and Basic Situation of Chengdu Lacquer	33
1. Chengdu Lacquer is Briefly introduced	33
2. History of Chengdu Lacquer	35
2.1 Budding discovery period	36
2.2 Mature development period	38

2.3 Recession stagnation period.....	51
2.4 Prosperous and pluralistic period.....	55
2.5 Renaissance and development period.....	63
Conclusion.....	67
CHAPTER 3 Chengdu Lacquer's "Royal Art" Identity	68
1.The identity value of the object itself.....	69
1.1 The unit of life.....	69
1.2 The value of decoration.....	74
1.3 Material Value.....	82
1.4 Technical process embodiment.....	87
2. Attributes reflecting the social class identity	96
2.1 The symbol of social structure and class	97
2.2 Significance of Chengdu lacquer in the past.....	103
Conclusion.....	107
CHAPTER 4 The revitalization and development in the commoditization process of Chengdu lacquer.....	109
1. The social background of Chengdu lacquer social role change	110
2. The revival process of Chengdu lacquer	112
2.1 Fetal bone process	112
2.2 Modelling.....	123
2.3 Decoration techniques.....	131
2.4 Grain appearance.....	141
3. Changes in class identity	149
4. Changes in Functional Value	151

Conclusion.....	156
CHAPTER 5 Commercial development of Chengdu lacquer	160
1. Value oriented market strategy	161
2. Goods developed for corresponding consumer needs.....	166
3. Policy promotion	178
4. Diversified modern market channels.....	187
Conclusion.....	195
CHAPTER 6 Conclutions and Dissscussion	197
1. Research Object.....	197
2. Summary Of Research	197
3. Discussion	200
4. Suggestion	203
REFERENCES	205
BIOGRAPHY	211



LIST OF FIGURES

	Page
Figure 1 <i>Research involves factors</i>	23
Figure 2 <i>Map of the distribution of sumac in China.</i>	34
Figure 3 Lacquer bottle	35
Figure 4 Development Schedule	36
Figure 5 Carved jade piece lacquered wood ware	37
Figure 6 Lacquer bean, Warring States period	39
Figure 7 Lacquer box-The reverse, Warring States period.....	40
Figure 8 Lacquer box-positive, Warring States period	41
Figure 9 Lacquer several, Warring States period.....	42
Figure 10 Lacquer ban, Warring States period	43
Figure 11 Chinese Lacquer culture migration map.....	44
Figure 12 Lacquered ceramic cups	45
Figure 13 Lacquered Wood Table	46
Figure 14 Lacquer Casket.....	48
Figure 15 Lacquer Tripod	48
Figure 16 Stick Gold and Silver Clasp Lacquer Bottle.....	50
Figure 17 Yun Qi grain silver buckles	51
Figure 18 Clamp storage of Buddha	54
Figure 19 Silver bodiless lacquer plate	56
Figure 20 <i>Gold and silver stripping technique</i>	57
Figure 21 <i>Lacquerware inlaid with mother-of-pearl</i>	58

Figure 22	<i>Fill in the color of carve patterns or designs on woodwork</i>	59
Figure 23	Lacquer hat-box.....	63
Figure 24	Protected areas of intangible culture	66
Figure 25	Ship coffin tomb in Chengdu Commercial Street	70
Figure 26	Statistics of Unearthed Cultural relics	71
Figure 27	Lacquer bear - shaped couch feet, Haihunhou tomb in Nanchang	73
Figure 28	Paint yi. Wash one's hands. Mawangdui Han Tomb in Changsha	73
Figure 29	Pan chi print decoration.....	76
Figure 30	Lacquer the bed	77
Figure 31	Lacquer box excavated from Tomb no. 172 warring StatesPeriod	78
Figure 32	Take paint varnish	83
Figure 33	Natural Chinese lacquer	83
Figure 34	Wooden tire fetal bone	84
Figure 35	Cinnabar.....	85
Figure 36	Gold and silver foil on lacquer	87
Figure 37	Lacquer part of the craft	88
Figure 38	A few of vegetarian lacquer wood.....	89
Figure 39	Painted lacquer tray	90
Figure 40	Enamel enamel ear cups	91
Figure 41	Lacquer needle carving techniques.....	92
Figure 42	Lacquer art peak gold technique.....	93
Figure 43	Heap lacquer techniques.....	95
Figure 44	Western Han Dynasty moire lacquer tripod	98
Figure 45	Lacquer powder	113

Figure 46 All kinds of pigment.....	114
Figure 47 Fetal bone tool.....	117
Figure 48 <i>Rotary-made varnished beans</i>	117
Figure 49 Bamboo lacquer a spoon, The western han dynasty.....	120
Figure 50 Bamboo Lacquer Dry Tea Holder Contemporary.....	120
Figure 51 Silver lead Lacquer bowl.....	121
Figure 52 Tao fetal lacquer bowls.....	122
Figure 53 Lacquer ear cup from the Western Han Dynasty	124
Figure 54 Modern lacquer ear cup	125
Figure 55 “You lucky food” lacquer plate, Mawangdui Han Tomb Source: https://image.baidu.com/search/detail?ct=50331 , 2022, Oline.....	126
Figure 56 Lacquer plate, Han Tomb at Laoguanshan, Chengdu	127
Figure 57 Lacquer plate1, Chengdu lacquer factory	128
Figure 58 Lacquer plate2, Chengdu lacquer factory	128
Figure 59 A tiger-shaped component of the boat coffin burial unearthed	130
Figure 60 <i>Qingchuan Haojiaping lacquerware</i>	133
Figure 61 <i>A lacquer tea scoop inlaid by bright shell slices</i>	136
Figure 62 A lacquer tea tray carved with blinking gold and silver flakes	136
Figure 63 Conventional process.....	138
Figure 64 Process: Decorating paint	138
Figure 65 Process: Carving	139
Figure 66 Process: Colouring.....	139
Figure 67 Process: Polishing.....	140
Figure 68 Process:Drying in the shade	140

Figure 69	<i>A lacquered table of the boat coffin unearthed</i>	143
Figure 70	<i>Four cats lacquer plate western Han Dynasty</i>	145
Figure 71	<i>Grass leaf pattern lacquer ear cup</i>	147
Figure 72	<i>Lacquer plate of noble life unearthed from Zhu Ran tomb</i>	148
Figure 73	<i>Lacquer art promotion Exhibition</i>	164
Figure 74	<i>Chengdu's first Lacquer Exhibition</i>	165
Figure 75	<i>Chengdu lacquer Decorative paints</i>	167
Figure 76	<i>Lacquer Wood Tableware with Colored Patterns</i>	171
Figure 77	<i>The lacquer art of opening meal packaging is reflected</i>	172
Figure 78	<i>The lacquer art of Red Air Cushion</i>	173
Figure 79	<i>The lacquer art of Watch</i>	175
Figure 80	<i>±0 Daily articles, Lacquer bowl</i>	176
Figure 81	<i>Using Lacquer box</i>	177
Figure 82	<i>Using Lacquer casket</i>	177
Figure 83	<i>Chengdu lacquer art production protection base</i>	181
Figure 84	<i>Lacquer art master studio, Yang Li</i>	185
Figure 85	<i>Lacquer art master studio, Song Xiping</i>	186
Figure 86	<i>Lacquer into the campus</i>	188
Figure 87	<i>To the exhibition of publicity around</i>	190
Figure 88	<i>Lacquer ware shop</i>	191
Figure 89	<i>Children's lacquer art workshop1</i>	192
Figure 90	<i>Children's lacquer art workshop2</i>	193
Figure 91	<i>Bank lacquer art workshop</i>	193

CHAPTER 1

1. Background of Research

With lacquer besmear the everyday implement that makes on the surface of all sorts of implement and handicraft, artistic article waits, call commonly "lacquer ware". Chengdu lacquer art is one of China's earliest lacquer art, one of China's four lacquerware. From painted bowls in hemudu period to painted Musical Instruments and painted coffins in the Warring States Period; Lacquer crafts have become the traditional living utensils of Chinese people from the multiple boxes of Han Dynasty to carved lacquerware of Song and Yuan dynasties (Zheng Shixu.1936:17) as well as the lactoco inlay and carved lacquerware of Ming and Qing Dynasties, and they have never disappeared in history.

Sichuan is surrounded by mountains, mild climate, natural lacquer and cinnabar mineral. Lacquer is natural, from the mountain people's hard collection, rich in summer, the SAP of lacquer tree is lacquer, hard-won, expensive (Wu Shan.1999:848) The foetus of chengdu lacquer ware is wooden foetus, it is camphor wood that chengdu place produces locally mostly, the precious lumber such as nanmu. Chengdu lacquer ware is mostly traditional handicraft. With wooden tire as the main method of decoration, the most representative with carved flowers filling color, its characteristics is elegant magnificent, antique.

The Chengdu Plain is located in the western part of the Sichuan Basin, starting from the south of Anxian County in the north, Denglai and Xinjin in the south, Pixian County in the west, and Jintang in the east. It is about kilometers long and about kilometers wide, with a total area of square kilometers. It is the largest plain in southwest my country. Surrounded by mountains and hills, there are Longmen Mountains and Yelai Mountains in the northwest, Longquan Mountains in the southeast, and mountainous hills in the northeast and southwest, forming a relatively independent geographic area. The altitude of the entire plain is generally around 750 meters, extending from northwest to southeast obliquely, and the slope drop is between 3-5%, and some can exceed 7-10%. As a result, the rivers from the

mountainous areas in the northwest are scattered in the plain, forming a very developed water system network, providing abundant water resources for the Chengdu Plain. At the same time, the scouring of the river made the plain terrain flat and deep soil. The soil is mainly alluvial soil, which is rich in minerals and organic matter, and has high fertility. It is very conducive to farmland cultivation. It is a rare geomancy land in southwest China.

From the perspective of climatic conditions, the Chengdu Plain belongs to a subtropical monsoon climate zone with suitable temperature, abundant rainfall and four distinct seasons. Such climatic conditions are very conducive to the growth of crops, and crops can be planted in all seasons, and the products are very rich. "Huayang Kingdom History and Shuzhi" said: "Droughts and droughts follow people, no famine, no famine, and the world is called the abundance", from which the "Land of abundance" gets its name. The creation of a device is inseparable from specific material materials. It is the unique natural geographical environment of the Chengdu Plain that has laid a solid material foundation for the production and development of the paint craftsmanship in Chengdu. The ancient handicraft production mainly used materials that existed in nature, and due to the restrictions of transportation conditions, most of them were made on-site. For Chengdu lacquerware, the advantages of its geographical resources are mainly reflected in two aspects: raw lacquer and wood.

The lacquer is produced in the land of Shu, which can be confirmed from the relevant literature records. For example, "Hua Yang Guo Zhi Shu Zhi" says: Shu has "mulberry, lacquer, hemp, and Shu Zhirao", "Salt and Iron Theory" also contains: "Late, Shu Zhidan, Lacquer, Yan, Yu... Wait for Shang and Tong", Zheng Shixu also mentioned in the "Lacquerware Kao" that the lacquer tree "produces uniquely and well in Sichuan and Zhejiang in my country".

Judging from the geographical environment where sumac grows, it is mainly distributed in the subtropical and southern temperate regions, including most of China, the Himalayas in northern India, North Korea and Japan. Among them, the Bashan Mountain, Western Hubei Plateau, Dalou Mountain and Wumeng Mountain in the south of my country's Qinling Mountains surround the eastern side of the

Sichuan Basin and form a half-moon shape, which is the central area of the distribution of sumac. The sumac population has the highest concentration and the most luxuriant growth. This area has formed a unique "semi-closed" unit in the natural geography. There is no severe cold in winter, no scorching heat in summer, small temperature difference and high humidity. It is a natural "refuge" for plants. Some scholars speculate that this place is probably one of the origin centers of sumac. Rich and easy to get raw lacquer resources, It is undoubtedly one of the important reasons for the mass production and widespread use of Chengdu lacquerware.

The land of Shu is fertile for thousands of miles and rich in agricultural and forestry resources. It can be described as "famous bamboo stems, rich in equipment, invincible". In this regard, there is also a related record in the "Historical Records": "Bashu is also fertile, Dirao, ginger, dansha, stone, copper, iron, bamboo, and wood artifacts". The fetuses of Chengdu lacquerware are mainly made of wooden fetuses, and most of the woods used are catalpa, paulownia, and fir which are abundant in the local area. Lacquerware is also mostly made of Catalpa wood, so there is a description of "trying to make utensils (ie lacquerware)", first planting Catalpa lacquer. In the Western Han Dynasty, Guanghan County, which mainly made lacquerware, was governed by Zitong in the Eastern Han Dynasty and moved to Wei County in the Eastern Han Dynasty. According to legend, Zitong was rich in Zimu from Xia Yu period. According to the "Guang Bo Wu Zhi" record: "Xia Yu wanted to build a canoe. Knowing that there are catalpa trees in Nichen Mountain in Zitong County, the diameter is one foot and two inches. In addition, "The History of Huayang Kingdom·Shu" also contains: "Minshan has many cats, cypresses, and large bamboos. It follows the flow of water, sitting on trees and trees, saving money. Three counties are irrigated and rice fields are opened." It can be seen that the wood produced in Minshan Mountain can also be transported along the waterway to Shu County and Guanghan County for the convenience of making lacquerware.

The Chengdu Plain has been an important economic and cultural center of the Shu region since ancient times. It is not only the earliest settlement area for the ancient Shu people, but also the convergence point of the economic and cultural achievements of the Shu region. On the one hand, the economic and cultural

achievements of the Quartet are condensed to Chengdu, and on the other hand, the economic and cultural achievements of Chengdu are directed to the Quartet, thus forming a very stable centripetal structure, showing a high degree of stability and centripetally. Its geographical advantages are mainly reflected in three aspects: First, Stable city site and region. As early as the ancient Shu period, primitive exchange activities between settlements occurred on the Chengdu Plain. With the increasing frequency of exchange activities, this place gradually evolved into a relatively fixed city. From the perspective of archaeology, the urban origin of the Chengdu Plain can be traced back to the prehistoric sites on the Chengdu Plain more than 4000 years ago. At the latest in the late Shang Dynasty, the Du Yu dynasty of the ancient Shu Kingdom had begun to build cities here. In the Enlightened Dynasty, the ancient Shu Kingdom officially established its capital in Chengdu. In this regard, archaeological discoveries also provide strong evidence. The excavation of the ship coffin on the commercial street of Chengdu in July 2000 further confirmed the authenticity of the Kaiming clan's "relocation to Chengdu" recorded in the literature. According to the number and specifications of the unearthed cultural relics, archaeologists proposed that the tomb is probably a rare family tomb of the enlightened dynasty of ancient Shu or even the king of Shu himself. Since then, the city map centered on Chengdu has been basically established on the Chengdu Plain. Since then, in the course of more than 2,300 years of history, Chengdu's city site and name have not changed, and its core position in the Shu area has never been shaken.

Second, Developed handicraft industry: In ancient society, handicraft industry was an important part of urban economy. The prosperity of the Chengdu Plain's urban economy has largely benefited from the development of the local handicraft economy. As early as the ancient Shu period, Chengdu had become a gathering place for vendors and handicraftsmen. From the artifacts unearthed at Sanxingdui and Jinsha sites, we can see the level of development of handicraft industries such as bronze manufacturing, jade manufacturing, and pottery in the ancient Shu Kingdom. From the Spring and Autumn Warring States to the Han Dynasty, the Chengdu Plain has developed into one of the important handicraft centers in the country, especially the handicraft industries such as iron smelting, salt making, silk weaving, and

lacquerware are very developed. The lacquer manufacturing industry in Chengdu was already very developed at the beginning of the Warring States period, and became more prosperous in the Han Dynasty. This can be confirmed from the physical data of Chengdu lacquerware unearthed in Chengdu, Qingchuan, Yingjing in the Sichuan Basin, and from Hubei, Hunan, Gansu, Guizhou, Jiangsu, North Korea, Mongolia and other places.

Third, Important economic position: The rapid development of agriculture and handicrafts has laid an important material foundation for the economic prosperity of Chengdu Plain. For a long historical period, Chengdu, as a free city, played an important role in the commercial activities of Shu. Since the Kaiming clan of the Shu king "relocated to rule Chengdu", it has not only become the political and cultural center of the ancient Shu kingdom, but also the center of its economic development. According to the records of "The History of Huayang Kingdom·Shu", in the 27th year of King Qin Hui (that is, 311 BC), Zhang Yi and Zhang Ruo built the city of Chengdu here. It can be seen that there should be a special market in Chengdu during the enlightened period, and commercial trade should have a certain scale. As of 285 BC, the Qin State established Shu County, with Chengdu as its governorship, and Chengdu's status as the economic and cultural center of Shu (and even the entire southwestern region) became clearer. In the Han Dynasty, Chengdu not only developed into one of the top metropolises in the country, but also became the largest commercial center and commodity distribution center in the southern regions. In addition, Chengdu also played an important role in ancient Chinese foreign trade activities. Archaeological data show that in the Western Regions and even farther Central Asia, products from the Shu area are unearthed. It shows that cross-regional commercial activities on the Chengdu Plain have been very frequent at that time. All kinds of materials and handicrafts started (or transited) in Chengdu, and were exported to foreign regions along the Hexi Corridor and the Southwest Silk Road.

To sum up, the geographical environment of the Chengdu Plain and the geographical advantages gradually formed in the course of history have not only created a good material environment and development space for Chengdu lacquerware, but also an important foundation for promoting the production,

development and prosperity of Chengdu lacquerware. First, the superior climatic conditions and natural resources provide a solid material foundation for Chengdu lacquerware; Second, the stability of the urban area provides a relatively stable production site and gathering area for the painters in Shudi; Third, the development of the city and the prosperity of the handicraft industry have led to the development of the paint industry; Fourth, Chengdu's status as a commercial center and trade hub in the Sichuan Basin and even the entire southwest region provides a good platform for exchanges and dissemination of Chengdu lacquerware and lacquer craft culture.

Chengdu lacquerware has a history of more than three thousand years, which started from the Shang and Zhou dynasties. As early as the early Western Han Dynasty, Chengdu has become the production center of lacquerware in China. Extending to the Ming and Qing Dynasties and the Republic of China, now the main products are holding boxes, tea trays, tea boxes, vases, wine sets, smoking sets, furniture and other kinds of. At present, it is included in the first batch of national intangible cultural heritage list as "folk handicraft" (Zhang Feilong, 2003)

The historical development of Chengdu lacquerware: The handicraft production of lacquerware in Chengdu can be roughly traced back to the Shang and Zhou dynasties. The excavation of the Sanxingdui site in Guanghan, Sichuan not only provided important materials for the study of ancient Shu culture, but also filled the historical gaps in the physical materials of Chengdu lacquerware during the ancient Shu period. The remains of a carved lacquered woodware were unearthed at the site. "The vessel is made of wood, with earthen lacquer applied on the outside. The wooden body has holes in it, and the surface of the vessel is carved with patterns." Although the body can no longer be restored, the excavators can only judge and describe the remains of the artifacts left in the soil, but it provides us with an important reference for understanding the status of the painting process in the Chengdu Plain during this period. Chen Xiandan, who participated in the excavation of the Sanxingdui site, believes that this carved lacquered woodware fully shows that the lacquerware of this period has gone from the primitive stage of simply painting the lacquer on the utensils, but has mastered the cutting of lacquer, raw lacquer processing, and tire manufacturing, Painting process technology.

After nearly two thousand years of slow progress and accumulation during the Xia, Shang and Wednesday dynasties, the paint industry in Chengdu entered a stage of rapid development during the Warring States Period. The reason is mainly due to the economic development of Chengdu Plain, the prosperity of commerce and the rise of cities and towns. First of all, during the Warring States period, the social economy of Shu area has been further developed, and commerce has also become more prosperous. Especially with the development of land and water transportation, commerce and long-distance trafficking have developed greatly, and some transportation hubs and cities have become centers of goods gathering and dispersing. Secondly, the prosperity of handicrafts and commerce has brought the emergence of densely populated cities. The development of cities has further promoted the prosperity of handicrafts and commerce. According to archaeological excavations, Pixian (now north of Guanghan City, under the jurisdiction of Shu County in the Qin Dynasty, and under the jurisdiction of Guanghan County in the Han Dynasty) also had relatively concentrated handicraft workshops as early as the Western Zhou Dynasty to the Spring and Autumn Period. As a result, with Chengdu as the center, a commercial and handicraft zone has gradually formed, in which Chengdu, Duxian, and Pixian mainly produce textiles, copperware, and lacquerware. After the ancient Shu Kingdom was destroyed by the Qin Dynasty, the lacquer ware craftsmanship in Chengdu area has been further developed on the basis of the early stage, thus laying the foundation for the overall prosperity of Chengdu lacquerware in the Western Han Dynasty.

Over the past half century, many tombs from the Spring and Autumn Period and Warring States Period have been unearthed in the Sichuan Basin, such as the Chuanshu Burial in Chengdu Commercial Street, Zengjiagou Tombs in Yingjing, Xindu Tomb in Sichuan, Qingchuan Haojiaping Warring States Tomb, and Yangzishan in Chengdu. The Tomb of the Warring States Period and so on. A large number of Chengdu lacquerware unearthed from these tombs provided important data for studying the historical conditions of Chengdu lacquerware during this period. Based on the situation of unearthed artifacts, the production and operation of Chengdu lacquerware during the Warring States Period has the following

characteristics compared with the previous period: First, the quality and quantity of lacquerware have changed significantly, the production process has been greatly improved compared with the previous period, and the categories have begun to be enriched. Judging from the unearthed lacquerware, the categories of Chengdu lacquerware during the Warring States Period mainly included ear cups, double ears long cups, round boxes, and double ears: boxes, flat pots, round pots, bowls, materials, dangles, daggers, etc. Due to the different ages of the tombs, the types and combinations of unearthed lacquerware also changed slightly. Lacquer fetal bones are mostly wooden fetuses. There are two kinds of thin wood fetuses and thick wood fetuses. There are four main production methods: beating, digging, carving and rolling. The two lacquerware unearthed in the same tomb were also painted with lacquer and Zhu painted patterns after brushing ashes on the wooden tires. It can be seen that the craftsmanship of lacquerware in Shudi was relatively mature at this time, and the innovation of tire-making craftsmanship was started. During this period, the decoration techniques of Chengdu lacquerware mainly included colored painting, flat coating, needle carving and inlay. The combination of lacquerware and metal craftsmanship has also appeared. Many pieces of lacquerware with copper buttons, rings, and garden feet have been unearthed from the tomb of Yangzishan 172 in Chengdu. One of the lacquer boxes has copper on the mouth edge. Buckle, this is the earliest buckle discovered so far. It can be seen that the craftsmanship of Shu ground lacquer has become mature at that time. Second, inscriptions indicating the place of origin and surnames began to appear on the lacquerware, which provided an important basis for judging the origin and nature of the lacquerware. Third, the production nature of lacquerware has also changed. The old "business food official" system was gradually broken, and the production and management of lacquerware became more free and active. The private workshop-style handicraft production model that had already appeared in the Shang and Zhou dynasties had further developed during the Warring States period, and a large-scale lacquer handicraft workshop under the jurisdiction of the local government appeared.

In the Qin and Han dynasties, with a series of reform measures and social qualitative changes, the economy and culture of the Chengdu Plain also showed

unprecedented prosperity. Handicraft industries such as salt industry, gold and silver industry, painted paint industry, silk weaving industry, etc. have a considerable scale and level. Developed handicraft industry is an important factor to promote the economic and trade development of Chengdu Plain. The prosperous economy and market in turn stimulated the progress of the industry. In this historical logic, Chengdu has gradually developed into the largest commercial center in the south and south regions, becoming the exchange center of industrial products and the distribution of important materials in various regions, and the silk, lacquer, and ironware of Shu also circulated all over the country. Economic development, technological progress, and the prosperity of the city have provided favorable conditions for the great development of the paint industry in Chengdu during this period. The Han Dynasty was the peak period for the development of Chengdu lacquer, and it was also the golden age in the history of Chinese lacquer. A large number of lacquerware unearthed from Han Dynasty tombs at Fenghuangshan Mountain in Chengdu, Sichuan, Shuangzushan Mountain in Mianyang, and Mawangdui in Changsha, Hunan, Fenghuang Mountain in Hubei, Maojia, Gaotai in Jingzhou, Qingzhen in Guizhou, etc., Records the glory of Chengdu lacquerware in its heyday; The Han Dynasty lacquerware with inscriptions such as "Shujun Xigong", "Guanghanjun Gongguan" and "Chengdujun Gongguan" unearthed successively in Nuyuanwula, Mongolia and Gulelang County in North Korea, further confirms the marketing of Chengdu lacquerware. The prosperity of the world.

During the Qin and Han Dynasties period, Chengdu's lacquer production was unprecedented in terms of scale, variety, and dissemination, and its craftsmanship, rich inscriptions, and management standards are unmatched by other times and regions. In general, Chengdu lacquer and its production status during the Qin and Han Dynasties mainly have the following three characteristics: In the Qin and Han dynasties, Chengdu lacquerware has not only perfected the fetal bone craftsmanship, but also the decorative craftsmanship. In this period, the craftsmanship of lacquer fetal bones was more sophisticated and diverse than that of the Warring States period. Although wooden fetuses were still the mainstay, various forms such as thick wooden fetuses, veneer roll fetuses, and wood chip composite fetuses appeared. The processing

technology of Atsugi tires has also been greatly improved, and a large number of "spinning" tire manufacturing methods have been adopted, which not only makes the production faster, but also makes the shape more beautiful. The decorative techniques such as color painting, flat coating, and needle carving that appeared in the Warring States Period have been greatly improved during this period, and a variety of new decorative techniques have been developed, such as gold painting, gold drawing, stacking lacquer, and Combination of metal technology, etc. During this period, gold and silver ornaments on lacquerware also began to be used in large quantities, that is, gold and silver ears, buttons, buckles, feet, rings, wrap angles, were applied to the ware, which not only made the lacquer more durable and durable, but also served as an important decorative technique. In order to increase the luxurious beauty of the utensils.

Chengdu lacquerware inscriptions are rich and informative during the Qin and Han Dynasties. Due to the limited historical records on the lacquer handicraft industry in Chengdu, these inscriptions have very important value for the research on the manufacturing process and production management of Chengdu lacquerware. During this period, Chengdu lacquer inscriptions were written mainly in the form of branding, engraving, lacquer book, seal, etc. The content of the inscription mainly includes three aspects: First, the information about the origin of lacquerware is more detailed. Second, information about the use of lacquerware. There are mainly texts or symbols that indicate the user's official title, the purpose of the utensil, and the capacity unit. Third, information about the making of lacquerware. After the mid-Western Han Dynasty, the inscription information of Chengdu lacquerware became more detailed, including the date of the year, the name of the worker, the name of the device, the capacity, the name of the worker, and the name of the official.

Since the Cao Wei regime put down Shu Han in the middle of the third century AD, the entire society has been plunged into turmoil. During the Wei, Jin, Southern and Northern Dynasties, the long-term political turmoil, basic economic stagnation, frequent migration of people, and the development and popularization of capital all had a great impact on the lacquer industry in Chengdu. During the Sui and Tang Dynasties, with the successive immigration of a large number of Han nationality

population and the change of national economic policy, the social economy of Shu area has improved significantly, and the handicraft industry and commerce have also been restored and developed. However, lacquerware is finally unable to withstand the impact of porcelain and gradually fades out of the realm of daily life. However, from the perspective of technological development, the decline of the lacquer industry has not hindered the continuous improvement of the level of lacquer craftsmanship. On the one hand, some new production techniques and decorative techniques are constantly emerging (such as lacquer painting, gold and silver flattening, Baibao inlay, etc.), which makes lacquerware develop in the direction of exquisite noble handicrafts; On the other hand, the combination of lacquer craftsmanship with other crafts and creation activities has evolved new techniques and forms, such as the piano, construction and furniture fields, so that the lacquer craftsmanship has gradually developed in a diversified direction.

During the Song and Yuan dynasties, there are few documents about the lacquer craftsmanship and lacquer production in Chengdu. So far, no unearthed or handed down artifacts have been found, leaving a large gap in the historical development of Chengdu lacquerware. The sight of Chengdu lacquerware returning to history was in the Ming Dynasty. According to historical records, Chengdu in Sichuan, Tianshui in Gansu, and Chaozhou in Guangdong are all famous places for producing lacquer-carving lacquer in the Ming Dynasty. Not only did the palace set up lacquer ware factories, but private workshops also developed in general, forming a situation of joint development between government and private enterprises. In the late Ming and early Qing dynasties, the production of lacquerware in Chengdu was once suspended due to famines and wars. In the early years of Daoguang in the Qing Dynasty, it gradually recovered, and there were new developments in craftsmanship and varieties. In the early years of the Republic of China, with the economic depression and the impact of foreign goods, most of the national lacquerware industry closed down, and only a few lacquer ware workshops in Chengdu, Yangzhou, Beijing, and Fujian survived. In this context, the halogen paint industry in Chengdu not only developed as usual, but also formed a prosperous period around the beginning of the Republic of China. The three streets of Chengdu Kejia Alley, Xiaokejia Alley, and Taiping Street have become

places specializing in the production and operation of Chengdu lacquerware. There are as many as 24 shops in the lacquerware industry, with 300 workers and about 50,000 lacquerware produced every year. The categories are mainly mirror boxes, peach-shaped boxes, book-shaped boxes, cup-shaped boxes, oval-shaped plates, and squares. Plates and other living utensils.

In the more than ten years from the War of Resistance to the eve of liberation, China's social economy suffered the most severe damage in history, resulting in the destruction of all industries and the people's livelihood. The lacquer ware industry across the country is basically stagnant, Chengdu lacquer ware industry has also fallen into a trough, lacquer workshops have closed down one after another, a large number of craftsmen have been forced to switch careers to make a living, and the historical inheritance of Chengdu lacquer craftsmanship has been interrupted.

After the founding of New China, under the guidance of government support and policies, Chengdu's lacquer industry has entered a new stage of recovery and development. However, throughout the sixty years since the founding of the People's Republic of China, the development of Chengdu lacquerware has not been smooth sailing. Instead, it has gone through several twists and turns in policy changes and institutional changes, and has undergone a process of regeneration, stagnation, transformation, prosperity and decline again. With the rise of modern technology and modern design in China, Chengdu lacquerware has also gone through a difficult and tortuous road of development due to the change of context. Although in recent years, with the support of the government and the promotion of intangible cultural heritage projects, the production and inheritance of lacquerware in Chengdu has begun to improve, but from the perspective of the overall context and trend of Chengdu lacquerware, the status quo is still not optimistic.

In the past, several people could not use these products. Because they were product for only Royal product. Now the cultural official of government have been awaking "royal product in the past" to resurrect again. So I will use the concept of "Social Class Identifying" for understanding these artifacts in the past context. The two main concepts used in my study are, Social Class Identifying and Resurrect of Royal memories, to expand knowledge on Chengdu lacquerware and Royal Artifacts.

I will use the books of Analysis of Chinese society at all levels, Sociological thought, and Basic concepts of sociology (Max Weber. 2020), and Small Places, Large Issues by (Thomas Hylland Eriksen. 2008) for studying the all.

2. Research Objectives

There are two research objectives:

2.1 To study Chengdu Lacquer in Royal art and artifacts

2.2 To study Revitalization Process of the Royal Art Through the commoditization process, in the Context of People's Republic of China

3. Research questions

3.1 Chengdu lacquer has a long history and splendid culture. It is one of the earliest lacquer in China and one of the four great lacquerware in China. From lacquered bowls in Hemudu period to lacquered Musical Instruments and coffins in Warring States period; From the multi-child boxes of the Han Dynasty, to the carved lacquered vessels of the Song and Yuan Dynasties, and the screw occlusion inlays and carved lacquered furniture of the Ming and Qing Dynasties, lacquer handicrafts became the traditional living utensils of the Chinese people and never disappeared in history. Starting from the lacquerware of Chengdu itself, this paper studies the identity value of Chengdu lacquerware, living utensils, decoration, materials and techniques, and comprehensively expounds the identity embodiment of "royal art" of the ware. Chengdu lacquerware is an outstanding work of historical artisans. For thousands of years, Chengdu lacquerware has been in close contact with people of all social classes. Various royal celebrations, festivals, conferences, daily necessities and other activities have the appearance of utensils. Chengdu lacquerware is closely related to social groups and environment. This paper also reflects the identity attribute of social class from the perspective of the social structure and social class conformity reflected by the utensils, and then reflects its identity as "royal art".

3.2 Chengdu Lacquer ware has already had a history of three thousand years, started in the Shang and Zhou Dynasties, as early as in the early Western Han Dynasty, it was already the lacquer production center of our country, the national lacquer ware crafter, by Sichuan Sichuan Sichuan works best, the products spread throughout the nation. Stretching to the Ming and Qing dynasties and the Republic of China period, the main products are holding boxes, tea trays, tea boxes, vases, wine sets, tobacco sets, furniture and so on. At present, it has been selected as "folk handicraft" in the first batch of national intangible cultural heritage list. Through the commercialization process of Chengdu lacquer, this paper studies the rejuvenation process of royal artworks under the background of the People's Republic of China, and expounds the rejuvenation and development of Chengdu lacquerware from the aspects of the rejuvenation process of the ware itself, the change of class status reflected by the ware and the change of functional value of the ware.

4. Definition of Terms

4.1 Lacquerware

Lacquerware: daily utensils, handicrafts, and fine arts made by painting the surface of various utensils with lacquer, generally called "lacquerware". Raw lacquer is a natural sap cut from the sumac tree, which is mainly composed of urushiol, laccase, gum and water. Using it as a coating has special functions such as moisture resistance, high temperature resistance, and corrosion resistance. It can also be used to formulate different color paints with brilliance. In China, the properties of lacquer have been recognized since the Neolithic Age and used to make utensils. From the Shang and Zhou Dynasties to the Ming and Qing dynasties, China's lacquerware technology continued to develop and reached a very high level. Chinese handicrafts such as Jin Jin and Miao Jin have a profound influence on Japan and other places. Lacquer is an important invention in ancient China in chemical technology and arts and crafts.

4.2 Lacquer

(Traditional manufacturing process technology) Natural lacquer, also known as lacquer, is a liquid secreted from a deciduous tree with feathery compound leaves, that is, sumac tree. It is milky gray and will oxidize when exposed to air. Gradually darken and harden, it has the characteristics of anti-corrosion, acid resistance, alkali resistance, boiling water resistance, insulation, etc., and it is harmless to the human body. If you add pigments that can be used in the paint, it becomes a variety of paints that can be painted. After polishing and polishing, it emits a pleasing luster. Then, various exquisite and beautiful lacquer works can be made by means of engraving, inlaying, color painting, birthing, and embellishment.

4.3 Chengdu Lacquer

Chengdu Lacquer, the traditional handicraft of Chengdu, Sichuan Province, is one of the national intangible cultural heritage. Chengdu lacquer art originated in the Shang and Zhou Dynasties, matured in the Han, prospered in the Tang, and continued to develop in the Song, Ming and Qing Dynasties, with a long history. On May 20, 2006, Chengdu Lacquer Art was approved by the State Council to be included in the first batch of national intangible cultural heritage lists.

4.4 Chengdu Lacquer Art

There are many craftsmanship, exquisite workmanship, and time-consuming production. It is known as "carving and engraving knowledge, a hundred tricks." Its raw material formula is complex, which embodies important inventions in ancient Chinese chemical technology; The decoration technique is unique, with unique techniques such as "carving inlay and filling, tinseling and mercerizing, mosaic depiction" and other unique techniques that are rich in regional characteristics, and rare techniques such as "flat drawing line drawing, broaching needle carving, and lacquering craft". Unique in lacquer craftsmanship, unique style.

4.5 Social class identification

A social group consciousness that reflects the special status and interests of a certain social class. In a class society, the economic status and living conditions of the social class are different, and the resulting conflicts of material interests and political power will be reflected in the ideological field, forming their own class consciousness. Class consciousness includes the social psychology and ideology of a class of desires, emotions, and habits. Through the analysis of Chengdu lacquerware, the social class relations in the historical development period are identified.

4.6 Royal Art

Cultural materials that can be preserved in ancient times include hand-me-down articles and underground unearthed articles. It is regarded as the epitome of human civilization and history, integrating the knowledge connotation of history, local history, metallography, natural history, appraisal and science and technology history. After perfect is the royal household, the appearance, style will gradually develop more diversified. Until now, it will also have certain historical value and inheritance significance. It will be presented as a national gift by the state leaders to the dignitaries attending the meeting. On diplomatic occasions, when countries present gifts to each other, they often represent the characteristics of rich countries and nationalities, which can not only express the expectation and vision of friendly exchanges, but also promote their own culture.

4.7 Art revival

Chengdu lacquerware has a long history of development, and it embodies traditional Chinese culture. In order to realize cultural rejuvenation, Chengdu lacquerware just takes the basic structure and main spiritual characteristics of Chinese traditional culture, the value orientation of Chinese traditional culture, inherits and carries forward Chinese traditional culture, and realizes the modern transformation of Chinese traditional culture. The artistic revival of Chengdu lacquerware is a modern sublimation of traditional Chinese cultural values.

4.8 Cultural creativity

It is mainly a creative concept, aiming at culture and knowledge to form a complete design system, that is, a design direction that is systematic, universal, conducive to dissemination, universal and equal. In a wide range of cultural based, creative power to design, research and development of products called cultural creative products. Chengdu lacquerware has a profound culture. Combining with the needs of modern people, it maximizes its creativity (that is, imagination) to boldly design consumable products.

4.9 Commoditization

Commoditization in this research is the business of people which relates to Cultural Chengdu lacquer.

5. Research Methodology

The research method of this paper is qualitative research. The research of this paper is an interdisciplinary research, based on the general background of the development of Chengdu lacquer art, from the perspective of social class identification and the Renaissance of art, to analyze the artistic noumenon and the relationship between the society in the development process of Chengdu lacquer art.

5.1 Population and Sample

This research uses “Qualitative research methodology” Structure of methodology is given as:

5.1.1 Local people of Chengdu

1) Locals in Chengdu

The Chengdu lacquerware in this study is mainly a research group considered from the archaeological dimension. Lacquerware cultural relics unearthed in and nearby Chengdu and related people are the objects of investigation and study.

2) Traditional craftsman

The traditional craftsmen of Chengdu lacquerware play a vital role in the research. Learn about the development and transformation of Chengdu lacquerware

from Chengdu lacquerware traditional non-inherited craftsmen, and they will definitely have a deep professional understanding and expression.

3) Local residents of Chengdu

This is an important folk force that witnesses, participates in and inherits the development of lacquerware culture. They personally experienced everything about some Chengdu lacquerware supplies.

4) Museum staff

Some museum staff in and around Sichuan Province involved Chengdu lacquer artifacts. They deal with traditional artifacts at work every day, and they will definitely have some insights.

Businessman

Some locals are good at seizing business opportunities and actively opening handicraft workshops, tourist shops, etc., not only to serve tourists, but also to increase their income.

5.1.2 Outsider people

1) Tourists

They came here because Chengdu is a famous tourist Chengdu, and they will see many tourist souvenirs representing the creative products of Chengdu's regional culture. Chengdu lacquerware is one of them.

2) Researchers

They are the main force in the study of Chengdu lacquerware culture and in-depth exploration of the development of Chengdu lacquerware. They can be teachers, researchers, librarians, retirees, etc. They searched literature from a unique perspective, recorded relevant information, and displayed and promoted Chengdu lacquerware culture.

3) Artist

There are many works of art in folk activities. They combine their profession with Chengdu lacquer art, have a deep understanding of lacquer craftsmanship, explore representative artistic elements, and use these elements to create.

Businessman

With the continuous development of the cultural and creative industry, more and more businesses come to Chengdu to open creative workshops and shops for Chengdu lacquer production and sales activities.

5) Government personnel

Government officials conducted on-site investigations on the Chengdu lacquerware industry and made recommendations for its development.

5.1.3 Organization and government

Cultural Heritage Bureau (1

National and local cultural and cultural relics units attach great importance to the development of cultural and creative products and the protection of cultural relics. .These are very related to the Chengdu lacquerware in this study

2) Chengdu Municipal Government

The development of Chengdu lacquerware is inseparable from the policy support of the local government. At the same time, it is also the key to the cultural and creative industries and tourism business.

5.2 Instrumentation

This research collects data through field research and interviews with important informants. The question list is a necessary link and means of research. Therefore, asking questions in field research is a necessary research technique. Questions and specific questions and time management are essential, and the researcher and the interviewee can have a better relationship. This also enables us to have a deeper understanding of the research content and contributes to the progress of the research.

According to the different status of the people, different question tables have been formulated, which can be divided into three categories: traditional craftsmen, museum staff and local governments. Through various interviews, you can understand the characteristics and cultural history of Chengdu lacquerware. Visitors and commodity buyers in the lacquer making workshop can learn about the popularity and value of Chengdu lacquerware.

6. Research Data Collection Tools

To collect data by literature reviews. The documentary data from research articles, magazines, and documents from local government, etc.

6.1 Fieldwork

1) Interview : Formal interview, Informal interview, focus group interview, In-depth interview, and general interview.

2) Observation : General observation, and participatory observation.

6.2 Documentary data collection

To collect data by review literatures. The documentary data from research, magazine, documentary from local government etc.

6.3 Tool or Equipment for data collection

Camera, notebook, video camera, pen, computer etc.

7. Scope of Research

7.1 Research Scope

The main object of this study is Chengdu lacquer, the development of Chengdu lacquer art in different periods and the revival of the present situation. The research field is based on art, involving culture, archaeology, economics, politics and many other aspects.

7.2 Study Site

The main location of this study is Chengdu, Sichuan province. The development of Chengdu lacquer art in different periods is directly related to Chengdu, and there are corresponding unearthed cultural relics textual research around Chengdu. Due to the phenomenon of sales to all parts of China, will also be in Hunan, Jiangxi and other unearthed Chengdu lacquer art address for reference.

7.3 Time

From the perspective of time, the main focus is to investigate the development and changes of Chengdu lacquer ware in the past three thousand years, as well as its development process after the founding of the People's Republic of China, focusing on becoming the first batch of national intangible cultural heritage in 2006 and its subsequent recovery and development.

8. Research Framework

8.1 Concept

8.1.1 Resurrecting Process

Chengdu lacquerware has a long history of development, and it embodies traditional Chinese culture. In order to realize cultural rejuvenation, Chengdu lacquerware just takes the basic structure and main spiritual characteristics of Chinese traditional culture, the value orientation of Chinese traditional culture, inherits and carries forward Chinese traditional culture, and realizes the modern transformation of Chinese traditional culture. The artistic revival of Chengdu lacquerware is a modern sublimation of traditional Chinese cultural values.

8.1.2 Concept Identity

A social group consciousness that reflects the special status and interests of a certain social class. In a class society, the economic status and living conditions of the social class are different, and the resulting conflicts of material interests and political power will be reflected in the ideological field, forming their own class consciousness. Class consciousness includes the social psychology and ideology of a

class of desires, emotions, and habits. Through the analysis of Chengdu lacquerware, the social class relations in the historical development period are identified.

8.2 Theory

8.2.1 Combining the theory of cultural history and archeology, using materials such as inscriptions, patterns and shapes of Chengdu lacquerware to sort out the origin of lacquer ware, craftsmanship, use of the utensils, production nature and other issues, and then dig out Chengdu lacquerware creation ideas and culture Spiritual issues such as connotation and aesthetic value form part of the framework for the study of social memory and cultural revival.

8.2.1 This research uses the interdisciplinary integration of social anthropology and ethnic culture to explore the theory and application of the social structure relationship and social function of social groups from the perspective of "Chengdu Lacquerware", and try to find The composition and structure of human social life in Sichuan-Chongqing area, social concepts, values and other issues will help promote the cultural rejuvenation and re-creation of Chengdu lacquerware.

8.2.3 From the perspective of artistic theory, study the concept of utensils, culture, aesthetics and design embodied in Chengdu lacquerware, explore the wisdom and design ideas of Chengdu lacquerware, and explore its positive significance and reference value for modern design.

8.3 Conceptual framework

The framework of this research is based on the study of Chengdu lacquerware, with class identification and cultural rejuvenation as the research concepts, and the People's Republic of China as the research background. Driven by a series of related disciplines, Chengdu lacquerware has realized the process of source, development, prosperity, decline and redevelopment, and the cultural and creative products of Chengdu lacquerware are also constantly developing and growing.

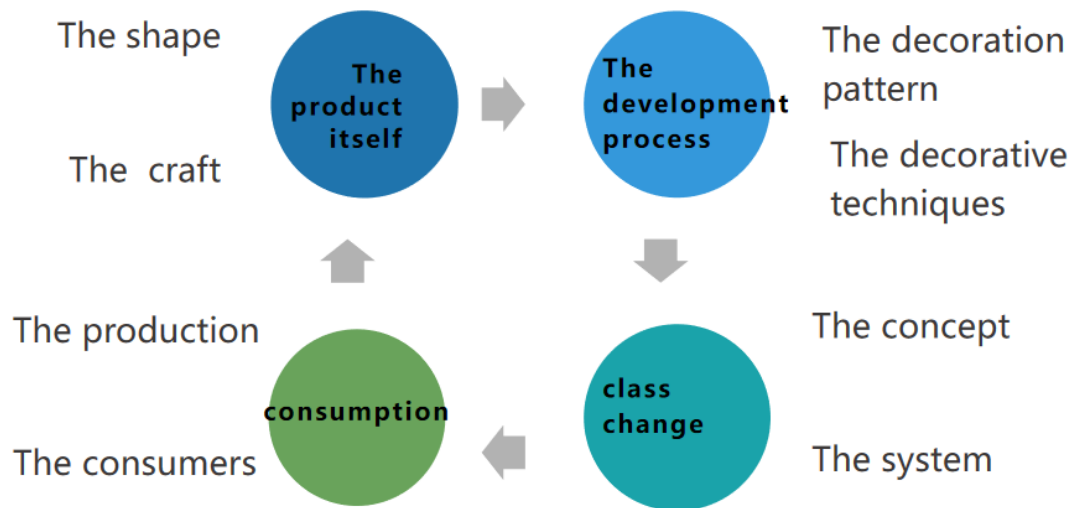


Figure 1 Research involves factors

Source: Author Provide

9. Literature Review

The comprehensive research on Chinese lacquer and lacquer technology has accumulated certain research results, which provide a necessary reference for this paper to grasp the historical context of Chinese lacquerware and lacquerware technology from a macro perspective, and examine the status and value of Chengdu lacquerware in the history of Chinese lacquerware development. At present, the existing researches on Chengdu lacquerware are mainly based on the archaeological excavations in the last hundred years. The basic conditions are as follows: large quantity, wide range, long time span, variety and shape. After decades of research and accumulation, many achievements have been achieved so far. First of all, a number of important and representative tombs and artifacts were identified, and detailed excavation reports and pictures of objects were published. Secondly, with the continuous development of archaeology, scholars have gradually solved the problems of origin, process, use and production nature of lacquerware by using the inscriptions, patterns and shapes of lacquerware, and basically eliminated some previous academic disputes. These research results provide abundant historical data and solid research foundation for this paper.

Most of the early researchers of Chengdu lacquer ware were scholars and related workers in the fields of history and archaeology. Therefore, the researchers mainly started from the perspective of archaeology and history, and more stayed on the surface of "objects", while the exploration of lacquer ware's creation thoughts, cultural connotation and aesthetic value and other internal spiritual aspects was very weak. The author counts the development of domestic academic achievements in the past five years. There are nearly 30 researches directly on Chengdu lacquer ware, including journal papers, master and doctoral theses and some books. From the general background of the development of The Times, it is not only necessary, but also feasible to carry out multidisciplinary comprehensive research in lacquer ware research beyond the limitations of previous archaeology and history research. And these related researches also reflect the important growth point of lacquer ware research in the future. The researchers collected documents with a focus on "Chengdu lacquerware: The Revival of Royal Art in the Context of the People's Republic of China" and conducted research and analysis from the following directions.

9.1 Literature Review on research text

Studies on Chengdu Lacquer

First, Chengdu lacquer art with "production protection" as the main content, such as on the Productive protection of Chengdu Lacquer Art -- "Song's Lacquer Art Workshop as an Example", this paper from the perspective of intangible cultural heritage productive protection, combined with the historical context, the characteristics of The Times, social aesthetic and public consumption awareness and other factors, The historical development and existing status of Chengdu lacquer art were comprehensively combed and studied. At the same time, on the basis of field investigation, the national intangible cultural heritage inheritor Song Xiping and her "Song's Lacquer Workshop" as an example, reveals the "Song's workshop" inheritance mode "new workshop", inheritance content "three carving moment", and makes a comprehensive discussion on cross-field "innovative products" of "Chengdu Lacquer Art". From the point of view of this paper, there is no statement of revival in this paper. The focus is on the production and protection of Chengdu lacquer art, and the research is carried out in a relatively single direction.

Second, the development of lacquer art in the past dynasties is inseparable from the prosperity and choice of the market. Can the expression of lacquer be more closely integrated with contemporary living space and open up a wider use of lacquer art. The master of lacquer art should pay more attention to the choice of young inheritors and open up new application fields of lacquer art products when inheriting skills and methods.

Third, can lacquer art masters and inherited workshops rely on industry associations to win the support of government ministries and carry out diversified development directions, such as research on the characteristics of lacquer physical lacquers, and the use of modern technology to promote the change of large lacquers, with strong expression, Reduce allergic reactions to the human body, increase planting area and yield.

Fourth, "productive protection" is the guiding principle of Chengdu Lacquer Art's protection of traditional intangible cultural heritage. Traditional Lacquer art has rich connotations, but only by solving the problem of "living" can mass production be achieved. The market places great emphasis on product quality. Quality is then high price, and high price can determine the artistic status of lacquer art. From this point of view, only by improving the quality of Chengdu lacquer art products can Chengdu lacquer work be accomplished. Therefore, the combination of traditional art and modern art theory is expected to break through the aesthetics of lacquer art masters' works, not the ancestral techniques. Only in the true sense can we obtain the market and promote the development of the industry from the concept of "productivity", a non-hereditary protection concept.

The development status of Chongqing lacquerware was studied, the disadvantages of its products and industry were pointed out, and the Japanese lacquerware's product design method that linked process and design was studied. Learn from its "activation" method, so that Chongqing lacquerware rejuvenates contemporary vitality. Drawing on the Japanese traditional handicraft policy system and promotion model, Japan's Echizen lacquer ware and Yamanaka lacquer ware are selected as the design project to analyze the design methods of Japanese lacquer products. To analyze the successful experience of Taiwan's lacquerware

transformation, Taiwan's lacquerware first supported the policy, then established the lacquerware museum, and finally developed a fusion of new materials to make Taiwan's lacquerware return to people's vision. Finally, the four development and design elements of Chongqing lacquer ware appearance, product material, color pattern, and product function are summarized to guide the development and design practice of Chongqing lacquer ware.

Chengdu lacquerware, also known as "halogen lacquer," is one of the earliest lacquer arts of the Han nationality in China. Due to the unique national style and strong local characteristics of Chengdu halogen paint technology, it was included in the first batch of national intangible cultural heritage list. Chengdu lacquerware has many varieties such as wooden tires, burlaps, paper tires, plastic tires, and metal tires. The main products are jewelry boxes, food utensils, lacquer screens, tin boxes, unearthed cultural relics, lacquered artwork, decorative ornaments, etc. In addition to some traditional craftsmanship, lacquer can also be used to achieve many painting styles, such as oil painting and ink painting. Chengdu lacquerware is not only an important witness and cultural treasure of the customs of the past generations in Chengdu, but also one of the important carriers of traditional Chinese aesthetic concepts. It combines art and practicality.

1. History of Pingyao lacquerware and Chengdu lacquerware. 2. Decorative patterns of Pingyao lacquerware and Chengdu lacquerware. The decorative patterns of Pingyao lacquerware and Chengdu lacquerware can be divided into plants, animals, figures, natural landscapes, characters and geometric patterns. 3. The local culture behind Pingyao lacquerware and Chengdu lacquerware decoration

As an important part of lacquerware, the decorative pattern of lacquerware also presents a variety of artistic styles. Taking Pingyao lacquerware and Chengdu lacquerware patterns as an example, by comparing the different styles of lacquerware decoration, not only can you see the richness and variety of the colors, patterns, and design styles of different textures, but you can also explore the hidden regional culture behind it and analyze the lacquerware decoration. The connection between patterns and regional culture, and explore their own unique aesthetic characteristics and decorative language.

First, a multicultural perspective. In the development of Chengdu lacquerware, it has always been accompanied by the integration, blending and reorganization of multicultural factors and conceptual consciousness. Therefore, the cultural concepts conveyed through the utensils are not only manifested as the complexities of multicultural blending (ideas, cultures and crafts) , Showing a variety of influences (artifacts, skills and ideas) on later generations. This article believes that it is the multi-source and multi-directional nature of cultural concepts that determine the cultural characteristics of Chengdu lacquer ware complex and its important status and value in the history of Chinese craft culture and the history of Chinese lacquer culture development.

Second, the whole aesthetic view. In the relationship between the lacquer ware interior and foreign language in Chengdu, an aesthetic view is formed which integrates the beauty of nature, the beauty of utensils and the beauty of system. Under the influence of this aesthetic concept, Chengdu lacquer ware presents the aesthetic characteristics of four aspects: the balance of function and aesthetics, the fit of ornaments and utensils, the organic unity of ornaments, and the convergence of modeling and decorative styles.

Third, the simple design concept. In the organic system of natural utensils (societies) inherent in Chengdu lacquerware, utensils, as the link between nature, people, and society, are bound by the natural way on the one hand and restricted by the social law on the other. However, in the process of creation, Shu Di painters did not show passiveness and inaction because of being restricted by heaven and law, but gradually formed a unique philosophy of creation in the process of obedience and compliance. This article believes that the core value of Chengdu lacquerware's creation thinking and thinking mode from the perspective of design lies in the pursuit of "good tools" and the simple design concept embodied by it. The ultimate point of design research.

Most of the early researchers of Chengdu lacquer ware were scholars and related workers in the fields of history and archaeology. First of all, a number of important and representative tombs and artifacts have been identified, and detailed excavation reports and physical pictures have been published. Secondly, with the continuous

advancement of archaeological work, scholars have gradually solved the problems of lacquer's origin, process, use and production nature by using the inscriptions, patterns and shapes of lacquer ware, and basically eliminated some previous academic controversies. These research results provide abundant historical materials and solid research foundation for the study of this paper (Shen Fuwen.1992). However, the researchers mainly start from the perspective of archaeology and history, and the research also stays more on the surface of "things", while the exploration of the inner spiritual aspects such as the creation thought, cultural connotation and aesthetic value of lacquer ware is very weak. From the general background of the development of The Times, it is not only necessary but also feasible to carry out the multidisciplinary comprehensive research in the study of lacquerware beyond the limitations of the previous archaeology and history (Xie Zhi.2013: 262-268). And this will certainly become an important growth point of future lacquerware research.

9.2 Literature Review about research concept

9.2.1 Resurrecting Process

The book "Cultural Confidence and the Great Rejuvenation of the Chinese Nation" written by the famous Marxist philosopher and first-class professor of Renmin University of China, Mr. Chen Xianda pointed out that starting from the analysis of the essence of culture, through the inheritance and innovation of culture and cultural form, culture, culture The comprehensive and systematic study of multiple theoretical dimensions such as the timeliness and nationality of the country explored the inner relationship between cultural self-confidence and road self-confidence, institutional self-confidence, theoretical self-confidence, and the spiritual support of cultural self-confidence in realizing the Chinese dream of the great rejuvenation of the Chinese nation. (Chen Xianda, V.M,2017, pp.7-9) The author adheres to the historical materialism of Marxism and puts cultural self-confidence in the grand vision of society as a whole and historical progress. He believes that cultural self-confidence is national self-confidence, national self-reliance and social development. In-depth analysis and answers have been made to major theoretical and practical issues such as the creative transformation and innovative development of traditional culture.

In the article "Handicraft Revival and Craftsman Spirit", Wang Yongjian mentioned that the spirit of craftsman originated from the recognition of traditional crafts and the intrinsic spiritual value of traditional craftsmen. The revival of craftsmanship must promote the spirit of craftsman. Craftsmanship is a kind of value pursuit and a behavior system under its control, which corresponds to dedication, people-oriented, excellence and innovation. Industrial society emphasizes the cooperation between man and machine, which eliminates human personality and personality, and man becomes an appendage of machine. Industrialized production methods are large-scale and standardized, and industrial products are cold, lacking in personality, and lacking humanistic spirit and personality temperature. The handicraft production is a personal, individual and artistic production method. Its products are full of humanistic feelings and contain the design and creativity of craftsmen. It upholds the production concept of conservation and environmental protection, and respects physical and Human nature is universally favored by people. The revival of handicrafts and the promotion of craftsmanship are closely integrated. In the current era of national innovation and development and people's needs for a better life, craftsmanship is a value worth promoting in the whole society. We need to reshape the craftsmanship of a great country. The society forms a value pursuit for the craftsman spirit, which serves the construction and development of contemporary society.(Wang Yongjian, V.M,2017, pp.7-9)

9.2.2 Concept Identity

For the research of Chengdu lacquerware itself, from the historical process of development, look for direction issues such as source, aesthetics, social culture, classification, production technology, and artistic style.

1)Aesthetics

The "art ontology" in the system of "analytic aesthetics" is a philosophical inquiry into the ontological sense of how artworks exist, and it is also related to the important issue of how artworks are classified. The study of art ontology began with two important philosophers. Nelson Goodman divided artworks into two categories: "self-made" art and "others", while Richard Wallheim classified artworks It is

classified into two categories of "type" and "special case" and has won universal approval.(Liu Yuedi.2005)

The aesthetic research on the art market is closely related to the development of the art market. In such a new era, nothing can be separated from the market. However, this kind of research direction is still rare in domestic academic achievements, and it is more of the research on aesthetic behavior by early theorists. Li Zehou believes that in the field of aesthetics, there is no pure art. Art is always closely entangled with the practical and utilitarian of the society of a certain era, and is always related to various material or spiritual (such as religious, ethical, political) needs and contents. Associated. Emotional ontology or aesthetic psychological structure is an important component of human's internal natural personification, and artwork is its materialized counterpart. The reason why beautiful things are beautiful is that they can give people's soul care. The original intention of the aesthetics of works of art is a behavior that is non-utilitarian, liberates people's body and mind, makes people free, and has certain social significance.

2) Social class identification

A social group consciousness that reflects the special status and interests of a certain social class. In a class society, the economic status and living conditions of the social class are different, and the resulting conflicts of material interests and political power will be reflected in the ideological field, forming their own class consciousness. Class consciousness includes the social psychology and ideology of a class of desires, emotions, and habits. Through the analysis of Chengdu lacquerware, the social class relations in the historical development period are identified. (J.E.Tunbridge / G.J.Ashworth John Wiley & Sons.1995.12)

The book "Public Policy, Cultural Identity and Cultural Policy: A Comparative Perspective" puts public funding of art and culture within the framework of academic research on public policy and management. Construct cultural policies within a broad international, socio-political, and historical framework, use a clear comparative perspective, and focus on political goals and a clear administrative context. Efforts to compare various public activities of art and culture, and make suggestions for the

cultural policy management research of the next generation. (Kevin V.Mulcahy.2017:29-31)

3)Cultural carrier

It refers to the media and communication tools that carry and disseminate culture in various materialized and spiritual forms. It is an important way and means for culture to form and spread.What is the main carrier of socialist culture, cultural industry is an important carrier of socialist culture flourishing under the condition of market economy.In 2006, Chengdu lacquer art approved by the State Council included in the first batch of national intangible cultural heritage list.In November 2019, Chengdu Lacquer Craftsmanship Factory Co., Ltd. was granted the protection unit qualification of "Chengdu Lacquer Art Project" in the List of Protection Units for Representative Projects of National Intangible Cultural Heritage.The development of Chengdu lacquerware has always been a cultural carrier to reflect the cultural characteristics of different social development periods.

4)Cultural creativity

As a new cultural phenomenon and design form, cultural creativity has gradually become the focus of social attention. The research takes the development of museum cultural and creative products as an entry point, and cultural creativity is used as a lever to drive consumer demand, in order to expand the design of museum cultural and creative products. New ideas. It is necessary to avoid only starting from the one-way aesthetic point of view of culture and creation, and cutting into the research of museum cultural creativity design from the perspective of consumer demand. It is necessary to focus on the trends of consumer demand and analyze the consumer environment of cultural creativity, that is, homogeneous product design and Internet celebrity consumer psychology. Construct a design strategy that drives consumer demand by cultural creativity, that is, excavate classic symbols and narrate cultural stories; deepen brand image and avoid homogenous design; analyze consumer groups and develop diversified products; broaden promotion channels, stimulate consumer behavior, and provide design practices Effective design reference.(Cao Yang.2018)

10. Benefit of Research

10.1 In the context of the new era, it will add strength to the development of socialist cultural and creative industries with Chinese characteristics, and it will also provide certain guidance for the sustainable development of Sichuan Tianfu cultural products.

10.2 To systematically excavate the historical value of Chengdu lacquerware and the influence of the group on the national culture, clarify the ontological value and social influence of the artifacts, and provide reference for the protection and interpretation of traditional royal artifacts.

10.3 Through the discovery of Chengdu lacquerware creation wisdom and design ideas, combined with the symbols of the development of the times, and applied to modern cultural and creative design, it has important practical guiding significance.

11. New Knowledge after Research

In this paper, Chengdu lacquer as the research object, on the basis of archaeology and history research results. From the perspectives of design science, anthropology and sociology, it aims to explore the inner aesthetic value and design thought reflected behind its shaping and decorative design utensils. And reveal the social scene and class relations reflected by the artifacts.

This research is interdisciplinary. Based on the general background of the development of historical relics of Chengdu lacquer, qualitative research is carried out from the perspective of inheritance of "royal art". In the research process, the author sets out from the changes of the utensils themselves and the scene of the society, humanity and class involved, and expounds the process of their restoration. Investigate the relationship between man, society and Chengdu lacquer ware, and reveal the inner connection. Through the development and change of different periods, this paper analyzes the artistic quality of the ontology and the relation between the society in the development process of Chengdu lacquer ware.

CHAPTER 2

The Historical Development and Basic Situation of Chengdu Lacquer

Chengdu lacquer art is one of the earliest lacquer art in China, which exists in Qingyang District of Chengdu City. Chengdu lacquer, also known as halogen lacquer, originated in the Shang and Zhou Dynasties, and the lacquer fragments unearthed from Jinsha Site are still colorful and colorful. During the Warring States Period, Qin and Han Dynasties, the lacquer art in Chengdu tended to be prosperous, as stated in Records of the Grand Historian: "a thousand pieces of wood were painted" and "a thousand buckets of lacquer". It is also said in Ode to the Capital of Shu by Yang Xiong: "Carved and hollowed-out wares are made with hundreds of skills and thousands of skills." In the Tang, Song, yuan, Ming and Qing Dynasties, Chengdu lacquer art developed continuously, which had a great impact on other lacquer art schools in China.

1.Chengdu Lacquer is Briefly introduced

Chinese traditional lacquer craft has a long history. Due to the influence of the geographical and natural environment of the mainland, the regional characteristics of lacquer are more significant. Aft that lacquer tree grows for five to ten year, the lacquer can be cut, and raw lacquer can be obtained by cutting the lacquer bark with a knife and inserting the cut bark into a bamboo tube for external guide. Raw lacquer, also known as "natural lacquer", is a milky white colloidal liquid, which turns red and then black once it comes into contact with air. It can produce patent leather after being stored for a long time. After processing and refining, raw lacquer can also be made into a variety of color paints. Lacquer is painted on the surface of utensils to make daily utensils or arts and crafts, that is, lacquer. Lacquer is an ancient traditional handicraft invented by the Chinese. Among them, there are four famous lacquer producing areas according to the historical context of regional production. They are Chengdu lacquer, Pingyao lacquer, Fuzhou bodiless lacquer and Yangzhou lacquer ware. Chengdu lacquer art is one of the earliest lacquer art in China, which has a

history of more than 3000 years. Chengdu lacquer art has many processes, meticulous production, time-consuming, gorgeous and exquisite production, gorgeous patterns and shapes, and fine color and luster.



Figure 2 Map of the distribution of sumac in China.

Source:Qiao Shiguang. 2020. Lacquer Art.Hangzhou. PP: 150

Sichuan's traditional handmade lacquer art is one of the earliest lacquerware crafts in China and even in the world. It originated in the Shang and Zhou Dynasties, developed through the Qin and Han Dynasties, prevailed in the Tang Dynasty, and developed into a pluralistic one in the Song, Ming and Qing Dynasties with a long history. Chengdu lacquer art has many processes, fine production, time-consuming and long, selecting natural materials such as lacquer, wood, gold, silver, mineral raw materials, all with hand-made. With the rare technology of "flat line drawing, broach needle carving and lacquer piling", it has its own style and unique flavor in the field of lacquer technology. In 2006, the technology was approved by the State Council to be included in the first batch of national intangible cultural heritage list. It is famous for its exquisite and gorgeous, fine luster, gorgeous decoration and lasting, and has profound cultural connotations.



Figure 3 *Lacquer bottle*

Source: www.mychemy.com/offer/59115041.html, 2020, Oline

2. History of Chengdu Lacquer

Chengdu lacquer has a history of more than three thousand years. It began in the Shang and Zhou Dynasties. As early as the early Western Han Dynasty, it has become the production center of lacquerware in China. Lacquerware craftsmen in the whole country are the best in Sichuan, and its products are spread throughout the country. From the lacquer bowls in the Hemudu period to the lacquer musical instruments and coffins in the Warring States period; From the multi-child boxes of the Han Dynasty to the carved lacquer utensils of the Song and Yuan Dynasties, as well as the Ming and Qing Dynasties period of spiral mosaic and carved lacquer furniture, extended to the Ming and Qing Dynasties and the Republic of China period, now the main products are holding boxes, tea trays, tea boxes, vases, wine sets, smoking sets, furniture and so on. Lacquer handicrafts have become traditional Chinese living utensils and have never disappeared in history. At present, it has been selected as the first batch of national intangible cultural heritage list as "folk handicraft".



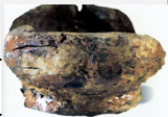
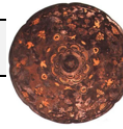
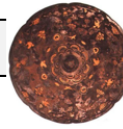
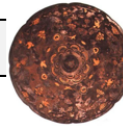
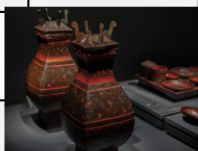



Historical Development Process				
Period	Time	Situation	Example	Note
Shang and Zhou Dynasties	B.C.1600	Found period		
The Warring States Time	B.C.221	Development		
Qin and San dynasties	B.C.202	Prosperity		
Wei and Jin dynasty	A.D.220	The Recession		
Sui and Tang -Ming and Qing dynasties	A.D.581	Gentle		
The Republic of China	A.D.1912	Continuous		
The Founding of China	A.D.1949	Twists and Turns		
Up to Now	A.D.2021	Diversified Development		

Figure 4 Development Schedule

Source: Author Provide

2.1 Budding discovery period

The handicraft production of lacquer in Chengdu can be traced back to the Shang and Zhou Dynasties. The excavation of Sanxingdui Site in Guanghan, Sichuan, unearthed the remains of a carved lacquer wood ware, which was made of wood, painted with earth lacquer, with holes in the wood body and carved patterns on the surface. Although that body can not be restore, The excavators can only judge and describe the artifacts left in the soil, but it provides an important reference for the lacquer painting technology in Chengdu Plain during this period. The carved lacquer wood ware excavated at Sanxingdui site fully shows that the lacquer ware of this period has broken away from the primitive stage of simply painting raw lacquer on the utensils. Instead, he has mastered the technology of cutting lacquer, raw lacquer processing, tire making and lacquering.



Figure 5 Carved jade piece lacquered wood ware

Source:<https://weibo.com/ttarticle/p/showid=230404>

At the end of the Shang Dynasty and the beginning of the Zhou Dynasty, as the political, economic and cultural center of the ancient Shu Kingdom moved to Chengdu and Pixian, the lacquer industry in these two places gradually developed. In the sacrificial area of the Jinsha site in Chengdu, several pieces of lacquerware with wooden bodies were unearthed. Due to the age, the wooden bodies of these lacquerware have decayed, leaving only some lacquer skins still sticking to the soil. Although it is impossible to judge the specific shape and pattern of lacquerware from these fragments, its exquisite decoration and bright color have shown that the lacquer art in Chengdu has entered a higher level of development in the Shang and Zhou Dynasties. Because of the long history, the decay of lacquerware itself and the natural invasion of candles. Up to now, there are no more material materials of Chengdu lacquerware unearthed in the ancient Shu period, so it is impossible to understand the whole picture of Chengdu lacquerware and lacquer technology in this period. However, it is certain that the rapid development of Chengdu lacquer technology in the Warring States Period was not achieved overnight, and the embryonic development period of Shang and Zhou Dynasties certainly played a full role.

2.2 Mature development period

(1) The peak of the Warring States Period

During the Warring States Period, the national lacquer technology ushered in a peak of development. In addition to the changes based on social life, the rise and fall of each handicraft is directly related to the development of craft materials and technology. During the Spring and Autumn Period and the Warring States Period, great importance was attached to the cultivation and production of lacquer trees, and some daily necessities began to be made of lacquer materials. After the Spring and Autumn Period and the Warring States Period, lacquerware became more and more prosperous. Chengdu area is the main producing area of lacquerware in China because of its mild climate, suitable rainfall and more growth of lacquer trees. At the same time, with the continuous decline of bronze technology, lacquerware technology has been further developed, the types of lacquerware have increased greatly, and lacquerware can be seen in the necessities of life. In the constant war of hegemony and annexation, the vassal States paid more attention to economic development, and handicraft became more and more developed. During this period, the production of lacquerware had been valued by the ruling class, and the government had special officials responsible for the cultivation and production of lacquer trees. For example, in Records of the Grand Historian, there is a record that Zhuangzi once served as a lacquer garden official. At this time, lacquerware became one of the most popular objects in this period because of its lightness and convenient processing.

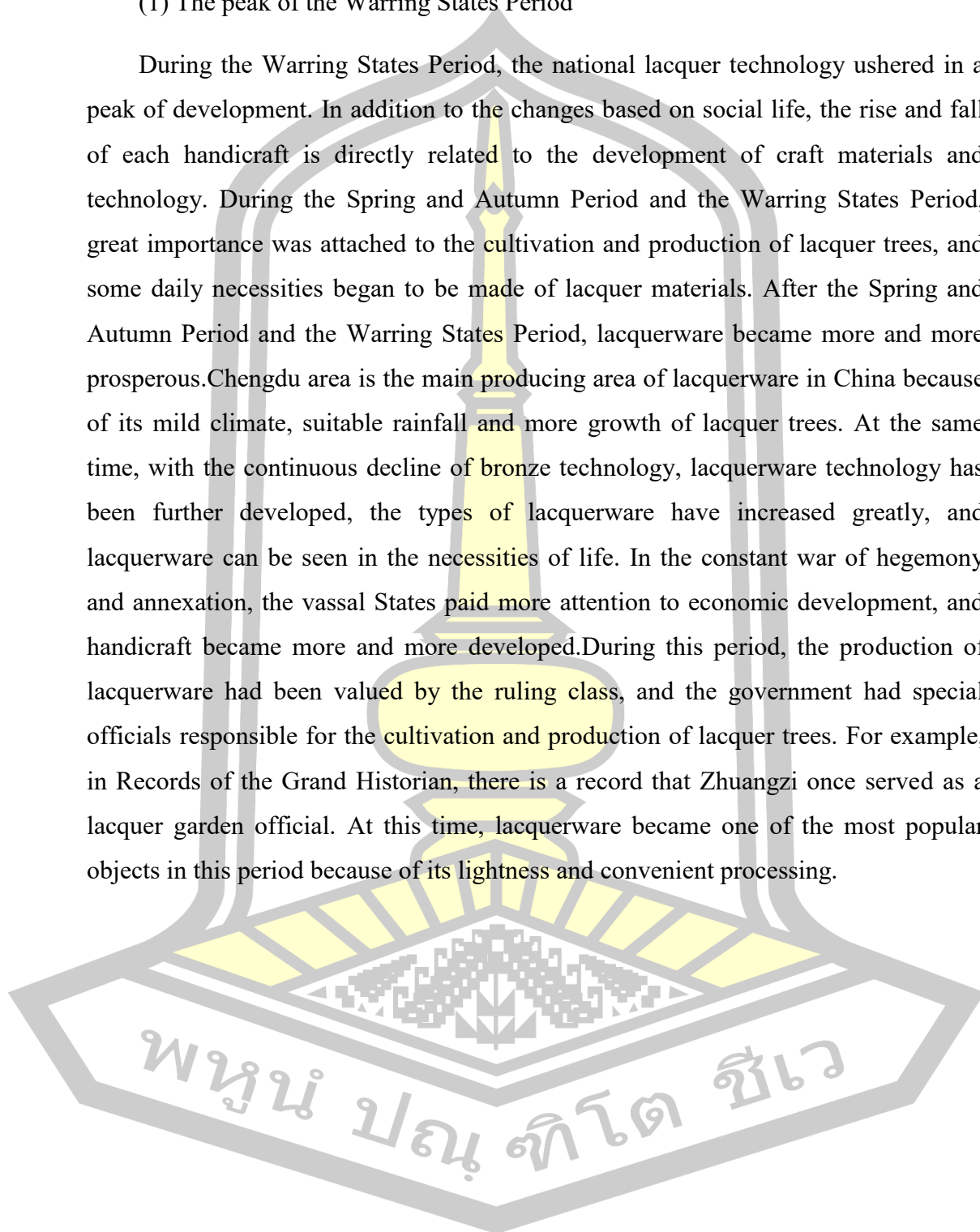




Figure 6 Lacquer bean, Warring States period

Source: Author, 2021, Photography

During the Warring States Period, lacquerware was widely used in daily life, including ear cups, plates, bowls, tables, boxes and boxes for daily food and living utensils, drums, harps and chime frames for musical instruments, as well as weapons, chariots and horses. The decorative colors of lacquerware in the Warring States Period are mainly black and red, which form a sharp contrast between simplicity and magnificence, with red patterns on a black background or black patterns on a red background. It presents the artistic effect of simplicity in magnificence or simplicity in magnificence. Among them, red stripes on a black background are a common form of color matching. Yellow, green, indigo, red, blue, white and other colors are added to some lacquerware. The common patterns are various cloud patterns, geometric patterns, hook patterns, animal and plant patterns, as well as images of hunting, dancing, traveling and other activities. The color is gorgeous and the decoration is vivid. In addition, the lacquerware of this period is mainly decorated with color painting, gold painting, mosaic, needle carving and other decorative techniques. The application of manufacturing techniques such as chisel wood tire, roll wood tire and

clip fiber tire makes the decoration and shape of lacquerware more wonderful. There are also some lacquerware decorated with needles, with strong and smooth lines, showing a high level of painting. In addition, Lacquer painting, color painting and lacquer inlay applied to copper, pottery and other objects have also been greatly developed.



Figure 7 Lacquer box-The reverse, Warring States period

Source: Author, 2021, Photography

พหุมนุ ปณ จิต ชีเว



Figure 8 Lacquer box-positive, Warring States period

Source: Author, 2021, Photography

Lacquerware in this period can be divided into two categories according to its function: practical utensils and furnishings. Feather cup, beans (Fig.6), plates, boxes (Fig.7-8), and caskets are all common lacquerware shapes. In addition, there are several (Fig.9), beds, screens and other furniture, as well as lacquer musical instruments such as lacquer Se, bell and drum frames. For example, the painted tiger seat and bird frame hanging drum unearthed from the Chu Tomb of the Warring States Period in Wangshan, Jiangling, Hubei Province, the drum seat is shaped by two tigers lying on their backs, each with its head raised to the sky on its back. A drum ring is hung on each phoenix crown. The drum is suspended between the two birds, and the black tail fixes the other drum ring. This utensil has beautiful shape and high value of arts and crafts.



Figure 9 Lacquer several, Warring States period

Source: Author, 2021, Photography

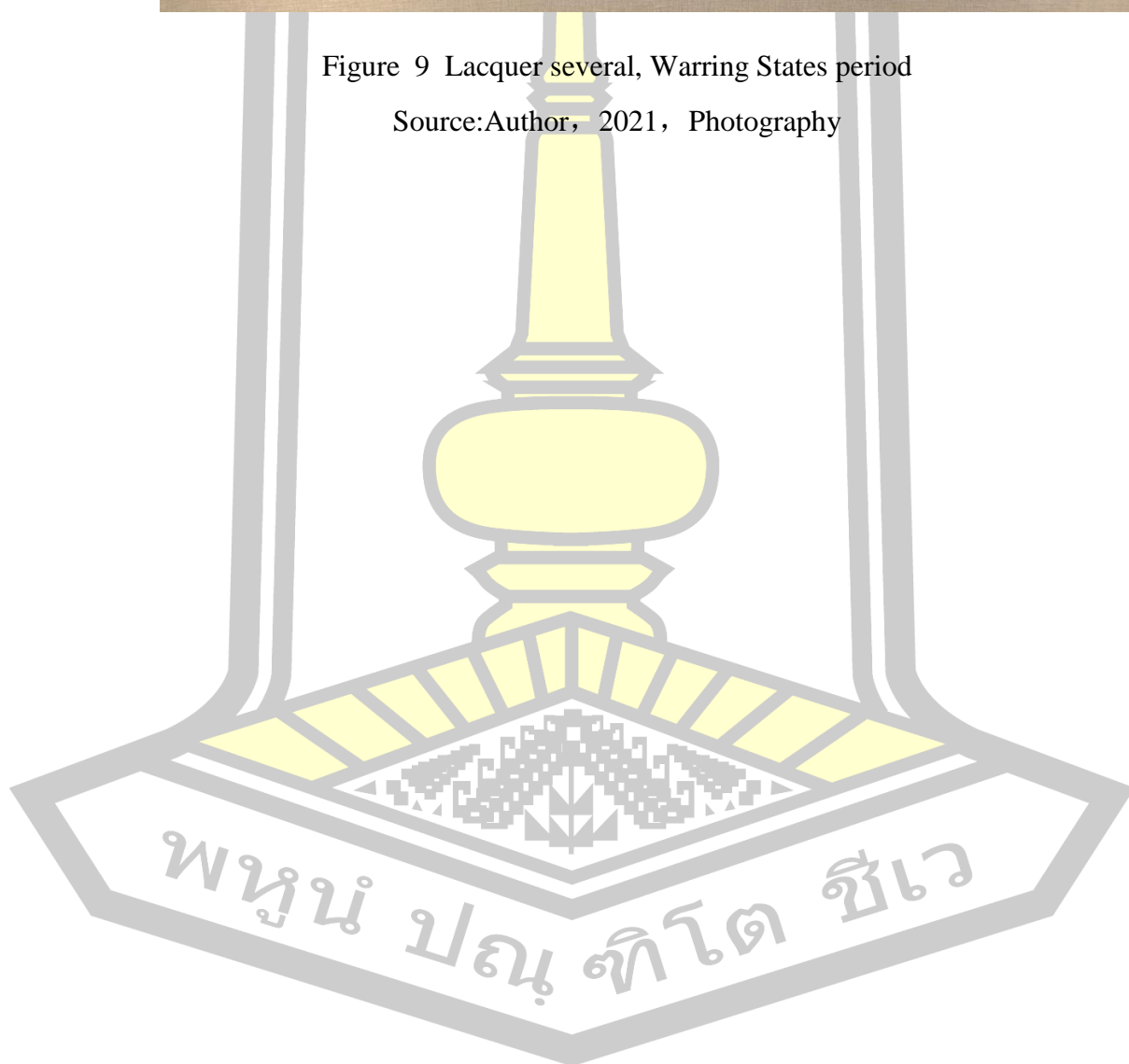




Figure 10 Lacquer ban, Warring States period

Source: Author, 2021, Photography

(2) The heyday of the Han Dynasty

In the early years of the Western Han Dynasty, the economy was depressed and the national strength was weak. After the first three generations of rulers made great efforts to make the country prosperous, especially after the rule of Wen and Jing, political stability, economic prosperity and unprecedented development of industry and commerce provided social conditions for the development of handicraft industry. During the Spring and Autumn Period and the Warring States Period, lacquerware,

which stood up to bronze ware, became the dominant daily use because of its lightness and practicality. In the Han Dynasty, lacquerware became a real "tool for health preservation and death". Craft transcends the simple material level and becomes the symbol of the times. Just as the Shang and Zhou Dynasties were called the Bronze Age, the Ming and Qing Dynasties were called the Porcelain Age, and the Han Dynasty was the age of lacquerware. According to the Records of Geography in the History of the Han Dynasty, there were eight counties in the Han Dynasty where officials were set up to manage the production of lacquerware: Taishan County, Jinan County, Nanyang County, Shu County, Guanghan County and so on, of which two production management parts are in Sichuan. Gongguan, that is, the person who is specially responsible for the management of lacquerware production, is the manager of the government-run handicraft workshop. (Chen Zhenyu .1999. PP:97)

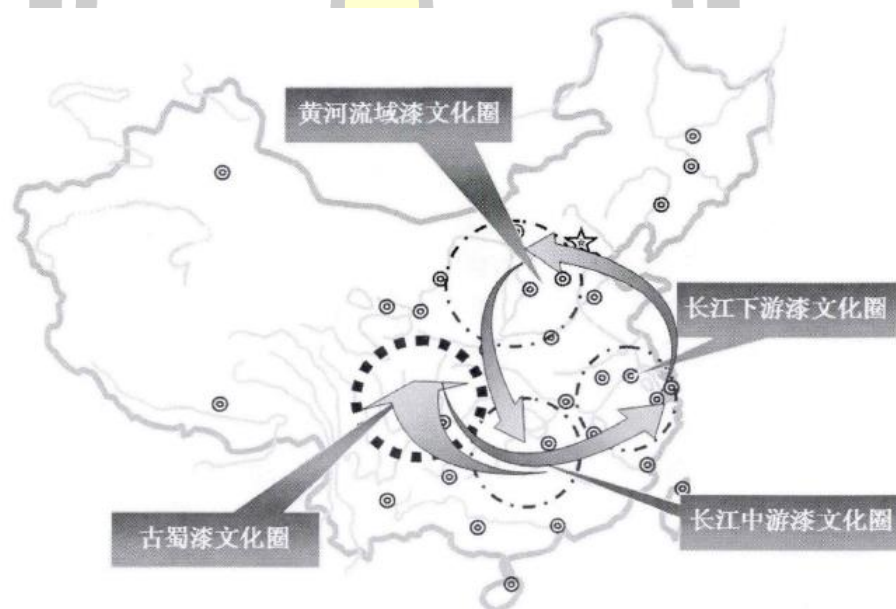


Figure 11 Chinese Lacquer culture migration map
Source:Source:www.baidu.com/offer, 2020, Oline

Just as it is recorded in the Book of the Later Han Dynasty that "gold and silver are produced in Yizhou", the raw materials such as gold and silver in Bashu area have always been abundant, and the official handicraft industry has widely used these precious materials to make luxury goods. Bashu area has become an important origin

of lacquerware in the Han Dynasty, which has been highly valued by the central government. It is recorded in the Biography of Gong Yu in the History of the Han Dynasty that the gold and silver wares of Shu and Guanghan were mainly used. At the age of 18, they each spent five million yuan, three workers and 50 million yuan in official fees. Exquisite and luxurious lacquerware was especially favored by the ruling class and almost became a symbol of court status and wealth. There are many kinds of lacquerware recorded as tribute in the book, and the luxury and luxury of decoration can be seen. The aesthetic preference of the ruling class directly drives the consumption of lacquerware by the wealthy class, and the trend of comparison is spreading. For a time, practical lacquerware became a symbol of status and rank, just as Kuan of the Western Han Dynasty wrote with emotion in his "On Salt and Iron": "In ancient times, there was no noble cup for drinking. After that, the common people used only bamboo, willow and pottery.



Figure 12 Lacquered ceramic cups

Source: Author, 2022, Photography

พหุ มั บณ จั โด ชี เว



Figure 13 Lacquered Wood Table
Source: Author, 2022, Photography

Chengdu lacquerware has a long history. The lacquer has the properties of acid and alkali resistance, high temperature resistance, moisture resistance, corrosion resistance and the like, can be applied to wood bodies, copper bodies, pottery bodies, leather bodies, bamboo bodies and the like, and can be applied to daily utensils and furniture as well as ritual musical instruments and burial utensils. Lacquerware involves all aspects of people's lives. It is one of the main arts and crafts supplies in ancient China. During the Qin and Han Dynasties, Chengdu lacquerware technology had a new improvement and development on the basis of the Warring States Period. During this period, the production of lacquerware was managed by the government's specialized agencies, the use of lacquerware was gradually secularized, and the decoration of lacquer ware had a strong decorative nature. Lacquer making in the Qin Dynasty basically inherited the traditional production methods of lacquerware in the

Warring States Period. That is to say, the wooden body is made by digging and carving, and the bamboo body is made by sawing and weaving. Lacquerware of the Qin Dynasty is rich in variety, including lacquer boxes, lacquer pots, lacquer bottles, lacquer ear cups, lacquerware spoons, lacquerware wooden combs and other utensils, but all kinds of eating utensils are still the mainstream of lacquerware (Fig. 14-15). Because of the practicality and beauty of lacquerware, since the Qin Dynasty, Lacquerware surpassed bronze and became the mainstream of the upper class. At this time, lacquerware was made of wood, mostly black inside and outside, with red or ochre patterns painted on the black lacquer, decorated with figures and animals. The figures have scenes of music, singing and dancing, sumo wrestling and so on, which are vivid and natural. Animal patterns mainly include cattle, horse, phoenix, bird, heron, fish, Yunlong pattern, animal pattern, phoenix pattern, black cloud pattern,

deformed black pattern and monkshood pattern. Although the animal patterns in this period were not as rich as those in the Warring States Period, they were ever-changing and colorful, and were the most important decorative patterns on lacquerware at that time. In addition, The animal patterns on the surface of lacquerware are often supplemented by geometric patterns, which make the whole lacquerware pattern very harmonious and beautiful. In addition, the lacquerware of the Qin Dynasty was also decorated with plant patterns. Flower patterns were mostly composed of flowers, buds, petals and branches and leaves, mainly persimmon calyx patterns, plum patterns, flower bud patterns and so on. The number of such patterns was small, and the periphery was set off by geometric patterns.

พหุมนุ ปณุ จิต ชีเว



Figure 14 Lacquer Casket

Source: Author, 2022, Photography



Figure 15 Lacquer Tripod

Source: Author, 2021, Photography

During the Western Han Dynasty, the development of lacquerware reached its peak, not only the government set up a special agency responsible for the production of lacquerware, but also the production of folk lacquerware was very popular. The production method of lacquerware in the Western Han Dynasty was developed on the basis of inheriting the lacquerware in the Qin Dynasty. The new development of the process has three main points: first, The carving method used in the wooden lacquerware of the Warring States Period and the Qin Dynasty was extremely rare in the Western Han Dynasty, while the round or cylindrical lacquerware generally adopted the new technology of spinning, which not only improved the production efficiency, but also made the products more regular and beautiful. Secondly, the types and quantities of lacquerware in the early Western Han Dynasty were more than those in the Warring States and Qin Dynasties. Moreover, in the period of Emperor Wudi of the Han Dynasty, exquisite silver patterns were inlaid as decorations on lacquerware, which was the predecessor of Pingtuo craft in the Tang Dynasty. Thirdly, the decorative patterns on lacquerware include needling patterns (also known as "cone painting"), gilding techniques of filling gold powder and new techniques of dark patterns. Most of the lacquer bodies are wood, but there are also bamboo bodies, and the variety has increased compared with the previous generation. There are boxes, plates, boxes, tables, ear cups, dishes, bowls, chessboards, tigers and so on. The color is still mainly red and black, the shape is rich and varied, and the decoration is fresh and beautiful. The animal patterns on lacquer in the Western Han Dynasty mainly include rabbit, cloud beast, monster, flying phoenix, tiger, leopard, bird cloud pattern, deformed bird pattern, etc. There are also many lacquerware using a variety of animal decoration techniques. The animal patterns of this period have a wide range of themes, including many animal patterns symbolizing auspiciousness, and the lines of various animal patterns are interlaced, continuous loops, varied and magnificent. The plant patterns decorated on lacquerware in the Western Han Dynasty were also composed of flowers, buds, petals, branches and leaves, mainly trees and grass. The number of these patterns in lacquerware at that time was very small, only a few were the main decorative patterns on lacquerware, and most of them were auxiliary decorative patterns to set off myths and legends or animal patterns. In the Western Han Dynasty, the decorative patterns of natural scenes on lacquerware mainly include mountain

peak pattern, cloud pattern, curly cloud pattern and wavy pattern. These patterns have smooth lines. The decorative art effect is better. Among them, the cloud pattern is the most popular. The cloud pattern is almost everywhere on the lacquerware of the Han Dynasty. It was a pattern on the lacquerware at that time, not the main decorative pattern. Cloud patterns are usually small and elegant, whether they are composed in four or two continuous ways, and the most common pattern

is full and dense. In addition, There are also many geometric patterns on lacquerware in the Western Han Dynasty, such decorative patterns mainly include rhombic pattern, parallel straight line pattern, triangular pattern, circle pattern, dot pattern and dot pattern. The decorative techniques of lacquerware in this period include color painting, needle carving, copper buckle, gold pasting, lacquer piling and so on. The Qin and Han Dynasties are the prosperous period in the development history of Chengdu lacquerware. It not only has a wide range of quantity and types, but also has a high level of production technology, shape and decorative patterns, which has a profound impact on the development of Chengdu lacquer technology. (Chen Zhenyu .1999. PP:75)

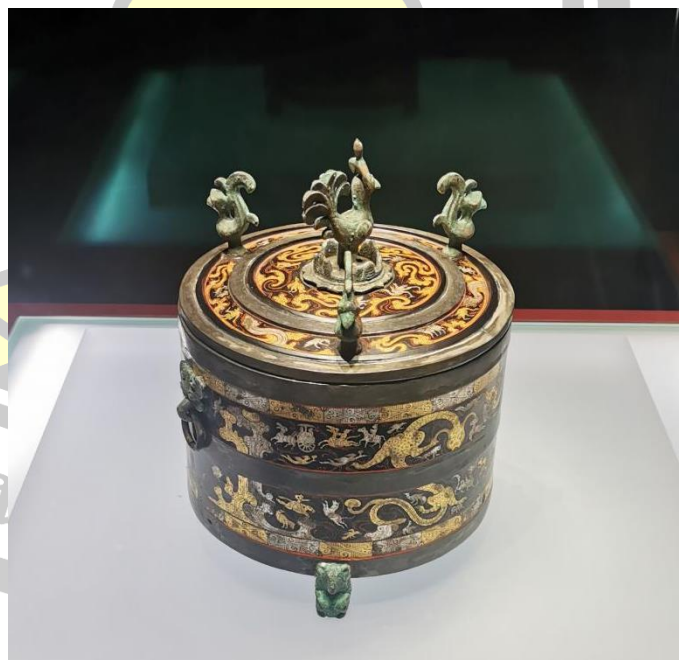


Figure 16 Stick Gold and Silver Clasp Lacquer Bottle

Source: Author, 2021, Photography



Figure 17 Yun Qi grain silver buckles

Source: Author, 2021, Photography

After the Eastern Han Dynasty, due to the weakness of centralization and the maturity and popularization of celadon firing technology, lacquerware gradually replaced cup porcelain as a daily practical utensil. He Xi Deng Hou Zhuan in the Book of the Later Han Dynasty recorded: "Shu Han buckled the vessel, with nine swords, and did not have a polyphony.". Since then, the production of Bashu lacquerware has been significantly reduced. The reduction of production does not mean the decline of lacquerware technology in Bashu area. After the balance between practicality and aesthetics of lacquerware was broken, lacquerware gradually got rid of the shackles of practicality, developed towards decoration and aesthetics, and became something for the leisure class to play with.

2.3 Recession stagnation period

Compared with the Han Dynasty, the lacquerware technology in the Wei, Jin, Southern and Northern Dynasties was not developed. The main reason is that the long-term war has affected the production of lacquerware. In addition, with the rapid development of other materials such as ceramics, lacquerware has gradually lost its important position in the past. During the Wei, Jin, Southern and Northern Dynasties, the focus of lacquerware production gradually shifted from craft objects to furniture, burial utensils and other products for the main purpose. However, in the southwest of China, the lacquerware production technology in this period still developed, and the achievements were very obvious. Lacquerware products maintained a high output,

and some new types emerged, and decorative techniques became more and more abundant. Shu has become the main producer of lacquerware in China.

In the life of the upper class, lacquerware is still a high-grade daily utensil, and folk art is also quite prosperous. The government even issued a decree on production management, requiring that the manufacture of lacquerware must be reported in advance, and that the date of manufacture and the name of the craftsman must be inscribed on the ware after completion. During this period, the body of lacquerware was mostly made of wood, and the utensils were mainly containers. Most of them are ear cups, plates and boxes. Compared with the lacquerware in the Han Dynasty, the shape of the lacquerware in this period tends to be more practical, such as the plate in the Three Kingdoms Period, which became very popular because of its convenience, practicality and flexible organization. As one of the daily containers, the box was very popular in the Eastern Jin Dynasty. It could be placed in a set or used alone. Several of them can be used as a group at will, and several unit boxes with different shapes can be closely combined into a certain geometric shape, which is practical, convenient and dexterous. During this period, lacquerware containers were mostly plain, and if they were decorated, they were mostly painted. The theme of color painting is relatively rich, animal theme patterns are more, and there are also relatively rare figure patterns. It depicts the life scenes of the upper class, such as banquets, trips and children's plays, as well as historical stories full of moral and ethical implications. In addition to the painting process, there are also rhinoceros skin, gold, spot paint, green paint and other decorative techniques are also quite popular, greatly enriching the language of lacquer art performance. In addition, the lacquer painting technology in the Three Kingdoms, Jin and Southern and Northern Dynasties was also mature. Because of the influence of painting, lacquer painting broke the style of flat painting and appeared the technique of halo color. Rhinoceros skin is a very popular lacquerware processing technology in this period. Rhinoceros skin, also known as "tiger skin lacquer" or "Boro lacquer", is a more commonly used lacquer process. The method is to first use stone yellow to add raw lacquer to make sticky lacquer and paint it on the body to make an uneven surface. Then use the thumb of the right hand to gently push the paint out of the protruding tips. After the thick

lacquer dries thoroughly in the shade, it is coated with multiple layers of different colors of lacquer layer by layer. All kinds of colors alternate with each other, and there is no certain regularity. Finally, the whole body is smoothed, and the appearance of rhinoceros skin lacquer presents smooth surface, colorful patterns, or like flowing clouds and flowing water, or like wrinkles on pine trunks and other texture effects. At first glance, these textures are well-proportioned, but when you look closely, they are full of changes, random laws and aesthetic interest. Gilding is also one of the techniques of lacquer painting, that is, to carve patterns on the surface of utensils according to the designed patterns, and then to apply gold glue and gold powder in the patterns to make them golden patterns. The cone-carved gold-plated lacquer box is made by gold-plated technology. The decorative patterns on the lacquer box are based on cloud patterns, and the main patterns are spirit birds, strange animals and figures. The decorative patterns on the box are fine and smooth, very gorgeous, which is a typical work of the mature gold craft in this period. However, there are few preserved works in Shu-Han region, so we can only refer to the data of other regions for analysis. It is now called variegated varnish process for variegated varnish, which is a mixed use of several colors to produce stripes or monochromatic varnish showing different shades of stripes.

With the prosperity of Buddhism and metaphysics, it became very popular to make lacquerware statues with clip technology. In order to make it convenient for Buddhists to put Buddha statues on cars to preach Buddhism and expand the effect of religious propaganda, people use clip technology to make this relatively light and strong lacquer Buddhist "line statue". The so-called clamping process is to use paint ash as adhesive. After the hollow lacquer body is shaped with linen, several layers of lacquer are applied to the statue to depict the details of the shape, so as to create a vivid image of the Buddhist statue. In the Qin and Han Dynasties, the process of making lacquer Buddha statues was very popular. Lacquer Buddha statues were stronger than clay sculptures and lighter than bronze Buddha statues, so they were very popular in the Wei, Jin, Southern and Northern Dynasties.



Figure 18 Clamp storage of Buddha

Source:<https://image.baidu.com/search/detailct=5033>, 2021, Oline

To sum up, Buddhist belief has added new elements to the development of lacquer art and created a system of Chinese Buddhist arts and crafts. During the period of the Three Kingdoms, the Jin and the Southern and Northern Dynasties, there were many regimes and frequent wars. Buddhism has become the best spiritual sustenance for people, and the prosperity of Buddhism has greatly stimulated the development of related arts and crafts. In particular, it has achieved unprecedented development in Buddhist artifacts and Buddhist decorations. Secondly, the coexistence of multi-ethnic regimes made the style of arts and crafts in this period show a diversified pattern. In order to escape the war, many Han peasants and craftsmen in the north moved southward one after another, which played an important role in the development of technology and lacquer art in the south. The blending and collision of different lifestyles make the craft style here more complex and pluralistic, and inject new vitality into the development of Chinese arts and crafts. Thirdly, the style of arts and crafts in the Three Kingdoms, Jin and Southern and Northern Dynasties was influenced by the style of Western arts and crafts, and at the same time

expanded the influence of Chinese arts and crafts on world culture. It has promoted the exchange of art and culture between China and the West. Fourthly, instead of the history of craftsmen making arts and crafts in the previous Dynasties, literati and officialdom in the Three Kingdoms, Jin and Southern and Northern Dynasties began to participate in the creation of arts and crafts, which promoted the style of arts and crafts to be more elegant, reflecting a delicate, elegant, fresh and handsome style as a whole, and improved the artistic style. Fifth, The period of Wei, Jin, Southern and Northern Dynasties is the transitional period of the decorative style of Chinese arts and crafts. Before that, the decorative patterns of crafts were mainly animal patterns, and after that, the decorative patterns of Chinese arts and crafts turned to plant patterns.

2.4 Prosperous and pluralistic period

The Tang Dynasty inherited the cultural tradition of the Qin and Han Dynasties, accepted the new development of academic thought since the Jin and Southern and Northern Dynasties, and absorbed the culture of ethnic minorities in the border areas into the Han culture in the Central Plains. In addition, the Tang Dynasty was also good at absorbing foreign cultures, especially the Indian and Persian cultures. At the same time, with the influence of foreign politics and economy of the Tang Dynasty, Chinese culture has spread widely to neighboring countries and regions. In the Sui and Tang Dynasties, China's arts and crafts made great progress and great development, with a complete variety of categories, superb craftsmanship and rich relics, which surpassed the previous generations. The rulers of the Tang Dynasty adopted a tolerant attitude towards all kinds of cultures. It has made unprecedented achievements in the fields of ceramics, metals, lacquerware and other crafts. Handicraft industry also developed rapidly in the prosperous Tang Dynasty, and urban workshop handicraft industry became the basic form of handicraft industry in the Tang Dynasty. Handicraft workshops set up guild organizations, whose main function was to adjust the relationship between the workshops, avoid competition, and deal with the government. Such as paying taxes, responding to official duties, etc. These

new phenomena in the development of handicraft economy provide certain social conditions for the development of arts and crafts.(Liu Xiaolu .2013. PP:77)

As a traditional craft category with thousands of years, Chengdu lacquerware maintained a considerable scale of production in the Sui and Tang Dynasties. Lacquer in the Tang Dynasty not only inherited many traditional crafts of lacquerware production in the previous generation, but also created and developed. Jinyinping lacquerware is a new technology evolved from the lacquerware production technology of the Han Dynasty. Its method is to first make very thin gold and silver pieces into figures, flowers and birds and other patterns, then paste them on lacquerware with glue paint, then apply two or three layers of lacquer with the same background color, and grind them after drying to remove the lacquer layer on the honeysuckle decoration, so that the honeysuckle decoration is exposed, and the flower decoration pasted must be horizontal to the surface of the utensils. This technology is a new creation of lacquer making technology in the Tang Dynasty. Gold and silver flat products were very popular in the prosperous Tang Dynasty, which fully reflected the pursuit and hobby of dignitaries for the rich and beautiful artistic style.



Figure 19 *Silver bodiless lacquer plate*

Source:<https://image.baidu.com/=6083>, 2021, Oline

As far back as the Zhou Dynasty, mother-of-pearl had been popular, and its production technology had reached a very high level in the Tang Dynasty. Its production process is to make snail shells or shells into figures, birds, animals, flowers and plants, and then inlay them on the surface of lacquerware for decoration. Because of its crystal white texture and gorgeous color, the shell appears bright and bright when it is inlaid on the dark lacquerware. O as to make the whole lacquerware more beautiful. In the Tang Dynasty, mother-of-pearl lacquerware was similar to gold and silver flat lacquerware in terms of production methods. The painter first grinded and carved various shells into thin decorative patterns, and then inlaid and pasted them on the lacquerware. In addition, Lacquer lacquer was still very popular in the Tang Dynasty.



Figure 20 Gold and silver stripping technique

Source: Tian Zibing. 2010. History of Chinese Arts and crafts. PP: 31

The overall style of arts and crafts in Sui, Tang and Five Dynasties is magnificent, vigorous, colorful and brilliant, with the characteristics of broad, fresh, gorgeous and full. The Sui, Tang and Five Dynasties created the peak of the development of arts and crafts in Chinese feudal society, and made remarkable progress in various fields of arts and crafts, which not only had a profound impact on the arts and crafts of later generations, But also has an important impact on all

countries in the world. Up to now, the attitude of development and tolerance and the spirit of free innovation in the Sui, Tang and Five Dynasties still have profound enlightenment for us.



Figure 21 Lacquerware inlaid with mother-of-pearl

Source:<https://image.baidu.com/search/detail?ct=503>, 2022, Oline

The Liao, Song, Xia and Jin Dynasties in Chinese history was a split period. Among the four Dynasties that existed almost at the same time, the arts and crafts of the Song Dynasty were the most prominent. They not only had the largest output and the highest achievements, but also guided and influenced the artistic trend of the other three Dynasties. Therefore, in the four Dynasties of Liao, Song, Xia and Jin Dynasties, the emphasis of arts and crafts was placed on the Song Dynasty. There is a great contrast between the lacquerware style of the Song Dynasty and the craft style of the Tang Dynasty. This was caused by the political, economic, philosophical, cultural and aesthetic trends of the Song Dynasty. The Song Dynasty inherited the basic traditions of Han culture and art. The rulers of the Song Dynasty attached great importance to "civil administration", which promoted the prosperity of ideology,

culture and science and technology to a great extent. Neo-Confucianism gained a dominant position, the literati and officialdom class became the backbone of society politically, the commodity economy was relatively developed, and the craft became the representative of scholar-bureaucrat and citizen culture.



Figure 22 Fill in the color of carve patterns or designs on woodwork

Source: <https://new.qq.com/omn/2020, 2022>, Oline

The production of lacquerware was very common in the Song Dynasty. According to the archaeological excavation works, the main varieties of lacquerware in this period are bowls, plates, boxes, pots, bowls, tubes, tables, basins, spoons and so on. The shapes and styles of lacquerware are rich and varied, and the same type of lacquerware has many different styles. For example, the plate has round, square, quadrangular, octagonal and other shapes. The most common decoration is still plain lacquerware, which only uses color as decoration. The development of lacquerware craft in the Song Dynasty is outstanding, which is mainly manifested in the development and maturity of high-grade varieties. According to the classification of production technology, an important outstanding achievement of lacquerware craft in the Song Dynasty is the rise of carved lacquer. Gold lacquer is divided into gold and painted gold; Rhinoceros skin, Inlaid mother-of-pearl is an important craft type of lacquerware in Song Dynasty. Arts and crafts are more popular and commercialized.

During this period, the technology was developed, the output of handicraft products was greatly increased, the cost was reduced, and the crowd was more extensive. With the development of commodity economy in the Song Dynasty, the style of arts and crafts supplies became more commercialized.

The early arts and crafts of the Yuan Dynasty directly inherited the tradition of the arts and crafts of the Song Dynasty, and at the same time were influenced by the Islamic arts and crafts in West Asia. After the middle period, the arts and crafts of the Yuan Dynasty fully integrated the two styles, creating a new era style of exquisite grandeur and magnificence. Lacquerware and other crafts have been innovated and made outstanding achievements. In the Song and Yuan Dynasties, there are few documents about lacquer technology and lacquerware production in Chengdu area, and no unearthed objects or handed down artifacts have been found so far, leaving a large gap in the historical development of lacquerware in Chengdu. It was in the Ming Dynasty that Chengdu lacquerware returned to the sight of history. (Liu Xiaolu .2013. PP:75)

In the early Ming Dynasty, the rulers carried out the policy of recuperation, encouraged the reclamation of wasteland, built water conservancy projects, and implemented light taxes, so that the economy was restored and developed. The Ming Dynasty is the mature period of the development of the national style of Chinese arts and crafts. In the early Ming Dynasty, there was a style of restoring ancient ways, which was different from the delicate workmanship of the Song Dynasty and the bold and unconstrained style of the Yuan Dynasty, but had the characteristics of simplicity and honesty. In addition, the arts and crafts of the Ming Dynasty were closely integrated with the secular life of the people, showing a free, healthy and lively spiritual outlook and a strong flavor of life. The handicraft industry in the middle of the Ming Dynasty reached the peak of China's feudal society, and made brilliant achievements in carving lacquer and other aspects, many of which were in the leading position in the world at that time. According to historical records, Chengdu in Sichuan, Tianshui in Gansu and Chaozhou in Guangdong are all famous places for carving lacquer and filling color lacquerware in Ming Dynasty. Not only did the court set up

lacquerware factories, but also the folk workshops developed generally, forming a situation of common development between the government and the private sector.

The use of lacquerware in the Ming Dynasty has gradually changed from practicality to decoration and furnishings. Therefore, it is a major feature of lacquerware design in this period to give priority to decoration and aesthetics, supplemented by practical functions. In the Ming Dynasty, there was also the only monograph handed down in China to summarize the techniques of lacquer technology, which is the record of lacquer decoration. It is a comprehensive monograph on lacquerware technology, which has a high reference value for the development and research of lacquerware in later generations.

Baibao inlay technology appeared in the Ming Dynasty, which is based on the mother-of-pearl inlay technology. Gold and silver, coral, amber, precious stones, pearls and other materials are carved and inlaid on the surface of lacquerware to form decorative patterns such as landscape figures, flowers and feathers. Baibao inlay technology can be used to make screens, tables, windows, bookshelves, pen beds, tea sets and so on. In the Ming Dynasty, the Baibao inlay in the palace was mainly boxes. Most of the patterns are flowers and birds, such as pomegranate hibiscus, rich peony and other auspicious and longevity contents.

The Qing Dynasty, the last feudal Dynasty in China, lasted for nearly 270 years. In the Qing Dynasty, the various categories of ancient Chinese arts and crafts were more perfect, with a wide variety of varieties, exquisite skills and rich techniques far exceeding those of previous generations, showing a situation of gathering the achievements of various historical periods. From the perspective of style, the style of arts and crafts in the early Qing Dynasty is the continuation of the style of Ming Dynasty. By the middle and late Qing Dynasty, China's arts and crafts had gradually developed into two systems, namely, the folk art system with practicality as the main body and the court and literati arts and crafts system with appreciation as the main body. They are two forms of craft culture that grow and develop in different social environments and conditions and represent the interests of different classes. They have different modes of production, organizational structures, functional purposes and aesthetic characteristics. The Qing Dynasty was the peak of the development of

Chinese lacquerware art. At that time, lacquerware products were not only used by the royal family, but also presented as valuable gifts to overseas countries. Lacquerware manufacturing technology has matured throughout the country and gradually formed a lacquerware production center with unique local characteristics. For example, Chengdu lacquerware.

At the end of the Ming Dynasty and the beginning of the Qing Dynasty, due to famine and war, the production of lacquerware in Chengdu was interrupted for a time. In the early years of Daoguang of the Qing Dynasty, it gradually recovered and made new progress in technology and varieties. During the reign of Emperor Guangxu of the Qing Dynasty, in order to solve the contradiction between the beneficial development and decentralized operation of the halogen lacquer industry in Chengdu, the industry negotiated and established the "Four Saints Association" (full name Chengdu South Lacquer Four Saints Lacquer Treasure Association). After the establishment of the Four Sacred Societies, the lacquerware industry in Chengdu ended its long-standing scattered and chaotic situation, and established its own industry rules, thus unifying the operation and production of lacquerware. (Fan Hejun .1987. PP:100)

In a word, the field of lacquerware in the Qing Dynasty has gradually formed two systems of palace crafts and folk crafts, which produce different artistic styles and serve different objects. The former is complicated and gorgeous, appears to be pretentious, with craftsmanship and carving. The latter is simple and natural, full of life. Both palace crafts and folk crafts have developed unique decorative styles and craft systems. After the mid-Qing Dynasty, due to the frequent economic and trade exchanges and the frequent cultural exchanges between Chinese and foreign arts and crafts, the style of Chinese arts and crafts was obviously influenced by foreign cultures. For example, the decorative style also shows the improper understanding and reference of foreign cultures, resulting in a sense of copying mechanically. Especially in the West, the elaborate and gorgeous decoration is also reflected in some works of Chengdu lacquerware.

2.5 Renaissance and development period

In the early years of the Republic of China, with the economic downturn and the impact of foreign goods, most of the lacquer industry in China closed down, and only a few lacquerware workshops in Chengdu, Yangzhou, Beijing and Fujian survived. In this context, Chengdu's halogen paint industry not only developed as usual, but also formed a prosperous period around the early years of the Republic of China. Chengdu Kejia Lane, Xiaokejia Lane, Taiping Street and other three streets have become places specializing in the production and operation of Chengdu lacquerware. There are as many as 24 shops operating the lacquerware industry, with more than 200 workers. The annual production of lacquerware is about 50,000 pieces, mainly including mirror boxes, peach-shaped boxes, book-shaped boxes, round boxes, oval plates, rectangular plates and other household utensils.



Figure 23 Lacquer *hat-box*
Source: Author, 2021, Photography

During the ten years from the Anti-Japanese War to the eve of liberation, China's social economy suffered the most serious devastation in history, so that all industries

were destroyed and the people were in dire Straits. The lacquerware industry in all parts of the country is basically at a standstill, and the lacquerware industry in Chengdu has also fallen into a low ebb. Lacquerware workshops have closed down one after another, and a large number of craftsmen have been forced to change their careers in order to make a living, thus interrupting the historical inheritance of Chengdu lacquer technology.(Fan Hejun .1987. PP:150)

After the founding of New China, with the support of the government and the guidance of policies, the lacquerware industry in Chengdu has entered a new stage of recovery and development. However, throughout the 60 years since the founding of the People's Republic of China, the development of lacquerware in Chengdu has not been smooth sailing, but has experienced twists and turns in policy changes and institutional changes. It has experienced a process of regeneration, stagnation, transformation, re-prosperity and re-decline. With the rise of modern technology and modern design in China, Chengdu lacquerware has gone through a difficult and tortuous road of development because of the change of context. Although in recent years, with the support of the government and the promotion of intangible cultural heritage projects. The production and inheritance of lacquerware in Chengdu area have begun to improve, but from the overall context and trend of Chengdu lacquerware, its current situation is still not optimistic, and shows a declining trend.

The time node of Chengdu lacquerware revival in this study is selected as the first batch of national intangible cultural heritage list in 2006. Establish a list of representative items of intangible cultural heritage and confirm the objects of protection so as to concentrate limited resources and embody the excellent traditional culture of the Chinese nation. It is one of the important basic tasks for the protection of intangible cultural heritage to focus on the protection of intangible cultural heritage projects with historical, literary, artistic and scientific values. The UNESCO Convention for the Protection of the Intangible Cultural Heritage (hereinafter referred to as the Convention) requires that "each State Party shall draw up a list of intangible cultural heritage in accordance with its own national conditions". Establishing a national list of intangible cultural heritage is a necessary measure for China to fulfill its obligations as a party to the Convention. The Law of the People's Republic of

China on the Intangible Cultural Heritage clearly stipulates that the State shall preserve the intangible cultural heritage by taking measures such as identification, recording and archiving, so as to embody the excellent traditional culture of the Chinese nation. The intangible cultural heritage with historical, literary, artistic and scientific value shall be protected by measures such as inheritance and dissemination. "The establishment of a list of representative projects of intangible cultural heritage at the national level by the State Council will embody the excellent traditional culture of the Chinese nation." Intangible cultural heritage projects with significant historical, literary, artistic and scientific value are included in the list for protection. On May 20, 2006, Chengdu lacquer art was approved by the State Council to be included in the first batch of national intangible cultural heritage list, with the project number of VIII-56. The state attaches great importance to the protection of intangible cultural heritage. The technology was approved by the State Council to be included in the first batch of national intangible cultural heritage list. On June 5, 2007, the Ministry of Culture confirmed that Song Xiping and Yin Liping of Chengdu, Sichuan Province, were the representative inheritors of the cultural heritage project, and were included in the list of 226 representative inheritors of the first batch of national intangible cultural heritage projects. Protection unit: Chengdu Lacquerware Craft Factory Co., Ltd.

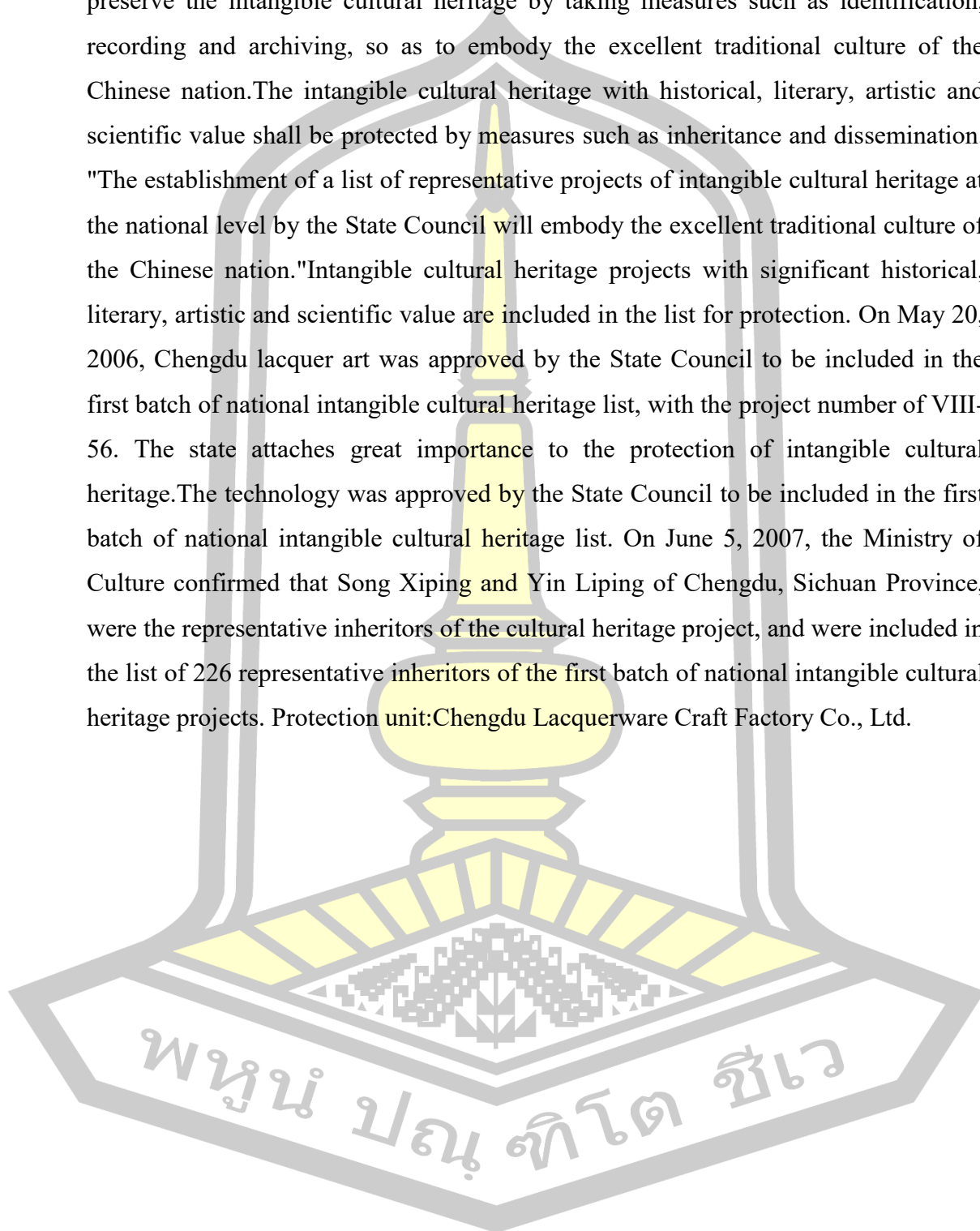
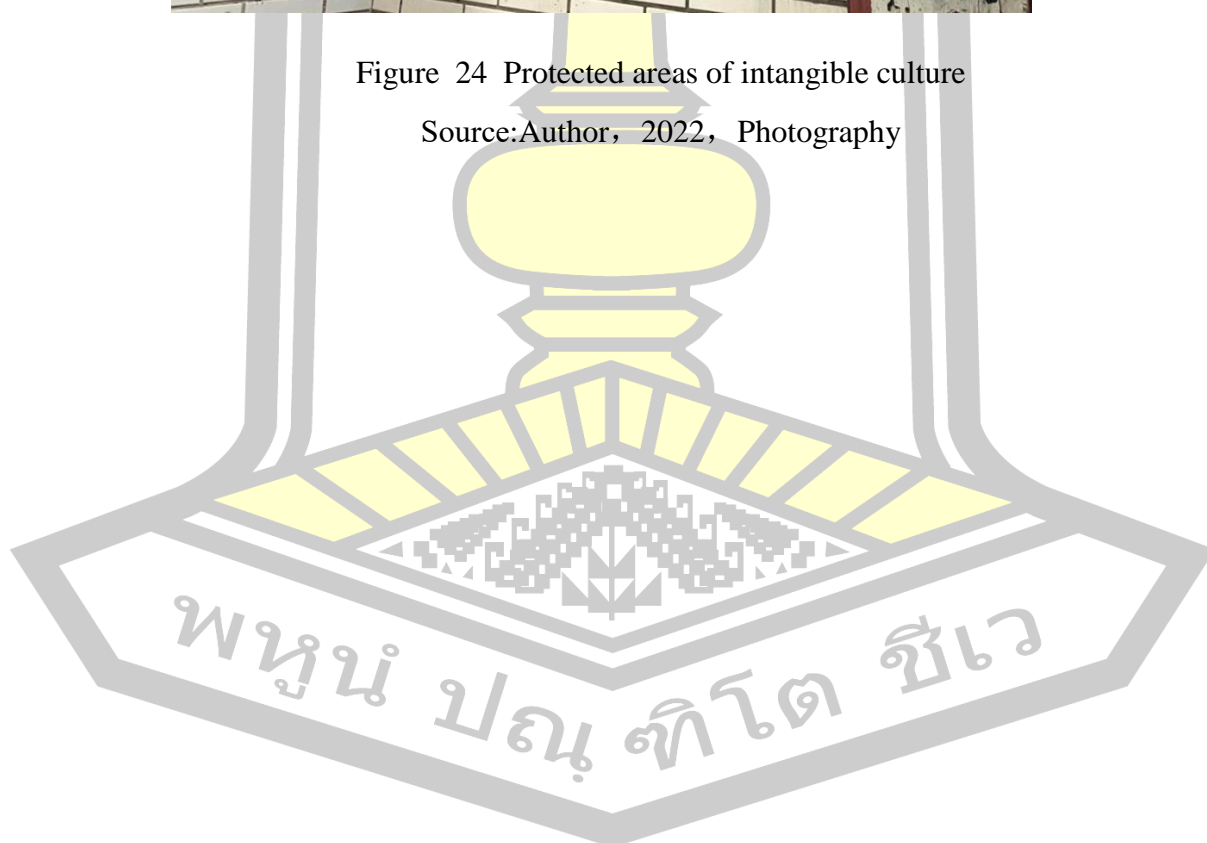




Figure 24 Protected areas of intangible culture

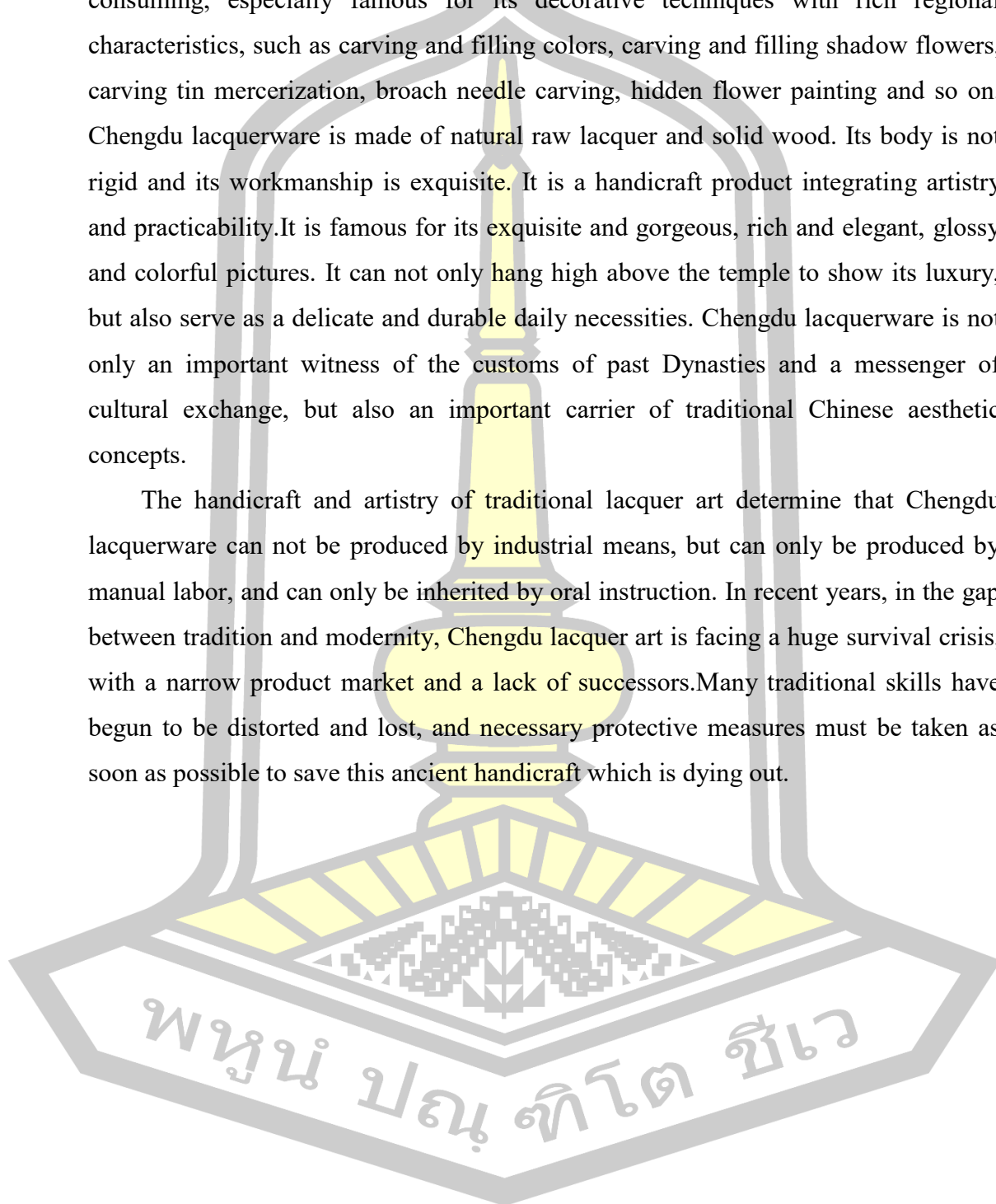
Source: Author, 2022, Photography



Conclusion

Chengdu lacquer art has many processes, meticulous production and time-consuming, especially famous for its decorative techniques with rich regional characteristics, such as carving and filling colors, carving and filling shadow flowers, carving tin mercerization, broach needle carving, hidden flower painting and so on. Chengdu lacquerware is made of natural raw lacquer and solid wood. Its body is not rigid and its workmanship is exquisite. It is a handicraft product integrating artistry and practicability. It is famous for its exquisite and gorgeous, rich and elegant, glossy and colorful pictures. It can not only hang high above the temple to show its luxury, but also serve as a delicate and durable daily necessities. Chengdu lacquerware is not only an important witness of the customs of past Dynasties and a messenger of cultural exchange, but also an important carrier of traditional Chinese aesthetic concepts.

The handicraft and artistry of traditional lacquer art determine that Chengdu lacquerware can not be produced by industrial means, but can only be produced by manual labor, and can only be inherited by oral instruction. In recent years, in the gap between tradition and modernity, Chengdu lacquer art is facing a huge survival crisis, with a narrow product market and a lack of successors. Many traditional skills have begun to be distorted and lost, and necessary protective measures must be taken as soon as possible to save this ancient handicraft which is dying out.



CHAPTER 3

Chengdu Lacquer's "Royal Art" Identity

Chengdu lacquer used to be used by Kings and nobles and the imperial court, but the ordinary class could not use these lacquerware. The craft of Chengdu lacquerware originated from practical life, and the aesthetic preference of the ruling class directly drove the consumption of lacquerware by the wealthy class. At that time, practical lacquerware became a symbol of status and status of the upper class. Supported by the rich class, Bashu lacquer art justly ranks among the ranks of "noble craft". When class consciousness is embedded in the design of daily lacquerware, daily lacquerware goes beyond its application and aesthetic value and becomes the embodiment of the noble spiritual realm of ancient people. Daily lacquer ware design through writing symbol, color, artistic image, create a peerage situation four kind of effective means, class consciousness can be incorporated into the daily lacquerwork design form and use of the dynamic, make people realize cognitive or directly to participate in the activities of the corresponding class, then learning and cultivate the consciousness of class consciousness. This shows that the ancients' class consciousness was deeply rooted in life and taught to appeal to reason through the objects themselves, materials, crafts, decorative patterns, etc. With the development of the society, exquisite lacquerware not only became more convenient to use, but more importantly, it became a symbol of rank and status, that is, combining etiquette with food. At the end of the primitive society, the level and ritual concept of lacquer and food utensils were more intense. As a "royal art", Chengdu lacquerware is highly skilled, luxuriously decorated and exquisitely made. In addition, the beauty of the symbolic function of the wares satisfies the interests of the ruling class. It is the value of the wares themselves combined with the class attribute reflected, and the concept of the etiquette of the relationship between monarch and subject, father and son that also establishes the identity of Chengdu lacquer as "royal art".

1.The identity value of the object itself

1.1The unit of life

Chengdu lacquerware craft originated from practical life and served as a symbol of status for the upper class. Under the support of the wealthy class, Bashu lacquer art has become one of the "royal works of art". Its exquisite craftsmanship, luxurious decoration and exquisite production are self-evident, which is a typical symbol of aristocratic craftsmanship.

During the Warring States Period, the national lacquerware technology ushered in a peak of development. With the continuous decline of bronze technology, lacquerware technology has been further developed, the types of lacquerware have increased greatly, and lacquerware can be seen in the necessities of life. In the constant war of hegemony and annexation, the vassal States paid more attention to economic development, and handicraft became more and more developed. The expansion of production organization and the subdivision of processes provided good conditions for the development of lacquerware technology. The vassal States also attached great importance to the production of raw materials and set up special officials to manage them. It is recorded in the Biography of Zhuangzhou in Records of the Grand Historian that Zhuangzhou, a famous philosopher, once served as an official in the lacquer garden. The lacquerware technology in Bashu area was further developed on the basis of Shang and Zhou Dynasties. The concrete manifestation is that the types are increasing and becoming more and more systematic, including food utensils, living utensils, entertainment utensils, funeral utensils and weapons. The process is more complex, including painting process, carving process, mosaic process and needle carving process, while the metal buckle process has begun to take shape. During this period, Bashu lacquerware technology developed and flourished. The lacquer industry center of Guanghan, Chengdu and Pixian has become an important lacquer culture area in China.



Figure 25 Ship coffin tomb in Chengdu Commercial Street

Source: Author, 2021, Photography

In 2000, Chengdu Municipal Institute of Cultural Relics and Archaeology excavated a multi-coffin tomb with a large boat coffin as the main burial tool at the construction site of Chengdu Commercial Street. The lacquerware unearthed from the boat coffin tomb in Chengdu Commercial Street is divided into two categories: living utensils and musical instruments, mainly with wooden bodies, which are slightly thick. The colors are black, vermilion and brown. It is usually painted with black lacquer and colored with vermilion and brown. Bright vermilion and all-embracing black are the most simple features of lacquer culture, which still retains its color as a symbol of kingship in the vicissitudes of history. Line drawing and filling are the main decorative techniques, and the mysterious and regular patterns, stolen patterns and a few geometric patterns show the world more than two thousand years ago. The wisdom and aesthetic concept of the people in Bashu area.

Burial name	Were identity	The unearthed lacquer		The unearthed lacquer	
Ship coffin tomb, No. 58 Commercial Street, Chengdu	Tombs of the Royal families of Kaiming Dynasty or Shu Dynasty	The name	Quantity (pieces)	The name	Quantity (pieces)
		Lacquer box	1	Paint GUI jie	1
		Lacquer tray (bean)	1	Paint a few	3
		Lacquer Case (Zu)	3	Wood grate	3
		A few form lacquer	2	Paint the drum	1
		Lacquer seat	1	Paint gavel	2
		Wooden comb	27		
		The gourd Yu	153		
		Paint the bamboo wood			

Figure 26 Statistics of Unearthed Cultural relics

Source:Author Provide

If the lacquer of the Warring States Period unearthed from many tombs in Bashu area is only the witness of the development of traditional lacquer art in China, then the lacquerware excavated from No.172 Warring States Tomb in Yangzishan, Chengdu, in 1955 pushed Bashu lacquer art to the forefront of the times. The tomb unearthed two lacquer round boxes, two lacquer Zun, two square buckle lacquerware, two round buckle lacquerware, and one generous buckle lacquerwork. However, most of them are decayed, and only some fragments and decorative pieces remain. (Chen Enshen .2003. PP:45)

Under the support of the wealthy class, Bashu lacquer art has become one of the "royal works of art". Its exquisite craftsmanship, luxurious decoration and exquisite production are self-evident, which is a typical symbol of aristocratic craftsmanship. The lacquerware unearthed in Bashu area in the Han Dynasty spread all over the country, such as Hunan, Hubei, Guangzhou, Shandong, Guizhou and other places. As far as the number of unearthed tombs and the degree of preservation are concerned, they belong to Mawangdui Han Tomb in Changsha, Hunan Province. In 1972, 184 pieces of lacquerware were unearthed from the Western Han Tomb No.1 at Mawangdui. These pieces of lacquerware were as good as new when they were

unearthed, which is the best preserved lacquerware of the same period unearthed in China, and provides valuable information for future generations to study the lacquer technology of the Han Dynasty. Among the lacquerware unearthed, Most of them are branded with words such as "Chengshi full, Chengshi grass, Chengshi mouth, municipal government", which have been certified by many experts and are produced in Sichuan. Bashu lacquer craft in the Han Dynasty was very popular in terms of skill and scale, and its management of lacquerware production is also worth learning by future generations. In many unearthed lacquerware of the Han Dynasty produced in Bashu area, Detailed inscriptions record the specific age of the whole lacquerware production, the place of origin, the names of the officials in charge of production, the division of labor among the producers and their surnames. For example, it is recorded on the lacquer ear cup of the Han Dynasty unearthed from the Han Tomb in Pingba, Qingzhen, Guizhou: "In the third year of the yuan Dynasty, the official of Guanghan County made a painting of wood and yellow ears with a capacity of 16 liters." Su Gong Chang, Xiu Gong Li, Shang Gong Jie, Tong Er Huang Tu Gong Chang, Hua Gong Fang, Yu Gong Ping, Qing Gong Kuang, Zao Gong Zhong Zao. "Shiyun, Shou Changyin, Feng, Lin, Shou Ling Shi Tan Zhu." According to the inscriptions, it can be roughly seen that the types of lacquerware production in Bashu area in the Han Dynasty were as follows: "Plain workers, painting workers, upper workers, bronze ear yellow painting workers, painters, cleaning workers, feather workers, painters, supply workers and so on." The detailed division of labor reflects the huge production scale of lacquerware workshops at that time, and the subdivision of processes can ensure the refinement of skills to the greatest extent. The lacquer inscriptions also show the names of the producers and supervisors-the so-called "names of wule workers". It can be said that it is an ancient concept of quality supervision and brand.

พหุมนุ ปณู จิต ชีเว



Figure 27 Lacquer bear - shaped couch feet, Haihunhou tomb in Nanchang

Source: Author, 2021, Photography



Figure 28 Paint yi. Wash one's hands. Mawangdui Han Tomb in Changsha

Source: Author, 2022, Photography

After the Eastern Han Dynasty, due to the weakness of centralization and the maturity and popularization of celadon firing technology, lacquerware gradually replaced cup porcelain as a daily practical utensil. He Xi Deng Hou Zhuan in the Book of the Later Han Dynasty recorded: "Shu Han buckled the vessel, with nine swords, and did not have a polyphony.". Since then, the production of Bashu lacquerware has been significantly reduced. The reduction of production does not mean the decline of lacquerware technology in Bashu area. After the balance between practicality and aesthetics of lacquerware was broken, lacquerware gradually got rid of the shackles of practicality, developed towards decoration and aesthetics, and became something for the leisure class to play with. Lacquerware has gradually shifted from the practical field to the decorative and technological field, and the technology has developed in different Dynasties. It became more and more exquisite and complicated, and in the Ming and Qing Dynasties, it pursued the luxury of materials and the complexity of decorative technology. The rise and fall of technology is closely related to science and technology, social life and government policies. The decline of lacquerware production after the Eastern Han Dynasty began with the maturity and popularization of porcelain firing technology, and in the special period of the late Qing Dynasty, under the background of internal and external troubles and social unrest. The government carried out new policies, revitalized industry, and vigorously supported the development of industry and commerce. Although it was subjectively intended to save the decadent rule of the Qing government, it objectively promoted the development of most folk crafts, including lacquer crafts.

1.2 The value of decoration

The identity value of the royal art of Chengdu lacquerware is one of the decorative utensils, which is also the embodiment of class identity. In slave society, because the slave-owner class dominates the means of material production, it also dominates the means of spiritual production. The themes of sun, moon, stars, mountains, dragons, tigers and algae were used by the ruling class as symbols of ruling authority. It is not surprising. In addition, the concept of respecting rites in the Western Zhou Dynasty had an impact on the design of lacquerware. In addition, with

the establishment of the social system of class society, lacquerware has also been endowed with hierarchical color, the symbolic significance of lacquerware is more prominent, and different shapes of lacquerware reflect people's different identities and status in society.(Chen Shen .2003. PP:60)

Taking the decorative use of objects with the characteristics of flat patterns in the past Dynasties as an example, it is one of the nine sons of the Dragon King in ancient legends. The shape of the dragon is very close to the shape of the dragon, so it is called the dragon, and because its face is like a tiger, it also has another name for the tiger. The earliest flat patterns originated from pottery and bronze wares, while the flat patterns in ancient jade appeared in the Spring and Autumn Period and the Warring States Period. Especially in the Warring States Period, the image of the flat pattern has been deeply rooted in the hearts of the people, many lacquerware works can see the figure of the flat pattern, it is a very independent decorative pattern, but also one of the most classic traditional decorative patterns in ancient Chinese artifacts. In the early days, most of them were related to snakes, but the shape was basically stable and there was not much change. In the late Warring States Period, It is animal head commonly, round stare, canthus is up, square auricle, limb is firm, as if have very strong vitality to be same. The Han Dynasty is the most prosperous historical period for the use of the pattern. At this time, the status of the pattern was very high, even surpassing the dragon, and it was different from the dragon, which was a very popular image of the ancient people at that time. The head shape of the Han Dynasty is similar to that of tigers and cats, with a wide head, generally rectangular or oval. There are many forms of flat eyes, such as round eyes, drop-shaped eyes, ring-shaped eyes and so on. The flat ears are generally short, and the two ears, such as double forks, are vertical on the top of the head, or ring-shaped hollow ears. The tail is thick and long, like a tiger-shaped tail, with both bifurcated and bifurcated forms. There are even trident and so on. At this time, the pattern of the snake often appears with the tiger, giving people a very fierce feeling, and the shape of the snake is also separated from the snake. In the Han Dynasty, there were many patterns, such as tiger-shaped, mother-son, unicorn, winged and cloud-piercing. Wherein the mother and son cymbals are composed of two cymbals, one big and one small, They are as close as

mother and son, and they look very close and harmonious. Feathered wings were inspired by the images of feathered people and animals at that time. Most of them are more than two. They twine around each other, or play, or take off. They appear and disappear among the floating clouds, appearing and disappearing, mysterious and unpredictable.

During the Ming and Qing Dynasties, the flat pattern came into people's sight again. At this time, it was no longer a totem symbol of the ancients, but a decorative pattern of nostalgia and auspiciousness. The ancients in the Ming and Qing Dynasties preferred and advocated the style of imitating the ancients, so the jade with flat pattern is the best artistic embodiment. During this period, the pattern was a common auspicious decoration. It often appears on various objects such as furniture, and there are auspicious patterns such as "six holding longevity" and "tiger making Ganoderma lucidum", which shows that the ancients have always regarded it as an auspicious animal, with auspicious meanings such as longevity and evil spirits. The dragon has a tendency to rise upward, symbolizing a smooth future, a successful career and a prosperous career. The word "Long" is homophonic to "Long". It means that the business is prosperous and the descendants are prosperous.



Figure 29 Pan chi print decoration

Source:Author, 2021, Photography



Figure 30 Lacquer the bed

Source:Author, 2021, Photography

The lacquerware of the Warring States Period is only the witness of the development of traditional lacquer art in China. In 1955, the lacquerware excavated from No.172 Warring States Tomb in Yangzishan, Chengdu, pushed the lacquer art of Bashu to the forefront of the times. One of the remains of the lacquer pot was painted with vermilion after the wooden body was brushed with ash. Metal ears, buttons and feet were used as ornaments. In addition, copper buttons were used to inlay the mouth edge. The discovery of the lacquer pot is of great significance in two aspects: It shows the progress of lacquerware technology in China. In the Warring States Period and before, lacquerware was painted directly on the wooden body, while brushing ash on the body was a further processing of the wooden body, which could not only bond the gaps on the surface of the body, make the lacquerware smooth, but also achieve the effect of reinforcement. Since then, it has gradually become the basic rule of making

the bottom of the fetus. Second, the innovation of decoration technology. Before the Han Dynasty, the decoration of lacquerware was mainly colored painting, which was inlaid with copper buckles at the mouth edge, and had the functions of reinforcement and decoration. It is the predecessor of the Han Dynasty Ginseng Hairpin. A large round lacquer box with a height of 14 cm and a diameter of 21 cm was unearthed from No.172 Warring States Tomb in Yangzishan. The body of the box was made of wooden cloth, and the lid, body and bottom of the box were all inlaid with copper buckles. The phoenix pattern is painted with red lacquer on the black lacquer floor. The wooden body is pasted with fabric to reinforce the bottom of the body, thus making the shape of the utensil more stable, which is a major development of lacquerware technology in China, that is, the embryonic form of lacquerware without body. (Chen Enshen .2003. PP:50)



Figure 31 Lacquer box excavated from Tomb no. 172 warring StatesPeriod

Source:<https://image.baidu.com/ct=508>, 2022, Oline

The Qin and Han Dynasties were centralized feudal States. This centralized political system created good conditions for the vigorous development of lacquerware. The powerful centralized system enabled the state to concentrate human, material and financial resources on large-scale design and creation. At the same time, this centralized politics is reflected in the unity and vastness of lacquerware. During the Western Han Dynasty, the central and local governments set up special agencies

to manage handicraft production, and with the improvement of production technology, the variety of lacquerware increased, and there were many new creations in artistic value, technical processing and material application. During this period, lacquerware products paid more attention to reflecting life, revealing a deep, strong, romantic and fresh style of the times. The decoration of the Han Dynasty has its unique style of the times, that is, the stylized decorative beauty, which is thought-provoking and full of charm. In the design of utensils, he paid great attention to the unity of practicality and beauty, and developed to a multi-purpose object. For example, the multiple sets of boxes in lacquerware are a combination that takes full account of space volume. At the same time, The decoration of the Han Dynasty paid more attention to the political function and ethical enlightenment of the patterns. In addition, in the process of foreign exchange, the Han Dynasty constantly absorbed new factors of foreign art. Therefore, the decoration of lacquer art in Qin and Han Dynasties has greatly enriched and improved in subject matter, form of expression and technique compared with the style of the Spring and Autumn Period and the Warring States Period, showing a prosperous scene full of vitality and vitality. It laid a solid foundation for the development of lacquer art in the later period.

During the Sui and Tang Dynasties, with the immigration of a large number of Han people and the change of national economic policies, the social economy of Shu had a marked improvement, and the handicraft industry and commerce had also been restored and developed. However, lacquerware could not resist the impact of porcelain and gradually faded out of the field of daily life. However, from the perspective of process development, The decline of lacquerware industry has not hindered the continuous improvement of lacquer technology. On the one hand, some new production techniques and decorative techniques are constantly emerging (such as plain painting, gold and silver flat off, Baibao mosaic, etc.), which makes lacquerware develop towards exquisite noble crafts. On the other hand, the combination of lacquer craft and creation activities has evolved into new techniques and forms. Such as the piano, clip statues, architecture and furniture fields, so that the lacquer technology is gradually developing in the direction of diversification. Archaeological discoveries of Chengdu lacquerware in the Sui and Tang Dynasties

are few, so it is difficult to understand the whole picture of Chengdu lacquerware technology at this time. However, several surviving Lei Qin of the Tang Dynasty and the flat lacquerware and silver-lead lacquerware unearthed from the tomb of Wang Jian of the former Shu in the Five Dynasties provide valuable information for the study of Chengdu lacquer technology during this period. Generally speaking, during the Sui and Tang Dynasties, the society was stable, the economy was prosperous, and all kinds of arts and crafts had achieved unprecedented development, which was embodied in the following characteristics: In the unified environment, national integration and exchanges between China and foreign countries have been strengthened unprecedentedly, and the overall style of crafts presents a rich and colorful appearance. From utensils to patterns, from crafts to effects, they all reflect the magnificent and elegant flavor of the times, which is particularly prominent in the prosperous Tang Dynasty. Second, political stability and economic prosperity, During this period, the cultural and ideological fields also showed a state of development and tolerance, and people's consciousness was liberated unprecedentedly. People were full of confidence and adopted an open strategy to emancipate their minds, which was an important social reason for the pursuit of freshness and freedom in decorative craftsmanship in the Tang Dynasty. The style of arts and crafts has changed from traditional religion, politics and ethics to new secularization, life and art. Third, the decoration of life is interesting. Decoration in the Tang Dynasty changed the traditional decorative characteristics dominated by animal patterns, began to face natural life, full of strong interest in life, and got rid of the atmosphere of restraint, calmness, mystery and dignity. It makes people feel free, relaxed, lively and cordial. The style and patterns all show the thriving temperament of facing life, nature and beautiful things. Flowers, birds, fish and insects are the main patterns of this period, showing a lively, free and stretching trend, full of life interest, which just shows the improvement of human consciousness and the rise of humanism.

The Ming Dynasty was the last stage of Chinese feudal society. The prevalence of pragmatism philosophy, the prosperity of handicraft industry and the unprecedented activity of commodity economy laid a solid foundation for the great development of arts and crafts. The arts and crafts of the Ming Dynasty, together with

those of the Qing Dynasty, contributed to the last climax of the development of ancient Chinese arts and crafts. The craft style of the Ming Dynasty is practical. The trend of simplicity. This concept and style of creation has its profound ideological causes. Under the influence of the practical style of study, all kinds of arts and crafts in the Ming Dynasty developed completely, and showed the characteristics of emphasizing practicality and skills. The development of the Qing Dynasty far exceeded the previous generation, the technology became more and more mature, and the various skills created by people enabled the materials to give full play to their performance. All technologies are likely to be used by us, so that human beings can gradually turn from passive to active in the creation and manufacture of arts and crafts. However, from the perspective of artistic aesthetics, the lacquerware style in the late Qing Dynasty became increasingly cumbersome, focusing only on the skills of craftsmanship, ignoring the harmony of artistic aesthetics and lacking a higher aesthetic realm. The aesthetic style of Chengdu lacquerware is getting lower and lower. There are some product forms with more and more complex decorative patterns and more and more gorgeous colors. This trivial, colorful and gorgeous decorative style is deeply loved by the upper class, and also reflects the superb level of craftsmanship. (Huo Wei .2011. PP:50)

Generally speaking, the decorative patterns of Chengdu lacquer are undoubtedly the aesthetic model and essence of Chinese lacquerware art. During the development of Chengdu lacquerware, most of its shapes are relatively simple, and its visual expression is mainly reflected in the exquisite and changeable decorative patterns. Through the analysis of the patterns of Chengdu lacquerware, the author breaks through the existing ideological limitation of "ornamenting with patterns" and explores its independent aesthetic expression and artistic value from its form language and composition. The development and changes of the patterns of utensils can reflect the class ruling power reflected in Chengdu lacquerware, and radiate certain social life symbols, and show the expression of the ancient "royal status" from the lacquer decoration. And deeply from the decorative patterns of the objects reflect the internal evolution of Chengdu lacquer and the identity of royal art.

1.3 Material Value

Sichuan has natural lacquer and cinnabar minerals because it is surrounded by high mountains and has a mild climate. Lacquer is natural, from the hard collection of mountain people, rich in summer, the juice of lacquer trees is lacquer, hard-won, expensive. The body of Chengdu lacquerware is made of wood, most of which are camphor wood, Nanmu and other precious wood produced locally in Chengdu.

Lacquer art, the most important raw material is lacquer. Lacquer is the juice secreted by mature lacquer trees, also known as big lacquer, raw lacquer and earth lacquer. China is a big country of lacquer production, and lacquer resources are mainly distributed in the southeast and southwest. Lacquer, with its unique lacquer properties, can be used for painting and decoration of objects, which can not only protect objects from corrosion and moisture, but also produce unique mosaic aesthetic feeling through painting and grinding. The composition of lacquer depends on the type of lacquer tree and the part of lacquer cutting. The growth environment is different from temperature, climate and soil. The composition of the cut lacquer varies with the time of the cut lacquer. From the perspective of climate distribution, the growth of lacquer trees is suitable in the southeast and southwest of China, so the surrounding areas of Chengdu, Sichuan, have become one of the important producing areas of lacquer. (Huo Wei .2011. PP:35)

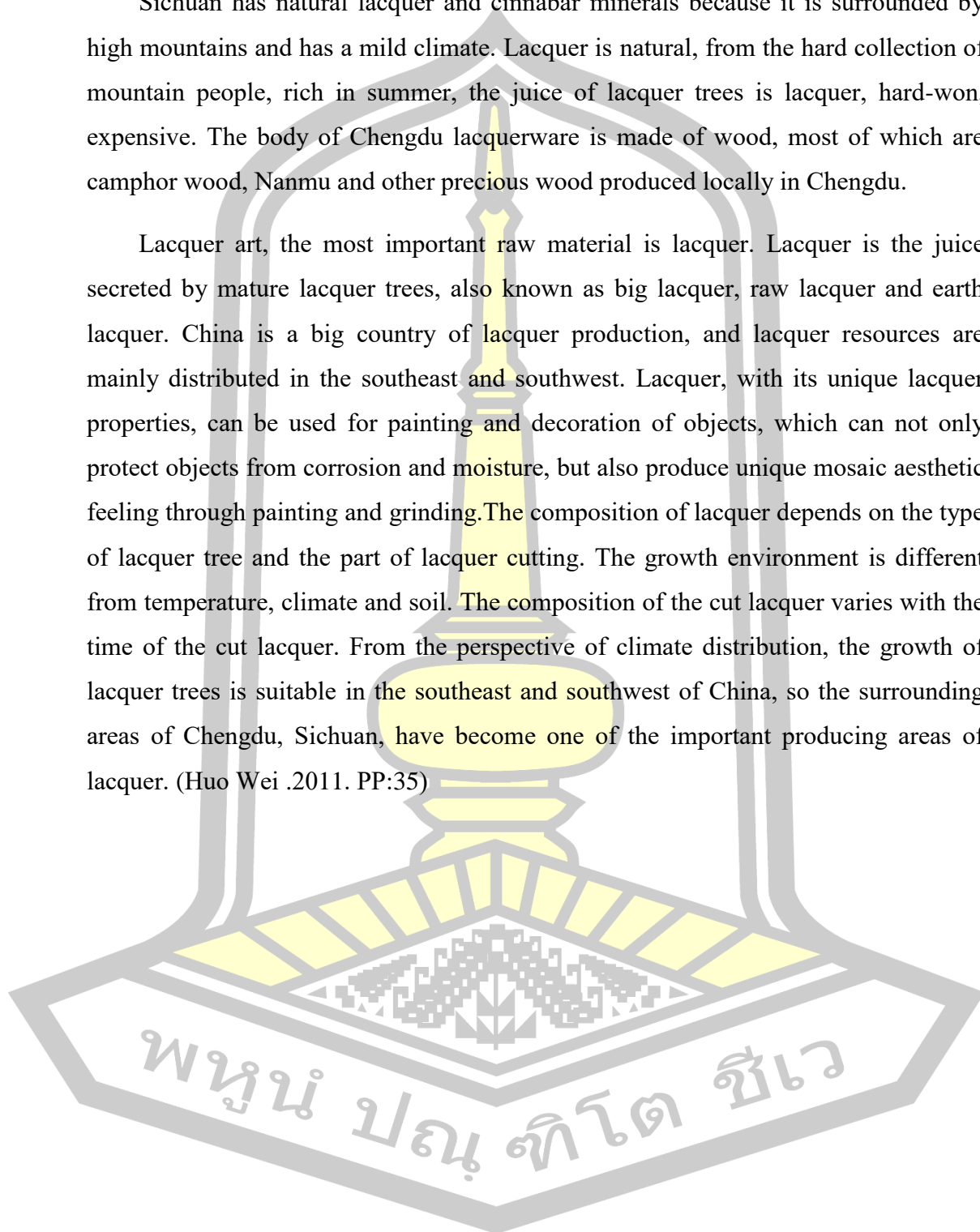




Figure 32 Take paint varnish

Source:<https://image.baidu.com/t=608>, 2022, Oline



Figure 33 Natural Chinese lacquer

Source:<https://image.baidu.com/t=608>, 2022, Oline

Lacquer is mainly composed of urushiol, laccase, colloid and water. The proportion of laccase in lacquer is about 60%, the proportion of water in lacquer is about 15%, and the proportion of colloid is 5%. Urushiol is the main substance of conjunctiva, which is sticky and can not form conjunctiva itself. It needs to be air-dried under the catalytic condition of laccase to become conjunctiva. Colloid is a special substance of lacquer liquid. Insoluble in organic matter, only soluble in water, strong adhesion reflects the viscosity of paint. Moisture is the condition for natural drying of lacquer, and the amount of moisture is the embodiment of the quality of lacquer. Generally speaking, the less moisture the paint, the lower the impurity content, the higher the quality of the paint. Lacquer is a pure natural resource, very valuable and very limited. After the natural growth of lacquer trees, the yield can only reach 75-125 grams for more than 10 years. Even today, with the development of scientific progress, the yield per plant of artificial intensive cultivation varieties is only about 250 grams. At the same time, the lacquer is basically cut by hand, and a skilled lacquer farmer collects about 750 to 1000 grams of lacquer a day. In addition to the lacquer, commonly used materials include matrix, paint pigments, mosaic materials and so on. Various materials have different selection criteria due to their different properties and functions.



Figure 34 Wooden tire fetal bone

Source:<https://image.baidu.com/search/detail?ct=5033>, 2022, Oline

Carcass: Because the lacquer will be in the initial liquid state in the process of creation, it will dry and harden after drying, so it needs to be attached to a certain shape when decorating, which is called the bottom tire or carcass. Affected by geographical and climatic conditions, the contents of the body are mainly divided into wood body, pottery body, leather body, metal body and bodiless body. The body of Chengdu lacquerware is mainly made of wood. Most of the selected timber is rich in catalpa, paulownia, fir, camphor, nanmu and other valuable timber.



Figure 35 Cinnabar

Source:<https://image.baidu.com/t=908>, 2022, Oline

Paint pigment: The color of lacquer is dark, usually dark brown or black. In the early years, the minerals used in lacquer were mainly red and black, namely hematite and magnetite. With the continuous improvement of the level of scientific development, more and more mineral raw materials can be obtained from nature without complex treatment. The increase in the types of materials that can be used in

lacquer not only enriches the color of lacquer, but also greatly strengthens the decoration of lacquer.(Li Zehou.2003. PP:63) Paint materials can be divided into organic pigments and inorganic pigments according to their properties. Generally speaking, colored organic compounds with bright colors, strong adhesion, non-toxicity and low density are called organic pigments, such as phthalocyanines, which belong to the category of organic pigments. Inorganic pigments are a class of inorganic substances, also known as mineral pigments.

Inlay material: Material inlaid on the surface of lacquerware to meet the decorative needs of creation. The types of mosaic materials are mainly composed of organic materials and inorganic materials. The most common organic materials are eggshells, mother-of-pearl, animal bones, etc. Take mother-of-pearl as an example, because of its special aesthetic feeling in color, shape and luster, and easy to collect, it is very popular in lacquer art. Common inorganic materials are mainly metals, such as gold, silver, aluminum, etc., mostly in the form of flakes or metal foils. Generally, according to the needs of creation, the mosaic material is used as the main body of the picture pattern or embellishment inlaid in the lacquer surface, or it can be made into decoration embedded in the lacquer layer, so that the lacquer surface looks deep and full of depth.



Figure 36 Gold and silver foil on lacquer

Source:<https://image.baidu.com/search/detail?ct=5033164>, 2021, Oline

Material is the reference for dividing art categories. As far as lacquer is concerned, lacquer material is the most important aesthetic category of lacquer art. The beauty of materials lies in the choice of technology itself. The beauty of materials lies in nature and texture. Decorative materials such as mother-of-pearl, eggshells, gold and silver, and stone bones originate from nature, and because of nature, the beauty of materials can survive in the local style. Lacquer art ability can contain rich natural texture. It is also because of the precious materials used in lacquer art, from tire bottom, lacquer, cinnabar to all kinds of natural materials for decoration are very rare, which are all symbols of wealth and status. Also reflects the ancient "royal art" style, most used by the aristocracy.

1.4 Technical process embodiment

Chengdu lacquer art has many processes, meticulous production and time-consuming, especially famous for its decoration techniques with rich regional characteristics, such as carving and filling colors, carving and filling shadow flowers, carving tin mercerization, broach needle carving, hidden flower painting and so on. The colored lacquer used for filling colors is made of natural raw lacquer and mineral pigments. Taking the production of carving and filling as an example, first of all, we must design the tire sample and decorative drawings. Then it is the first step to make a wooden tire, which is repeatedly painted, primed and polished by painters, and then painted with several layers of polishing paint, each of which must be ground after drying. The second step is to carve and fill, first copy the designed decorative draft to the body, carve the incised picture with a knife, then scrape the prepared paint into the incised pattern with a calf horn knife, and then grind it with fine sandpaper after drying. Make the lines flush with the lacquer surface. This step can also be done by pasting gold and silver foil in the carved shadow lines, covering them with multiple layers of transparent lacquer, and grinding them. The third step is to polish and wipe. The method is to apply polish paint, grind it after drying, rub it with hair or cotton

dipped in vegetable oil, and polish it many times to make the surface of lacquerware shiny and gorgeous.



Figure 37 Lacquer part of the craft

Source:<http://www.360doc.com/content/18/0310, 2021, Oline>

According to the existing archaeological data, there are more than ten kinds of decoration techniques of Chengdu lacquerware, such as plain lacquer, lacquer painting, oil painting, needle carving, gold (silver) carving, gold and silver painting, buckle ware, gold and silver flat off, inlay, lacquer stacking, carved lacquer (red), rhinoceros skin and so on. In fact, the decoration techniques of Chengdu lacquerware are far more than that, many of which lack the confirmation of physical data. Or fail to describe or describe improperly, the main decoration techniques are described as follows:

Plain lacquer: Although Chengdu lacquerware has always been famous for its exquisite and luxurious decoration, there are not a few objects with the same color in the unearthed material materials. Although these lacquerwares are simple and uncultured, the aesthetic feeling of lacquer itself is very interesting. In this kind of monochrome lacquerware, plain black lacquer is the most common, followed by red lacquer. Pure black lacquerware is the most basic and common practice in lacquering

technology. This kind of monochrome lacquerware has been unearthed in the tombs of the Warring States Period in Xindu and the Han Tomb in Mawangdui, Changsha. From the unearthed material data, we can see that these plain lacquerware have not been polished, but rely on the inherent luster of raw lacquer conjunctiva. This luster is very similar to the lacquer in modern technology, which shows that the lacquer workers in Shu have mastered the characteristics of natural raw lacquer and its refining technology very early. (Li Zehou. 2003. PP:33)



Figure 38 A few of vegetarian lacquer wood

Source: Author, 2021, Photography

Lacquer painting (also known as color painting): It is to paint various patterns on the plain lacquer floor. This is the oldest decorative technique of lacquerware and the most important decorative technique of ancient Chinese lacquerware. In this method, raw lacquer is made into translucent lacquer liquid, and then mineral pigments are added to make colored lacquer, which is painted on the dried background color. The effect is bright and not easy to fall off. The most common color paintings are vermilion painting on black background and black painting on vermilion background. According to the material data of Chengdu lacquerware, lacquer painting is the

earliest and most commonly used decoration technique. But relatively speaking, the painted lacquerware of the Warring States Period often focused on patterns rather than lacquer. Most of them simply painted a layer of lacquer on the wooden body, and then painted the patterns directly with colored lacquer after drying. The description technique is mainly flat painting. In the Han Dynasty, with the maturity of tire making technology, the production of lacquer floor was more sophisticated, and many processes such as scraping ash, primer and finish were often needed before painting. The expression of color painting also shows a changing trend from "color" to "line". At the same time, color painting is often combined with needle carving, mosaic and other decorative techniques. O as to show richer decorative effects.



Figure 39 Painted lacquer tray

Source: Author, 2021, Photography

Oil painting: In the unearthed Chengdu lacquerware, in addition to black and red, there are also some lighter and brighter colors. The practice of painting has proved that any bright light color must be blended with oil. Oil paint is made by mixing cinnamon oil into raw lacquer, and then adding various mineral pigments or plant pigments, such as cinnabar, stone yellow, stone blue, stone green, etc., to make various colors of oil paint. However, although the brightness of oil paint is better than

that of raw lacquer, its aging resistance is not as good as that of raw lacquer, and it is very easy to fall off. Therefore, most of the objects decorated with oil paint in Chengdu lacquerware unearthed so far are not well preserved. However, according to the unearthed situation, at the latest in the Warring States Period, lacquers in Shu began to use vegetable oil to mix lacquer. It was more common in the Han Dynasty. Chengdu lacquerware unearthed from Mawangdui in Changsha and Fenghuangshan in Jiangling can be seen in patterns painted with oil paints.



Figure 40 Enamel enamel ear cups

Source: <https://image.baidu.com/search/detail?ct=50331>, 2021, Oline

Needle carving is to use the tip of a needle (or blade) to carve out points or lines as thin as hair on the painted black or vermilion lacquer bottom, and to form exquisite patterns through the density of points and the change of lines. This technique began in the Warring States Period and became more mature and widely used in the Han Dynasty. The emergence of needle-carving technique is a major breakthrough in decoration technology. At the same time, it also laid the foundation for the emergence of gold (silver) techniques. Although no needle-carved lacquerware of the Warring

States Period has been found so far, the ear cups, joints, bowls and double-ear long boxes unearthed from the Warring States Tomb in Haojiaping, Qingchuan, have needle-carved characters and symbols, which should be regarded as the germination of needle-carving technology. The earliest needle-carved lacquerware in Chengdu was in the early Western Han Dynasty. For example, a large number of exquisite needle-carved lacquerware were unearthed from Mawangdui Han Tomb in Changsha and Fenghuangshan Han Tomb in Jiangling. From the sophistication of these artifacts, we can see that in the early Western Han Dynasty at the latest, the needle-carving techniques of lacquer craftsmen in Shu were already very mature.

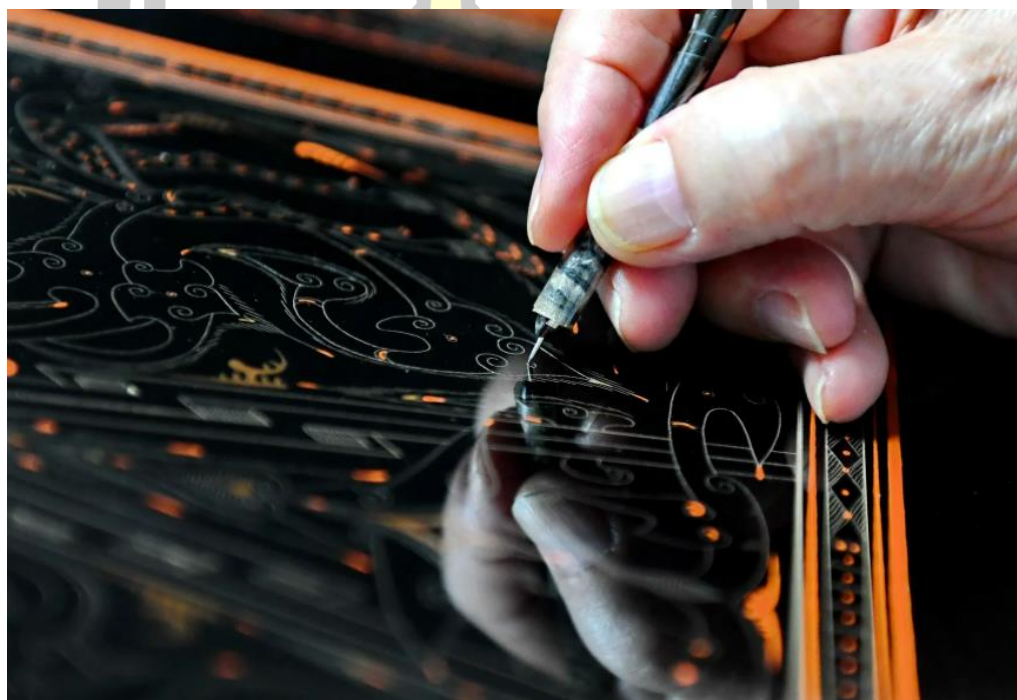


Figure 41 Lacquer needle carving techniques

Source: <https://image.baidu.com/search/detail?ct=50338>, 2021, Oline

After the pattern is carved on the lacquer floor, the pattern is filled with lacquer, and then the gold (silver) powder is stuck on it to form a golden or silver pattern. One of the earliest pieces of lacquerware in Chengdu is a lacquer box cover unearthed from the tomb of Zhu Ran in Ma'anshan, Anhui Province. When the lacquer box was unearthed, only the box cover was left. It was square and funnel-shaped, with round

and gentle corners and full shape. The outside of the box is painted with black lacquer and the inside is painted with red lacquer. The whole box is composed of nine patterns, with fine cloud patterns carved on the top and surrounding facades, and interspersed with dragons, tigers, birds, unicorns, Tianlu and other divine birds and animals. The corners on both sides of the facade are also engraved with one sword bearer, one festival bearer and one flag bearer. From the technical point of view, the lacquer box knife is smooth and delicate, and the lines are flexible and free. It can be seen that the gilding process was very mature at that time. (Liu Xiaolu. 2013. PP:35)

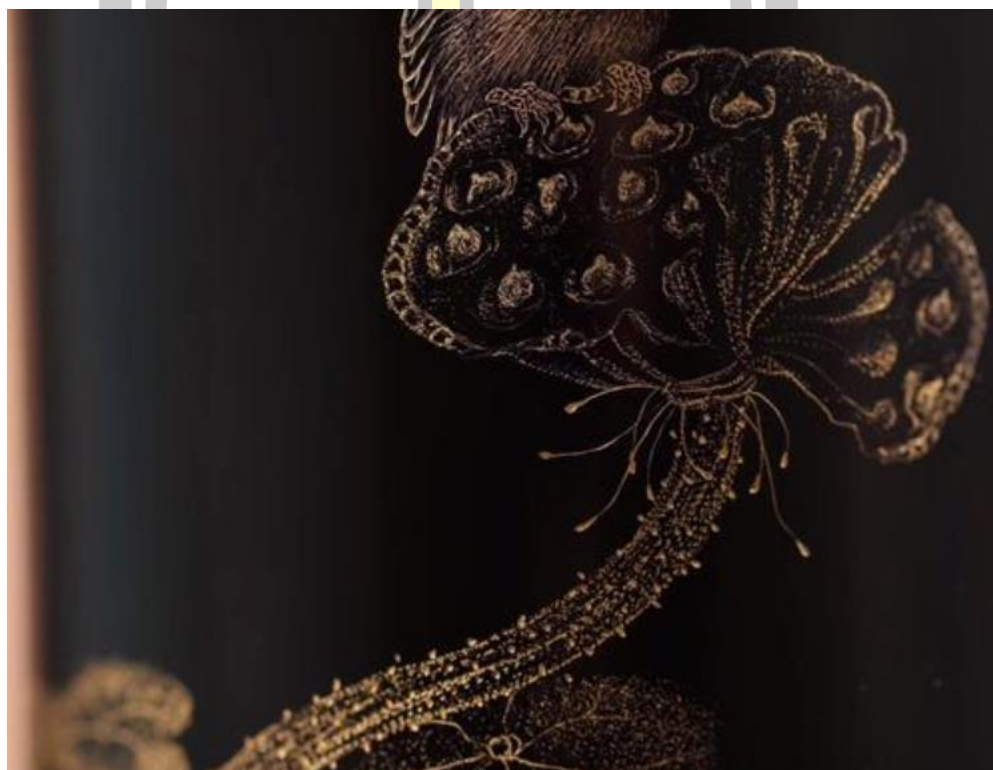


Figure 42 Lacquer art peak gold technique

Source: <https://image.baidu.com/search/detail?ct=50326>, 2021, Oline

Buckling is the use of metal to reinforce and decorate the mouth edge of objects (referring to lacquerware). Some objects with thin bodies are often decorated with metal hoops on the cover and body, which are mainly used for reinforcement and protection, as well as decoration. From a functional point of view, the emergence of this process is accompanied by the increasingly light and thin lacquerware fetal bone

and the extensive use of clamping fetal bone. However, with the development of technology and the change of aesthetic fashion, the buckle gradually went beyond the scope of function and turned to focus on decoration. In particular, the prevalence of gold and silver buckles and their strict use regulations reflected the luxury and hierarchical concept at that time from another side.

Gold and silver foil applique: The gold or silver foil is carved into animals, figures, patterns and other graphics, and some of them are carved or painted on the foil, and then pasted on the surface of lacquerware with the help of the viscosity of lacquer, so that the dark lacquer ground such as black and red is set off by the luster of gold and silver. But the foil decal is too thin and the adhesion is not strong enough. Therefore, it is very easy to fall off after a long period of wear. Later, the gold and silver flat was developed on the basis of gold and silver foil applique technology. This kind of craft was recorded in the literature in the Han Dynasty, but the material data was earlier. The gold and silver foil applique technology in Chengdu lacquerware first appeared in the late Warring States Period. A lacquer pot unearthed from the tomb of the Warring States in Yangzishan, Chengdu. The body has decayed, with only three silver hooves and buttons, and some extremely thin silver ornaments have been found. By the Western Han Dynasty, gold and silver foil applique technology began to be widely popular. (Liu Xiaolu, 2013. PP:15)

Pile lacquer: Say from broad sense, with lacquer or the pattern that oil mixes ash to pile up, all be pile lacquer. Its specific method is to use lacquer or glue to blend with other substances and pile up patterns of different thicknesses on the surface of utensils. Huang Cheng recorded a number of decorative techniques of piling patterns on the surface of lacquerware in the two doors of "Yangshi" and "Duiqi" in "Xiushilu". The technique of stacking lacquer in Chengdu lacquerware appeared in the early Western Han Dynasty at the latest. The rectangular lacquer casket with famille rose cloud pattern unearthed from Mawangdui Han Tomb in Changsha is made by filling the cloud pattern with red, green and yellow, and then with white raised lines, so as to make the cloud pattern more three-dimensional and vivid. According to Wang Shixiang, This white substance is probably made of glue or other substances.



Figure 43 Heap lacquer techniques

Source:<https://image.baidu.com/search?ct=50311>, 2022, Oline

Based on the above analysis and the material materials of Chengdu lacquer, it can be seen that with the development of The Times, the progress of technology and the change of aesthetics, the decoration technology of Chengdu lacquerware has gone through a process from the initial simple decoration to the decoration techniques and decorative materials. Throughout the decoration process of Chengdu lacquerware, from the plain face without grain in the late Spring and Autumn period to the thousands of words in the Han Dynasty, from the way of decoration with equal emphasis on plain reality to the luxurious carving and locking device, in its development process of more than 700 years, the internal power and evolution logic of the process itself certainly play a leading role. The decoration techniques of Chengdu lacquerware are mainly lacquer, lacquer painting, oil painting, needle engraving, banquette gold (silver), gold and silver painting, buckle, gold and silver box decal, gold and silver flat peeling, inlaying, pile lacquer, carved lacquer (carved red, rhinoceros leather, etc. Because the production of Chengdu lacquerware was under the strict control and management of the government for a long time, the development and evolution of its decoration technology and decoration style were inevitably influenced by the aesthetic preferences of the ruling class. Supported by the

rich class, Chengdu lacquer art justifiably ranks among the ranks of "noble craft", with its exquisite technique, luxurious decoration and exquisite production. In the Sui, Tang and Five Dynasties, the craft integrated the tradition, but also paid attention to absorb the influence of foreign western culture, pay attention to integration, and active innovation, laid the international style of Chengdu lacquer. In the Ming Dynasty, the ruling class attached great importance to the production of lacquerware. After the capital of the Ming Dynasty was moved to Beijing, an orchard factory was set up to attract the best lacquerware carving artists to design and manufacture lacquerware. During this period, the production of folk lacquerware was also spread throughout the country. The detailed division of labor of Chengdu lacquerware reflects the huge scale of production of lacquerware workshops at that time, and the subdivision of the process can ensure the refinement of the skills to the greatest extent. The inscriptions on lacquerware also show the names of producers and supervising officials -- the so-called "Wenle working names", which can be described as an ancient concept of quality supervision and branding. The social status reflected by these objects can reflect the artistic value of the imperial status of Chengdu lacquer.

2. Attributes reflecting the social class identity

Utensil is the crystallization of human spirit, which represents the existence of human culture in material form and embodies the ideas and values of human culture. George Nelson once said, "Objects are the traces that culture leaves behind in its own time and space." It always symbolizes the specific norms of a certain period. People's making and using certain objects show people's pursuit of specific political principles and values. The Chengdu lacquerware in this study is "Qi", which is related to "Li". Ritual, as a cultural creation of human beings, is a kind of non-natural existence, but it can not be separated from natural material existence. Actually, The social implication and function of the ritual are represented and realized through the utensil, the nature processed and transformed by human beings. Therefore, etiquette expresses different power levels through material differences of thickness, beauty and evil, thus restricting people's thinking and behavior. Through the analysis of the artifacts related

to emperors, In order to illustrate the relationship between class identity and power of Chengdu lacquer.

2.1 The symbol of social structure and class

The transition from primitive society to slave society is a milestone in the history of human development, which marks that people break away from the primitive and barbaric era and enter the civilized era, and also marks the arrival of class society. In the slave society, slave owners could use slaves as funerary objects at will, and the opposition between slave owners and slaves ran through the slave society from beginning to end. This fundamental social contradiction has had a profound and extensive impact on the development of Chengdu lacquer.

Chengdu lacquerware in the slave society has unique social significance, and its religious significance is greater than its aesthetic significance. Under the slave society, most of the lacquerware in Chengdu were sacrificial objects with strong religious color. In the slave society, slaves are only "talking tools". Especially in the Shang Dynasty, the superstitious belief in ghosts and gods made the burial system popular. Slave owners not only let slaves make a large number of objects for burial, but also use a large number of slaves as funerary objects. Therefore, a considerable part of the lacquerware works of art in this period were made for burial. All these make the religious significance of lacquer art design in this period greatly exceed its own aesthetic significance. The artistic style of solemnity, majesty, mystery and weirdness arises spontaneously. (Yingqiao.2000. PP:152)

There is a clear concept of the hierarchy of utensils. The class hierarchy of slave society began to take shape, especially the emphasis on "etiquette" in the Zhou Dynasty, which made the social system hierarchical, and reflected the distinct class hierarchy consciousness in the style of lacquer art.



Figure 44 Western Han Dynasty moiré lacquer tripod

Source:<https://www.sohu.com/a/271666089>, 2022, Oline

Lacquerware skills also became a tool for the slave-owner class to consolidate their rule and deter the slaves. The characteristics of lacquerware art in Shang and Zhou Dynasties reflect the spiritual power of majesty, mystery and deterrence. The shape of lacquerware in the Shang Dynasty mostly used stable and solemn straight lines, and the decoration also used symmetrical and regular formats. Decorative themes are mostly animal patterns of semi-gods and semi-beasts. These artistic features are to meet the spiritual needs of the slave-owner class ruling the people.

The progress of processing technology is the fundamental factor to promote the development of creation design in slave society. In primitive society, due to the low ability of human creation, only simple processing of earth, stone, wood and other

materials can be carried out. When it comes to slave design, the ability of human beings to control materials has been significantly strengthened, and materials such as lacquer and wood can be used to produce better structures and functions. An artifact of more elaborate form and ornamentation. With the use of lacquer materials, it also became the main material of artificial objects, and gradually became one of the representatives of handicraft products in this period.

The cultural environment of the slave society has a profound impact on the formation of the craft style. If the primitive religions and beliefs such as totem worship and reproductive worship in primitive society left a deep imprint on the crafts at that time, then the influence of the belief in ghosts and gods and the hierarchical system in Shang and Zhou Dynasties on the creation design in this period is obvious. The ferocious mystery of the Shang Dynasty, The solemn order of the Western Zhou Dynasty was the product of a specific social environment. The handicrafts in the slave society of Shang and Zhou Dynasties were highly decorative, which was a peak in the history of Chinese and even world crafts. The lacquer art of the Shang and Zhou Dynasties also created the rich, luxurious, grand and dignified aristocratic court art of the Chinese class society.

Lacquerware as a utensil has many directions in ancient China, such as practical utensils, display utensils, or conceptual utensils, Tao-containing utensils, etc., all of which have prescribed directions for use and decoration. Lacquerware is also an important carrier to express etiquette, which plays an irreplaceable role. The following is an analysis of Chengdu lacquerware as a ritual vessel. Although bronze ritual vessels are the most important ritual vessels in the Shang and Zhou Dynasties, many lacquerware in the Shang and Zhou Dynasties and the Warring States Period also have the function of conveying ritual meanings. For example, lacquer coffin, chariot, tomb animal and bow and arrow, many of them can not be replaced by bronze ritual vessels, among which various lacquer wood, beans and bamboo are more important ritual vessels. Ritual vessels are the great festival of politics. At that time, people regarded it as a symbol of power, status and honor, and those who held it must be cautious. In sacrificial rites, lacquer ritual vessels are used to "worship ghosts and gods, distinguish and so on". Lacquer ritual vessels in military ceremonies are still

authoritative vessels. The emperor gave the vassals ritual vessels to measure their talents, and the merits, consanguinity, and status of the vassals were all the basis for rewarding them. The emperor's reward of lacquer ritual vessels was also a commendation for the merits of the princes, ministers and officials, as well as an affirmation of their merits. Therefore, lacquerware, bronze ware, pottery and jade ware complemented each other in the construction of the ritual and music society in the pre-Qin period, and became an important entity in the construction of the ritual and music society.

Ritual vessels are ancient Chinese. Nobleman It's being held Sacrifice, A feast Objects used in ceremonial activities such as expeditions and funerals. It is used to indicate the identity, rank and power of the user. The ritual vessel is in Primitive society It came into being with the emergence of the gentile nobility in the late period. In the study of Chinese ritual in the Shang and Zhou Dynasties, people divided the objects in the world into Sacrificial vessels And Nourish the vessel There are two parts, which are based on the theory of the sacred and secular worlds. The ritual vessels are divided into sacrificial vessels and sacrificial vessels. A funerary object The two categories are based on the theory of the dual world of human beings and ghosts and gods. Among the funerary objects, Zhou Ren The combination of these two instruments is the reflection of the contradiction between reason and emotion, and the instrument of etiquette contains profound etiquette. In the specific ritual ceremony, the ritual vessel is an essential element of the ritual activities. In the form of material objects, it not only constructs the sacred atmosphere in the ritual activities, but also presents the status of the ritual subject. And the particular feelings of those with whom they interact, whether human or divine. Ritual vessels, as a tool to show the meaning of etiquette, undoubtedly belong to the form of etiquette. Ritual vessels were used by the rulers of the Western Zhou Dynasty to hold ceremonies. Ritual vessels in the Shang Dynasty had a strong religious sacrificial color. After the Western Zhou Dynasty, the rulers endowed ritual vessels with distinct political connotations. Ritual vessels became an important symbol of political hierarchy, which was used to distinguish between noble and humble. Ritual vessels directly became the material carrier and cultural symbol of the ritual system, and the rise and fall of the use of

ritual vessels directly contained the historical changes of the ritual and music system, which determined the status, nature and fate of ritual vessels.(Huang Cheng, Yang Ming.2007. PP:52)

As a symbol, the hierarchical relationship of ritual vessels permeates all aspects of society. Among these specific differences, the most essential content is to highlight the hierarchical order of superiority and inferiority, and to highlight the status and identity of nobles. "Utensil" is also a carrier to express a certain will or value judgment when giving gifts, and the different permutations and combinations of utensils also mean the equal difference of power. There is a corresponding relationship between the number of ritual objects and the size of power in the ritual, as recorded in the Book of Rites:

Ritual has many for the noble: seven temples of the emperor, five princes, three officials, one scholar. ...

There are those who regard the less as the most precious: the Son of Heaven has no intercession, and it is the characteristic of offering sacrifices to Heaven. ...

There are those who value greatness: the amount of the palace, the degree of the utensils, the thickness of the coffin, and the size of the mound. This is great and precious.

There are those who regard the small as the noble: in the sacrifice of the ancestral temple, the noble offers the title of nobility, the humble offers the scattered title of nobility, the venerable raises the horn, and the humble raises the horn. The honor of the five offerings, the pot outside the door, the pot inside the door and the tile. This is small and precious.

These discussions clearly show that in the concept of the ancients, the power equality relationship between big and small, high and low, high and low, can not be expressed without the "instrument". Utensil is an important carrier of power. The shape, color and decoration of utensil have become an external representation of power relations. The close relationship between utensils and power: the number, size, up and down of utensils are just symbols. Power is the main factor to be expressed.

The ritual vessel is the external manifestation of the ritual, and the ritual vessel is the symbol of power relations. For example, in the extant documents of the Tang Dynasty, such examples can be found everywhere, which are reflected in the etiquette, that is, the daily use of the emperor, all of which are "to respect and add", and its main purpose is to constantly adjust the content of the emperor's etiquette. Realize the monopoly of imperial power. Take the practical, display, conceptual and Tao-containing lacquerware as an example, there will be regulations on its use and decoration, mainly to highlight the special noble status of the emperor and show the supreme authority of the emperor. In this system, respecting the monarch is the basic spirit, and strict hierarchy is the main means. The ruler not only obtained the lofty status and supreme power here, but also confirmed this status and authority at the social level.

The owners of the tombs are all aristocrats, and there is a distinct grade difference in the same tomb group area, which is also in line with the social development. The diversity and delicacy of these lacquerwares also illustrate the development of food culture in this period, and the distribution is a portrayal of the distinct aristocratic hierarchy. With the passage of time, the instruments used by the upper nobles became more and more sophisticated. The more complete the utensils are, the more complete and perfect the utensils are, which correspondingly promotes the development of the ritual system, and the ritual meaning contained in lacquerware is more abundant. For example, The Mawangdui Han Tomb, on the mawangdui street of Liuyang River, 4,000 meters away in the east suburb of Furong District, Changsha city, Hunan Province, is the family cemetery of the premier of Changsha state, marquise of dai in the early western Han Dynasty. About 500 lacquerware pieces were unearthed from the Han Tomb in Mawangdui. This is the largest and best preserved batch of han dynasty lacquer ware found anywhere. The main ware categories are ding, dagger, box, pot, francium, zhi, ear cup, dish, dower, case, ji and screen, etc. Lacquer ear cups account for more than half of the total lacquerware. Most of the lacquerware is made of wood, with only a few pairs and unzhi being sandwich-shaped. Decorative patterns are mostly painted in red, black and grey-green

colors. The number and sophistication of the lacquerware reflects the status of the tomb owner.(Huang Cheng, Yang Ming.2007. PP:26)

In a word, lacquerware has the characteristics of hierarchy, superiority and inferiority, nobility and inferiority, and intimacy. The number of crowns in sacrificial rites, the number of coffins in funerals, the number of bows and arrows, tomb animals and lacquer wooden figurines buried with them, the use of ceremonial instruments in grand ceremonies, the color and appearance of bows and arrows and chariots in reward ceremonies, and the scale of chariots in diplomatic ceremonies. The number and type of combinations of lacquer drums, the number of combinations of lacquer Se and so on in Jiali are closely related to the rank and status of different nobles. Lacquerware has the characteristics of authority, dignity, conquest and martial arts. The wooden drum in the sacrifice and military ceremony is the symbol of the power of sacrifice and conquest. The lacquer stone tomahawk in the military ceremony is a symbol of military power. Other instruments of honor have also become symbols of military dignity. The lacquer screen in the pilgrimage ceremony became a symbol of the authority of the emperor. The bow and arrow given by the emperor in the reward ceremony is the symbol of the right of conquest.

2.2 Significance of Chengdu lacquer in the past

From the perspective of historical development, when class consciousness is embodied in the design of daily lacquerware, daily lacquerware will surpass its application and aesthetic value and become the concrete carrier of the noble spiritual realm of the ancients. For example, the design of daily lacquerware in the Han Dynasty adopted four effective means, namely, text description, color regulation, artistic image symbol and creating aristocratic class situation. Class consciousness is integrated into the form and use dynamics of daily lacquerware design, so that people can realize class cognition or directly participate in corresponding activities, and then learn and cultivate conscious class praise consciousness. This shows that the class consciousness of the ancients went deep into life and appealed to reason through the utensils themselves, materials, crafts, decorative patterns and so on. With the development of society, exquisite lacquer food utensils are not only more convenient

to use, but more importantly, they become a symbol of rank and status, that is, ritual in food. At the end of the primitive society, the concept of hierarchy and ritual system of lacquer food utensils was more intense.

The Spring and Autumn Period and the Warring States Period witnessed the collapse of slavery and the formation of feudalism in China. During this period, the hierarchical cultural system formed since the Western Zhou Dynasty has existed in name only, the old system is out of date, and the new system has not yet formed. People got rid of the hierarchical shackles of the old Dynasty, and their spiritual consciousness was liberated unprecedentedly, and their academic views blossomed. Under this background, with the unprecedented activity of social thought and the improvement of human value, arts and crafts broke through the limitation of paying attention to etiquette in Shang and Zhou Dynasties, showing an unprecedented lively and free creative tendency, and some outstanding representative works appeared in all kinds of arts and crafts. After the middle of the Spring and Autumn Period, the center of handicraft manufacturing was divided into government industry and folk handicraft. During the Spring and Autumn Period and the Warring States Period, the purpose of lacquer ware manufacturing turned from spiritual symbols to practical functions. Whether in shape or pattern, there

were some series of life-oriented, civilian-oriented and practical utensils. Under the influence of feudal etiquette, Chengdu lacquerware also has the concept of hierarchy. The penetration of this social concept in Chengdu lacquerware is embodied in the norms of making utensils and the system of using utensils, which is regarded as the understanding and expression of the order of human relations.

Lacquer, as a ritual vessel, is used by the ruling class to distinguish between high and low ranks. Influenced by social fashion, Chengdu lacquerware is also used to identify the status of wealth class. The ancients attached great importance to the identity composition of wealth status, and those dignitaries who had relatively low political status but possessed a large amount of social wealth tried to improve their social status accordingly. Possession of lacquerware indicating wealth and status became their natural desire. Some rich people began to make their own lacquerware to show their noble status. When this form enters the daily ideology of creation, people

not only meet their basic needs through daily lacquerware, but also show their social status through daily lacquerware. Achieve some kind of self-identity. (Li Zehou. 2003. PP:27)

Chengdu lacquerware has gone beyond the limitation of the idea of "decorating with patterns", and the various patterns decorated on Chengdu lacquerware reflect at least two purposes: one is to beautify the appearance, and the other is to express ideas. That is to say, Chengdu lacquerware decoration has dual attributes: the coexistence of natural and social factors. From an aesthetic point of view, There is a coexistence relationship between these two factors, because the selection of suitable natural scenery as the decoration of lacquerware not only caters to the aesthetic needs of users, but also reflects the needs of hierarchical concepts

under the influence of social norms. In this sense, nature not only breeds the aesthetic image, but also constitutes the source of aesthetics. The designers and producers of Chengdu lacquerware link the image originating from nature with social concepts through ingenious treatment and layout of decorative patterns, which not only confirms that the beauty of natural image meets the aesthetic needs of the ruling class from one side, but also proves that the beauty of natural image meets the aesthetic needs of the ruling class. It also illustrates the themes of harmony, auspiciousness, optimism and endless life in the natural scenery and images of Chengdu lacquerware decoration, and expresses the praise and affirmation of the beauty of nature.

As far as the ritual itself is concerned, because the ritual of utensils symbolizes power and embodies the specific distribution of power resources, and the ritual is the product of the sage's law of heaven and earth, which connects the source of value of the ancient Chinese people-heaven, therefore, the power relationship determined by the ritual also represents a kind of heavenly rank, which is awed by the authority of heaven, and the people dare not raise objections to this power allocation. (Li Zehou. 2003. PP:76) The support of the ritual of utensils for the legitimacy of power is naturally an unquestionable authority. To sum up, there is a progressive relationship between the ritual of utensils, power and the justification of power. Ritual at the level of utensils not only symbolizes a kind of power, but also, as a political symbol, has penetrated into all aspects of people's daily life. It virtually promotes the establishment

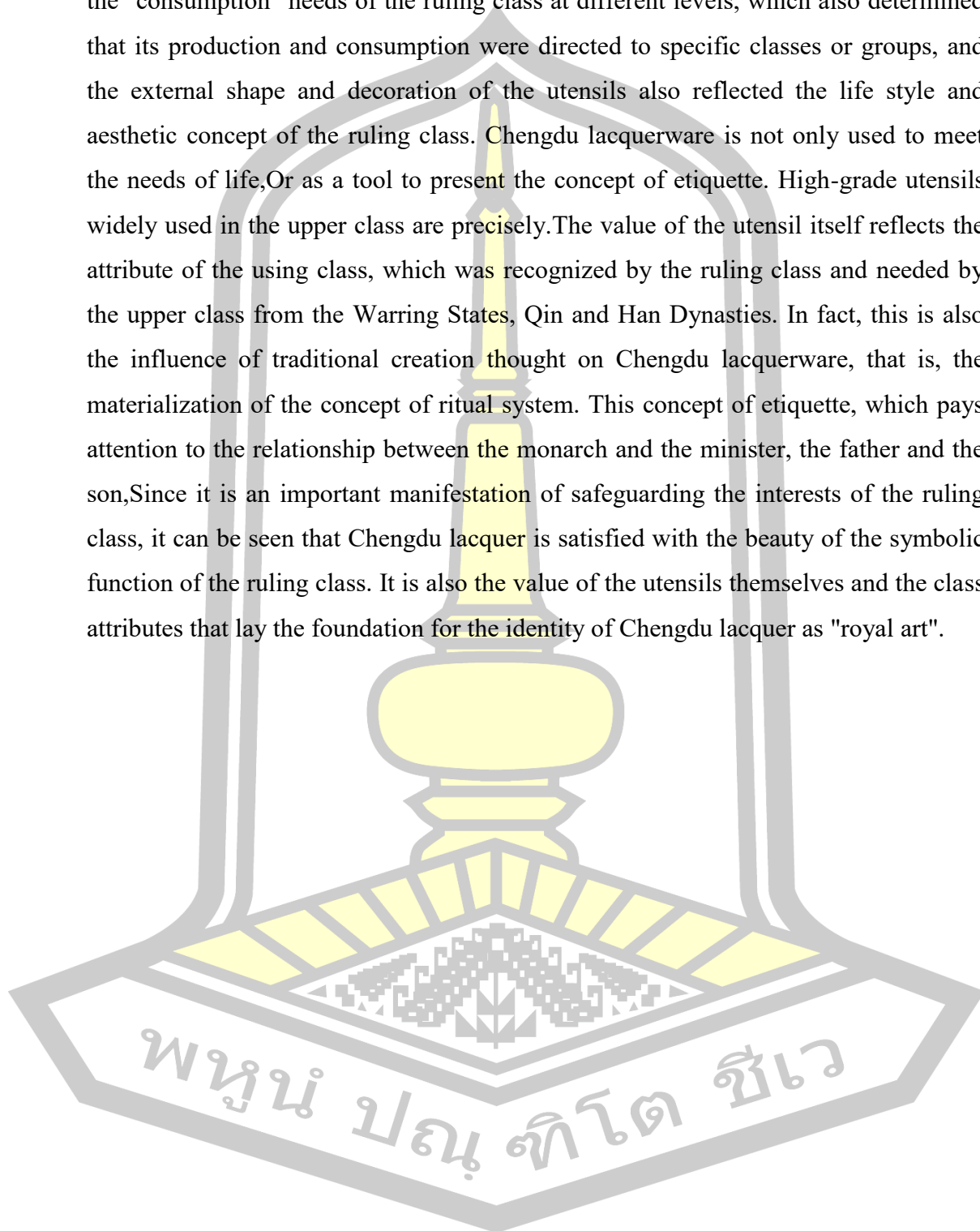
of the belief in the legitimacy of power. Therefore, the allocation of power by etiquette naturally has great authority and rationality. It is precisely because the dominant relationship of power in traditional Chinese politics is carried out in the name of etiquette and operated in the way of etiquette. Chengdu lacquerware, which was established as a traditional utensil, also achieved its own utensil value in this power allocation in the form of ritual utensils for a long time, and lasted for thousands of years with a stable feudal political system.



Conclusion

Chengdu lacquer has a long history. In the process of its craft development and evolution, it also experienced many technical innovations like other lacquerware schools in China. As early as the Han and Tang Dynasties, lacquerware made in Chengdu, Sichuan Province was regarded by Chen as the "treasure of Shu" and became popular in the Central Plains. At that time, Sichuan abounds in high quality raw lacquer, which provides a good material basis for the development of lacquer craft. During the Western Han Dynasty, Chengdu became the production center of Chinese lacquerware. Sichuan Shu craftsmen were the best lacquerware craftsmen in China, especially the most popular techniques, such as metal Mosaic on the top, agate or glass beads as pins, and gold and silver buckles on the mouth and body. In the Tang Dynasty, the lacquer art level in Chengdu reached an unprecedented height. There were lacquerware made of thick lacquer pile molded with raised patterns on the surface, lacquerware made of mother-pearl shells cut into objects and inlaid with lines, as well as lacquerware inlaid with gold and silver pieces. By the Ming and Qing Dynasties, there were fourteen kinds of lacquerware in Chengdu. The lacquerware produced in Chengdu is famous for its exquisite and gorgeous, fine luster and colorful drawings, with many decorative techniques such as carving, filling color, grinding and painting, and eggshell inlaying. The value of Chengdu lacquerware itself can be seen from the aspects of life, decoration, materials and techniques. Chengdu lacquerware used to be used by Kings and nobles and the imperial court, but the ordinary class could not use these lacquerware. And in different rituals, different objects can reflect different status symbols; The identity of the owner of the tomb can also be distinguished from the utensils in the excavated tombs. Through the above analysis, it can be seen that the transformation of Chengdu lacquerware to the context resulted in the change of the abstract meaning of "domain". Chengdu lacquer in the context of design existence form implements itself value, meanwhile the implements ideas and the change of the out way to analysis, the traditional craft of status symbol, reflect status of social environment, are analyzed and exploration, and discover which contains design ideas and heritage value.

In the process of historical development, Chengdu lacquerware mainly served the "consumption" needs of the ruling class at different levels, which also determined that its production and consumption were directed to specific classes or groups, and the external shape and decoration of the utensils also reflected the life style and aesthetic concept of the ruling class. Chengdu lacquerware is not only used to meet the needs of life, Or as a tool to present the concept of etiquette. High-grade utensils widely used in the upper class are precisely. The value of the utensil itself reflects the attribute of the using class, which was recognized by the ruling class and needed by the upper class from the Warring States, Qin and Han Dynasties. In fact, this is also the influence of traditional creation thought on Chengdu lacquerware, that is, the materialization of the concept of ritual system. This concept of etiquette, which pays attention to the relationship between the monarch and the minister, the father and the son, Since it is an important manifestation of safeguarding the interests of the ruling class, it can be seen that Chengdu lacquer is satisfied with the beauty of the symbolic function of the ruling class. It is also the value of the utensils themselves and the class attributes that lay the foundation for the identity of Chengdu lacquer as "royal art".



CHAPTER 4

The revitalization and development in the commoditization process of Chengdu lacquer

This chapter takes Chengdu lacquer art as the research object and focuses on the recovery process of Chengdu lacquer from its historical development to modern times. Under the background of commercialization, this paper explores the new ways and methods of the development of Chengdu lacquerware from the aspects of the essential attributes of the products, the functional value of the objects and the class nature of the objects. Based on this research, the author puts forward the protection of Chengdu lacquerware and the inheritance of traditional culture, so that Chengdu lacquerware can return to modern life in more diversified forms. Chengdu lacquerware used to be used by Kings and nobles and the imperial court, but the ordinary class could not use these lacquerware. At present, Chengdu lacquerware, as an artistic treasure, has been collected at Sichuan Hall of the Great Hall of the People in Beijing and Sichuan Museum of China Art Museum. And many times as a national gift to foreign leaders and friends. At the same time, Chengdu lacquerware can provide beneficial resources for the actual creation and research of traditional lacquerware art. In the development of Chengdu lacquerware in the economic era, it is particularly important to study the revival process of royal artworks under the background of the People's Republic of China through the process of commercialization. Based on this situation, researchers should inherit and carry forward the protection consciousness of Chengdu lacquer art, inherit the creation techniques of Chengdu lacquer art, and realize the contemporary creation trend of Chengdu lacquer art. With the Chinese government's policy of protecting intangible culture, the awareness of Chinese ordinary people and traditional culture has been continuously enhanced, and Chengdu lacquerware has gradually appeared in People's Daily life.

1. The social background of Chengdu lacquer social role change

With the development of modern society, the rise of modern technology and the innovation of ideas, the traditional handicraft production mode is declining, and the traditional handicraft which once occupied an important position in people's daily life is gradually replaced by industrial products, and gradually withdraws from the field of life. The founding of the People's Republic of China in 1949 marked the victory of the New Democratic Revolution. The victory of the new democratic revolution meant the end of the semi-feudal and semi-colonial era. At the end of 1952, the completion of land reform abolished the feudal land ownership, and the foundation of the feudal system was uprooted. The feudal system, the political system in the Shang and Zhou Dynasties of China and for a long time afterwards, was based on the enfeoffment of the aristocratic ruling class and the possession of wealth such as land and peasants. The people's Congress is the main body of the social system, that is, the democratic deliberation mode of the people's representatives. From the great social background, we can see that there are great differences in the transition from feudalism to socialism. The reform of the system has changed from the autocratic monarchy ruled by feudal Dynasties to the people's Congress system. Institutional reform: Socialism needs to ensure justice and equality for all. It belongs to public ownership, while feudalism is generally monarchy or slavery. Economic reform, from state-owned economy to private economy, to promote social and economic development; Industrial reform will gradually shift the focus of development from agriculture to industry. In this context, although Chengdu lacquerware has thousands of years of historical accumulation, with the growing rise of large-scale industrial production and modern design concepts. After all, it is difficult to cope with the change of context and gradually decline. From the phenomenon point of view, this decline is manifested in the breaking of the long-standing "practical-aesthetic" balance structure, and the gradual separation of aesthetics from the practicability of the functional subject of utensils, which makes them more distant from daily life and develop in the direction of pure decoration, craftsmanship and even pure artistry. Essentially, the fundamental reason for its decline and aphasia lies in the change of social background and the transformation of the social role of Chengdu lacquerware. (Tan Han. 2014. PP:68)

From a historical point of view. Chengdu lacquerware, as a high-grade object widely used in the upper class from the Warring States Period to the Qin and Han Dynasties, is different from ordinary daily necessities: it not only embodies a concept of creation under the political and economic system, but also carries rich humanistic and aesthetic ideas, thus integrating practicality, ritual concept and aesthetic pursuit. From this perspective, As a practical appliance, it has a dual orientation: one is as a tool to meet the needs of life. Because from the perspective of the development of utensil culture, the Warring States, Qin and Han Dynasties are the period of the development and prosperity of Chengdu lacquerware, and it is possible to use lacquerware in this period. Secondly, it is used as a tool to present the concept of etiquette. Under the influence of the thought of "hiding rites in utensils", Utensils must have certain social functions or symbolic directions. It can be considered that Chengdu lacquerware integrated these two factors, so it was well adapted to the needs of the upper class in the Warring States, Qin and Han Dynasties, and was recognized by the ruling class, thus achieving its peak in the Han Dynasty.

In the context of modern design, Chengdu lacquerware has changed from a practical use to a handicraft that focuses on appreciation. From it the current development situation, although there are still a few inheritors of Chengdu lacquer art who still adhere to this ancient traditional handicraft, it is difficult to change its difficult situation of "too high and too few". There are three main reasons for this: First, the creation structure and ideological basis that maintain the integrity of Chengdu lacquerware have ceased to exist. Due to the change of context, Although the social roles composed of natural factors, social factors, technological factors and consumption factors still maintain the creation structure of combining nature, utensils, people and etiquette, the ideological basis and cultural background of their existence have changed, such as the concept of utensils, aesthetics and consumption. Secondly, Due to the change of production mode, lifestyle and technological progress, Chengdu lacquerware has not met the modern lifestyle and its demand for high-quality, low-cost, rich and changeable goods. The progress of technology and the innovation of design are changing people's way of life, and constantly satisfying (or stimulating) people's consumption needs. It is also constantly widening the gap

between traditional handicraft and modern and contemporary life. Thirdly, in the concept of Chengdu lacquerware, good ware is always the standard of good ware. Modern industrial products take "form follows function", "form follows emotion" and "form follows meaning" as the goals and meanings of several different stages in the development of design. On the surface, both of them are the discussion of the function and form (or decoration), connotation and semantics of utensils, thus showing some similarities. But the fundamental difference is that the former is based on the traditional feudal etiquette thought, while the latter is based on the popular thought. In this sense, technological progress has not only changed the way of production. It has also changed people's concept of life and their demand for utensils. (Meng Yue, 2006. PP:60)

2. The revival process of Chengdu lacquer

The existence of Chengdu lacquerware is mainly composed of the following four factors: natural factors (climate, environment and natural images), conceptual factors (the concept of utensils and aesthetics under the influence of culture, politics and economic system), technical factors (materials, tools, design and production technology, craftsmen) and consumer factors (use function, purpose and users). It is not difficult to see that, in the development process of Chengdu lacquerware, only the natural factor is relatively stable, while the concept factor, technical factor and consumption factor are dynamic. From this, we can see that the change of the concept of creation and the way of making lacquerware is the main reason for the decline of Chengdu lacquerware.

2.1 Fetal bone process

With the development of the times and the progress of technology, the fetal bone technology of Chengdu lacquerware has undergone a process of continuous development and innovation. Chengdu lacquerware is also very particular about the choice of fetal bone materials, mainly wood, bamboo, pottery, metal, cloth, leather and so on, of which wood is the most. Although the wooden body of lacquerware has

been decorated in the later period, most of it is covered under the lacquer layer. It is not exposed to the outside (except for the single lacquer products using the natural beauty of wood texture), but the fetal bone is the "foundation" of lacquerware, which is very important for the formation and function of lacquerware. Therefore, the selection and treatment of materials have extremely high technological requirements, not only to pay attention to the principle of standardization, but also to know how to be flexible and follow their own methods. Chengdu lacquerware is not only in the selection of lacquer, wood and other necessary materials, but also in the selection of decorative materials and the implementation of decorative technology. All kinds of plant and mineral pigments are painted to make a variety of color paints, or painted, or piled, or filled, and all kinds of gold, silver and mother-of-pearl materials are blended into their species, or pasted, or carved, or inlaid. Thus, Chengdu lacquerware has made thousands of achievements.



Figure 45 *Lacquer powder*
Source: Author, 2021, Photography



Figure 46 All kinds of pigment
Source: Author, 2021, Photography

Although there may be some particularities in the choice of materials due to the differences in demand of different types of lacquerware in different times, the abundant lacquerwood resources in Shu undoubtedly laid an important material foundation for the origin and prosperity of Chengdu lacquerware. From the point of view of Chengdu lacquerware fetal bone technology, there are not only differences in the selection of wood according to the type and use of utensils, but also differences in the selection of wood. The technology of fetal bones of utensils has also changed with the times and aesthetics. In the early Warring States Period, most of them were made of thick wood, which needed to be shaped, and then simply painted and painted. Since the middle of the Warring States Period, the fetal bones of Chengdu lacquerware began to show a tendency of lightness and thinness. From another point of view, the thinness of the carcass and the ingenuity of the process also reflect the balance between practicality and beauty. It can be seen that the important characteristics of the function and aesthetics of Chengdu lacquerware have emerged in this period. By the

middle and late Warring States Period, lacquer craftsmen in Shu had learned to brush the bottom ash on the fetal bones to make the wood surface smooth and flat, and then paint the bottom paint and apply color painting. At the same time, the wood tire technology of Chengdu lacquerware was further developed during this period. The technology of rotating wood to make tire and rolling wood to make tire appeared. In addition, the material of the body began to diversify, with the emergence of bamboo body lacquerware, hemp body lacquerware and composite body bone lacquerware. The shape of lacquerware began to become relatively light, and the number of small and medium-sized daily utensils gradually increased, thus meeting the needs of life.

In the Han Dynasty, the technology of the embryo bone of Chengdu lacquerware became more mature, especially the appearance of the clip embryo bone, which made the shape of lacquerware free and changeable, and the shape was more delicate and compact. On the one hand, with the extensive use of lacquerware in life, its functional requirements and technological requirements are constantly improving. On the other hand, it has a certain connection with the pursuit of exquisite craftsmanship and aesthetic concepts at that time. Lacquerware wood body technology is the quantitative change process of body bone technology, however, the appearance of clamping body is a qualitative leap of lacquerware body bone technology. According to the current archaeological data, at the latest in the late Warring States Period, Chengdu lacquerware had already appeared with mang fetal bones. It was not until the Han Dynasty that the lacquerware was brilliant, and it was praised by later generations as the four classical lacquer crafts in ancient China, namely, the Han Dynasty "clip", the Tang Dynasty "Pingtuo", the Song Dynasty "plain lacquer" and the yuan Dynasty "carved lacquer". The appearance of the fetal bone not only makes the utensils lighter, but also makes the shape more delicate and changeable. At the same time, during the Han Dynasty, In order to meet the aesthetic needs of the royal court and the nobles of the upper class, Chengdu lacquerware also appeared leather and metal tires, and the tire making process was more sophisticated, including several processes such as tire making, scraping ash, and repeatedly painting primer and finish. This can be confirmed by the unearthed objects and inscriptions of Chengdu lacquerware. (Nie Fei.2004. PP:69)

According to the material data of Chengdu lacquerware at present, the main types of wood body are thick wood body, thin wood body, thin wood roll body and wood combination body. Moreover, different methods are often used according to the needs of shape and function. Generally speaking, the production process of lacquerware wooden body in Chengdu mainly includes rolling, spinning, rolling, splicing and carving. Chisel method is the most traditional method of making fetal bone. This method is to shape the wood on a whole piece of wood by the methods of chisel, cut, gouge and chisel. The lacquerware made by this method is usually clumsy and heavy, and the surface chiseling marks are obvious. During the Warring States Period, the body bones of Chengdu lacquerware were mostly made of wood. For example, most of the lacquerware unearthed from the tombs of the Warring States Period, such as Chengdu Commercial Street, Qingchuan Haojiaping and Yingjing Zengjiagou, were made of wood. In Chengdu lacquerware of the Han Dynasty, although the number of wooden bodies and clamping bodies gradually increased, some large objects and some irregular shapes still used the method of shaping, but the bodies made in this period were lighter and lighter, and the process was more sophisticated. For example, the ear cup box, ear cup, flat pot and so on unearthed from Mawangdui Han Tomb in Changsha are all shaped. The spinning method is to spin a whole piece of wood (or several pieces of wood bonded together) on a spinning bed, and the interior is usually chiseled. In the material data of Chengdu lacquerware, the spinning method is mainly found in round boxes, bottles and other round objects with thick bodies. Other larger square objects also use this method. Compared with the spinning method, the surface of the shaped object is smoother and more regular, and the thickness of the fetal bone is thinner and lighter. At present, it is known that the earliest lacquer ware in Chengdu that uses the spinning method is a lacquer pot unearthed from the tomb of the Warring States Period in Zengjiagou, Yingjing, Sichuan. The top and bottom of the pot are made of thick wood. In the Han Dynasty, The number of lacquerware made by spinning gradually increased, and the technology became more mature. The outer walls of the discs, boxes, pots and other objects unearthed in the tombs of Shuangbaoshan in Mianyang and Mawangdui in Changsha were all shaped by spinning, while the inner walls and the inner parts of the ring feet were chiseled. Moreover, after analysis, it was found that these lacquerware

did not apply bottom ash, and only lacquer on the bottom tire could achieve such a bright and clean effect. It is obviously impossible to achieve without a higher tire making process.



Figure 47 Fetal bone tool

Source: <https://www.sohu.com/6089>, 2022, Oline



Figure 48 Rotary-made varnished beans

Source: <https://www.sohu.com/803>, 2022, Oline

The rolling method is to roll thin wood chips into cylindrical walls, intersect the seams with inclined planes, overlap and fix them with paint or other adhesives, and then bond the walls with the bottom made of thick wood boards. This method is commonly used on the walls of round and simple lacquerware such as boxes and caskets. The emergence of the rolling method is a great progress in the art of tire making, which improves the production efficiency of lacquerware and makes the utensils lighter and more beautiful. The carving method is mainly seen in some lacquerware with complex shape and strong decoration. Generally, the whole piece of wood is roughly processed and then carved in detail. For larger or more complex objects, the method of bonding and falconry is often used as a supplement. For example, the crow pot unearthed from the Warring States Tomb in Haojiaping, Qingchuan, the double tiger-headed ware unearthed from the Han Tomb in Fenghuangshan, Jiangling, and the lacquer horse unearthed from Shuangbaoshan, Mianyang, are all carved and shaped, and then painted or painted. In addition, there are some small objects using relief, carving and other techniques, such as the bamboo lacquer spoon unearthed from Mawangdui Han Tomb. The spoon handle part is a combination of relief and carving. Assembling method is mainly used to make the fetal bone of square lacquerware, which is to connect the edges of single wooden boards and combine them into square objects, such as the roof of square boxes. With the development of the times and the improvement of tools, the production technology of Chengdu lacquerware wooden body has been well inherited. The degree of delicacy of several methods, such as making, spinning, rolling, splicing and carving, can be strengthened to a deeper degree, so that the overall effect of lacquerware is better. With the growth of demand, new requirements have been put forward for fetal bone technology. In order to get rid of the unsightly appearance at the interface of the tire bone formed by the roll wood. As a result, the process of sticking hemp on wooden tires appeared, that is, to mount hemp cloth on thin wooden rolls. And then paint, which can not only make that utensil more firm, but also make the surface of the utensil smooth and flat after paint, and will not affect the beauty because of the exposed seam marks. (Changbei.2012. PP:69)

It can be seen that the main body of Chengdu lacquerware is wood, but there are also several kinds of historical development, such as clip body, cloth body, bamboo body, leather body, pottery body and metal body. Among them, the number of wooden tires is the largest, followed by clip tires. In specific utensils, craftsmen often adopt different fetal bones and methods according to the differences in shape and function. There are also some lacquerware with composite fetal bones, that is, according to the needs of shape and technology, different fetal bones are used in different parts, so as to make the structure of the utensils more reasonable and applicable. The bamboo body, pottery body and metal body of Chengdu lacquerware are described as follows:

Bamboo (bamboo) body: Although Shu has been rich in bamboo since ancient times, and artifacts made of bamboo are also very common, there are few artifacts made of bamboo in the archaeological materials of Chengdu lacquerware. It is mainly made of bamboo chips, sawing and weaving. In the early period, bamboo lacquerware was mainly found in some small utensils such as spoons and daggers, and its production method was to paint directly on bamboo. Such as the ancient city of Yingjing, the Qin Tomb and the clip tire. In the Han Dynasty, the production technology of bamboo lacquerware gradually matured, and color painting and carving began to appear. Bamboo joints are used as buckets, bamboo chips are used as handles, bamboo nails are used to connect the handles with the buckets, red lacquer is painted inside the buckets, geometric patterns and God pedicle patterns are painted on the outer wall with black background, the handle of the spoon is combined with relief and carving, and a black dragon pattern is embossed at the end of the handle, which is lifelike. Exquisite. (Hu Wuyi.2010. PP:89)

พหุบัน ปณฺ ชาติ ชีเว



Figure 49 Bamboo *lacquer* a spoon, The western han dynasty

Source: Author, 2021, Photography



Figure 50 Bamboo *Lacquer* Dry Tea Holder Contemporary

Source: Author, 2022, Photography

Metal body: The practice of coating metal with lacquer originated in the Shang Dynasty, when most bronzes were coated with a layer of raw lacquer to protect and decorate them. After the Han Dynasty, the scope of decoration was further expanded, and lacquerware with gold, silver, iron, lead and other metals as the body appeared. For example, a silver-lead lacquer dish unearthed from the tomb of King Shu in Chengdu. From the point of view of the production process of metal fetal bone, it has been very mature. The tire is divided into two layers: the inner layer is silver, and the

outer layer is lead, with a total thickness of about mm. The outer layer is relatively thick and stiff, on which the lacquer is painted, while the inner layer is not painted, so the silver body is exposed. A very thin layer of gold skin is used to drill the pattern on the silver body, and the gold skin is hollowed out in the blank space, so the silver body and the gold flower are very exquisite. (Hu Wuyi.2010. PP:69)



Figure 51– Silver lead *Lacquer* bowl

Source:Author, 2022, Photography

Pottery body: After the pottery is fired into a utensil, the surface of the utensil is painted or painted with patterns. From the point of view of production technology, the pottery body lacquerware unearthed in Chengdu area can be divided into two kinds: one is to simply paint a layer of lacquer on the pottery pots, basins, bowls and other storage utensils, the main purpose of which is to make use of the moisture-proof and seepage-proof characteristics of raw lacquer, and at the same time to make the utensils look beautiful. This kind of pottery body lacquerware is mainly found in tombs from the middle and late Warring States Period to the early and middle Western Han Dynasty, such as several pottery tripods, pottery Yao and pottery pots unearthed from the Warring States Tomb in Haojiaping, Qingchuan, which are painted with black lacquer on the surface. The other is to first paint a layer of primer on the plain pottery body, then paint a layer of finish, and finally paint patterns. Its production process and

decorative effect are very similar to those of painted lacquer wood. With the gradual popularity of lacquerware, this kind of lacquerware appeared in order to imitate the very valuable lacquer wood ware at that time. Nowadays, lacquer bottles, lacquer chess boxes and so on like to be made in the way of pottery tire, and the two ways of pottery tire lacquerware are presented.



Figure 52 Tao fetal lacquer bowls

Source: <https://www.qudiandi.com/product/>, 2022, Oline

To sum up, in the process of historical development, Chengdu lacquerware's fetal bone craft has gone through a process from thick wood to thin wood roll, from wooden body to wooden body, from single fetal bone to composite fetal bone with bamboo body, pottery body, paper body, lacquer yarn, tortoise shell and other characteristic materials, from thick and heavy to light and beautiful, thus continuously moving towards maturity. With the improvement of synthetic resin fetal bone and other multiple fetal bone technology in the 20th century, it is not only the foundation for the realization of lacquerware function, but also the necessary technical support for the exquisite and changeable shape of lacquerware.

2.2 Modelling

According to the data of archaeological discoveries at present, the physical remains of lacquerware in Chengdu are not only huge in quantity, but also rich in shape and variety. Except for a few ceremonial objects, these objects are mainly used in daily life, and some entertainment objects, funeral objects and weapons. From the use function of utensils, it can be divided into the following categories:

Ritual utensils: such as Zu, Ding, Zhong, Zu, etc.

Food utensils: mainly cups, plates, pots, boxes, bottles, pots, beans, tripods, bells (pots), spoons, daggers, etc.

Dressing utensil: including dressing box, comb, comb, etc.;

Room utensil: basically have case, a few, bed, pillow, tiger son to wait;

Recreational appliances: drum, piano, taro, inkstone, etc.

Funeral objects: coffins, outer coffins, figurines, etc.;

Weapons: bow, shield, dagger, scabbard, spear, etc.

Modeling is not only the basic form of Chengdu lacquer, but also an important carrier for Shu craftsmen to make lacquerware. More importantly, modeling also carries a deeper level of creation thought and cultural connotation. The following is an analysis of the shape of the Chengdu lacquerware ear cup. Ear cups, or feather cups, are the most common and most numerous objects in Chengdu lacquerware. Its shape is oval, It has a flat bottom and one ear on each side, so scholars often call it an ear cup. Ear cups are often used as drinking utensils or food utensils. The shape of the ear cup in Chengdu lacquerware has little change, mainly in the shape of a crescent moon. There are differences in the inclination angle of the ear surface, and the overall change is from the level of the cup mouth to the gradual elevation, and then to the gradual flattening in the Eastern Han Dynasty. With the change of fetal bone technology, The wall of the vessel is gradually changed from thick to thin; The body changes from short to high, and the radian of the abdominal wall changes obviously,

from oblique straight abdomen to deep arc abdomen. The bottom surface is changed from a flat bottom to a decorative short ring foot; The decoration style is from inspection to luxury. Most of the ear cups on the market now have little change in shape, and their colors and decorative techniques are more diversified.(Li Zehou.2003. PP:56)



Figure 53 Lacquer ear cup from the Western Han Dynasty

Source:Author, 2021, Photography

พหุมนุ ปณ จิต ชีเว



Figure 54 Modern lacquer ear cup

Source: Author, 2022, Photography

Take the development and change of lacquer tray as an example, compare and analyze the patterns. Lacquer plate is a common shape in Chengdu lacquerware, which not only has a large number, but also has a great change in shape. No lacquer plates were unearthed in the tombs of the Warring States Period, and a large number of tombs of the Han Dynasty began to appear. According to the inscriptions on the utensils, the types of lacquer plates are "Mu plate", "flat plate", "food plate" and "fruit plate". Among them, the food plate is the most, and the shape change is also the most abundant, so this paper selects the food plate to analyze the shape. According to the shape of the abdominal wall of the food plate, it can be divided into two types: Type I: arc abdomen. According to the depth of the disc, the change of the abdominal wall and the difference of the fetal bone, it can be divided into three types: 1. The thick wooden tire is spun, the folding edge is wide, the arc abdomen, the disc is shallow, and the flat bottom is large. 2. Open folding edge, oblique arc of abdominal wall, flat bottom, small bottom. 3. It has a deep plate, a narrow folding edge, a gold and copper

buckle on the edge of the mouth, an oblique arc abdomen, a folding abdomen on the lower part of the middle part of the abdomen, and a flat-bottomed small ring foot. Type II: straight belly, flat bottom. According to the slope of the abdominal wall, whether there are honey gold copper buttons and honey gold copper feet on the edge of the plate, it can be divided into three types: 1. Flat bottom, straight mouth, shallow dish, this type of flat dish size is generally larger, the mouth edge is narrower, the bottom has a small ring foot. 2. Oblique straight abdomen, flat bottom, Gold plated copper buckles on the edge of the dish. 3. The plate has a gold-plated copper buckle on the edge and a gold-plated copper foot on the bottom.

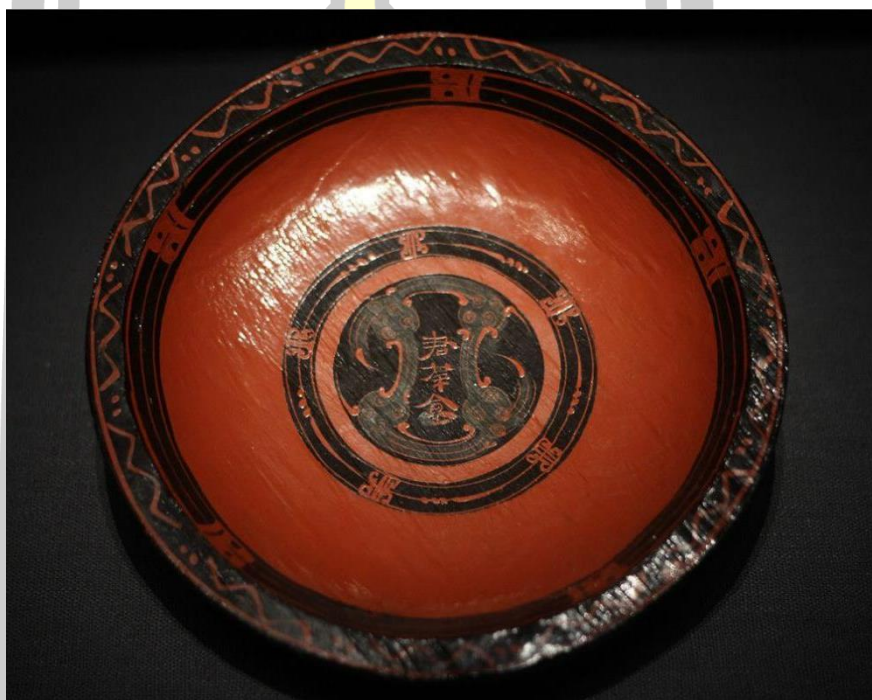


Figure 55 “You lucky food” lacquer plate, Mawangdui Han Tomb

Source: <https://image.baidu.com/search/detail?ct=50331>, 2022, Oline

พหุ ม ประ โท ชี เว



Figure 56 Lacquer plate, Han Tomb at Laoguanshan, Chengdu

Source: Author, 2021, Photography

Based on the above analysis of the unearthed conditions and shapes of lacquer plates, it is found that the unearthed lacquer plates in Chengdu lacquerware are mainly concentrated in the tombs of the Han Dynasty, and the techniques of making tires and decorating in Chengdu area during this period are very mature, so from the results of shape analysis, the shapes of lacquer plates are not affected by technological factors. The change of its shape is mainly to follow the needs of practical function and the change of aesthetic fashion. The overall trend is that the plate changes from shallow to deep, the bottom changes from large to small, from flat bottom, round bottom and nearly flat to decorative ring foot. From the middle and late Western Han Dynasty to the Eastern Han Dynasty, the shape of lacquer plates was basically fixed. As shown in the figure, most of the lacquer trays on the market now have little change in shape. The patterns and techniques of color and decoration are more diversified. (Li Zehou. 2003. PP:64)



Figure 57 Lacquer plate1, Chengdu lacquer factory

Source:Author, 2021, Photography



Figure 58 Lacquer plate2, Chengdu lacquer factory

Source:Author, 2021, Photography

From the perspective of formal aesthetic feeling and artistic presentation of modeling, the modeling of Chengdu lacquerware is a kind of "pictographic" modeling, which intentionally pursues the concrete and lifelike imitation and reproduction of animal prototypes. For example, the lacquer wooden horse is lifelike in shape, different in shape, vigorous in body and vigorous in spirit, especially the facial depiction is very delicate and vivid, which not only shows the exquisite lacquer technology in Chengdu area, but also shows the exquisite lacquer technology in Chengdu area. It also reflects the level of lacquer carving art in the Western Han Dynasty. Another kind of modeling is the modeling of "taking meaning", that is, the modeling created by processing animal images by means of deformation or simplification. This kind of modeling partly retains the basic characteristics of animal images, but also makes a certain degree of choice and recreation of the prototype. Thus, the animal image is naturally integrated into the shape of the utensil. For example, a tiger-shaped component unearthed from a boat coffin in Chengdu Commercial Street is divided into two parts, the tiger head and the tiger body. The whole object is painted with black lacquer, and the tiger belly and handle are painted with red lacquer. The claws, forehead and neck of the two tigers are also decorated with red lacquer, which makes the overall shape simple and vivid. Now the "pictographic" and "ideographic" products of Chengdu lacquerware also appear in different forms, such as the reproduction of panda animal prototype combined with local characteristics and the eagle claw cup lacquerware suit, which are well integrated into the shape of the utensils, not only increasing the sense of Chinese traditional culture of the utensils, but also increasing the aesthetic needs of modern life style.

พหุมนุ ปณู จิต ชีเว



Figure 59 A tiger-shaped component of the boat coffin burial unearthed

Source: Author, 2021, Photography

The influencing factors of the shape change of Chengdu lacquerware, the progress of technology and the change of materials. This is the most important and direct factor affecting the change of the shape of utensils. The development and maturity of tire making technology and the continuous expansion of tire bone materials are undoubtedly the important basis for the enrichment of lacquerware categories and the change of shape. In addition, changes in function and aesthetic needs. From the Shang and Zhou Dynasties through the Warring States Period to the Han Dynasty, Chengdu lacquerware gradually completed the transformation from ritual vessels to life utensils. Especially in the Han Dynasty, lacquerware has been deeply integrated into social life, and the category of lacquerware almost involves all aspects of social life. In the process of transformation from "making things for God" to "making things for man", The requirements of "use" and "beauty" of lacquerware are also constantly improving, which promotes the shape of lacquerware to develop in the direction of both functionality and aesthetics. Chengdu lacquerware has been used as practical utensils since the Warring States Period, and has become a necessary thing in the daily life of the court and nobles in the Han Dynasty. It is also influenced by the fashion and aesthetic orientation of the times, especially the life style and aesthetic orientation of the ruling class and the whole upper class, which often determine the shape characteristics and evolution trend of lacquerware.

Chengdu lacquer attaches great importance to the combination of practicality and beauty. In order to better reflect and realize its functionality, most of its shapes are concise, symmetrical and balanced, rather than blindly pursuing uniqueness and artistic sense. Although the overall style of Chengdu lacquerware is simple, it is not monotonous. The same type of utensils are often varied in detail and decorative patterns. So as to reflect the modeling concept of "common but different". Chengdu lacquer changed from ritual to daily necessities, and a variety of ways such as gifts appeared. In the process of change, its shape also followed the development of The Times and the needs of use, resulting in relatively diverse shapes and decorations to meet the overall needs of social development for utensils.

2.3 Decoration techniques

In the Warring States Period, the decorative techniques of Chengdu lacquer, such as color painting, flat painting and needle carving, appeared, which were greatly improved in the Han Dynasty, and a variety of new decorative techniques were developed, such as gold plating, gold painting, lacquer stacking and the combination of metal technology. During this period, gold and silver ornaments on lacquerware began to be widely used. That is to say, gold and silver ears, buttons, buckles, feet, rings and corners are added to the utensils, which not only makes the lacquerware more durable, but also serves as an important decorative technique to increase the luxurious beauty of the utensils. Gold, silver, copper, tin, lead and other materials are "well-utilized"; Cups, plates, pots, boxes and other shapes are "applied according to their aptitude". As a result, the skillful craftsmanship of lacquerware in Shu has been achieved.

Among the techniques of using metal materials in Chengdu lacquerware, the most representative one is the buckle. The so-called buckle is to use gold to decorate the mouth, that is, to reinforce and decorate the mouth of the object with metal. This process was originally developed for functional needs. During the Warring States Period, with the maturity of the technology of thin wood roll tire and clip awn tire, the thick tire bone of lacquerware gradually became exquisite and light. In order to reinforce the lid, mouth edge and body of lacquerware, the process of using metal

materials such as gold, silver and copper on lacquerware began to appear. However, with the maturity of lacquerware technology and the change of aesthetic concept, people found that the metallic luster of buckles can not only complement the deep color of lacquerware, but also gold, silver and other precious metals can add luxury to lacquerware. So as to cater to the growing trend of luxury and the concept of hierarchy. As a result, the buckle has gradually gone beyond the functional level and become an important means of decoration. Especially after the middle of the Western Han Dynasty, the officials of Shu and Guanghan prefectures became the lacquerware production centers of gold and silver buckles. The production and use of gold buckles, silver buckles and honey gold copper buckles have been strictly supervised and regulated. (Liu Xiaolu .2013. PP:54)

The decorative beauty of Chengdu lacquerware is reflected in its exquisite decorative technology on the one hand, and its moderate decorative expression on the other. In Chinese traditional culture, the judgment of whether the decoration of utensils is appropriate or not is often related to the cultivation and evaluation of people. In other words, the understanding and evaluation of human beings are consistent with the aesthetic and decorative views of utensils. The aesthetic view of utensils is used to explain the relationship between the internal implication and the external form of things. This relationship generally points to the following aspects: "It refers to the material used to make utensils and the decoration, decoration and even general processing added to the material;" It refers to the general function of the utensil and indicates the form and shape of the utensil. It refers to the functional parts and structures of utensils. And indicating the embellishment added to the function. Thus, this idea of balance has a richer connotation in the field of utensil art. The decorative beauty of Chengdu lacquerware lies in the proper grasp of the relationship between the internal implication and the external form of the utensils, rather than the excessive pursuit of elaborate and gorgeous decoration. In fact, the decoration of utensils should be based on quality first. And achieve the harmony of internal and external cultivation. Thus it can be seen that it is a basic principle for the decoration of utensils to be skillful rather than gorgeous. Craftsmanship is the best, which has been fully reflected in the dignified, delicate and energetic patterns depicted in

Chengdu lacquerware. This is also the main point of analyzing the beauty of Chengdu lacquerware decoration. Because the understanding of human beings is extended to the understanding of objects (quality and decoration), which maintains the internal consistency, it is inevitable that this internal relationship is reflected in the early creation thought. For example, in the lacquer ritual wares of the early Warring States Period (such as the ship coffin burial lacquerware in the commercial street), the flat and dragon patterns with symbolic meanings were applied to the decoration of lacquerware. To draw lessons from bronze patterns to express the visual effect of solemn atmosphere; On the lighter daily lacquerware (such as Qingchuan Haojiaping lacquerware), it is decorated with soft and elegant cloud patterns and phoenix patterns, thus conveying different functional orientation and aesthetic orientation.

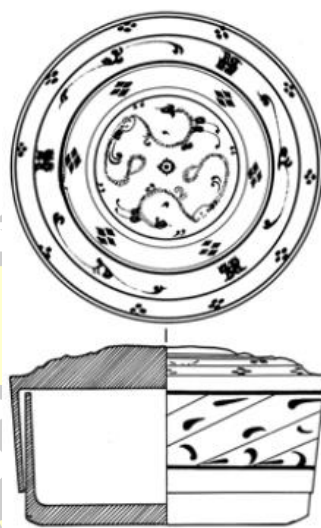


Figure 60 Qingchuan Haojiaping lacquerware

Source: Liu Xiaolu. 2013. Research on chengdu lacquer art. PP:53

This relationship between the balance of Yin and Yang and the dependence of internal and external repair is also reflected in the decorative language and decorative skills of Chengdu lacquerware. Taking the lacquerware of several important tombs as examples, this paper discusses the evolution of the decorative style of Chengdu lacquerware and the relationship between culture and quality with the times according to the clues of historical development: Early Warring States Period: Lacquerware

unearthed from the ship coffin tombs in Chengdu Commercial Street. It mainly draws on the decorative patterns of bronzes (such as banner whorls and dragon patterns) and applies them to the same type of lacquerware decoration, so that its decorative style is generally single and unified. From the point of view of expression, there is no change in the decoration of Yin and Yang in the lacquerware unearthed from the tomb. It also does not show the concave-convex effect similar to the bronze pattern, but uses the technique of flat painting. Generally speaking, the external and internal qualities of Chengdu lacquerware in this period lack internal relevance and consistency. However, the painting techniques of lacquerware decorative patterns at this stage laid a technical foundation for the later flat painting and lacquer effect.

The middle of the Warring States Period: Lacquerware such as ear cups and round boxes unearthed from the tombs of the Warring States Period, such as Haojiaping in Qingchuan and Zengjiagou in Yingjing, Sichuan, has gradually shaken off the influence of bronze decoration, and has begun to appear decorative patterns and expressive techniques suitable for the practical function and artistic expression of lacquerware (especially lacquer painting). For example, the solemn and mysterious flat and dragon patterns gradually disappear. It is replaced by the combination of cloud pattern, phoenix pattern and geometric pattern, and the pattern layout and decorative style also emphasize the appropriateness and moderation of shape and function. This shows that Chengdu lacquerware has begun to pay attention to the balance between inside and outside in this period.

Western Han Dynasty: During this period, Chengdu lacquer decoration technology is more mature, and the style is more diverse. During this period, the decorative patterns of Chengdu lacquerware not only completely broke away from the early reference and imitation of bronze patterns, but also established a decorative style that not only embodied the characteristics of the times but also had its own characteristics. In addition, the decorative techniques are more diverse, such as needle carving, gold carving, lacquer piling and other decorative techniques, and through the combination of flat painting and piling up two decorative techniques and colors. Form the visual effect of the balance of Yin and Yang. Although Chengdu lacquerware in this period pursued changeable techniques and exquisite decorative patterns, its decoration was generally based on the practicality of utensils (mainly daily utensils),

and paid attention to the balance between function and aesthetics, thus reflecting a high degree of internal and external consistency.

Considering the market, material, cost and other factors, the decline of lacquerware is a long process, in which it has flourished several times because it could not find a suitable development route. In the Wei, Jin, Southern and Northern Dynasties, the weak situation of lacquerware was difficult to reverse, but because of the spread of Buddhism, the clip craft shined brilliantly. In contrast, lacquerware can improve its appearance by painting and make use of the sticky characteristics of lacquer. Metal, jade, horn bone, glass and other materials are inlaid into patterns; Patterns can be engraved on the surface of lacquerware with a needle carving knife, and gold, silver or colored lacquer can be embedded in the patterns.

In the Tang Dynasty, lacquerware became more and more gorgeous, and took the route of fewer but better luxury goods. On the one hand, some new production techniques and decorative techniques are constantly emerging (such as plain painting, gold and silver flat off, Baibao mosaic, etc.), which makes lacquerware develop towards exquisite aristocratic crafts. On the other hand, the lacquer process is combined with other processes and creation activities. New techniques and forms have evolved, such as the piano, architecture and furniture fields, so that the lacquer technology has gradually developed in the direction of diversification. In the Song Dynasty, lacquerware once became the darling of the daily necessities of the aristocracy. Because of the mainstream aesthetic of the Song Dynasty, these lacquerware changed the luxurious style before, mostly plain face to the sky. (Liu Xiaolu .2013. PP:43)

Lacquerware in Ming and Qing Dynasties basically broke away from practicality and moved towards the direction of display and ornamental development of handicraft. In pursuit of decorative effect, techniques emerge in endlessly, such as lacquer carving, gold carving, treasure inlaying and so on. But the more luxurious lacquerware is, the farther away it is from most people's lives. After the collapse of feudal society, Without the customer base of the royal family and the aristocracy, regardless of cost and cost, lacquerware gradually declined. In the new era, the revival of traditional culture has restored lacquerware to a certain extent, decorative

techniques have been basically inherited, and the use of existing sophisticated production tools, lacquerware forms of expression are becoming more and more diverse. But lacquerware has been far away from the lives of ordinary people for thousands of years, and there is still a long way to go to return.



Figure 61 A lacquer tea scoop inlaid by bright shell slices

Source: Author, 2021, Photography



Figure 62 A lacquer tea tray carved with blinking gold and silver flakes

Source: Author, 2021, Photography

Tools are the concretion of technology, and they are also substantive technology. Whether the process technology is mature or not is directly reflected in the systematicness and specialization of the tools. There are many kinds of tools for lacquerware production in Chengdu, and the processes can be divided into lacquer making, tire making, decoration and polishing. The conventional working procedures are as follows: a paint making procedure, a tire making procedure (1), a wood tire, (2), a bodiless procedure and a decoration procedure. The body polished by the decorative paint is painted, piled, carved or inlaid for decoration. The common decorative techniques of lacquerware in Chengdu are characterized by unique techniques such as "carving, inlaying and filling colors, carving tin and silk light, inlaying and depicting", as well as rare techniques such as "flat line drawing, broach needle carving, lacquer piling". Taking the technique of carving, inlaying and filling colors as an example, the technique mainly comprises the following steps: firstly, After designing the tire sample, decorating the draft and making the wooden tire, the painter shall plaster, brush the primer and polish it for many times, and then apply several layers of polishing paint, each of which must be ground after drying. Second, carving and filling, that is, first copy the designed decorative drawings to the carcass, and carve out the incised picture with a knife. Then the prepared color paint is scraped into the negative lines, After drying, grind with fine sandpaper until the grain is flush with the paint surface. You can also paste gold and silver foil in the shade, and then cover it with multiple layers of transparent paint and grind it. Third, polishing and cleaning, that is, coating polishing paint on the surface of lacquerware, grinding after drying, rubbing with hair or cotton dipped in vegetable oil, and polishing many times to make the surface of lacquerware shiny and gorgeous. Now the production tools are more perfect. For example, in the process of grinding and polishing, machines are often used, for example, grinders, such as book-type and desktop grinders, which can be equipped with sandpaper and gauze of different thicknesses for grinding. The power is big, the effect is quick, but it is easy to abrade the work, and the noise is big. Polishing machine fitted with a cotton wheel, of the seat and portable type, specially designed for polishing. In recent years, the output of

lacquerware in Chengdu has decreased, mostly small items. Therefore, the machine is seldom used, and it is usually polished by hand.



Figure 63 Conventional process

Source: Author, 2021, Photography



Figure 64 Process: Decorating paint

Source: Author, 2022, Photography



Figure 65 Process: Carving
Source: Author, 2022, Photography



Figure 66 Process: Colouring
Source: Author, 2022, Photography



Figure 67 Process: Polishing
Source: Author, 2021, Photography



Figure 68 Process: Drying in the shade
Source: Author, 2021, Photography

Generally speaking, the trend of traditional cultural revival has restored lacquer ware to a certain extent, and the decorative techniques have been basically inherited. Moreover, with the use of the existing sophisticated production tools, the forms of expression of lacquer ware are becoming more and more diversified. But lacquer has been removed from

ordinary people's lives for thousands of years, and there is still a long way to go before it can return. The production process of Chengdu lacquerware shows the characteristics of systematicness, completeness and maturity. From the tire production to the final polishing, each link has a specific process and matching special tools. However, in recent years, due to the change of market demand, the popularization of network information and the convenient supply of various materials, the original complete process system is facing the lack of. Paint, tire technology is gradually abandoned. As a daily necessities, the modeling and decoration techniques of Chengdu lacquerware are more diversified, which is convenient for different functions. The appearance of high, middle and low end grade as gifts is also reflected by materials and decorations. With the process of commercialization, the decorative techniques of Chengdu lacquer have been extended and diversified to meet the needs of social development, but the development is relatively slow and needs to be promoted by various policies.

2.4 Grain appearance

Patterns, also known as ornamentation and patterns, usually refer to the decoration and patterns imposed on utensils, so it contains the meaning of "ornamentation". The existence of patterns determines their attachment to the shape and function of utensils, so that any pattern needs to be attached to utensils in order to achieve its decorative performance. However, the formal aesthetic feeling and visual expression of the pattern itself are undoubtedly relatively independent. Lukacs once put forward from the perspective of art philosophy that "pattern itself can be defined as a complete image of itself for aesthetic emotional stimulation, and its constituent elements are composed of abstract reflection forms such as rhythm, symmetry and proportion". (Meng Yue.2006. PP:46)

Pattern is the main content of Chengdu lacquer decorative art, and also an important vocabulary of its visual expression. Among the decorative patterns of various materials found in the Warring States, Qin and Han Dynasties, lacquerware decorative patterns have the most abundant material materials, the most representative themes, categories, combination forms and decorative techniques, and the best level

of decorative art. The decorative patterns of Chengdu lacquerware. It is undoubtedly the aesthetic model and essence of Chinese lacquerware art. The themes of decorative patterns of Chengdu lacquerware are very rich. There are obvious differences in the performance themes of patterns in different periods, and because Shu workers often choose different decorative themes according to the shape and functional characteristics of lacquerware. In the same period, the themes of patterns on various utensils are also different. Sometimes, in order to pursue change, even on the same kind of objects, the themes of the patterns are different.

The decorative patterns of Chengdu lacquerware can be divided into geometric patterns, animal patterns, plant patterns, natural scene patterns and character story patterns according to the theme of expression. Geometric pattern is one of the earliest and most widely used decorative patterns in China. Because geometric patterns have good adaptability and aesthetic feeling of form, they are concise, clear and easy to express. Therefore, it is widely used in the decoration of utensils. A large number of geometric patterns are also used in the decorative patterns of Chengdu lacquerware, including dot pattern, circle pattern, disaster pattern, straight line pattern, arc pattern, hook pattern, square pattern, triangle pattern and diamond pattern. In the lacquer table and lacquer table unearthed from the ship coffin in the commercial street, the decorative belt composed of continuous circle patterns can be seen. It is distributed between the flat pattern and the walking dragon pattern. These evenly distributed small circles form a virtual line, which not only achieves the effect of spacing patterns, but also does not appear rigid and rigid.

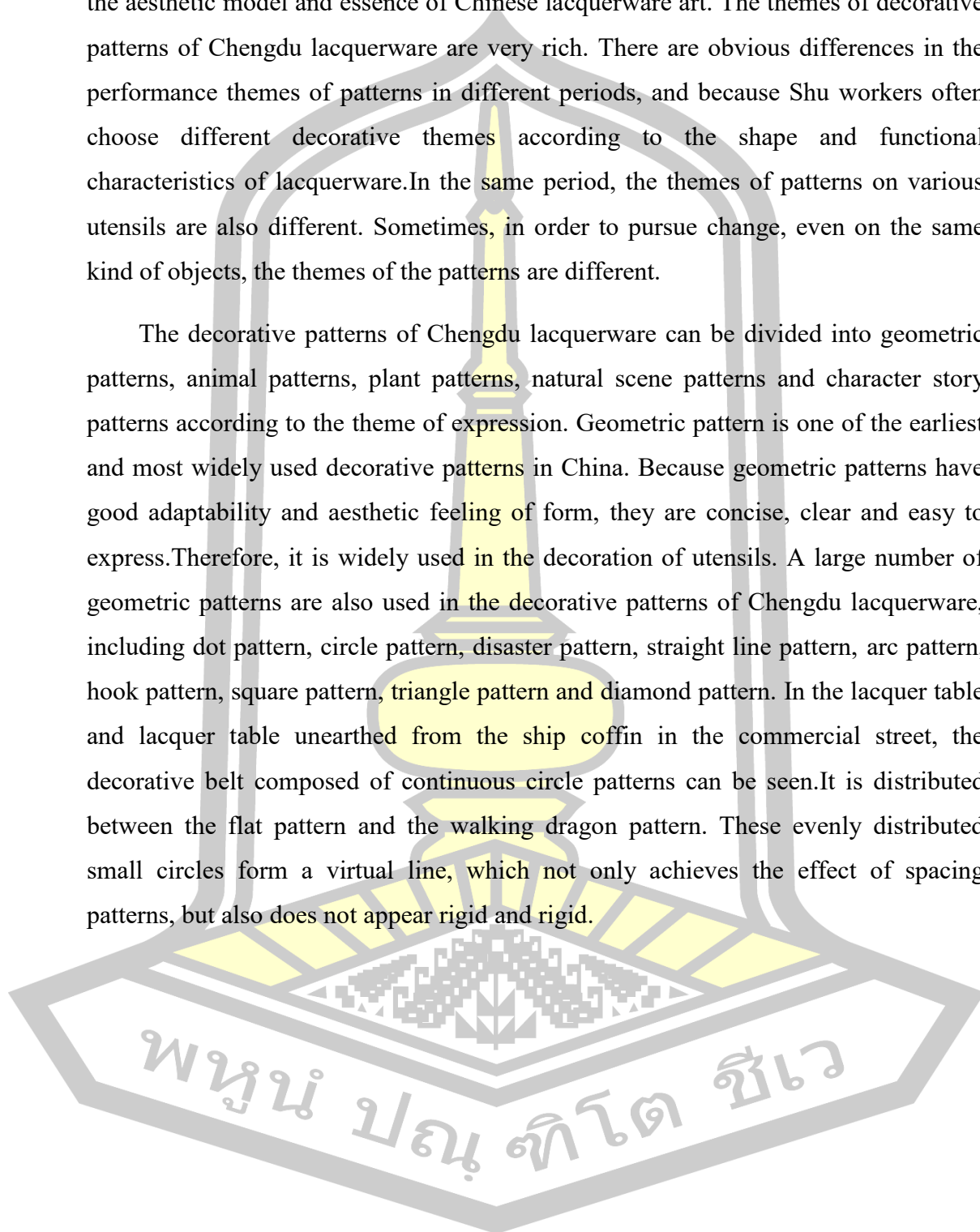




Figure 69 A lacquered table of the boat coffin unearthed

Source: Author, 2021, Photography

The use of geometric patterns in the decoration of Chengdu lacquerware is very flexible, which has become one of the most distinctive artistic features of lacquerware in Shu, which is different from that in Chu and other regions. These geometric patterns not only have various combination forms, but also have flexible and changeable application techniques. Their characteristics are mainly reflected in the following three points: First, they are flexible and changeable, activating the picture. The geometric patterns in Chengdu lacquerware are freely combined and flexibly used, or filled in the main patterns as the substrate, or around the main patterns, although the proportion in the picture is not large, they often play a key role. Second, split the picture and enrich the layers. The decorative patterns of Chengdu lacquerware use a large number of decorative belts composed of thin straight lines, curves, diamond patterns, dot patterns, circle patterns and so on. Although these decorative belts are generally narrow, accounting for a small proportion of the whole picture, and only as a foil decoration, the choice and combination of patterns are obviously carefully designed. These geometric bands can separate the main pattern in

the center from the surrounding auxiliary patterns, thus making the whole pattern more distinct and layered. The most common is on the surface of some round objects (such as lacquer plates, lacquer bowls, lacquer roofs, etc.). It is decorated with geometric patterns such as concentric rings, short straight lines and diamonds, thin lines and dots, curves and diamonds. These decorative bands surround the main body pattern and divide the picture into a plurality of annular domains. This kind of decorative belt combination in Chengdu lacquerware is very changeable, such as a six-son lacquer pot with needle-carved cloud and animal patterns unearthed from Mawangdui Han Tomb in Changsha. There are nearly ten combinations of geometric decorative belts on the cover alone. In addition, on the surface of some square objects (such as plates, tables and tables), geometric patterns are often used to divide the picture. For example, in the lacquer case and lacquer table unearthed from the ship coffin in Chengdu Commercial Street, it can be seen that the decorative belt composed of continuous circle patterns is distributed around the pattern or between the pattern and the dragon pattern. These evenly distributed small circles form a virtual line, which not only achieves the effect of spacing patterns, but also does not appear rigid and rigid. Third, the combination of dynamic and static, stable composition. On some objects that use a large number of cloud patterns, cloud animal patterns and cloud bird patterns, some regular geometric patterns are properly interspersed, which can be used with the help of the rationality and calmness of geometric patterns. To balance the rhythm and insecurity of cloud patterns. (Meng Yue. 2006. PP:39)

The animal patterns on Chengdu lacquerware are not only varied, but also varied in shape. The animal patterns on these lacquerware are divided into two categories: one is the relationship between the animal patterns and the animals in nature, that is, the animal patterns in reality, which are realistic, abstract, exaggerated or deformed. In reality, some animal images are mainly displayed in the patterns of utensils, such as fish pattern, sheep pattern, bird pattern, tortoise pattern, butterfly pattern and tiger pattern. In addition, there are also strange animal patterns in ancient documents or myths, mainly dragon patterns, phoenix patterns, flat glass patterns, animal face patterns and so on. Such themes are often not real in reality. It is "the object of fantasy, the product of ideas and the totem of witchcraft etiquette". In addition, although some

patterns are abstracted and simplified from animal patterns, they have almost broken away from their animal prototypes and evolved into geometric symbols, such as stolen curved patterns, deformed dragon patterns and deformed bird head patterns.

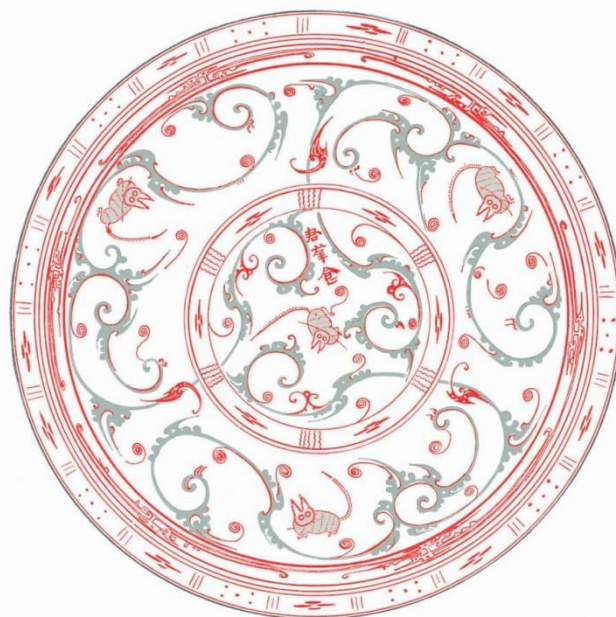


Figure 70 Four cats lacquer plate western Han Dynasty

Source:Liu Xiaolu. 2013. Research on chengdu lacquer art. PP:65

In the Warring States Period, the animal patterns of Chengdu lacquerware were mostly used as the main decorative patterns of utensils, except for a few suitable patterns painted on utensils carved into animal images, some of which were separately patterned, and some of which were supplemented by geometric or plant patterns. These patterns mainly originated from the worship of gods and the imitation of bronze decoration by the ancestors of ancient Shu. For example, from the decorative patterns of lacquerware unearthed from the boat coffin burial in Chengdu Commercial Street, we can clearly see the inheritance relationship between the lacquerware and bronze decorative patterns. The appearance of sheep patterns, banner patterns and tiger patterns, as well as the subsequent appearance of dragon patterns and phoenix patterns in Haojiaping, Qingchuan and Zengjiagou, Yingjing, are related to the worship of dragons and sheep, birds and chickens, tigers, silkworms and fish by the ancestors of

ancient Shu. In the Han Dynasty, the animal patterns in Chengdu lacquerware began to be widely used as the main decoration, and more animal patterns were used as auxiliary patterns, interspersed between cloud patterns. The animal images in this period are not only dragons, phoenixes, unicorns, rosefinches, and heavenly dogs, There are also many animal images from real life, such as cats, turtles, leopards, deer, fish, rabbits, rats, cranes and geese. Most of these animal images are endowed with the meaning of auspiciousness to express the good wishes of praying for blessings and avoiding disasters. From the point of view of the way of expression, there are fewer realistic animal patterns in Chengdu lacquerware decoration. Most of them are depicted in the way of freehand brushwork and deformation. This is because the decorative patterns are always subject to the shape of the object to be decorated, so it is often necessary to abstract or deform the animal image to meet the needs of composition.

Plants are rarely used as the main decoration of lacquerware, and plant patterns in Chengdu lacquerware decorative patterns are also rare, mainly including leaf vein pattern, curly grass pattern, petal pattern, spike pattern, mountain tree pattern and so on. Natural scene patterns refer to the patterns drawn from the scenery and phenomena in nature. This kind of pattern is an important part of the decorative pattern of Chengdu lacquerware. There are mainly cloud patterns, thunder patterns, wave patterns, water ripples, sun patterns and so on. The proportion of plant patterns in the decorative patterns of Chengdu lacquerware is not large, and few Chengdu lacquerware with plant patterns as the main decorative patterns have been found, the most representative of which is a lacquer ear cup with grass leaf patterns in a Han tomb in the northeastern suburbs of Chengdu. This lacquer ear cup with grass leaf pattern, It can be regarded as a model of plant patterns of lacquerware in the Han Dynasty. The main pattern in the cup body is a grass leaf pattern with a shape composition, the lines are very concise, and the growth momentum of the grass leaf pattern is combined with the expression of the cloud pattern, so that the overall pattern presents a flowing growth trend. Although most of the plant patterns in the decoration of Chengdu lacquerware are only used as subsidiary patterns. It plays a foil

role in the pattern, but the role of this kind of pattern in the decorative effect and moral presentation of utensils can not be ignored.(Ge Hui.2009. PP:19)



Figure 71 Grass leaf pattern lacquer ear cup

Source:Liu Xiaolu. 2013. Research on chengdu lacquer art. PP:72

In Chengdu lacquer, there are relatively few patterns with the theme of people's stories and social life, but from the few objects decorated with such patterns, the main contents depicted are hunting activities, noble life, historical stories and fairy stories. Taking the lacquer box of Zhu Ran's tomb as an example, this lacquer plate of noble life is 24.8 centimeters in diameter and 3.5 centimeters in height. Made of wood. The lacquer plate is mainly black and red, which is simple and elegant. The inner and outer colors of the plate are different, the inner wall and the bottom are painted with red paint, and the outer wall and the bottom are painted with black and red paint. The color of the picture in the plate pays attention to the outline of the level and outline, which shows the superb craftsmanship of lacquerware painting in Wu area in the Three Kingdoms Period. The picture inside the lacquer plate has a clear layout. Twelve people are painted inside the plate, which is divided into three layers. The upper layer is a picture of feasting soldiers, with five people in the picture, four of whom kneel down to feast. There are five people in the middle, one dressing in front of the mirror, two playing chess, two taming eagles, and a little boy standing in the middle drawing a picture of the game. Two men sit on both sides, with a chessboard

in the middle, a short foot disc in front, and food on it. The lower level seems to be a travel map, with two people in the picture, one riding a horse and the other following the horse, with mountains in front and back. Craftsmen use concise pens to depict the leisure and comfort of aristocratic life with smooth lines. The lacquer paintings in Chengdu lacquerware are very rich in content, such as playing chess, traveling, banqueting, dressing and so on, which show the aristocratic life. There are pictures of children playing with sticks, children playing with fish, hunting and so on, which reflect social customs. There are also historical stories describing feudal ethics, such as Jizha Hanging Sword Picture and Boyu Mourning Family Picture.



Figure 72 Lacquer plate of noble life unearthed from Zhu Ran tomb

Source: <https://zhidao.baidu.com/question/1709>, 2022, Oline

Now Chengdu lacquer is mainly decorated with geometric patterns, animal patterns, plant patterns, natural scene patterns and character story patterns, among which geometric patterns, animal patterns and plant patterns are in the majority, and the layout of the picture is vivid and the image is depicted. For some lacquerware products that want to give a high gift, they will pay attention to the implication of the pattern, reflecting its external and internal value. As for life, most of the common trading lacquerware products are created mainly with the patterns of people's

preferences, social reality and local characteristics at this stage. No matter what type of Chengdu lacquerware, the current decorative patterns are very rich, which fully reflects the superb composition ability and painting skills of lacquer craftsmen in Shu. The revival of patterns of Chengdu lacquer also reflects the changes in the meaning of "royal art" produced by the development of The Times and the reform of the system. The noble identity pattern of ritual vessels has changed to the retention and continuity of daily use, but it is not used by aristocrats, so there are all kinds of high, middle and low end lacquer vessels to meet the needs of the crowd. The meaning of gifts has also been partially extended, the gift of valuable, identity, also from the pattern and other aspects of corresponding changes.

3. Changes in class identity

In the course of historical development, Chengdu lacquer mainly served the "consumption" needs of the ruling class at different levels, which also determined that its production and consumption were directed at specific classes or groups, rather than ordinary people. Furthermore, the external shape and decoration of the utensils also reflect the lifestyle and aesthetic concepts of the ruling class. Chengdu lacquerware, as a practical utensil, has a dual orientation: one is as a utensil to meet the needs of life, and the other is as a utensil to present the concept of etiquette. Therefore, while the utensils show their use value and aesthetic characteristics, they also reflect the profound influence of the ritual thought on the utensils. It was widely used in the upper class from the Warring States Period to the Qin and Han Dynasties. Because of the integration of these two factors, Chengdu lacquerware was well adapted to the needs of the upper class in the Warring States, Qin and Han Dynasties, and was recognized by the ruling class, thus achieving its peak in the Han Dynasty. The culture of utensils is closely related to people and the society in which they live. In fact, this is also the influence of traditional creation thought on Chengdu lacquerware. That is, the materialization of the concept of etiquette. This concept of etiquette, which pays attention to the relationship between monarch and minister, father and son, is an important manifestation of safeguarding the interests of the ruling

class, so it can be seen that Chengdu lacquerware is satisfied with the beauty of the symbolic function of the ruling class.

Chengdu lacquerware as a utensil has a certain service life (that is, life cycle), but the ideas it contains can transcend the times and continue. This can be understood from the development and evolution of Chengdu lacquerware from the Pre-Qin Dynasty to the Han Dynasty: the thickness, shape, size, technology and decoration (patterns) of the fetal bone of lacquerware have changed significantly with the changes of the times. However, the concept of hierarchy embodied in utensils has not changed in essence. To sum up, the idea of creation and hierarchy embodied in Chengdu lacquerware is guided by the Tao of Heaven and the ritual system, and has always maintained a relatively stable aesthetic orientation and functional orientation under certain production processes and procedures. (Tan Han. 2014. PP:18)

Modern product design, on the other hand, is constantly achieving aesthetic abolition through (annual) style changes to meet (or even stimulate) growing consumer demand. It can be seen that there are obvious differences in the starting point of design or manufacture between the two, which results in significant differences in aesthetics and use cycle of utensils. And this difference in aesthetics and consumption, In fact, it is also reflected in the differences of social culture, consumer groups and consumption patterns in different design contexts. So in contrast, although modern product design is not restricted by this strict hierarchy and concept, it pays more and more attention to the internal impact of products on users while satisfying the functions of utensils. Used by the upper classes, It continues the characteristics of "Royal Art", reflects the dignity of identity, and is presented as a high-end and valuable gift to foreign friends, collected in the Great Hall of the People and major museums. The middle class also has some cases of purchase and use, mostly for their own use and daily gifts. They also participated in the production of the experience workshop, but as analyzed earlier, The prevalence of this situation is not high. The lower class will also come into contact with Chengdu lacquerware, and now there are also promotion units to organize universal education and production in communities and work units.

4. Changes in Functional Value

The production of lacquer in Chengdu area has been under the strict supervision of the government for a long time, and the style of Chengdu lacquerware has also shown obvious unity and stability. Since the middle of the Warring States Period, from the lacquerware with brand unearthed in Qingchuan, Yingjing and other places, we can see that the production of lacquerware in Chengdu area mainly exists in the way of official operation. Aft that establishment of the centralized empire in the Qin and Han Dynasty, Gradually, the production and sales mode of government-private co-operation has been formed. Strong government-run handicraft industry system to meet the needs of the royal family, all levels of government and the army. Since the Qin Dynasty, the central and local governments have set up special lacquer handicraft workshops and formed a set of effective management measures. Through comparison, it is found that the lacquerware unearthed in several tombs is very similar in category, shape and decorative patterns, which shows that the lacquerware products sold to different places have been highly consistent. After the middle of the Western Han Dynasty, due to the strict production management system implemented by the officials of Shu and Guanghan prefectures, Chengdu lacquerware was not only more delicate and neat in shape and decoration, but also more stylized. The most common ear cups and plates in the official lacquerware of Shu and Guanghan prefectures unearthed in various places have almost no difference in shape, size, decorative techniques and patterns, and have maintained great stability for more than a hundred years. Under the long-term stable production mode, Chengdu lacquerware has formed a relatively stable artistic style. Through commercial circulation and official gifts, it spread to various regions and had an impact on the production of lacquerware. In the historical period of the development of Chengdu lacquerware, it was the embodiment of aristocratic class status for a long time, and it was the inheritance of social life utensils and feudal ritual vessels. (Chen Hongliang, 2018. PP:86)

With the rise of modern technology and the innovation of ideas, the traditional handicraft production mode is declining. Although Chengdu lacquerware has thousands of years of historical accumulation, with the growing rise of large-scale industrial production and modern design concepts, it has gradually broken away from

the practicability of utensils and developed towards the direction of simple decoration and craftsmanship. Secondly, Due to the change of production mode, lifestyle and technological progress, Chengdu lacquerware has not met the modern lifestyle and its demand for high-quality, low-cost, rich and changeable goods. The progress of technology and the innovation of design have changed people's way of life and constantly met people's consumption needs. It is also constantly widening the gap between traditional handicraft and modern and contemporary life. However, since the founding of New China, Chengdu lacquerware has been presented to foreign leaders and friends as a national gift for many times, enjoying a good reputation at home and abroad, and Chengdu lacquer art is known as the "treasure of Oriental art". Chengdu lacquer art is displayed as a national treasure in the Sichuan Hall of the Great Hall of the People in Beijing. Many treasures are collected by the Treasure Museum of the Chinese Art Museum. It can be seen that Chengdu lacquerware reflects the authenticity of its articles from the aspects of technology, economy and aesthetics, and its functional value from the direction of traditional production, techniques and skills, such as the collection of the Great Hall of the People and the national gifts sent to foreign leaders and friends, which reflect the restoration of "royal artistic identity". It also represents one of the characteristics of lacquerware products in the current era.

As a traditional handicraft skill, Chengdu lacquer decoration skill, with its complex craftsmanship and elegant artistic taste, has blossomed brilliantly in the 20th century, and has won unanimous praise from domestic and foreign counterparts, and has also created considerable economic benefits. Compared with the uniformity of mass production of large machines, traditional handicraft respects individuality. Paying attention to the spiritual pleasure function of individual experience and the cultural significance of inheritance has been recognized in a certain range, and this call for handicraft culture is endless. In addition, under the environment of excessive consumption of resources and deteriorating ecology, the ecology of Chengdu lacquerware decoration technology is also in line with the general trend. The current background environment and the technical value, economic value and aesthetic value of Chengdu lacquerware decoration technology itself

constitute the basis for the sustainable development of this technology. First, the technical value, the representative decoration technique-carves inlays fills the color, carves the tin silk light, inlays the description core skill. Second, economic value, traditional handicraft is a production-intensive industry. It plays a vital role in absorbing social employment and creating economic and cultural values. Especially in the early days of the construction of the People's Republic of China, the export-oriented traditional arts and crafts industry exchanged a large amount of foreign exchange, which greatly supported the socialist construction. Chengdu lacquerware decoration technology, as a traditional intangible cultural heritage, is extremely complex because of its production process. It has a high aesthetic taste and has always been a high-end lacquerware craft with high economic value. After the reform and development, an endless stream of foreign guests came to the lacquerware factory to visit and buy lacquerware. (Huang Cheng, Yang Ming. 2007. PP:86)

Third, aesthetic value. 1. Material beauty. As early as the pre-Qin period, the ancients had already had an understanding of materials and their attributes, and in the process, the beauty of materials became an important factor affecting creation. "Kao Gong Ji" records: "The sky has time, the earth has gas, the material is beautiful, and the work is skillful. If these four are combined, then it can be good. The material is beautiful and skillful, but if it is not good, then from time to time, it will not be good. Weather, atmosphere, beautiful materials and skillful workmanship are all important determinants of the quality of creation, which shows that the ancients have a long history of scientific understanding of the beauty of materials. The beauty of materials is first embodied in the beauty of nature and nature. Japanese folk art expert Liu Zongyue wrote in *The Way of Craft*: Craft comes from the materials given by nature, without materials. There is no craftsmanship. Lacquer bred by nature, first of all, its beauty lies in its natural nature. In addition, other materials used in the process of lacquer art creation, such as gold and silver, bone stone, eggshell and so on, are derived from nature. Natural materials, as well as the imitation of natural forms by lacquer artists in their creation, and the use of plant patterns and animal patterns in decoration to express their praise of nature. Lacquer art endowed with natural beauty begins with nature and belongs to nature. The beauty of materials is reflected in the

understanding and application of materials. If the lacquer has the characteristics of translucency, the lacquer is painted on the decorated pattern, after grinding and polishing, the lacquer appears bright and deep, and achieves a quiet and elegant beauty. In addition, the lacquer has deep color and strong inclusiveness. Through the combination of metal, wood, mother-of-pearl and other materials, it is more noble and heavy. Lacquer is not only a good decorative material for utensils, but also plays a protective role in heat resistance, water resistance and wear resistance. The lacquerware unearthed from Mawangdui Han Tomb in Changsha has not lost its elegance for thousands of years, and the Tang Qin "Jiuxiao Huanpei" can still play a moving movement today. Today, with the deterioration of the ecological environment and excessive consumption of energy, the natural, ecological and environmental protection of lacquer materials are particularly precious today. The nature of lacquer art materials and modern people's desire to return to nature make the road of revival and return to lacquer art promising and feasible.

1. Craftsmanship. "Shuo Wen" cloud: "Work, skillful also, craftsman also, good work also. Those who practice art and make utensils for use are all called "work". Craft, understood literally, includes the concepts of craftsmen, tools, skills, art and so on. Modern people usually understand technology as the processing or treatment of various raw materials and semi-finished products by workers using production tools. The methods and processes that ultimately make it into a finished product. This explanation focuses on the emphasis of the process. In fact, the beauty of craftsmanship not only includes the beauty of production process, but also emphasizes the beauty of craftsmanship. In the old days, traditional artists were craftsmen, and hands were the soul of traditional craft production, which was also the basic stipulation of "craft" before the industrial society. "The creation and kindness of the hand endow the craft with the beauty of creation and the feeling of kindness.". Therefore, the first choice of the beauty of lacquer craft is the beauty of craftsmanship. In the production process of lacquer art, whether it is tire making technology, lacquer painting technology, mosaic technology, description technology, carving and mosaic technology, etc., the beauty produced comes from the participation of hands, lacking the beauty of craftsmanship. It's just a simple function

of a bunch of raw materials and tools. Simply speaking, the beauty of craftsmanship can be understood as the beauty of artificiality. Nowadays, the efficiency of machine production is far higher than that of manual production, but manual production does not need to compete with large-scale planning and batch production, and the process only contributes some warmth to this rapidly expanding and nowhere to escape world, that is, through the process of technology. In the processing of materials and the use of tools, we can discover the subjectivity of human beings, thus obtaining a kind of freedom and value of existence, and the liberation of human nature. The beauty of craftsmanship is also embodied in the beauty of craftsmanship. Skills are not equal to simple technology, but emphasize the individual experience and experience of the creative subject. Traditional skills are mostly inherited by word of mouth, even if there are a few pithy formulas and secrets. It also requires practitioners to constantly understand the mystery through practice. In constant practice, in constant communication with materials and tools, practitioners gradually gain rich experience until they finally realize the true meaning of skills. Taking the eggshell inlay in Chengdu lacquerware decoration as an example, eggshell is a very common material, which is cheap and easy to obtain. The eggshell is inlaid on the lacquer ware, It is also a simple thing, but how to use the crack of the eggshell and how much to grind is a difficult thing to achieve. (Gutta, Ferguson. 2005. PP:66)

3. Functional beauty. Mozi, the representative figure of the Mohist School, said: "Therefore, the sage's clothes are suitable for his body and skin, but not for his eyes and ears." Mozi's thought clearly put the practical function of utensils in the first place. As far as the lacquerware unearthed in Bashu area is concerned, from lacquer coffins, bows and arrows, feather cups, food utensils, weapons, funeral supplies and so on, all aspects are needed by the people. It is also based on practicality that the magnificent lacquerware art of the Han Dynasty can be achieved. (Qiu Chunlin. 2009. PP:62)

The functional beauty of lacquer art is not only reflected in its practical function, but also in its narrative function. The magnificent gold and silver lacquerware of the Han Dynasty tells people about the prosperity of the society and the luxury of the ruling class at that time. A large number of lacquerware with inscriptions such as

"Shu County Xigong, Guanghan County Gongguan" illustrated the prosperity of lacquerware production in Bashu at that time. The flowing cloud patterns and ethereal immortals on the lacquer coffin of Mawangdui Han Tomb tell about the desire of the owner of the tomb to become an immortal. This narrative function of lacquer art reflects the outlook on life and world outlook of the ancestors of the Chinese nation in the long history. Through intuitive creation, craft presents a nation's collective consciousness, aesthetic orientation and way of thinking. It plays an important role in inheriting culture, establishing collective identity and promoting social harmony.

The technical value, economic value and aesthetic value of Chengdu lacquer decoration technique are the basis of its sustainable development, among which the technical value and economic value of the technique provide the possibility for its productive protection, and in the productive protection, the understanding of the core technique is the key to the revival of Chengdu lacquerware. Traditional crafts always change from time to time. Productive protection based on the inheritance of core skills can achieve the dual purposes of skills and cultural inheritance.

Conclusion

In the process of commercialization of Chengdu lacquer, its fetal bone technology, shape, decorative techniques and decorative patterns have undergone a process of revival. Today, Sichuan lacquerware has a new development on the basis of inheriting the tradition. The body quality of modern lacquerware produced in Chengdu mainly includes wood body, linen body, paper body, bamboo strip weaving body and other varieties. He is good at carving and filling colors in decoration techniques. Artists use knives like pens to carve various patterns on the bottom of the tire, fill them with colored paint, polish them repeatedly, so that the paint surface is transparent as water and bright as a mirror, forming a very good visual effect. In recent years, Chengdu artists have applied new techniques such as dark flowers, hidden flowers, silver carving and filling to the decoration of lacquerware, which has strengthened the expressive ability of lacquerware. Chengdu lacquerware products mainly include lacquer screens, boxes, unearthed cultural relics replicas, lacquer paintings and other works of art.

Chengdu lacquer was once used by princes, nobles and royal families in the past Dynasties, and ordinary classes could not use these lacquerware articles. Influenced by the social system and hierarchical concept in the historical development, and restricted by the production and supervision mode of the official workshop, the design and production of Chengdu lacquerware show a high degree of standardization and batch characteristics. Especially in the production mode of division of labor, cooperation and assembly line, the stylization and convergence of the shape and decoration of lacquer ware, such as lacquer ear cups and lacquer plates, are more obvious. In this process, some shapes and decorations were gradually fixed and became models, which were imitated by lacquerware workshops (government-run or private) in various places. This led to the unification and convergence of lacquerware styles in different places. Chengdu lacquer has a certain service life, but the ideas contained in it can transcend The Times and continue. This can be understood from the development and evolution of Chengdu lacquerware from ancient times to the present: the thickness, shape, size, craft and decoration (pattern) of the birthbone of lacquerware have changed obviously with the changes of The Times, but the hierarchical concept embodied by the ware has not changed essentially.

The era significance of Chengdu lacquer also changed with the development of commercialization. Lacquer was used as ritual utensies. Chengdu lacquerware was used by ancient Chinese nobles in ceremonial activities such as sacrifice, banquet, conquest and funeral. An instrument used to indicate the user's status, rank, and power. Ritual vessels came into being in the late primitive society with the emergence of clan nobles. Why can the number and type of ritual vessels reflect the size of power? With the development of The Times and the change of the social system, the significance of ritual vessels gradually disappeared. As daily necessities, lacquerware has become more and more abundant in styles and types, and can be purchased and used by the royal family and the general public according to circumstances. These changes of daily utensils in part continue the use of the ontological function value of utensils, but also in the new era of universal value. From the royal supplies to all classes of society to see, to use; It also reflects the gradual change of the identity of the "royal" daily necessities of Chengdu lacquer, from the symbol of the core power

to the embodiment of the attribute value of all classes of the masses. Lacquer as a gift, from the royal precious to now provide the present transformation, a continuation of "royal art", reflect the identity of the noble, and as a high-end expensive gifts given foreign friends, held at the great hall of the people and the museum, etc., there are also appear as gifts to express his mind everyday objects. To sum up, the creation and hierarchy of Chengdu lacquer are guided by the Tao of Heaven and ritual system, and maintain a relatively stable aesthetic orientation and functional orientation under certain production techniques and procedures.

Modern product design, on the other hand, is constantly abolishing aesthetics through annual changes in styles to meet (and even stimulate) ever-increasing consumer demand. It can be seen that there are obvious differences in the starting point of the design or manufacturing of the two, and this has resulted in significant differences in the aesthetic and service life of the utensils. In fact, the differences in aesthetics and consumption are also reflected in the differences in social culture, consumer groups and consumption modes in different design contexts. Therefore, in contrast, although modern product design is not restricted by such strict hierarchy and concepts, it pays more and more attention to the internal influence of products on users while satisfying the functions of objects. Used by the upper class, it continued the characteristics of "royal artworks" and reflected the dignity of identity. It was also presented to foreign friends as high-end and valuable gifts and collected in the Great Hall of the People and major museums. The middle class also bought and used some of them, mostly for their own use and daily gifts. Some participate in the production of experiential workshops, but as mentioned above, this is not common. The lower classes also came into contact with Chengdu lacquerware. Nowadays, there are also cases where the promotion units organize to popularize and make lacquer in communities and work units.

Now, as an artistic treasure, Chengdu lacquer is collected in the Sichuan Hall of the Great Hall of the People in Beijing and the Treasure Museum of China Arts and Crafts Museum. It has been presented to foreign leaders and friends as a national gift for many times. With the Chinese government's policy of protecting intangible culture, the awareness of ordinary Chinese people and traditional culture has been

increasing. Chengdu lacquerware is gradually appearing in people's daily life. In the development of Chengdu lacquerware in the economic era, it is particularly important to study the revival process of royal works of art under the background of the People's Republic of China through the process of commercialization. The development of Chengdu lacquerware should inherit and carry forward the protection consciousness of Chengdu lacquer art and inherit the creative techniques of Chengdu lacquer art. To realize the contemporary creation trend of Chengdu lacquer art.



CHAPTER 5

Commercial development of Chengdu lacquer

Chengdu lacquer is a traditional Chinese handicraft with a long history and has been used as a circulating commodity. After liberation, under the concern of governments at all levels, Chengdu lacquer industry had a certain degree of recovery. In the past five decades, lacquerware has won many awards at home and abroad, and is often presented to other countries by national leaders as a national gift. But from the development of the whole industry, due to high prices, product themes and decoration problems, the market is relatively narrow. Under the condition of market economy, the state vigorously advocates cultural and creative industries, and there is a great space for the promotion of exchange products and traditional cultural products. Driven by industrial development, Chengdu lacquerware can enhance the added value and increase the scientific nature of commercial sales through the design of cultural combination.

Commoditization refers to the fact that things that are not originally traded and exchanged through money have been transformed or mutated into things that can be traded and exchanged with equivalent money under the conditions of market economy. Commercialization refers to the behavior that the right holder takes the free and equal exchange as the means to make profit as the main purpose. Commercialization is relative to art, art can be very personalized and very free expression of personal feelings, while business has a clear purpose to express the subject of the designed object. During the Renaissance of Chengdu lacquer from the past to the present, the changes from aesthetic style to multiple techniques, from the traditional handicraft production to the integrated production combined with machines, from the aristocracy of the using class to the popularity of the common people, from the government policy reflected by the social changes to the contemporary social development environment; With the change of market society, Chengdu lacquer has changed from the past state of commercialization to the direction of promoting production socialization and developing productivity for commercialization, so as to meet people's growing and constantly differentiated

material and cultural needs. Improve the recognition of Chengdu lacquer, so that people get a certain demand to spread the appropriate consumption concept, promote good consumption habits, for the industry to provide mature consumer groups.

This paper holds that the development of Chengdu lacquer in the new era should not only inherit the traditional Chinese production techniques, but also combine with modern fashion and modern home, innovate product types, design and market positioning, and cultivate lacquer consumption culture. It should not be separated from the foundation and essence of utensils, transcend artistry, appreciation and collection, and realize modernization, life and practicality. At the same time, We should innovate the way of personnel training and cooperation, adhere to the combination of cultural industry, tourism and commerce, and attach equal importance to manual production and mechanized production. In the aspect of Chengdu lacquerware marketing, it is believed that publicity and promotion should be strengthened, product awareness and popularization should be improved, and lacquerware culture should be integrated into lifelong education. It attaches great importance to the promotion of lacquerware exhibitions and exhibitions, and expands modern sales channels and methods. Diversification and sustainable development.

1. Value oriented market strategy

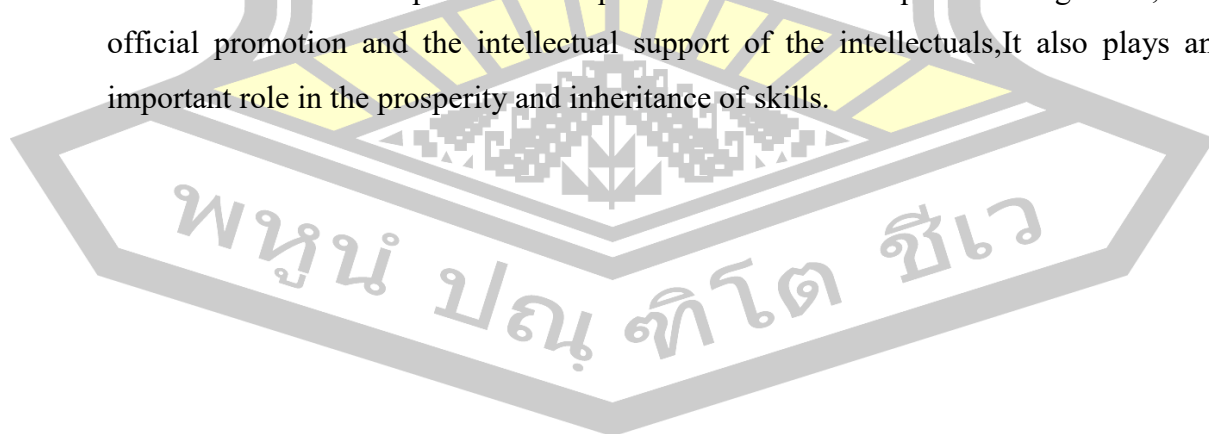
In 1903, Sichuan Province set up a workshop in Chengdu, set up a halogen lacquer department, organized old lacquerware artists to help pass on their skills, and trained a number of lacquerware artists. In addition to the function of training apprentices to pass on their skills, the more important thing is to hold the Quanye Fair, the earliest exposition, through which excellent products are selected and exhibited. Promote the exchange of advanced technology among industries and stimulate consumption so as to achieve economic growth. In 1905, in order to make industry and commerce flourish, there was an exposition in the West to display fine works, which had the function of improving technology and exchanging with each other for commerce, but now it is also a great wonder of China's business world to hold a trade union in Chengdu. From 1906 to 1911, the Bashu area successfully held six trade unions in succession. For the first time in 1906 to persuade the trade union,

due to adequate preparation, the meeting was a complete success, tourists were busy, and businessmen made huge profits. The first, second and third prizes were awarded respectively, and the winners were awarded medals in person at the closing ceremony. Among them, "Diancui Hanging Screen" made by Chengdu Firm was awarded the first-class peony trademark, which was evaluated as "novel structure". Suitable for playing well, the degree of civilization of foot inkstone enlightens the dexterity of craftsmen. Because of the excellent response of the first trade union, the second trade union was held as scheduled in March 1907. Chengdu firms won prizes in the first trade union, which greatly encouraged the lacquerware manufacturing industry in Bashu area, and actively participated in the second trade union. Bashu lacquer art can also be seen from the exhibits recommended by the county Quangong Bureau at that time. In 1908, for the third commercial trade union, thousands of pieces were displayed in five rented houses, and the selected lacquer won the second-class gold-plated lotus medal. In 1911, the sixth trade union was held, and the exhibits were mainly divided into nine categories, such as thread fabrics and wood lacquerware. Wood lacquer is an independent exhibition category. It reflects the prosperity of lacquerware production in Bashu area at that time. In the 1930s, there were as many as 50 lacquerware shops in Chengdu, with more than 200 workers, and special lacquerware production and operation areas were formed, such as Kejia Lane, Taiping Street and Xiaokejia Lane, among which Ruichang and Tongfa were particularly famous for lacquerware. (Qiu Chunlin. 2009. PP:92)

Development after the founding of New China. From the Anti-Japanese War to the early days of the founding of New China, the society was in turmoil, craftsmen were displaced, and the whole lacquerware industry fell into an unprecedented low ebb. After the national construction was initially on the right track and the socialist transformation was completed, handicraft was of great importance to the exchange of foreign exchange and the development of the national economy. The great role of supporting socialist construction has been paid special attention by the state. The central government encouraged veteran craftsmen to "return to the team", set up production cooperatives, and adopted the methods of supplying raw materials for production, tax and loan support, unified purchase and purchase, and unified sales to

support the handicraft industry throughout the country, with remarkable results. In 1936, before the founding of the People's Republic of China, China's export of arts and crafts has reached the highest historical level of 36.8 million US dollars. Since 1952, the export amount has increased by an average of 19.3% annually. From 1950 to 1983, the export of arts and crafts has accumulated 11.035 billion US dollars in foreign exchange. Great economic achievements have made outstanding contributions to socialist construction. It also shows the vitality of handicraft industry under the new ownership. In the process of gradual recovery and rapid development of national handicraft, Chengdu lacquerware industry has also ushered in a new period of development. From 1956 to 2000, in the development of nearly half a century, Chengdu Lacquerware Factory was constantly influenced by the social, economic, cultural and political factors at that time, and its unique skills turned into rare artistic treasures. It has also contributed to world cultural exchanges and local economic development.

Throughout the development history of lacquer decoration techniques in Bashu area, the unique geographical location and climatic conditions are the development of lacquer art. Adequate material resources are provided. From the craftsmen in the government-run handicraft industry to the folk craftsmen, the old craftsmen after the founding of the People's Republic of China, and the masters of Arts and crafts today, the changing identity of the main body of lacquer art shows the internal logic of the inheritance and development of lacquer decoration techniques. Among them, the official promotion and the intellectual support of the intellectuals, It also plays an important role in the prosperity and inheritance of skills.



展讯

髹漆与共——中外名家漆艺联展

展览时间：4月26日—5月25日

展览空间：成都市文化馆（新馆）4楼

展览地址：成都市锦江区汇泉南路459号

*因疫情防控需求，

观展需要提前在「天府文化」APP预约*

Figure 73 Lacquer art promotion Exhibition

Source:<https://zhidao.baidu.com//1801>, 2022, Oline

It is suitable for the times to change and promote the reform of the mechanism to deal with domestic sales. In the exploratory period of market economy, the organizational mechanism of lacquerware production, like that of small enterprises in China, is constantly adjusting and changing with the market. At present, the economic operation mechanism of Chengdu lacquerware enterprises includes joint ventures, private enterprises, sole proprietorship and so on. There are also several individual lacquer art workshops and individual lacquer art studios. There are not many enterprises in general and the number of people involved is limited. Under the background of market economy, arts and crafts enterprises need to create masters and celebrities to promote sales, and need to improve corporate reputation to win more profits. The desire of private enterprises and individual workshops to promote sales and gain market share is more urgent. The measures are also more effective. If there is market demand, there will be relevant operations. From the old market-oriented mode of displaying and promoting commodities in China to the mode of expositions and trade fairs, the importance and accuracy of marketing strategy are fully illustrated.

Combined with the current market situation of Chengdu lacquerware in the 21st century, Exhibitions such as "Lacquer Painting and Co-Exhibition of Famous Chinese and Foreign Lacquers" and "Biennial Exhibition of Contemporary Chinese Arts and Crafts" can be widely participated in both inside and outside the industry, which not only strengthens the influence of Chengdu lacquer ware, but also makes Chengdu lacquer ware have a wide impact on the contemporary people. Moreover, the market value of Chengdu lacquerware can also be found in creative tourism products. It is realized in the production of characteristic workshops and in the development of activities such as entering enterprises and communities. These sales models and market strategies can change with the times, and timely adjust the appropriate value orientation to implement the specific strategies of the market.



Figure 74 Chengdu's first *Lacquer Exhibition*

Source: www.scpublish.cn/news/getNewsDataId=679795, 2022, Oline

2. Goods developed for corresponding consumer needs

The development of lacquer in Chengdu was slightly better in the 1980s and 1990s. Lacquer boxes were used in major Sichuan restaurants, which were highly recognized, and some families also used lacquerware such as combs and utensils. However, with the use of synthetic chemical paint, the cost of lacquerware has become lower, mainly because chemical paint has harmful substances, threatening health, and the lacquerware produced needs to be placed for a certain period of time until it is safely used. And is easily damaged. Nowadays, due to the consequences of lacquerware made of chemical lacquer, people's recognition of lacquerware has been reduced. Therefore, with the improvement of people's living standards, people are increasingly concerned about their health, and can use the general psychology of the public to promote lacquerware products produced by natural lacquer. (Zhang Qingshan. 2007. PP:75)

The skill of Chengdu lacquer is studied and inherited in the process of production, which is the most vivid manifestation of the skill. This process includes a series of elements such as people, time, space, tools, materials, systems and so on. This process of living operation is also one of the important perspectives to investigate the current situation of Chengdu lacquerware decoration technology. For traditional handicrafts, its characteristics often come from unique regional materials and processing technology. Ancient artifacts pay attention to material beauty and craftsmanship, such as "Kao Gong Ji" records that "the sky has time, the earth has gas, the material is beautiful, the craftsmanship is skillful, and these four can be good". Material has become one of the important factors affecting creation. For lacquerware, the primary material is lacquer. Lacquer is the most important material for lacquer art creation. Only by fully mastering the performance of lacquer can we do a good job of lacquer art. Chengdu lacquerware mainly uses lacquer, but cashew nut lacquer and polyurethane are also used in the process of creation, on the one hand, in order to increase the lightness of natural lacquer, on the other hand, it can promote the drying of lacquer, save time and reduce costs. Pigments are mainly divided into natural and synthetic raw materials. The following table:

Decorative pigments for chengdu lacquer ware	Natural pigment	Mineral pigments	Cinnabar, Laterite, Sapphire, Stone green, Malachite green , etc
		Plant pigments	Gambogic, Indigo
	Synthetic pigment	Inorganic pigments	Titanium white, Iron blue
		Organic pigments	Phthalein blue, Red powder, etc

Figure 75 Chengdu lacquer Decorative paints

Source:Author Provide

Paint has high requirements for the incorporation of pigments, some metal-containing pigments mixed with it, easy to produce chemical reactions, color darkening or even blackening, so special attention should be paid to the performance of paint and pigments when using. Generally speaking, organic pigments have bright tone, strong tinting strength and good transparency, but they are easy to fade, while inorganic pigments are not easy to fade, but their tone purity is not enough and they are slightly dark. Therefore, the pigments used with lacquer require strong coloring ability and stable chemical properties. The materials for lacquerware decoration include mother-of-pearl, eggshell, gold and silver foil, etc. In the production process, wood, animal bones, paper, cloth, tile ash and so on are also common materials. (Xu Xinjian .2007. PP:55)

In the era of market economy, the impetuous social atmosphere and the expanding social demand push the handicraft manufacturing industry to the extreme of industrialization. The industry has become bigger and more materials have been used, which has brought about a backlog of inventory and alienation of craftsmanship. It is precisely because of the pursuit of scale and output that the completely green Chinese lacquerware manufacturing industry has been alienated into a highly polluting semi-machine manufacturing industry. The rapid process of China's industrialization has exposed various drawbacks such as natural environment pollution and people's spiritual alienation, and the severe haze caused by

environmental pollution has become the most concerned topic of the Chinese people. People are eager to return to a harmonious, balanced, healthy and safe living environment that reflects mutual respect between man and nature. Destroying nature is so quick and easy, and returning to nature. It's a long way to go! The use of chemical coatings to make works of art has caused great pollution to the environment and serious harm to the body of the builders. After the influx of chemical coatings into China, a large number of fake lacquer products appeared in the major markets, which were filled with chemical synthetic resin into the silicone female mold and formed at one time, causing devastating damage to the reputation of lacquerware. Large quantities of the same specifications of flashy chemical paint semi-mechanical "lacquerware" flooding, fish eyes mixed with pearls to fill the "non-legacy", dumped to the families of citizens. It is difficult for people to distinguish between true and false lacquerware, which brings about the disadvantage of reduced trust and shrinking demand in the later period, weakening the reputation of enterprises and the influence of "non-legacy". As the collection fever heats up, The old rich and new rich have paid attention to the hand-made lacquerware which has not been touched by chemical paint. As a time to play, the price of hand-made lacquerware has risen a hundred times, far better than that of chemical paint industrial products.

In response to this market situation, we should consciously protect and develop natural raw material supply sources to ensure sustainable supply, and produce and use less chemical coatings products. Handicrafts are loved by people because they involve the emotions and lives of craftsmen and unconsciously maintain the balance of natural ecology and social ecology. It regulates people's tense rhythm of life and soothes people's desolate aesthetic soul. Affluent people take the lead in cherishing handicrafts that contain human feelings. However, handicrafts are not indispensable to people's daily life like rice, oil and salt, so it is appropriate to avoid the similarity, duplication and uniformity of industrialization. To seek the sustainable development of handicraft with originality, regionality and diversity. Machines can be used to improve efficiency, but efforts should be made to cover up the process traces of machine intervention in the initial stage of the product and minimize the machine intervention in the surface decoration effect of the finished product. For example, in

the local and individual inheritance of the mother-of-pearl stripping process, Retaining the highly difficult technique of painting the natural covering mother-of-pearl pattern and then manually grinding the mother-of-pearl pattern to show the lacquer surface, the work was sold at a high price, which opened a gap with the chemical paint mother-of-pearl products. It is this kind of "green lacquer art" that has had a significant impact on the world, and it is this kind of "green lacquer art" that has the conditions and possibilities to declare world-class intangible cultural heritage. The use of natural materials to make lacquerware by hand is not only a respect for the tradition of Chinese lacquer art and nature, but also a respect for human life. Attaching importance to the manual decoration technology of natural materials is the rebirth of lacquerware decoration technology under the new situation of human returning from industrial civilization to ecological civilization. (Qiu Chunlin. 2009. PP:62)

Under the international trend that the world trend turns to attach importance to ecology, the concept of Chinese people is also changing. With such a high price, the market welcomes lacquer artists to conceive and make natural lacquer ware by themselves. Who recognizes the new trend of ecological protection in the world and takes the lead in leading the high-polluting chemical paint industry to return to green handicraft enterprises? Effectively rescue and inherit the lacquerware decoration technology made of natural materials by hand, who will occupy an advantage in the future market and realize the sustainable development of enterprises. Chengdu Lacquerware Workshop, which has the tradition of keeping pace with the times and changing with the times, will surely look at the historical trend and the trend of the times and take the road of sustainable development of handicraft art. The return of "green lacquer art" step by step.

With the improvement of public and private economic strength in China, the number of large public spaces has increased unprecedentedly, and the decoration of citizens' homes has also pursued beautification and individualization. Chengdu lacquerware enterprises face modern interior decoration with low price, simple technology and strong painting, such as gray lacquer murals and lacquer wall hangings, to meet the strong demand of hotels, office buildings and families. Lacquer produced in batches is put into the gift and souvenir market to meet the batch demand

of public activities and various conferences. The lacquerware made of pure natural materials by hand is put into the art collection market, forming a pattern of mutual support among the high, medium and low markets, effectively realizing the large-scale expansion of the domestic market of lacquerware. In the lacquerware industry, Chengdu lacquerware should enter modern life and realize the transformation from "lacquerware" to "lacquer art". (Wang Guangsong, 2002. PP:28)

The development direction of Chengdu lacquer should also be considered for the needs of consumers, from the inheritance of shape and modern combination, the embodiment of material, color pattern design and product function. The shape of utensils can be based on the traditional way. Try to use modern or post-modern shapes, such as geometric shapes, streamlined shapes, simple shapes with post-modern sense, bionic shapes and other lacquerware shapes, such as abstract bionic grape seats.

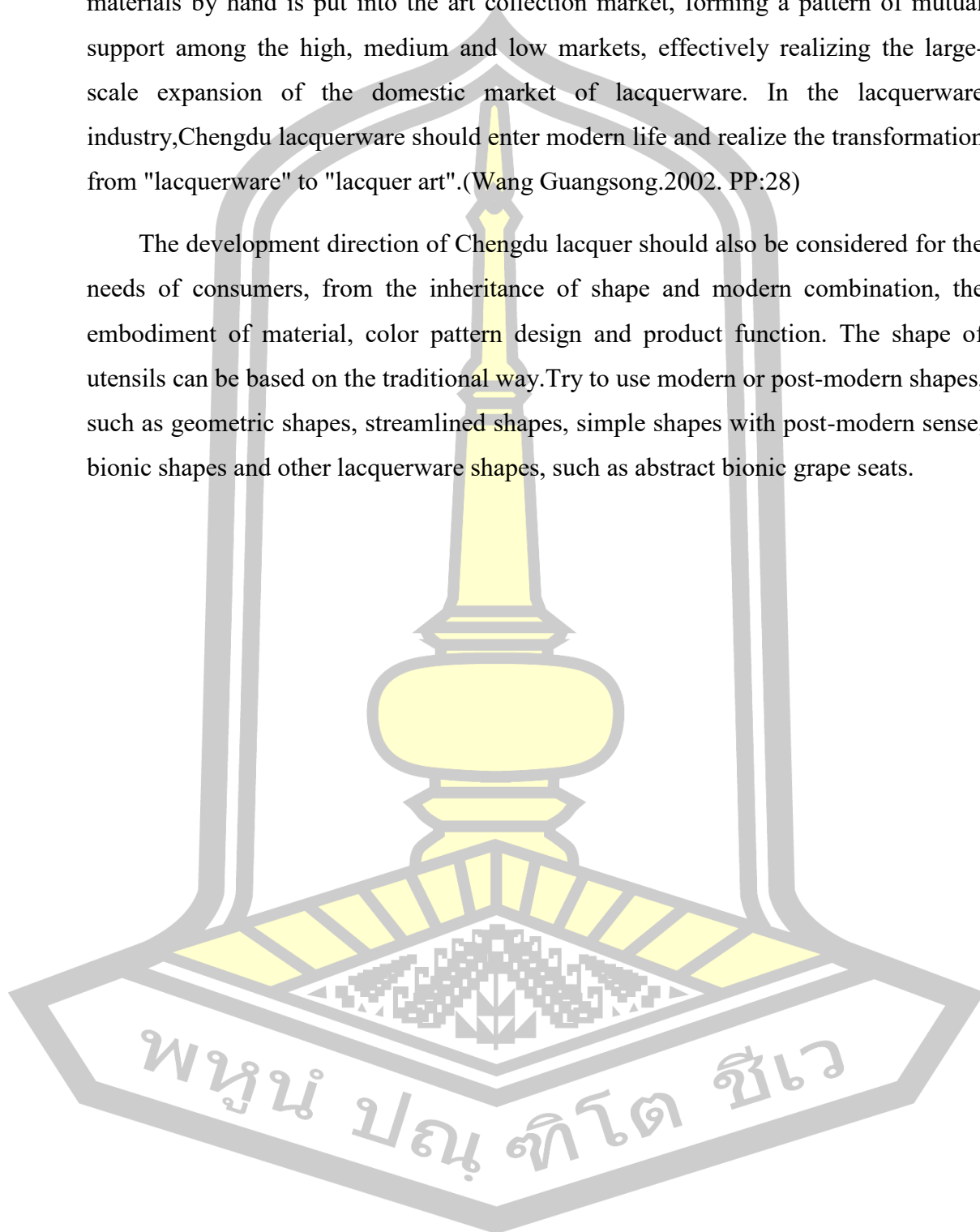




Figure 76 Lacquer Wood Tableware with Colored Patterns

Source: Author, 2022, Photography

The appearance of modern life products is expressed by traditional lacquer materials, which activates the different meanings of "fast food culture" in modern life

and emphasizes the characteristics of vitality in the delicacy of industrial products transformed by technology. Walking into the main restaurant of Chengdu KFC Jinhua Wanda, the figure of "Baibao Embedding" can be seen everywhere. One of the Chinese national treasures selected by KFC and the National Museum, the red lacquer Baibao inlaid with ancient character stories, not only shows the beautiful charm of objects and skills, but also carries the cultural accumulation of Chinese craftsmen for thousands of years. Yin Liping, the art design director of Chengdu Lacquerware Craft Factory and the inheritor of the international intangible cultural heritage "Chengdu Lacquer Art", and several young inheritors, skillfully inlaid with the craft of "Baibao Inlay" and the representative techniques of Chengdu Lacquer Art, presented Chengdu aesthetics on KFC and product packaging, and paid tribute to the classics with ingenuity. From the industrial fast food cultural products of daily habits to lacquerware food products full of quality, the integration of values between traditional lacquerware and modern life culture has triggered new thinking.



Figure 77 The lacquer art of opening meal packaging is reflected

Source: Chengdu lacquer art public number, 2022

Chengdu Lacquer also plays Lacquerware DIY with BMW China, Qingyuan International and Residence, so that the public can not only "know", but also "personally" feel the charm of the craft. The appearance of traditional lacquerware is

related to the needs of traditional life, and the shape of lacquerware is born to meet the needs of use. The appearance design of that lacquer ware is carry out according to the modern use requirement, In order to meet the daily needs of modern fashion life, the appearance and product types of lacquerware products are redesigned.

Relying on the innovation of technology, the combination of old and new technology, the combination of traditional materials and modern industrial materials brings a different visual experience from the general fashion. For example, the lacquerware seat in grape form transforms lacquerware technology with modern material and industrialization concept, takes glass fiber as the matrix, and uses industrial lacquer and process to paint. In order to establish an idealized modern production process and scale, to achieve a lively and bright color different from the traditional. Cartier has also produced a Chinese-style cosmetic box with black lacquer as the bottom and inlaid mother-of-pearl as the decorative process. In addition, lacquer art also provides inspiration for many brand designs. For example, Armani launched Gaoding [Red Air Cushion], in which the inspiration of Lacquer Light Red Air Cushion comes from Chinese lacquer art. A touch of shining red is the ultimate interpretation of the elegant and dazzling aesthetic style of red lacquer. This mix of material attributes has attracted the attention of consumers. (Jia Renjun.2018. PP:48)



Figure 78 The lacquer art of Red Air Cushion
Source:Chengdu lacquer art public number, 2022

The decorative patterns of Chengdu lacquer are modernized and redesigned with traditional patterns or traditional cultural elements as inspiration, conforming to the connotation of lacquerware technology, adding vivid decorations randomly in the process of work creation, such as traditional continuous patterns, pattern design with traditional nature as the theme, etc., so as to make modern fashion and traditional patterns full of modern sense. Get different life and spirit in the union. Or modern decorative patterns and colors with a sense of fashion are adopted to decorate traditional lacquerware with patterns with a sense of the times, and a large number of continuous geometric patterns often used in modern fashion product decoration are used to replace traditional lacquerware decoration, such as the simplified form of brand letters or logos. Like the classic two-sided or four-sided continuous pattern of LV. At the same time, supplemented by modern fashion color expression, it is the practice of minimalist style in traditional lacquerware, and without the foundation of traditional lacquerware, it is impossible to have modern avant-garde performance. Moreover, Italian luxury brand Bulgari also launched lacquer watches in 2018, Divas' Dream series of ultra-thin three-question watches. Using Japanese lacquer art techniques, the subtle and delicate feeling is fully revealed. The dial is exquisite and eye-catching. In order to achieve a dense dotted star sand pattern, the craftsmen skillfully and meticulously sprinkle gold powder into the lacquer layer, and then paint transparent lacquer to increase the visual depth. Finally, the small diamond hour markers are embedded by Bulgari jewelry inlay craftsmen. Finally, it can present a masterpiece that can stand the test of time. The combination of lacquer art and luxury goods reflects the superb value of craftsmanship, and the presentation of luxury goods has more visual aesthetic and valuable value, of course, it is also a reflection of identity value.



Figure 79 The lacquer art of Watch
Source:Chengdu lacquer art public number, 2022

It conveys the color and texture of lacquer with the concept of modern electronic products, which is the symbiosis of traditional lacquerware techniques in modern times. It combines traditional lacquerware with modern scientific and technological products and electronic products, such as TV, refrigerator, desk lamp, audio, etc. The appearance design of electronic products and the warm beauty of lacquer materials are wrapped in a sense of science and technology. Fascinating the image of electronic products, electronic products are not only a symbol of science and technology, but also become artistic and fashionable because of the addition of lacquerware technology. In addition, modern technology can also be used to improve the material properties of lacquerware or to develop multi-functional lacquerware products according to the needs of modern life. Because of its natural properties, the paint liquid also has drawbacks behind its firm material, and can not be soaked. Do not boil,

do not machine wash, do not microwave. In order to make the ancient lacquerware adapt to the catering, cooking and cleaning methods of modern fashion life, the designer brand " ± 0 " led by Naoto Fukasawa has tried to improve lacquerware with modern technology based on the concept of "no more, no less, just right". The lacquer bowl with cover can be used in microwave oven while resisting high temperature of 180 degrees. It can be cleaned with a domestic dishwasher. Moreover, the design of bowl and lid, add a lid on the bowl, can keep warm, take down another small bowl, fill some soup, kill two birds with one stone. It can be integrated into modern life and create new conditions for lacquerware to adapt to modern and fashionable lifestyle. In order to meet the needs of modern life, lacquerware products with various functions such as storage, use and decoration can meet various needs and have double unified standards of practicability and decoration.



Figure 80 ± 0 Daily articles, Lacquer bowl

Source: http://www.sohu.com/a/346809737_100723, 2022, Oline



Figure 81 Using *Lacquer box*

Source:Chengdu lacquer art public number, 2022



Figure 82 Using *Lacquer casket*

Source:Chengdu lacquer art public number, 2022

3. Policy promotion

In 2006, Chengdu lacquer decoration technology was listed in the first batch of national intangible cultural heritage list. Chengdu lacquerware decoration skills, which have been silent for a long time, have re-entered people's vision. Historically, traditional Chengdu lacquerware, as a special craft, has made an important contribution to Chongqing's earning foreign exchange. With the government's emphasis on intangible cultural heritage, Chengdu lacquerware decoration technology is glowing with new vitality and ushering in new opportunities for development. The re-development of Chengdu lacquer art is the continuation of traditional lacquer decoration techniques. Their living conditions are also a typical portrayal of traditional handicraft in the industrialized production environment. From the perspective of intangible cultural heritage protection, this paper investigates and records its current situation. It has the nature of research and the significance of protection. Lacquerware, as China's intangible cultural heritage, in the process of visiting and investigating Chengdu and its vicinity, the developing masses lack awareness of it, have little interest in it, and think that the style is not novel enough. With the rapid development of modern economy, the government has not paid enough attention to it, and the craftsmanship of the older generation of masters has been inherited one after another. The proportion of the overall number of talents to the market requirements is still insufficient, the lacquerware industry has withered, and the current situation of the lacquerware market is worrying. Lacquerware has both practical and aesthetic value, while traditional lacquerware is mostly practical utensils such as dishes and boxes, which are not of high practical value to modern people. Following people's aesthetic trend, lacquerware has also developed in a small mode. Earrings, necklaces, bracelets and the like which are convenient for people to carry and tend to be female ornaments. The value innovation of lacquerware products should conform to the pursuit of contemporary people, and have a higher market orientation in terms of appearance, color, pattern and implication.

In 1997, the General Conference of UNESCO adopted the Declaration on the Representative Works of the Oral and Intangible Cultural Heritage of Humanity. In the same year, the Chinese government promulgated the Regulations on the Protection

of Traditional Arts and Crafts, which stipulates that the traditional arts and crafts to be protected must have a long history, exquisite craftsmanship, be handed down from generation to generation, have a complete technological process, and be made of natural raw materials. It has distinctive national style and local characteristics, and enjoys high reputation at home and abroad. In 2003, the General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, which aims to "give them a sense of identity and history, thus promoting cultural diversity and human creativity". At the conference on the protection of Chinese ethnic and folk culture in the same year, the 16-character policy of "protection first, rescue first, rational utilization, inheritance and development" was clearly defined. In 2011, the Chinese government promulgated the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage. It can be seen from the above that the state expressly protects handicraft products and techniques made of natural materials and handicraft crafts. "Rescue first", "rational utilization, inheritance and development" on the basis of protection and rescue. The protection policy of the Chinese government obviously draws lessons from the successful national experience in the protection of intangible cultural heritage. (Samuel Huntington. 2014. PP:98)

In 2012, the Ministry of Culture issued the Guiding Opinions on Strengthening the Productive Protection of Intangible Cultural Heritage, which clearly and normatively defined the "productive protection", pointing out that the "productive protection of intangible cultural heritage" refers to the ability to maintain the authenticity and integrity of intangible cultural heritage in the process of production practice. On the premise of effectively inheriting the skills of intangible cultural heritage, the intangible cultural heritage and its resources can be transformed into the protection of cultural products by means of production, circulation and sales. "Productive protection is based on the principle of maintaining the integrity of traditional technological processes and the authenticity of nuclear techniques, respecting the law of inheritance and development of intangible cultural heritage." Its starting point and end point are the protection and inheritance of intangible cultural heritage. This is different from the industrialization development of handicraft which

is popular in the current society. Although the productive protection of intangible cultural heritage advocates that project protection units or enterprises adopt modern industrialization mode and participate in market competition, it is essentially different from the general cultural industry. It does not take the market demand, the benefit maximization as the guidance, cannot pursue the profit wantonly to change the traditional skill way and the production pattern, cannot replace the manual skill by the mechanization in particular. (Hong Shi.2006. PP:88)

China practices the theory of "productive protection" by establishing "demonstration bases for productive protection of intangible cultural heritage". In 2011 and 2014, the Ministry of Culture published two batches of "List of National Demonstration Bases for Productive Protection of Intangible Culture", involving 98 project protection units. The protection unit of Chengdu lacquer art is Chengdu Lacquerware Craft Factory. These project protection units can not only protect and inherit intangible cultural heritage projects, but also have good vitality for survival and development in the modern market economy environment. The purpose of establishing the "National Demonstration Base for the Productive Protection of Intangible Cultural Heritage" is to protect the intangible cultural heritage through the demonstration role of these project protection units. Promote other project protection units which are relatively weak in the modern market environment, and promote the integration of intangible cultural heritage into modern social life.



Figure 83 Chengdu lacquer art production protection base

Source:Chengdu lacquer art public number, 2021

At present, there are two main forms of lacquerware production in Chengdu: one is the studio form, represented by the studios of master craftsmen such as Song Xiping and Yang Li, which emphasizes the artistry of the works; The other is the individual handicraft industry, mostly small and medium-sized companies set up by the master's apprentices, mainly producing small batches of small items. Whether it is the form of studio or individual handicraft industry, Their strength is weak. The production cycle is long and the quantity is small, and the materials are expensive and do not know how to operate, so the overall survival situation is difficult. The production process of lacquerware is complex, the most important of which are tire making, painting, decoration, polishing and so on. In Chengdu Lacquerware Factory, the production of lacquerware has a special division of labor, and the inheritance of technology is a typical group inheritance mode. Each process of lacquerware production has a special person in charge, lacquerware production is mostly completed on the assembly line, each person is responsible for their own part of the work. A small number of people can master all the skills of lacquerware production. The master studio model is just the opposite, everyone must be familiar with every step and process, so that every step of lacquerware works will not be a problem. (Jiang Junpeng. 2016. PP:89)

In the practice of productive protection, the government provides policy support to the project protection units, such as providing help and support for the natural and rare raw materials used by the inheritors, encouraging and supporting the inheritors to innovate and develop their skills on the basis of inheriting traditional skills, adhering to traditional technological processes and core skills; Support and help representative inheritors to carry out product publicity, and provide channels and platforms for representative inheritors to display their skills and sell their products. Building and improving infrastructure for project protection units is another important function of the government. Governments at all levels have planned to build a number of productive protection infrastructure for intangible cultural heritage. Provide the necessary places for production, exhibition and inheritance for the representative

inheritors. In addition to the guiding function of the government, the participation of social forces such as individuals, enterprises and social organizations also plays an important role in promoting the productive protection of intangible cultural heritage. Experts, scholars and research institutions can provide guidance for the productive protection practice of project protection. Professional associations can effectively promote industry self-discipline and industry supervision, and promote the healthy development of productive protection of intangible cultural heritage. Social enterprises can provide multi-channel funds for project units practicing productive protection.

According to the original annotation of "Xiu Shi Lu", "the national craftsmen have been working for generations, and the common craftsmen are good at it for a time", that is to say, the famous craftsmen in the whole country think about how to pass on the skills accumulated from generation to generation. Vulgar craftsmen value their own fame. The skill of "national successor" should represent the highest level of this skill in the world and be recognized by the whole country and the whole industry. It can also go abroad and compete with the "national workers" of the same kind of skills abroad. The skill of "provincial successor" should represent the highest level of this skill in the whole province, be recognized by the counterparts in the whole province, and be able to go out of this province and compete with the "provincial workers" of similar skills in other provinces. The first batch of Chinese arts and crafts masters in the 20th century are still admired by the national craftsmen. It is precisely because of long-term waiting, long-term brewing, repeated selection from bottom to top, looking at works, looking at cultivation, and looking at peer evaluation. Such a master of arts and crafts, only slowly polished, slowly waiting, is not created by fire. It can be seen that the establishment of "successors" is an effective way to inherit handicraft, but it is not the only way or the first way to inherit handicraft. Because, Single-line "successors" tend to promote the closeness and conservatism of skill inheritance, and craftsmen need to communicate extensively, learn from each other, transfer to more teachers, schools, classes, books and other ways of skill inheritance, which have obvious development and modernity. In modern China, school education, skill research and research classes of handicraft need to be

given due attention. Through the joint action of government guidance and social forces, intangible cultural heritage project protection units can better find the appropriate coordinates in modern society and gain new vitality for development. Recently, the government work report put forward for the first time the idea of "cultivating the spirit of craftsmen who strive for excellence", and "the spirit of craftsmen" quickly became popular throughout China and was valued by all walks of life. The inheritors of lacquerware are the representatives of "craftsmen", and this spirit can become the guiding ideology of productive protection. It should also be recognized that the product is the "extension" of the technology, so the core product must adapt to the current market. With the progress of society and the constant change of people's aesthetic needs, Non-heritage cultural products produced by traditional techniques should also conform to this change and innovate constantly in order to achieve "marketability, wealth creation, self-hematopoiesis, survival of the fittest", strengthen themselves in production and ensure inheritance. That is to say, "heritage projects that have gone to the market in history can continue to go to the market", "protection drives development, and development promotes protection". (Xu Jin .2015. PP:93)

Because of the complexity of the traditional handicraft of Chengdu lacquer, the inheritance of skills depends on oral instruction in the production process, and it takes a long time to master a skill completely. Chengdu lacquerware production process is complex and changeable, which requires learners not only to have good technical foundation and high understanding, but also to endure loneliness. In a depressed market environment, Apprentices do not produce results quickly and are recognized by the market. Successive inheritance is facing dating, and survival has become a realistic and serious problem. Under the background of intangible cultural heritage protection, support projects have been implemented, hoping to pass on the skills through economic subsidies from apprentice masters. Most of the apprentices in such support projects study lacquer art in their spare time. He is usually busy making a living. Survival is the foundation of development, so scattered learning is not optimistic about the quality of inheritance of skills. Driven by the market economy mechanism, most lacquer art producers give up designing the body, refining the

lacquer liquid, and even the decorative patterns are downloaded directly from the Internet. The direct consequence is that the complete technological system of lacquerware decoration in Chengdu is facing changes, and fewer and fewer people can master the traditional valuable skills such as bodiless, lacquer piling, gold and silver pasting. In addition, the direct use of network resources greatly reduces the artistry of the works.

The shortage of funds for the creation of lacquer art in Chengdu is also a problem at present. Yang Li (Erqian) Lacquer Master Studio and Song Xiping Lacquer Master Studio have made different efforts to save Chengdu lacquerware decoration technology. However, due to financial reasons, it has been unable to make significant progress. Craftsmen all reflect that they can make good lacquerware. But funding is a real problem. Long-term consideration of supporting projects. If the funds are used to support a single production unit and support an enterprise in one year, although the impact is not great in a short time, the results are gratifying. Because the follow-up sufficient funds can ensure the normal production. When enterprises have certain market economy ability, they can grow independently and produce social benefits. Face the confusion of the market. Faced with the poor sales of lacquerware in Chengdu, some producers use polyurethane chemical paint to produce in order to reduce costs, but they claim to be big paint when they sell it. This dishonest behavior damages the reputation of Chengdu lacquerware. At the same time, it is easy to cause confusion and disturb consumers' cognition. Secondly, some producers pretend that machine products are handmade lacquer products, so as to raise the market price, which is also extremely inappropriate and needs to be standardized. As two different modes of production, mechanical products and handicraft products have their own advantages and characteristics, so they should fully respect their respective values and realize industry self-discipline. The production law of handicraft art. Fundamentally speaking, handicraft and machinery industry are a pair of contradictions. Handicraft emphasizes regionality, uniqueness, difference and diversity, while industrial development emphasizes scale, integration, standardization and generalization. Handicrafts are loved by people because they involve the emotions and lives of craftsmen. Handicrafts are becoming more and more diversified and personalized, and

the more emotional bets, the higher the artistic value. The intervention of the machine makes the craftsmen feel the lack of emotion, which results in the inevitable retrogression of handicraft and the inevitable decline of artistic value. Industrialization violates the basic rules of the generation and development of handicraft. The diversified individual creation in the manual era has been alienated into industrial products of uniform style and size. (Liu Yihui, 2001, PP:63)



Figure 84 Lacquer art master studio, Yang Li

Source: Author, 2022, Photography



Figure 85 Lacquer art master studio, *Song Xiping*

Source: Author, 2022, Photography

The so-called holistic protection is to protect all the contents and forms of cultural heritage, including the inheritors and the ecological environment. That is to say, we should pay attention to the intangible cultural heritage as a whole and carry out comprehensive protection in many aspects. Chengdu lacquerware technology has been listed as the first batch of national intangible cultural lists, which is a single way of identification. As a result, the public has a vague understanding of the technical value of lacquer making technology, tire making technology and tool system in its technical system, thus limiting the content of protection and affecting the effectiveness of protection work. According to the measurement standard of modern economics, compared with large-scale industrial production and products, traditional handicraft does not have modern market competitiveness. Therefore, the productive protection of the intangible cultural heritage of traditional handicraft is bound to require the government's vigorous support and protection. As the main body of skills, inheritors are the bearers of skills and the important objects of intangible heritage protection. It takes internal training as the main mode of personnel training, and sends young people with innovative ability to colleges and universities for training. They were sent to lacquer art training classes to improve the quality of new people. The inheritance of "craftsmen" should consider the integrity of the policy, so as to carry out comprehensive protection and inheritance from the protection of non-legacy policies, the implementation of inheritors and other levels. The first is to expand the inheritance population, the second is to strengthen the cooperation between schools and enterprises, and the third is to combine the cultural and creative industries, which can be promoted from these aspects. The development of lacquerware needs creative talents and market to maintain sustained vitality, so that Chengdu lacquerware decoration technology will have sustainable development space. (Chen Xuguo. 2004. PP: 75)

Chengdu lacquer is not only an important witness of the customs of past Dynasties and a messenger of cultural exchanges in Chengdu, but also an important carrier of traditional Chinese aesthetic concepts. It is a handicraft integrating artistry and practicality, which is famous for its exquisite and gorgeous, rich and elegant, glossy and elegant, and its elaborate process, exquisite production and time-consuming. It's breathtaking. At present, Chengdu lacquerware technology is becoming more and more difficult to find, first of all, raw materials are difficult to find and tools are difficult to buy. Because the lacquer used must be natural raw lacquer extracted from lacquer trees, ancient emperors and rich people specialized lacquer gardens, but now lacquer trees are becoming more and more difficult to find, Sichuan not only has no special lacquer gardens, but also wild lacquer trees are constantly destroyed artificially. With the decline of Chengdu Lacquerware Craft Factory, the production tools are nowhere to be found, only by hand. The handicraft and artistry of traditional lacquer art determine that Chengdu lacquerware can not be produced by industrial means, but only by manual labor, and at the same time, it can only be inherited by oral instruction. In recent years, in the gap between tradition and modernity, Chengdu lacquer art is facing a huge survival crisis, the product market is small, the producers lack successors, many traditional skills have begun to deform and lost, we must take necessary protective measures as soon as possible to save this ancient handicraft which will be extinct.

4. Diversified modern market channels

The production process of high-end lacquer is complex and time-consuming. One of the reasons why consumers lack purchasing power for works of art lies in the uncertainty of the value of works of art. Lacquerware is made by a variety of techniques, which are difficult and time-consuming. It is suggested that the government make clear the price range according to the various costs of lacquerware. The salary of workers in the lacquer industry is not high, and there are not enough people to inherit and learn. For example, we can set up colleges and universities in the lacquer industry to increase the awareness of the lacquer industry and jointly promote the prosperity of the lacquer industry.



Figure 86 Lacquer into the campus

Source:http://www.baidu.com/9737_, 2021, Oline

Today, with the development of the Internet, the promotion of lacquer in Chengdu mainly depends on both online and offline modes. Online publicity, mainly relying on micro-blog, public number, Taobao, tremolo, video and other forms, promotion efforts and methods are not enough, can join public figures or interesting live broadcasting to increase social influence, lacquerware culture will be popularized to consumers. Offline publicity, Set up stores in Chengdu and other scenic spots to integrate lacquer culture with local characteristics. Hold exhibitions, special workshops and other modes to meet people's needs and open up markets.

First, Chengdu lacquer promotion channel. Chengdu lacquer and other traditional Chinese handicraft products can be given priority when choosing appropriate souvenirs, gifts and gifts in business and foreign affairs exchanges in Chengdu, Sichuan Province and even national ministries and commissions, enterprises and institutions, which not only contain the spirit of Chinese culture, but also reflect local characteristics and characteristics. In the new era, friendly exchanges with foreign countries will be more extensive and frequent, which is still of positive significance. At the same time, we should actively rely on modern media to disseminate Chengdu

lacquerware, and strengthen the publicity, reporting and promotion of Chengdu lacquerware through media channels, including radio, television, news, public service advertisements, series of documentaries, contacts, exhibition halls, galleries, newspapers and books. Lacquer elements are used in urban landscape design, and Chengdu lacquer elements are introduced into urban construction and development, aiming at cultivating the soil of lacquer culture and making more people accept lacquer. If we can enhance the public's awareness and understanding of Chengdu lacquerware through landscape and film and television works, its influence and guiding role will be enormous.

Second, Chengdu lacquer exhibition sales channel. Exhibition and marketing is an activity to show the achievements of social organizations, improve the image of organizations and promote product sales through physical objects, supplemented by text, graphics or demonstration performances. So far, there are not many exhibitions and sales activities of lacquerware in Chengdu, which should be improved. When exhibiting in kind, it can mainly display lacquerware products and their production tools. The exhibition of lacquerware culture can be more abundant, such as the origin of lacquerware, the evolution of materials, technology, technology and types of lacquerwork, the changes of production process, production mode and industrial form of lacquer ware, as well as the origin, influence and infiltration of lacquerware culture and other cultures such as literature, art and music. It can demonstrate the production process of lacquerware on the spot. It is supplemented by relevant physical objects, models, audio-visual and professional explanations. Drawing on the experience of excellent handicraft exhibitions, we will jointly or independently hold itinerant exhibitions throughout the country.

พหุ ม ประ โท ชี เว

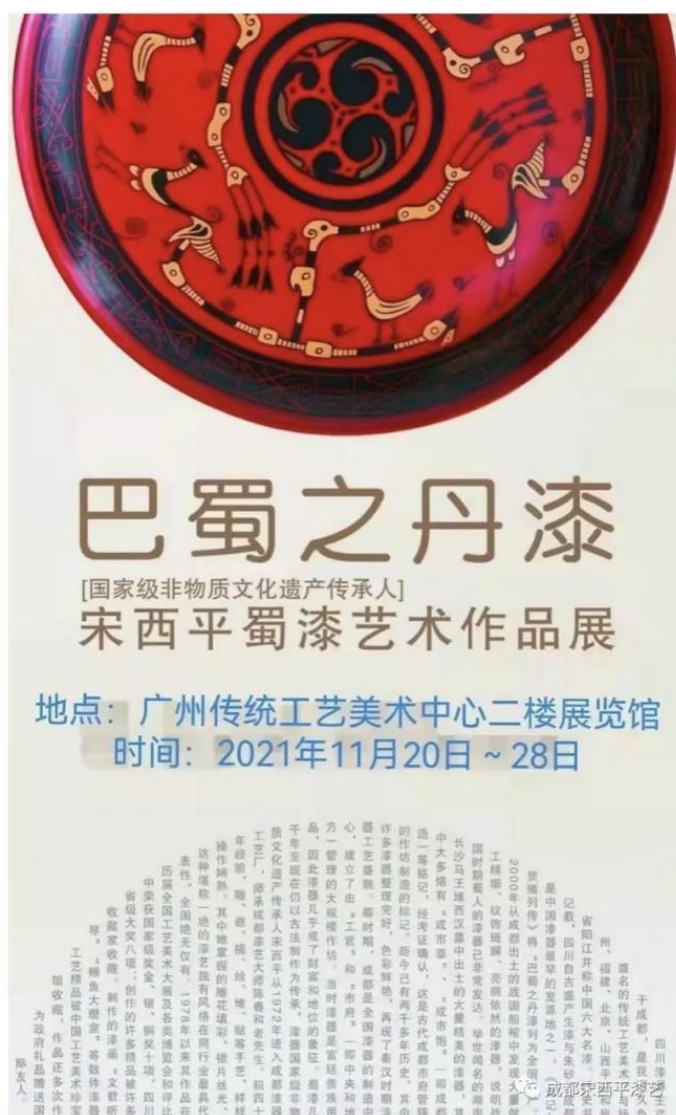


Figure 87 To the exhibition of publicity around

Source:Chengdu Song Xiping lacquer art public number, 2021

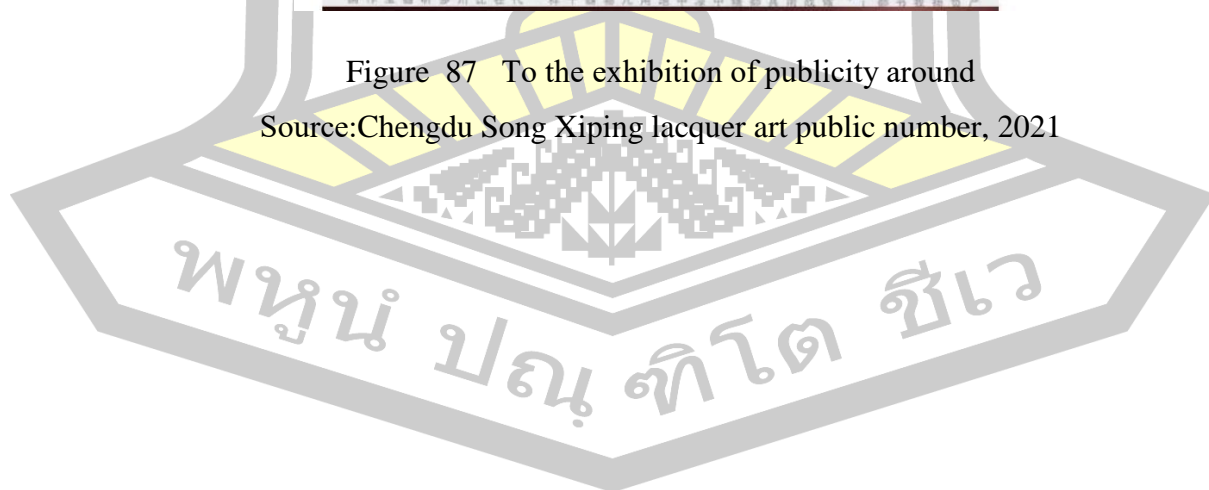




Figure 88 Lacquer ware shop

Source: Chengdu Song Xiping lacquer art public number, 2021

Thirdly, Cultural and educational status of lacquer ware in Chengdu. At present, there are few traditional craft making courses and appreciation courses in primary and middle schools, such as lacquer art. It is absolutely necessary to set up traditional craft making courses and appreciation courses such as lacquerware art in primary and secondary schools, so as to maximize the contact, understanding and appreciation of Chengdu lacquerware for children and adolescents, integrate lacquerware culture into the education of primary and secondary school students, cultivate their interest and love for lacquer ware and lacquer art from an early age, and promote the development

of Chengdu. Promote, spread and activate Yangzhou lacquer art. Therefore, we can rely on the existing conditions of middle and upper schools to establish and cultivate some lacquer art education bases in a targeted and planned way. For the public, lacquer workshops or lacquer bars can be set up, and customers can process and make lacquerware products by themselves according to their personal preferences, so as to fully experience the pleasure of DIY and the feeling of simplicity. Lacquer bar can regularly hold lacquer art lectures, popularize relevant knowledge, publish industry trends, etc. It can become an off-campus classroom for students, as well as a place for tourist attractions and lacquer art colleagues to discuss skills.



Figure 89 Children's lacquer art workshop1
Source:Chengdu lacquer art public number, 2022

พหุ มั บณุ จั โด ชี เว



Figure 90 Children's lacquer art workshop2

Source:Chengdu lacquer art public number, 2021



Figure 91 Bank lacquer art workshop

Source:Chengdu Song Yang Li(erqian) lacquer art public number, 2022

Fourth, Chengdu lacquer sales mode. At present, the main sales channels of lacquerware in Chengdu are local handicraft stores and exhibition halls of manufacturers, which are single and narrow. Modern business formats are changing with each passing day and constantly innovating. Chengdu lacquerware should develop more marketing channels, develop sales agents, cooperate with large chain shopping malls, and explore the potential of personalized theme customization. Develop Internet direct selling and work together online and offline. At the same time, the way of lacquerware sales must be modernized. Chengdu lacquerware experiential marketing can be carried out, so that consumers can feel the style and value of lacquerware products from the created environment. It can organize lacquerware craft experience activities, so that craftsmen and consumers can cooperate to produce lacquerware in a relatively short time. It is even produced according to the design of consumers. The joint exhibition of Chengdu lacquerware craft and design, product design competition and promotion can not only support the local cultural and creative industries, but also provide a broad and direct way for ordinary consumers to understand modern craft aesthetics, which is also an excellent marketing method. In the retail of lacquerware products, Attention should be paid to the role of shopping guides, excellent shopping guides are excellent advertising media, rich and vivid, and the effect is amazing. (Wang Shixiang. 2004. PP: 35)

Fifth, Chengdu lacquer packaging marketing situation. Packaging marketing adds luster to commodities through beautiful and exquisite packaging, thus attracting customers and marketing commodities. Proper packaging of products is not only a means of protecting and holding commodities, but also a means of propaganda, beautification and promotion. Chengdu lacquerware should also be skilled in packaging, which embodies the exquisite packaging of product value. Attention should also be paid to packing details. Let buyers fully understand the value and significance of the lacquerware purchased, which can enhance consumers' firmness in choice, pride after purchase and knowledge in showing off, and can play a better role in publicizing and promoting Chengdu lacquer.

Chengdu Lacquer Factory should adapt to the characteristics of market economy, focus on establishing product brand and creating enterprise image. Establish

enterprise websites, enterprise public numbers, enterprise video numbers, etc., carry out network marketing, and establish direct sales points in large and medium-sized cities such as Beijing, Shanghai, Xi'an, Hangzhou and Dalian, while introducing auction, TV direct purchase, tremolo live broadcasting and other promotional methods. Marketing methods should keep pace with the times and break through historical barriers. Only in this way can we really achieve the goal of multi-propaganda of Chengdu lacquerware, so that people can not put down the traditional Chengdu lacquer.

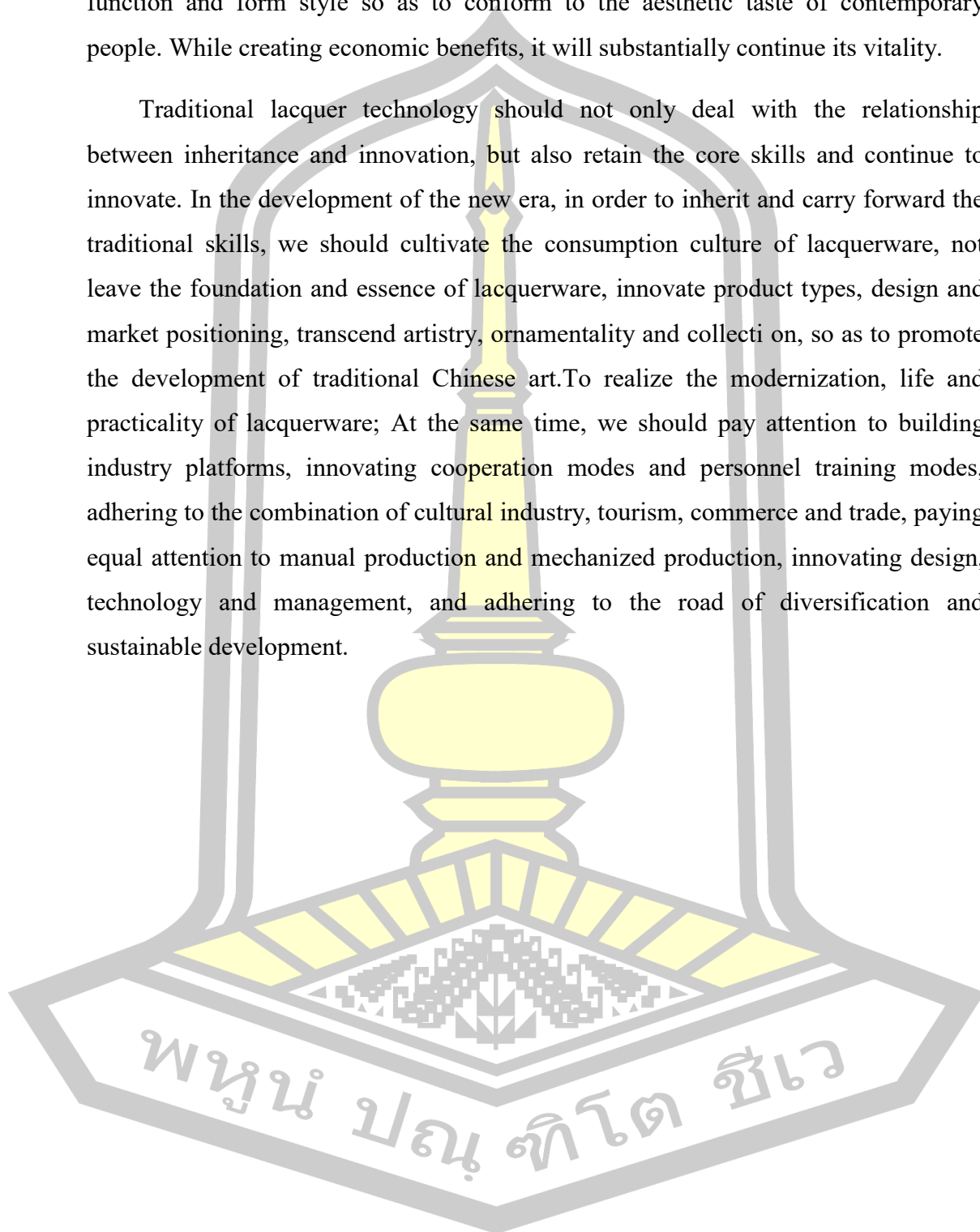
Conclusion

Over the past decade, Chengdu lacquer decoration technology is in an important period of transformation, which can be described as mixed. It is gratifying that the skills have not yet been lost, and have received certain policy and financial support from the government. The worry is that there are very few inheritors who can teach skills completely, and they are older. On the other hand, the new forces are insufficient, and few young people insist on learning skills. The lacquerware enterprises in the whole city have not fully adapted to the market economy environment, and their development and even survival have encountered greater difficulties. Therefore, for many reasons, Chengdu lacquer art is facing the possibility of being lost, and the work of inheritance and protection is imminent.

How to achieve a balance between the development of innovation and inheritance of skills, one of the key issues is to adhere to the core skills of Chengdu lacquerware decoration technology. Modeling and patterns are only the objects of artistic expression, while the use of natural lacquer and repeated grinding in order to achieve the ideal artistic effect are the essence of Chengdu lacquerware. In addition, in view of the old style of Chengdu lacquerware products, The problem of single variety also needs to introduce modern creative design. Although most of the old artists are skilled, they do not know enough about contemporary fashion and aesthetic taste, so they can borrow from colleges and universities in terms of creativity. Through cooperation with universities and other relevant institutions, we can break through the original thinking limitations of the inheritors of skills and realize the

combination of traditional skills and modern creativity. It makes a breakthrough in function and form style so as to conform to the aesthetic taste of contemporary people. While creating economic benefits, it will substantially continue its vitality.

Traditional lacquer technology should not only deal with the relationship between inheritance and innovation, but also retain the core skills and continue to innovate. In the development of the new era, in order to inherit and carry forward the traditional skills, we should cultivate the consumption culture of lacquerware, not leave the foundation and essence of lacquerware, innovate product types, design and market positioning, transcend artistry, ornamentality and collection, so as to promote the development of traditional Chinese art. To realize the modernization, life and practicality of lacquerware; At the same time, we should pay attention to building industry platforms, innovating cooperation modes and personnel training modes, adhering to the combination of cultural industry, tourism, commerce and trade, paying equal attention to manual production and mechanized production, innovating design, technology and management, and adhering to the road of diversification and sustainable development.



CHAPTER 6

Conclutions and Dissscussion

1. Research Object

There are two research objectives:

1.1 To study Chengdu Lacquer in Royal art and artifacts

1.2 To study Revitalization Process of the Royal Art Through the commoditization process, in the Context of People's Republic of China

2. Summary Of Research

The research topic of this paper is Chengdu Lacquer : The Revitalization of the Royal Art in the People's Republic of China Context. This paper adopts qualitative research as the research method. In the research process, this paper adopts the field survey and literature survey and other research methods to collect data. The specific research is summarized as follows:

1.1 To study Chengdu Lacquer in Royal art and artifacts

By analyzing the historical development of Chengdu lacquer , we can see that the development process of Chengdu lacquer ware is closely related to Chinese social background, economy and politics. On the one hand, Chengdu lacquer works meet the needs of Chinese craftsmanship in different historical periods in terms of aesthetics, publicity and use. At the same time, the development of China's social economy and science and technology also promoted the progress of Chengdu lacquer ware. In the development history of nearly 3,000 years, the spread of Chengdu lacquer ware has been expanding, the art system has been gradually improved, and it has been gradually recognized by the world. At the same time, with the support of Chinese governments in various dynasties, Chengdu lacquerware has gradually been recognized by the Chinese people. Therefore, Chengdu lacque has become one of the traditional Chinese crafts.

Chengdu lacquer, as a kind of craft with unique meaning, not only embodies the aesthetic characteristics of modeling and decoration, but also contains rich cultural spirit and creation thought. Utensils are also the embodiment of social life. Although Chengdu lacquerware has lost its foundation in real life due to the change of production mode, product orientation and aesthetic orientation in modern and contemporary times, as an important part of Chinese traditional craft culture, and its important contribution and dominant position in the history of Chinese lacquer culture can not be ignored. In particular, it is worth paying attention to the aesthetic and cultural value and creation thought contained in the objects, as well as the value of "royal artworks" reflected in the objects themselves. Chengdu lacquer from life with web-designing, decoration, materials and techniques of process reflects the objects itself in such aspects as the value of the "royal art" identity, and by Chengdu lacquer wares reflects the relation between the identity of social class attribute, use the honour low order and etiquette, social structure and class implements symbols reflect, to as ritual concept of status symbol, These identity characteristics are worth studying.

2.2 To study Revitalization Process of the Royal Art Through the commoditization process, in the Context of People's Republic of China

After the founding of the People's Republic of China, coupled with the rapid development of China's reform and development, China's social structure and cultural policies have been greatly affected, and different degrees of reform has been carried out. Subsequently, Chinese society, culture, art and other aspects opened to the world and integrated into the process of globalization. Therefore, in 2006, Chengdu Lacquer art, Chengdu traditional handcraft in Sichuan Province, became one of the national intangible cultural heritage; As one of the four great lacquer in China, it is an artistic treasure with unique national style and strong local characteristics. Measures for the protection and "Sichuan province traditional arts and crafts" as a protection project, the traditional craft fine arts as the "one hundred years of history, from generation to generation, has a complete technological process, using natural raw materials production, has a distinctive national style and local features, enjoys the reputation of both at home and abroad handicrafts variety and skill.

After becoming a national intangible cultural heritage, the social process and artistic products of Chengdu lacquer have formed a recovery and development of tradition. However, the process and artistic development of Chengdu lacquer after becoming intangible cultural heritage will be different, aiming at the different past of utensils in the recovery process, social life, class and so on. The cultural core of Chengdu lacquer has never changed, but what has changed is the identity of authenticity of "royal art" in the new era, and Chengdu lacquerware embodies the aesthetic and spiritual pursuit of Chinese people, which is consistent with the core of Chengdu lacquer in ancient China.

Through the revival and development of Chengdu lacquer in the process of commercialization, this paper analyzes the relationship of the revival process of Chengdu lacquerware itself from the aspects of the changes of the embryo bone technology of the body of Chengdu lacquerware, the characteristics of lacquerware modeling, the renewal of decorative techniques and the application of decorative patterns. And in this process of development, we can see the change of class status reflected by utensils. There are obvious examples from the aspects of objects and ritual utensils. Although modern product design is not restricted by such strict hierarchy and concepts, it pays more and more attention to the internal influence of products on users while satisfying the functions of objects. Since the development of Chengdu lacquerware, its power symbolic meaning as ritual ware has disappeared. Due to the influence of social development and system, there is no modern use of ritual ware. As living utensils, Chengdu lacquerware continued in the society, and there appeared value commodities with different economic costs, which could provide different needs of different groups. Used by the upper class, it continued the characteristics of "royal artworks" and reflected the dignity of identity. It was also presented to foreign friends as high-end and valuable gifts and collected in the Great Hall of the People and major museums. The middle class also bought and used some of them, mostly for their own use and daily gifts. Some participate in the production of experiential workshops, but as mentioned above, this is not common. The lower classes also came into contact with Chengdu lacquerware. Nowadays, there are also cases where the promotion units organize to popularize and make lacquer in

communities and work units. Finally, it explains the changing relationship of function value of Chengdu lacquerware itself in the development of commercialization.

Based on target market of the comprehensive development and the change of value orientation analysis of the corresponding market development strategy, aimed at the output of the consumer groups of all kinds of requirements in terms of lacquer ware products, all kinds of policy, and vigorously promote the related diversified combination of modern marketing channels, transfer traditional lacquer craft culture in Chengdu to live on, With exquisite skills to show the craftsman spirit of China, so that this art form in the trend of the development of The Times bloom new vitality.

3. Discussion

Some research results have been accumulated in the comprehensive study of Chinese lacquerware and lacquer craft. These results provide a necessary reference for this paper to grasp the historical context of Chinese lacquerware and lacquer craft from a macro perspective, and to examine the status and value of Chengdu lacquerware in the development history of Chinese lacquerware. At present, the existing researches on Chengdu lacquer are mainly based on the archaeological excavation results in the past hundred years, which are as follows: large number, wide range, long time span, variety and shape. After decades of research and accumulation, many achievements have been made so far. Firstly, a number of important and representative tombs and artifacts were identified, and detailed excavation reports and physical pictures were published. Secondly, with the continuous advancement of the discipline of archaeology, scholars used the inscriptions, ornamentation and shape of lacquerware and other materials to gradually solve the problems of the origin, technological procedures, uses and production nature of lacquerware, and basically eliminated some previous academic disputes. These research results provide abundant historical data and solid research foundation for this paper.

Chengdu lacquer of previous researchers to history, archeology and other fields of scholars and related workers, as a result, the researchers mainly from the Angle of archaeology, history, the study also more to stay on the "content", and for lacquer

ware creation thought and cultural connotation and aesthetic value of inner spiritual excavation is very weak. The author statistics the development of domestic academic achievements in the past five years, directly about 30 Chengdu lacquer research, including journal papers, master's and doctoral dissertations and some books. In view of the background of the development of The Times, it is not only necessary but also feasible to carry out multidisciplinary comprehensive research in the study of lacquer beyond the limitations of previous research in archaeology and history. And these related researches also reflect the important growth point of lacquer ware research in the future.

Through the above analysis of the research status of Chengdu lacquer, it can be seen that the existing relevant research is mainly carried out from the perspective of archaeology and history, and some are discussed from the perspective of artistic aesthetics. However, the overall analysis and discussion from the comprehensive perspective of cross-disciplines are insufficient. For example, the article on Productive Protection of Chengdu Lacquer Art -- "Song's Lacquer Art Workshop as an Example", from the perspective of productive protection of intangible cultural heritage, combined with historical context, characteristics of The Times, social aesthetics and public consumption consciousness, carries out a relatively comprehensive combing and research on the historical development and survival status of Chengdu lacquer art. At the same time, on the basis of the fieldwork of state-level non-material cultural heritage inheritance xi-ping song and she founded the "workshop of the soong lacquer art", for example, reveals the "workshop" of family inheritance means "new workshop", inheriting the content "three minute", "Chengdu lacquer art" for interdisciplinary "innovation products" on the comprehensive discussion.(Jiang Junpeng,2016.PP:13) For users to participate in Chengdu lacquer to the product design research is based on user participation, user participation design concept is discussed in the article and the application of product design, put forward for users to participate in Chengdu lacquer and the product design process, through to the Chengdu lacquer and the innovation of product design, improve the user experience and interactive experience, Meet the diverse creative needs of users. (Liu Mengqian.2021.PP:10) Again, such as the aesthetic study of the han dynasty lacquer

ware in Chengdu "under the vision of aesthetic, the less attention in the current art community in Sichuan since the republic of lacquer ware unearthed in the writing of Chengdu as the center, in combination with other parts of the archaeological discoveries, such as cultural relics handed down from generation and the description of the map of epigraphy, the Chengdu periodic history of lacquer ware, intensive study of han dynasty, This paper systematically discusses the artistic characteristics and aesthetic purport of Chengdu lacquerware in Han Dynasty from the aspects of shape, color, pattern, production method and creation technology, and analyzes the cultural fashion and aesthetic implication of Han Dynasty. (Tang Xian.2019.PP:8) Based on the above examples, it can be found that the research on Chengdu lacquerware is basically not a comprehensive comparison of "royal art", and there is no cross-research on the royal artistic identity value of Chengdu lacquerware by combining aesthetics, sociology and anthropology. There is no corresponding comparative study on the revival process of Chengdu lacquer based on the process of commercialization. Most of them are historical style studies and the development of modern commercial environment and cultural creativity, but there is no comparative significance of inheritance from the overall revival process.

In fact, the current domestic research on lacquer is not only relatively weak in the field of design (art), but also slightly insufficient in the whole field of archaeology. In addition, due to the different emphasis of different disciplines, the research on the modeling design, decorative art and aesthetic culture of lacquerware is still very weak, resulting in the lack of in-depth exploration of the aesthetic consciousness and creation thoughts of lacquerware. Break through the limitations of previous research Angle of view, this article, therefore, on the basis of existing research, from the perspective of social anthropology and design, to Chengdu lacquer art a multi-angle, multi-level and multi-disciplinary study and research, to make its inherent characteristics and the pluralistic value emerges, which is also in this paper, we study the possibility and necessity.

This research topic is "Chengdu Lacquer: The Revitalization of the Royal Art in the People's Republic of China Context.", aiming to realize the change of research perspective. In this study, from the perspective of research text and research concept

analysis, the researcher makes the research target to the view of objects, culture, aesthetics and design reflected in Chengdu lacquer ware. Its research significance is mainly reflected in the following aspects: through the analysis and interpretation of the material, craft, shape and decoration of Chengdu lacquer, the original value of the ware is discovered, and the identity of the royal art of Chengdu lacquerware is discovered; Through the discussion and thinking of the relevant historical issues, some clear ideas were clarified and the historical status of Chengdu lacquerware was confirmed. From the perspective of human society and aesthetic culture, in the process of commercialization, the aesthetic value, social class and social culture carrier reflected by the objects, the meaning of the identity of "royal art" is found to change. This is also the innovation of the study: Chengdu lacquer as the "royal art" was revived and adapted to the social process in the new contemporary society. This paper discusses the revival and development process of Chengdu lacquer from the aspects of fetal bone, shape, technique and pattern, excavates the cultural connotation and aesthetic value contained in it, and analyzes the relationship of social class form reflected by the ware. This paper explores the creation wisdom and design ideas of Chengdu lacquer and discusses its positive significance and possible reference value for the design of Chengdu lacquer in the process of modern commercialization.

4. Suggestion

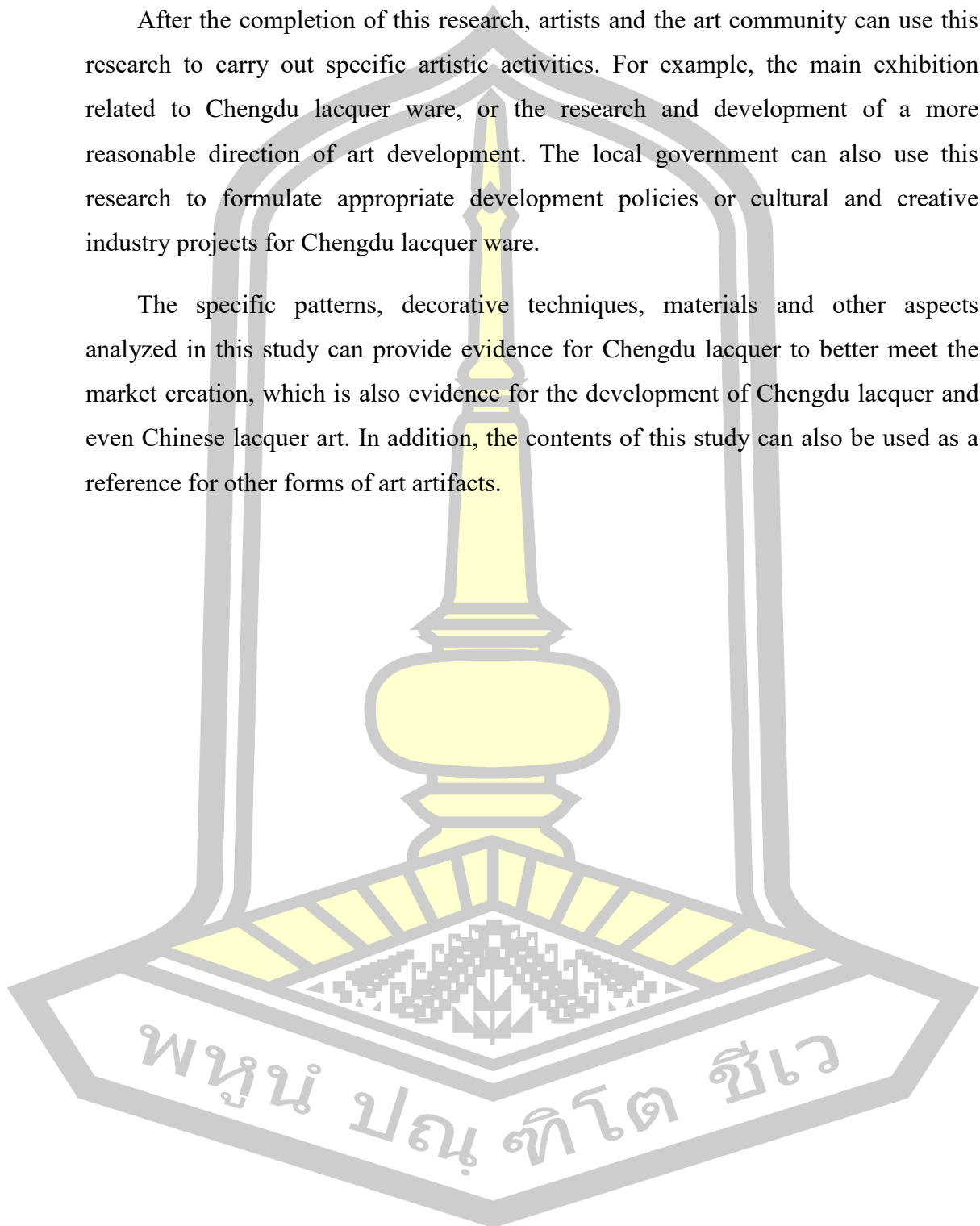
4.1 Academic Suggestions

Artists and researchers should get rid of the past research on the visual artistic latitude of Chengdu lacquer ware, and only have some value in archaeology and art. This study provides a new perspective for further understanding and studying artistic works. From the perspective of human sociology, researchers can understand Chengdu lacquer works and the humanistic social information behind them. The research idea of this paper is not only to study the aesthetic of Chengdu lacquer and the social life reflected, but also to find the changes of the ware itself and the cultural forms and social classes involved in the development process of Chengdu lacquer revival, and then to analyze the development path of Chengdu lacquer in the process of modern commercialization.

4.2 General Suggestions

After the completion of this research, artists and the art community can use this research to carry out specific artistic activities. For example, the main exhibition related to Chengdu lacquer ware, or the research and development of a more reasonable direction of art development. The local government can also use this research to formulate appropriate development policies or cultural and creative industry projects for Chengdu lacquer ware.

The specific patterns, decorative techniques, materials and other aspects analyzed in this study can provide evidence for Chengdu lacquer to better meet the market creation, which is also evidence for the development of Chengdu lacquer and even Chinese lacquer art. In addition, the contents of this study can also be used as a reference for other forms of art artifacts.



REFERENCES



REFERENCE

- Anthony J.Barbieri-Low.(2007).Artisans in Early Imperial China.Washington:Univ of Washington Pr.
- By Edward Evans-Pritchard, translated by Caifeng Leng (2009). On Social Anthropology. Beijing. World Book Press.
- By Yonematsu Shiono, translated by Yingqiao (2000). Retain the craft. Jinan. Shandong Pictorial Publishing House.
- Chang Bei (2012). Local Lacquer Art with Different Features--Academic Lacquer Art Creation. Chinese lacquer School of Art, Southeast University.
- Chen Hongliang (2018). Research on the Development of Lacquerware Cultural Creative Products in Chongqing. Chongqing. Southwest University.
- Charles O.Hucker.(1985).A Dictionary of Official Titles in Imperial China.Stanford:Stanford University Press.
- Chen Enshen. (2003). Contemporary Lacquer Art. Chongqing Publishing House.
- Chen Zhenyu. (2003). Chu Culture and Lacquerware Research. Beijing: Science Press.
- Chen Zhenyu. (1999). Ancient Chinese lacquer ware shapes and decorations Hubei Fine Arts Publishing House.
- Cultural Relics Management Committee of Sichuan Province (1956). Excavation Report of Tomb No.172 at Yangzishan, Chengdu. Beijing. Journal of Archaeology.
- Chinese National Academy of Arts (2007). Handbook of China's Intangible Cultural Heritage Survey. Beijing. Culture and Art Publishing House.
- Chen Xuguo (2004). Collation and annotation of the Book of Rites. Changsha. Yuelu Publishing House.
- Deng Liqun. (1984). Contemporary Chinese Arts and Crafts. China Social Sciences Press.
- Duan Yu, Yu Lei. (2020). Floating Clouds Change from Ancient to Modern-Ancient Shu Kingdom. Sichuan People's Publishing House.
- Deborache. (2010). Art, History, Vision, Culture. Nanjing. Jiangsu Fine Arts Press.

- Fan Hejun. (1987). Chinese Lacquer Art. People's Fine Arts Publishing House.
- Ge Hui (2009). Modern lacquer art inherits and develops traditional lacquer art. Suzhou. Soochow University.
- Gao Feng. (2001). On the Art of Chinese Artifacts. Shanxi Education Press.
- Gutta, Ferguson, Translated by Luo Jianjian (2005). Anthropological orientation. Beijing. Huaxia Press.
- Hu Yukang. (2003). The art of lacquerware in the Warring States and Qin and Han Dynasties. Shaanxi People's Fine Arts Publishing House.
- Huang Shangming. (2003). Shu Culture Research. Wuhan: Central China Normal University Press.
- Hong Shi (2006). Study on lacquer ware in warring States, Qin and Han Dynasties. Beijing cultural Relics Publishing House.
- Hu Wuyi (2010). Research on the Originality of Cultural and Creative Industries. Shanghai. Fudan University.
- He Haoliang, Tao Shizhi (1990). Lacquer art and decoration. Fuzhou. Fujian Fine Arts Publishing House.
- Huo Wei (2011). Southwest Archaeology and Bashu Civilization. Chengdu. Sichuan Publishing Group Bashu Publishing House.
- Ingombrich, Fan Jingzhong, Yang Siliang Trans. (2006). Sense of Order-Psychological Research on Decorative Arts, Changsha: Hunan Science and Technology Press.
- J.E.Tunbridge / G.J.Ashworth John Wiley&Sons.(1995). Dissonant Heritage.
- Jiang Junpeng. (2016). On the Productive Protection of Chengdu Lacquer Art. Beijing. Chinese Academy of Arts.
- Jia Renjun (2018). Research on the Government's Responsibility in the Process of Inheritance and Protection of Lacquerware Decoration Techniques in Yangzhou. Yangzhou. Yangzhou University.
- Liu Xiaolu (2013). Chengdu Lacquerware Art Research. Chengdu. Southwest Jiaotong University.
- Liu Yuedi.(2005). How does artwork exist and how to classify it-one of the "art ontology" studies of analytical aesthetics, Institute of Philosophy, Chinese Academy of Social Sciences.

- Liu Yihui (2001). History of Chinese culture. Shanghai. Shanghai Ancient Books Publishing House.
- Liu Mengqian. (2021). Design and research of cultural and creative products of Chengdu lacquerware for user participation. Chengdu. Sichuan Normal University.
- Liu Feng (2004). The Integration of Pre-Qin Ritual Thought and Society. Beijing. Renmin University Press.
- Li Zehou (2003). Three Books on Aesthetics. Tianjin. Tianjin Academy of Social Sciences Press.
- Li Yanzu (1996). Lacquer art is lacquer craft. Beijing. Art observation.
- Mei Panofsky, translated by Qi Yinping. (2005). Iconology Research. Shanghai: Shanghai Sanlian Bookstore.
- Meng Yue (2006). Research on the Design and Development Environment of Yangzhou Lacquerware Products. Wuxi. Jiangnan University.
- (Ming) Huang Cheng, Yang Ming (2007). Changbei Chemotherapy Documentary Illustration. Jinan. Shandong Pictorial Publishing House.
- Max Weber.(2020).Basicconcepts of sociology.Shanghai People's Publishing House.
- Nie Fei (2004). Discussion on Lacquerware Unearthed in Bashu Region and Related Problems. Chengdu. Sichuan culture.
- Pan Tianbo (2012). Modern Lacquer Aesthetics. Guilin. Guangxi Normal University Press.
- Pan Tianbo (2012). Modern Lacquer Aesthetics. Guangxi. Guangxi Normal University Press.
- Qiu Chunlin (2011). Changes of Chinese Handicraft Culture. Shanghai. Chinese and Western Book Company.
- Qiu Chunlin (2009). Design and Culture Chongqing. Chongqing University Press.
- Ri Umehara Suujichina. (1944). Illustrated lacquerware inscriptions of the Han Dynasty. Kuwana Wenxingtang in Kyoto.
- Ren Naiqiang. (1986). A New Exploration of Ancient Sichuan History. Chengdu: Sichuan People's Publishing House.
- Sichuan Provincial Administration of Cultural Relics. (2005). Sichuan Cultural Relics Bashu Publishing House.

- Song Yingxing, Pan Jixing Translated (1998). Zhu Tiangong Kaiwu Translation and Annotation. Shanghai: Shanghai Ancient Books Publishing House, 1998
- Shen Fuwen.(1992).History of Chinese lacquer art. Beijing: people's fine arts publishing house.
- Shen Fuwen (1957). Brief technical data of lacquerware technology. Beijing. Cultural relics.
- Stella,T.andTenzin,D.(2019).Communicating Across Cultures.New York.The Cuilford Press.
- Shen Fuwen (1992). History of Chinese Lacquer Art. Beijing. People's Fine Arts Publishing House.
- Samuel Huntington (2014). The important role of culture. Beijing. Xinhua Publishing House.
- Thomas Hylland Eriksen. (2008). Small Places, Large Issues. Higher Library.
- Translated by Fade Lucio Meyer, Li Wei, Zhou Shuitao. (1990). Visual Aesthetics Shanghai: Shanghai People's Fine Arts Publishing House.
- Translated by Liu Zongyue and Xu Yiyi. (2011). The Way of Craft. Guilin. Guangxi Normal University Press.
- Tang Xian. (2019). The aesthetic study of Chengdu lacquerware in Han Dynasty. Chengdu. Southwest University for Nationalities.
- Tan Han (2014). Research on the Inheritance and Protection of Lacquerware Decoration Techniques in Chongqing. Chongqing. Sichuan Fine Arts Institute.
- Wyszomirski, M.J. (2002). Arts and Culture. in The State of Nonprofit America. ed. Lester M. Salamon. Washington D.C: Brookings University Press.
- Wang Shixiang. (1983). Explanation of painted decorations. Beijing: Cultural Relics Publishing House.
- Wang Wenzhang (2006). Introduction to Intangible Cultural Heritage. Beijing. Culture and Art Publishing House.
- Wu Bingan (2010). Research on the Theory and Method of Intangible Cultural Heritage Protection. Beijing. Culture and Art Publishing House.
- Wang Shixiang (2004). Decorate the record. Beijing. Renmin University of China Press.

- William Waston.(1957).Chinese Lacquered Wine-Cups.British Museum Quarterly, pp:21-5.
- Wang Guangsong (2002). The creative value of intangible cultural heritage. Beijing. China Social Sciences Press.
- Wu Shan.(1999).Dictionary of Chinese arts and crafts.Nanjing:jiangsu arts publishing house.pp :848.
- Xie Zhi.(2013(01))Discussion on lacquer ware in guizhou province from the perspective of intangible cultural heritage protection. Population. Society. Legal systemResearch,pp: 262-268.
- Xu Xinjian (2007). Memorandum on Cultural Heritage Chengdu. Sichuan University Press.
- Xu Jin (2015). Innovative Design and Marketing of Yangzhou Lacquerware. Xi'an. Art appreciation.
- Zhang Feilong. (2003).Painting technology and lacquer ware protection in China. Beijing: science press.
- Zhang Feilong (2003). Chinese Lacquer Painting Technology and Lacquer Protection. Beijing. Published by Science Press.
- Zhen,H.(2010).On National Identity, National Identity and Cultural Identity. Beijing. Journal of Beijing Normal University Press.
- Zhang Qingshan (2007). Lecture on Intangible Cultural Heritage. Beijing. Culture and Art Publishing House.
- Zhu Xiaohe, He Yan, Yu Qiang (2009). Lacquerware craft. Chongqing. Chongqing University Press.
- Zheng Shixu. (1936).Lacquer ware examination.Beijing: zhonghua book company, pp:17.
- Zhang Yan (2011). Chinese Lacquerware Art in the 20th Century. Literary and artistic research.

BIOGRAPHY

NAME	Ms.Taotao Li
DATE OF BIRTH	October 06, 1983
PLACE OF BIRTH	Jin Zhou City, Liao Ning Province, China
ADDRESS	Bao He Community, Cheng Du City, Si Chuan Province, China
POSITION	Teacher
PLACE OF WORK	Tianfu College of Swufe
EDUCATION	<div>2007 Graduated from Shenyang University of Technology Bachelor Degree, Major Industrial design</div> <div>2011 Graduated from Hunan University of Technology Master Degree, Major Art of Design</div> <div>2023 Doctor of Philosophy (Fine and Applied Arts Research and Creation), Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University</div>

พหุมนุ ปณุ จิต ชีเว