

Bamboo Weaving "Konghou Picture"

Shuang Liu

Sichuan Minzu College, Kangding, 626001, China

Abstract: The bamboo silk fan in Zigong, Sichuan is also called "Gong fan", which is known as "the first fan in the world". The bamboo weaving "Konghou Tu" is a masterpiece by Gong Daoyong, the inheritor of the bamboo silk fan. It is made of bamboo silk with the help of his superb bamboo weaving skills and complicated procedures. This paper analyzes the artistic characteristics of Gong Fan through the selection of the picture image and the weaving process of the bamboo silk fan.

Keywords: Gong fan; Konghou; bamboo weaving; fan surface

1. Introduction

"Gong Fan" is a hand-woven bamboo silk fan in Zigong, Sichuan, later known as "the first fan in the world". The Zigong bamboo silk fan is as bright as a cloud of brocade and as thin as a cicada's wing, which is unique among Chinese handicrafts. Because the weaving technique of bamboo silk fan was first created by Gong Juewu at the end of the Qing Dynasty, and it has been passed down in the Gong family for four generations and has experienced hundreds of years of history, people used to call Zigong bamboo silk fan "Gong fan". [1] Gong Daoyong, the fourth-generation inheritor of Gong Fan, inherited his father's business and learned bamboo weaving. Under his father's careful teaching, his skills were passed down by his father's generation, and he gave full play to the craftsmanship of Gong Fan and the art of fan surface expression.

"Konghou Picture" is the masterpiece of Gong Daoyong, the inheritor of Gong Fan. It was collected by the National Museum of China in January 2007. This "Konghou Picture" took more than half a year to weave, and shared more than 4,000 hair-like wefts and warps after tens of thousands of special weaving. The complexity of the craftsmanship exceeds that of other Gong fan works. Gong fan and its original creation skills are a rare intangible cultural heritage of the Chinese nation.

2. Konghou

Konghou is a traditional Chinese plucked stringed instrument, also known as plucked stringed instrument. [2] "The Konghou in "Customs", one is called Kanhou. Or it is called Konghou, whichever is in the air. "Yuefu Solution" Hanwu destroyed Nanyue, and the temple was Taiyi and Houtu, and Hou Hui, a musician, made it according to the qin. Kan, said Kan Kan is also a festival. Kan is also called Gan. Hou, the surname of a worker. Because of the name Kan Hou, the latter is Konghou." (from "Kangxi Dictionary") Konghou has a long history and a long history, with broad music and soft timbre. Clear and expressive. Konghou is generally composed of three parts: a resonance box, a neck and a chord, which are mostly carved and scraped from the whole wood. According to the difference in origin and shape of ancient Konghou, it can be divided into three types: Lying Konghou, Vertical Konghou and Fengshou Konghou. The crouching konghou was created by China itself, and the vertical konghou came from the two river basins. In the later development, these two kinds of konghous merged with each other and evolved into a new type of konghou. The Wo Konghou appeared relatively early in China, which can be traced back to the Spring and Autumn Period and the Warring States Period. According to the "Records of the Grand Historian • Fengshen Book", it is recorded: "Sai Nanyue, the prayers of Taiyi and Houtu, began to use music and dance, benefited the call of songs, and made the second Fifteen strings and Konghou qinse from now on." In this document, "Kanhou" or "konghou" is the name for the lying Konghou, a kind of qin-seer-type musical instrument made of wood, consisting of twenty-five It is composed of strings, which are used to play music during singing and dancing. The modern Konghou belongs to the ranks of the world's harps, and is now often used for solo, ensemble and singing and dancing accompaniment, and is used in large-scale national pipeline bands.

The Konghou musical instrument can be found in many places in our country, and it is also described in some ancient books. Its presentation forms and styles are quite different. The most abundant ones are grotto murals, except for portrait bricks, pagodas, stone carvings, lacquer coffins, bronze mirrors, pottery figurines and so on. Whether it is the recumbent konghou, the vertical konghou and the phoenix-headed konghou, which are mostly seen in paintings, they are rarely seen in bamboo weaving.

The konghou held by the woman in the bamboo weaving "Konghou Tu" belongs to the "Tang Konghou" and is a new-style konghou that was transformed during the Sui and Tang dynasties. Tang Konghou is a new type of konghou, which is made by continuous innovation and fusion of local lying konghou and foreign vertical konghou. The curved body is made of wood, and there are 12 strings in the middle of the curved body. This kind of Konghou is more beautiful, lightweight, and easy to carry. This is why the Konghou was popular at that time!

3. "Konghou Picture"

Some literati in ancient times used to hold a fan as a symbol of elegance, but at that time the pictures on the fans were mostly drawn and accompanied by poems. The appearance of the fan can be traced back to the period of Yao and Shun. It is recorded in the "Annotation of Ancient and Modern": "Shun opened up his audio-visual, seeking for worthy people to help himself, and making five brights?" From this, it can be inferred that the fan appeared in the period of Yao and Shun. Bamboo fans appeared in the Han Dynasty, and Ban Gu of the Han Dynasty said in "Bamboo Fan Fu": "The green and green bamboo shape is straight, and it is cut into a fan to form a beautiful instrument. ." The poem describes the shape of bamboo, the shape of the fan weaving and the use, etc. The introduction is very detailed, reflecting that the bamboo fan was very common and very popular in the society at that time. Bamboo has a certain hardness and elasticity, which is very suitable for creation. The main material used in bamboo weaving is bamboo. In traditional Chinese culture, bamboo is not only a material for creation, but also because it is hollow and rises steadily when it grows. It has a beautiful meaning and is endowed with a noble character.

Traditional bamboo fan pictures are often extremely simple, and more complex pictures rarely appear. The earliest paintings that appeared on the fan can be traced back to the Han Dynasty. In Zhang Yanyuan's "Famous Paintings of the Past Dynasties" in the Tang Dynasty, there is a story: "Yang Xiu and Taizu (Cao Cao) painted a fan by mistake and turned into a fly", which describes the appearance of the fan at this time. Artistic images such as landscapes, flowers and birds, insects and fish, and figures, and this kind of painting fan has continued to this day.

The Gong family did not use the drawing method to create the bamboo silk fan, but weaving the fan surface, using bamboo silk to weave the picture, such as the works of Gong Daoyong, the fourth-generation descendant of Gong Fan, "Fairy Mountain and Ancient Pine", "Plum Blossom Fairy", "Plum Blossom Fairy", Konghou Tu, Gong Qian's "Former Apprentice Watch", "Red Line Stealing Box" and so on. [3] They not only inherited the exquisite weaving craftsmanship and the traditional theme of the fan, but also kept improving to weave the exquisite Gong fan.

Weaving "Konghou Tu" is a very complicated matter. Gong Daoyong asked a well-known Chinese painting master to draw the paper manuscript of "Konghou Tu", and then weaving according to the manuscript. In the process of bamboo weaving, it is necessary to properly adjust and control the fan image according to the longitude and latitude of the bamboo silk weaving. Put the pre-drawn drawings under the bamboo silk, just like a primary school student "drawing red" - writing. This "rapid tracing weaving method" is based on the pattern of the manuscript, which is five times more efficient than the traditional "warp and weft coordinate weaving method". The image woven by this method is more realistic and vivid than the traditional method, which also brings the artistic content of the Gong fan to a new height.

(1) Unique weaving method. The work "Konghou Picture" shows the beautiful scene of ancient ladies playing the Konghou. Gong's "Konghou Tu" adopts a special weaving method. The weaving method of each part is different, and each content has its own unique weaving method. In the overall weaving process, the warp and bamboo threads should be made of green leather strips with a darker color and closer to the bamboo skin, which is suitable for shaping patterns; the weft threads should be selected from yellow leather strips with a lighter color and closer to the inner wall of the bamboo, which is the background color for large-scale performance. required. Using the subtle differences between warp and weft to create a vivid fan is the ingeniousness of Gong fan weaving. When weaving

the sky of the fan, Gong Daoyong used the human child weaving method to pick up two bamboo filaments and press the next two bamboo filaments. This weaving method is suitable for dealing with parts with relatively large areas and relatively small changes, and is the most suitable for expressing the sky. For the weaving of the earth, he used the rice dot weaving method. He picked up one of the bamboo strands and pressed the four next to them, causing the effect of the fan surface to be similar to that of the earth. In the weaving of the characters, Gong Daoyong used to break the green strips and then weave them alternately with the yellow strips to form different picture effects.

Gong Daoyong used the techniques of picking, placing, wearing, pressing, and breaking to express the ladies and objects in "Konghou Tu". He precisely breaks the bamboo silk to weave the place with the painted image, and divides the bamboo silk into two or three on average, and handles it with rigorous and precise processing. The twelve strings of the Konghou in the entire fan are the most difficult to weave, and the twelve strings must be straight and elastic. String weaving is very difficult in bamboo weaving and is very rare. When first weaving strings, Mr. Gong Daoyong tried many times. Sometimes he could only weave a few strings a day, and he kept stopping to think. After Gong Daoyong's continuous research and practice, the image of this "Konghou Picture" is so delicate. When viewed in front of the light, each image in the fan has a different character. The entire fan surface shows a milky yellow under the light, and the characters on the fan surface are clearly visible. When the light is a little darker, the image of the fan becomes faintly visible, and it is covered with a mysterious color, like a dream. With the light on the side, looking at the entire fan from the left and right sides, the image on "Konghou Tu" is constantly changing with the direction of the light, as if the entire image of the fan is alive.

(2) Exquisite composition. Gong Fan borrows the artistic expression of Chinese traditional painting to weave the fan surface, absorbs the characteristics of the fan surface and Chinese painting, and finds the most suitable intersection point to make the fan surface unique artistic beauty. "Konghou Tu" has a peach-shaped fan, which belongs to the group of fans, very much like the sketch fan of the Song Dynasty. From the perspective of the layout of the entire fan, the full composition of the traditional Chinese painting fan is adopted. The composition of the entire fan is full, with the ladies playing the Konghou as the key to depict the object, and the main character is biased to the left of the fan. The right part of the fan is relatively empty, forming a dense contrast with the left side of the fan, emphasizing the sense of space of the fan. The fan face image has absorbed the key close-up selection of traditional Chinese fan face in the selection of materials. In the fan composition, the weaving of the fan image is affected by the limitations of the shape and area of the fan. The selection of materials must follow the shape and area of the fan to select the appropriate theme, so as to arrange the layout and focus on expressing the theme. Only in this way can the composition of Gong Fan's fan surface be reasonable, and the concept of traditional Chinese painting is clear, primary and secondary, and virtual and real are properly used.



(3) Elegant lines. The twelve strings on the fan face of Konghou Tu are strong and powerful, and the outline of the face is clearly visible. The elegant patterns of clothing and the weaving of vivid fingertips all highlight the beauty of lines in traditional Chinese painting. Chinese traditional painting is very particular about the use of lines, and there are "eighteen drawings". Since ancient times, in the frescoes sketched with lines, "Cao Yi is out of the water, Wu belt is in the wind", many kinds of drawing methods have been produced in the development of traditional Chinese painting, which shows that ancient artists paid attention to the use of lines when painting. The lines used in the weaving of the figures' clothing patterns in Gong Fan's "Konghou Tu" draw on the expression method of the traditional Chinese painting "Eighteen Drawings". This kind of return to tradition, restore the natural

sense of the essence of Chinese painting. The weaving technique of the twelve strings is completely different from that of the clothing pattern. The woven lines of the face and fingers are varied and fully serve to express the texture of different places. This is exactly how the Gong Fan fan has absorbed the lines in traditional Chinese painting, making the entire fan image very vivid; at the same time, with the help of the rigid and elastic characteristics of bamboo, the softness replaces the rigidity, the rigidity is soft, and the extreme enhances the expressiveness of the work.

"Konghou Tu" focuses on depicting the body dynamics and expressions of the ladies playing the konghou. The ground and sky in the scene form a sharp contrast between the characters and the background. The ladies in the fan are dignified and elegant, with delicate facial features. Gong Daoyong was very attentive when knitting the ladies, and carefully handled the facial features and fingers of the ladies. And the layers of the lady's hands and the strings are very clear, and the strings are vertical. In "Konghou Tu", the coordination between the woman's eyes and the movements of her fingertips makes the whole fan more aura. The twelve strings on the Konghou are made of strong, powerful and rich tenacity, which contrasts with the softness of the ladies in the picture, making the entire fan surface show a softness with rigidity. Mr. Gong Daoyong is ingenious in the weaving of the eyes of the ladies, with a pair of charming eyes watching his fingertips and the plucked strings, his eyes are clear and energetic on such a small fan. The interaction between the eyes and the fingertips makes the whole picture come alive, as if you can hear the melodious sound of Konghou, which is also the most vivid part of the whole picture. The bamboo weaving "Konghou Picture" fully reflects Gong Daoyong's consummate craftsmanship and is a rare and excellent work.

According to Mr. Gong Daoyong, he has weaved two exquisite "Konghou Tu", one was collected by a local folk collector Xu Geng, and the other is now in the National Museum of China. He worked hard to develop the art of bamboo weaving, and creatively combined Chinese painting and bamboo weaving art, not only retaining the charm of Chinese painting art, but also reflecting the characteristics of traditional bamboo art, making the fresh and elegant bamboo silk fan more elegant and delicate, unique in handicraft art. In 2006, Gong Daoyong won the highest honor of Chinese craftsmanship - awarded as a master of Chinese arts and crafts, and Gong Fan was awarded the first batch of "national intangible cultural heritage" in 2008. One of the rare intangible cultural heritages in China. According to the information, at a Canton Fair of bamboo and silk fans, a very skilled British silk merchant actually recognized Gong fans as silk products. When he knew that it was a bamboo weaving product, he exclaimed: "Zigong bamboo silk fan can deserve to enter the forest of world art treasures." [6]

4. Conclusion

Gong Fan's "Konghou Picture" shows the wisdom of human beings, achieves the naturalness of all things, and gives back to the harmonious realm of heaven, earth and people. It promotes the traditional Chinese bamboo weaving art, and at the same time makes people re-examine the beauty of modern craftsmanship. Gong fan is a rare special bamboo weaving technique in my country. I hope that it will continue to innovate and develop in the future, so that more people like it, and the bamboo weaving culture and art have a long history.

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