

The Analysis of Mr. Li Xiping's Pushou Collection and the Development and Evolution of Chinese Pushou and Ornamentation

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Abstract—In China, Pushou (a decoration on the door or artifacts as a holder for the ring or nothing) has been used as a practical art decoration for nearly three thousand years. It has evolved into nearly one hundred forms. It is not only widely used, but also has various forms and rich postures. It is a large-scale special collection. Mr. Li Xiping, a Chinese collector, has a large collection of bronze Pushou in a rich variety and a high quality. It is unmatched by public museums at home and abroad, and the position and value of the shop are interpreted. The bronze Pushou collected by Mr. Li has rich research value, which further reveals the laws governing the development and evolution of ancient Chinese artifacts, especially the line of separation for the evolutionary lineage of the Pushou.

Keywords—Pushou; art decoration; Li Xiping; collection; beast face

I. INTRODUCTION

Since the rise of epigraphy in the Song Dynasty, the aesthetic concept of the world cherishing the ancient has emerged. Therefore, the collection of bronze is based on the principle of cherishing the complete artifacts. The importance of bronze Pushou has been neglected, and the value of bronze Pushou has not been paid much attention to. Regarding the origin of the name of the Pushou, many records can be found in the literature, but basically it is about the description of the use of Pushou on the building. In recent years, with the prosperity of archaeology, Pushou on the object has entered the world's eyesight.

A. Mr. Li Xiping's "Seeking" and "Collecting"

Mr. Li Xiping has a special liking for ancient Chinese art collections, especially for Pushou collection of unique artistic values. His enthusiasm is beyond the reach of ordinary people. The reason why he can achieve today's achievements comes from his inner love. On the other hand, it is the support of family and friends, but more importantly, it benefits from the opening of the Chinese antique market. Bronze Pushou is a metal component of wood lacquer, which is one of the few components that can be retained after the damage. It is also an important component on the door of ancient architecture. When the wooden door panel is decayed,

Pushou is usually preserved and spread in the folk. Pushou of Mr. Li Xiping's collection is basically from these two categories.

Since 1985, Mr. Li has embarked on the road of finding his first Pushou. After several years of searching, the number of Pushou in 2000 has exceeded 100. The largest one is the two door bolts of the Ming Dynasty. It is Pushouxianhuan (Pushou carried with the linked ring) of the demolition of the Ming Dynasty building gate. It took nearly a week from the demolition site to the collection. It was a big expense, and the freight rate was much higher than the price of the collection itself. With the opening of China's antique market, the rise of antique markets across the country is tantamount to a collector who loves antiques. In 2001, the basic construction of Beijing Panjiayuan Antique City was completed. It has been overcrowded since it was officially opened. It was the peak stage of the antiques industry in recent years, and countless collectors had chosen their favorite collections from here. However, Mr. Li's collection of Pushou is very rare. It was not until 2004 that two unique copper Pushou were found in an antique shop in Panjiayuan. The high price made Mr. Li unbearable, but for the enthusiasm of the knocker-holders, he borrowed the money from friends. Even then, he was failed to buy, thus losing the only precious opportunity. For those who really engage in collecting, they love the ancient culture contained and showed in the collection. They don't pay attention to the price of the collection. The feelings of owning the loving things cannot be described in words.

Nowadays, Mr. Li's collection has a certain number, and he has gradually come into contact with some industry experts. For the collection, the scholar's attention is in line with the value that Mr.'s value is worth, even if it's the first. Mr. Li takes them as precious even the collection of Pushou of Ming and Qing Dynasties was actually used by modern architecture. Because each collection is of great significance to the collectors, the transmission of such collections is more like the sustenance and inheritance of spiritual culture. Pushou, after the baptism of time, has experienced the changes of Chinese history and culture. As a collector with a grateful and awe-inspiring heart, Pushou inherits China's excellent cultural heritage.

II. EVOLUTION OF PUSHOU

In 1998, Tan Shufen's article "On the Origins of Pushou in Chinese Paintings in Han Dynasty" is the first article to be published that listed the Pushou as a separate class. In 2006, Sun Changchu's "Image Analysis of Pushouxianhuan on Han Dynasty Stone Relief" was analyzed the connotation of Pushou' image. From the point of view of utensils science, the extensive use of Pushou, the huge quantity, and the richness of change can definitely become a kind of research. Combined with the achievements of archaeological excavation, the development and evolution of the bronze Pushou can be constructed. It reflects the changes in ancient human aesthetics and cognition. As a metal component, the source of Pushou can be traced back to the bronze.

From the analysis of archaeological data, the knocker-holder first appeared in the southern part of the Shanxi and the border between Shanxi and Shaanxi in the late Western Zhou Dynasty, and gradually affected the surrounding areas with the three branches. The Chu Branches of the Yangtze River Basin first established the style in the early Warring States Period, and the distribution center expanded from the two lakes area to the Huaihe River Basin. Previously, the number of unearthed Pushou in the area was relatively small, and it was similar to the head of the Jin Dynasty. It did not deviate from the influence of the Jin system. In the Eastern Zhou Dynasty, the shape between the different regions and countries varied greatly and changed fruitfully. At the end of the Warring States period to the beginning of the Qin Dynasty, there was a tendency to simplify the ornamentation. The geometric grain pattern gradually disappeared, the shape gradually decreased, and the geographical difference was greatly weakened. From the late Western Zhou Dynasty to the late Han Dynasty, the evolution of Pushou began to follow the law from simple to complex and then to simple, unified to diverse and then unified.

Through the research on the historical origins of the decoration, Pushouxianhuan, on the door of ancient Chinese architecture, people can understand this so popular ancient architectural decoration and also have a clear understanding of its formation. Throughout the development and evolution of Pushou, it is mainly reflected in the overall and local characteristics of the beast head, and the growth and decline of Pushou's types. Taking Mr. Li's collection as the main line and combining the unearthed materials, based on the staged changes of Pushou's morphological structure, Pushouxianhuan can be divided into three stages from the Western and Eastern Zhou Dynasty to the middle of the Western Han Dynasty.

The first stage is the late Western Zhou Dynasty. Pushou are all the component of the bronze ware. The number of the Pushou is very small. They are scattered only in the atheling tombs excavated in Shanxi.

The second stage is the Eastern Zhou period. The beast face of Pushou has obvious morphological features. The eyes are mostly in almond shape, with a small number of round eyes and double-circle eyes. The half of the beast face or even the entire bridge of the nose is occupied by the holding part, and there is also a linked ring that located in the lower

edge of the beast face. The ornamentation is mostly gorgeous and complex, and multi-layered ornamentation is very common. The main types of ornamentation are: triangular oblique cloud thunder, S-shaped moire, heavy ring, vertical scale, dot pattern, and neon pattern.

The third stage is the Qin and Han Dynasties. The beast face form at the beginning of this stage is different from the previous one, but some parts were still inherited from the Eastern Zhou Dynasty. The beast eyes were still in the shape of almonds, and the tendency of the anterior occlusion of the eye and the drooping of the corner of the eye began to appear. The beast face had no obvious nose, and the position was mostly located at the lower edge of the animal face or only occupies a small part of the bridge of the nose. The ornamentation had a simplified trend. The complex surface of the cloud and the vertical scales were rarely seen on the animal's surface. The crepe lines on the ring were basically missing, and the oblique clouds were occasionally seen. The main types of ornamentation are: vein veins and hemp dots. Cloth pattern appears on the back or link part of individual Pushou. In this period, regardless of the overall shape or ornamentation, there was a big gap between the previous two periods, and the change was more significant.

After sorting out the materials of unearthed Pushou, from the time of the molding of Pushou, Pushou on the component of carriage and horse, and Pushou on the coffin, Pushou-shaped jade and metal ornaments appeared first. Then appeared Pushou used on the bronze, and the latest is being used in the lacquer wood and building. When it comes down to the source, it can only be traced back to the ear or the beast head on the bronze.

III. THE FUNCTION OF PUSHOU

In 2006, Miao Xia's "Analysis of the First Ring of Chinese Ancient Pushou" was a comprehensive introduction to the scope of use of Pushou. Chinese Pushou was divided into nine categories according to their functions, but this classification can find overlapping parts. In fact, whether it is through archaeological excavations or folk inheritance, Pushou seen are most beast head, and the beast head is still decorated with ornamentation. The evolution can be divided into two categories, one is the change of the beast head itself, and the other one is the change in the ornamentation of the beast head itself. The shape of the beast head gradually evolved from the abstract beast shape to the realistic shape with the change of history. The ornamentation is developed from the genius to the simple one. This change is the physical embodiment of the continuous acceptance and absorption between different cultures. The different cultures of different regions are mutually integrated and nurtured, and innovative new styles that conform to their own cultural characteristics and ideology are innovated.

There are many Pushou on the bronzes, and the shape of Pushouxianhuan is also varied. During the period from Shang Dynasty to Western Zhou Dynasty, beast-shaped ear was commonly used on bronze utensils, meals steaming pots, liquor pots, wine pots, water trays and other utensils, and Pushou has evolved from this. On the bronze wares of the

Spring and Autumn Period, the shape of Pushou officially appeared. It had always maintained a mysterious and majestic face for a long time. Its function replaced the ear of the bronze ware of the Western Zhou Dynasty. It was originally used as a fixed ring for the decoration of the beast face. The ring does not have the function of holding the object. As the shape of the object changes, the functionality and practicality become the ultimate development direction of the bronze. The form of Pushouxianhuan is also transformed into practicality. Therefore, the carried ring was getting thicker and heavier, and the metal members such as the chain were applied, so that Pushouxianhuan began to have practical value. With the continuous innovation of the shape of the utensils, the function of Pushou was gradually clear, not only played the role of decorative objects, but also became an indispensable significant component of the gripper utensils. However, in the development context of Pushou, as the decoration and with the actual function, Pushou have coexisted in both ways. The scope of its use has been continuously expanded, and the popular range has become more and more extensive, and it has been used ever since.

The function of Pushou is closely related to the material, and Pushou of different materials has different functions. From Pushou of the tombs excavated by archaeological excavations, gold and jade Pushou first appeared in high-level tombs to highlight the identity of the tomb owners, while both type of Pushou did not appear in the low-level tombs. It can be seen that Pushou of gold and jade texture was a symbol of the identity of the ancient nobles. Now the material of Pushou can be used to judge the rank and identity of the tomb owner. The relationship between the shape of beast face of Pushou and Pushou itself needs to be considered in different times. In the Eastern Zhou Dynasty, the relationship between the shape and the level of Pushou was not close. There was no significant difference in the distribution of Pushou unearthed from the tombs of the Jin Branches and Chu Branches. In the Western Han Dynasty, Pushou form of the high-level tombs may be more complicated. This should be caused by the funeral concept of the Han Dynasty, which took born and death as the same important, and Pushou of the tomb and the tomb gate was the simulation of the tomb owner's Pushou on the gate of his house when he was alive. However, Pushou on the utensils did not change with the level: the unearthed Pushou of bronze and lacquer from the tombs of the kings, and the tombs of the nobles were no different from the general tombs.

The majority of Pushou components found through archaeological excavations is most wine utensils, and then is some water utensils. In addition to the decorative and beautifying functions, Pushou of the neck or the abdomen of the utensil also has the function of lifting and grasping. Some utensils also have Pushou beast face under the abdomen. Most of them carried with no ring, and the function is unknown. It may be used only for decoration. It does not have practical functions, because this position is not easy to use for lifting and towing. In the Eastern Zhou Dynasty, Pushou was used for wearing ropes on the coffin, which was related to the structure of the tombs at that time. In the

Western Han Dynasty, Pushou on coffins were unearthed in high-level tombs. However, at this time, horizontal tombs had gradually replaced the vertical pit tombs, but Pushou on coffin has been inherited. It is speculated that it may have lost its actual function, and it may be more of a decoration, or as a symbol of the town's tombs for auspicious blessing and communication of the heavens.

IV. CONCLUSION

The development of Pushou is not completely independent. The change of the style of the same era is roughly the same as the pattern of the pattern of the popular pattern at that time. Bronze Pushou is an important component of the artifact, and it is also subject to changes in the object itself. Under the background of the turbulent changes in the East Zhou Dynasty and the dramatic changes in ideology, people's aesthetic concepts had changed. This change has brought the popular beast face pattern to the end of Shang and Zhou Dynasty, and the ornamentation had gradually become realistic, living and simple. The exaggerated and large-scale three-dimensional components had gradually turned into flat and lightweight shapes to cater to the aesthetic needs of the times. In the middle of the Western Han Dynasty, the new type replaced the old type. At this time, the shape of Pushou was far removed from the beast face pattern of the Shang and Zhou Dynasties. It gradually got rid of the influence of the bronze beast face and became an independent development system.

The beast-ear ring and Pushou were used for lifting, towing and grasping. The difference is that the former bears the actual function of the ear, the ring is only used for decoration; the latter bears the function of the ring, and most of them are pulled by the rope, and beast face as the base of the ring is used to fix the ring. By the way, it meets the needs of decorative beautification.

Through the development of the ancient art treasures, we can see that we have carefully studied and analyzed the development and evolution of Pushou of Historical dynasties and patterns, and found out the pattern of the influence from the political, economic, cultural science and technological and regional aspects they have received in different historical periods. It provides valuable lessons for our social progress today, and it is very necessary. At the same time, the value and role of each cultural relic need to be valued, learned and passed down by each of our descendants. As Mr. Li Xiping said, let these national treasures become shining and lightening, let future generations learn and feel more, and let more people inherit and broadcast China's legacy.

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