

An Analysis of the Origin of Fahua name from the Perspective of Social Trends and the Implicit Egocentric Effect

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Abstract— In the past few years, there have been few professional scholars who have studied fahua technique. The origin of the term "fahua" technique has not been determined by the academic community. Existing research is mainly based on empirical description, lack of subject awareness and theoretical discussion, coupled with bottlenecks such as the difficulty of the fahua technique itself and the special painting technique, it is making fahua technique has been stagnant in the field of traditional crafts. The author uses the literature survey method to reorganize and summarize the beginning of the name of fahua wares rationalize the explanation of fahua name through psychological theory, and point out the inextricable connection between the name "fahua wares" and the enamel process. At the same time, it has a great connection with the psychology of word-making at the time.

Index Terms— Fahua, Custom, implicit, egocentric, effect

1 INTRODUCTION

Fahua (珐华), also called 法华 or 法花, is a ceramic product with low-temperature alkali glaze. Collectors coined the term 法华 or 珐华 (fahua 'designs with boundaries') in the 1920s. It refers to a style of decoration similar to cloisonné. Fahua wares use laces of clay paste, or sometimes incised lines - rather than metal wires - to form the borders of separate colors. These cells are filled with bright overglaze colors: turquoise, ink-blue, amber-yellow, aubergine, emerald-green and white. Chemically fahua glazes are of an alkaline type more commonly used in Middle Eastern ceramics. Relatively low-fired fahua stonewares were made in northern China and high-fired fahua porcelains, such as this wine jar, in southern China. The fahua technique is special and the process is complicated. The principle is that in view of the blocking of the protruding lines, the glaze does not diffuse through each other when firing; at the same time, the groove surrounded by the protruding lines can be filled with a thicker glaze, which is suitable for thick color. Its special technique is to first use mud to use the leaching method to outline the pattern, and then burn it, then fill the glaze with the pattern outline. The color firing temperature of this glaze is generally 1000 ° C. In addition, there are decorative techniques such as engraving, stacking, and carving on the fahua wares. So far, few researchers can truly inherit this technique.

2 LITERATURE SUMMARY OF HISTORICALLY ELEGANT NAMES

Fahua has been variously called since ancient times. So far, the research on the name of fahua is still in various controversies. Fahua is also known as "珐华", "粉华", "法华",

"Three colors of 法花". It is a special ceramic decoration technique with national characteristics. The earliest document to mention it and mentioned this technique was "Yinliuzhai tell Porcelain" in 1911. According to the analysis of the available data, the fahua is named from several aspects:

- 1) Homophony of the dialect. In "A Preliminary Study of fahua", Gao Shoutian has investigated with old artists in the 1960s, and believes that the three-colored of fahua (法花) was originally called fenhua (粉花), which is the abbreviation of lifen (立粉), because of the Jinnan accent (one dialect of a place in China) "Fen" and "Fa". In a similar way, there is become "Fahua". Gao Shoutian also mentioned in the book "Porcelain search in the Sea-fahua" that the fahua was first known as the "fenhua粉花" after it became a "fahua法花" in Shanxi, which is believed to be due to the Shanxi accent. The author believes that this part of the dialect's homophony seems to be insufficiently corroborated, because the old artists surveyed by Gao Shoutian were inferred from the oral tradition of craftsmen who did not receive much cultural influence from passing on the craftsmanship. The reason for this is a bit far-fetched;
- 2) the fahua glaze has similar chemical composition to the enamel color. This statement was put forward by Jiang Xuanyi in order to prove the origin of "fahua" again.
- 3) Related to the Buddhist scriptures (the name called Fahua Jing) .
- 4) Named after Buddhist instruments. Analysis in "A Discussion on the Naming of Fahua": The name of the enamel was probably originally based on the name used as a magical instrument in the temple, and it was later extended to the title of enamel-like products.

To some extent, the name conveys some information. According to the implicit self-centered effect, fahua has a continuous and chaotic relationship with enamel. According to the analysis over time, enamel is earlier than fahua, then let's understand what enamel is.

3 THE ORIGIN OF ENAMEL AND FAHUA

Cloisonne, which is a copper filigree enamel, is a enamel glaze. It was named after it flourished during the period of

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Jingtai ,Ming dynasty(1450 1456), and its production skills matured. The most famous late form of ancient Chinese handicrafts was enamel, of which the more common and well-known variety was the commonly known as cloisonne. Enamel, also known as "fulang佛郎" and "falan法蓝", was transliterated from the ancient western region name of the Sui and Tang Dynasties in China. Enamel is a transliteration of the name of a foreign craft. In ancient Chinese literature, the words "fulan佛森", "Fulang拂郎", "Folang拂郎" and "Falan发蓝" are the old names of enamel. They are written in different ways due to inconsistent translations. They are actually the same substance or the same craft. According to archeological findings, enamelware was first born in Greece. In the 12th century BC, six rings and double eagle scepters were unearthed on the island of Prius, Greece. It is recognized as the most primitive filigree enamel, so the earliest discovery of enamel dated back to the 12th century BC was discovered and created into crafts by artisans in the Arab countries (the big food country in the Tang and Song dynasties), and in the 5th to 6th century BC, enamel ware was fired; until the 6th century AD, the enamel technology of the court gradually developed in Byzantine Greece ,and after the 10th to the 13th century AD, Copper filigree enamel technology was extremely prosperous. In the 12th century, through the rise of east-west trade, with the introduction of general cargo into China; this technique lacked clear and consistent development cues in China before the Yuan Dynasty, but had a deep tradition in the eastern Mediterranean. Before the rise of the Mongols, the Copper filigree enamel in the Arab countries had matured. From the Yuan Dynasty to the beginning of the Ming Dynasty, the exchange between China and the Arab Islamic State ushered in a prosperous age. Later, due to the Mongolian rule of Eurasia and the establishment of the Great Yuan Empire, due to the migration of races and frequent exchanges of cultural skills, the Islamic State of the Arab States Copper filigree enamel was introduced into Yunnan of China at that time. Later, with the increasing frequency of commodity trade, it gradually came to China and attracted attention. The craftsmanship at that time was still very immature, the colors were dark and the design was rough. At the end of the Yuan Dynasty, that is, at the end of the 13th century, the craftsmen of the Yuan Dynasty, after experiencing the cultural baptism of the national style of art, made some changes to enamel, and the enamel craftsmanship began a glorious journey. It was further spread eastward after the period of Xuande, Ming dynasty (1425--1435), entered the palace workshop of the Ming dynasty and tended to become Chinese. It was fully mature during the period of Jingtai , Ming dynasty . Among the inherited Ming Dynasty cloisonnés, the Xuande style was the earliest. Many of the cloisonne styles in the mid-Ming period showed a distinctive Chinese style. At this time, since the Qing Dynasty, Copper filigree enamel has been called "Croatia".

4 THE ORIGIN OF FAHUA NAME

There are many opinions about the origin of fahua name in many literature and papers over the years, and researchers have their own unique arguments:

- 1) The inextricable connection with enamel craftsmanship. According to researchers describing the history of enamel development, at the end of the 13th century, enamel

craftsmanship began a glorious journey. The so-called art is interlinked. At the same time, the craftsmen of the Yuan Dynasty were influenced by Copper filigree enamel. The wisdom of ancient craftsmen subtly applied technology to ceramic crafts, drawing on their techniques and aesthetic tastes. The combination of a variety of new low-temperature glaze techniques has created a new ceramic art variety, fahua, and fahua was born. Regarding the earliest year of fahua, researchers agree that the end of the Yuan Dynasty, when the enamel craftsmanship started a glorious journey, at this time, artisans will try the most popular and popular technologies in various fields, living appliances, architecture, etc. . Because the technique of fahua is very similar to the method of copper filigree enamel, it uses three-dimensional line drawing to construct a pattern, and then applies color in the pattern. And according to Jiang Xuanyi's "the chemical composition of enamel glaze and enamel color are similar" and influenced by the enamel process, let me confirm that the "fa珐" of fahua comes from this more active and followable , There is evidence to follow. According to the author's analysis, the enamel craft first appeared abroad on copper wares by drawing patterns with silk threads, and then applying colors. It was learned and developed by the craftsmen of the Yuan Dynasty. It was used on pottery, and the technique of standing clay was used to pile patterns. color filling in the patterns. It also coincides with the elaboration of the enamel ware in "Yinliuzhai telling Porcelain": "Fahua ware sprouts in the Yuan and prevails in the Ming ..." in time. Therefore, the author believes that the "fa珐" of fahua originally originated from the "fa珐" of enamel, while some views believe that the aliases of "fahua法华", "fenhua粉华", "fahua法华" instead Word-of-mouth communication between teachers and apprentices . There has no substantial documentary records. It is wrong to mistake "fa珐" for "fa法", and it is because of the problem of Shanxi accent that it even misinterpreted "fahua珐华" as "fenhua粉花".

- 2) Analysis based on context and Chinese style: Chinese artisans have invented or innovated an article over the years, and like to add Chinese characters to new names. For example, cloisonne, that is, Copper filigree enamel, has already been introduced as cloisonne. The Copper filigree enamel craftsmanship tended to be fully mature during in the period of Jingtai , Ming Dynasty. In the Qing Dynasty, copper filigree enamel name come from the year of Jingtai and the glaze was often blue-based. Therefore, the "hua" of fahua: Hua (华) has four distinctive meanings in context. ①China was called Huaxia (华夏)in ancient times; today it is called China; referred to as "Hua" for short. ②Huayi(华夏): Other non-Han ethnic minorities (Hua华 represents Han汉) ③The substance formed by the mineral deposits in the spring water is called "gaihua钙华" (meaning travertine) and "guihua硅华"(meaning is silicone), both of which are related to China; chemicals obtained by sublimation Such as "liuhua硫华"(meaning is sulphur) and "xinhua锌华"(meaning is zinc); and "Porcelain search in the Sea" wrote that "fired fahua vessels are generally colored with glazes containing copper, iron, cobalt,

manganese and other minerals .It is inferred from this that when ancient craftsmen created enamels, when using mineral glazes, they generally used the word "hua华", the most representative word of minerals, in their names.

- 3) For example, many ceramic painting techniques today, such as "new color", "old color" and "enamel color", have "color", color means the meaning of color painting, when people take the name according to this customary basis, infer fahua color's name is not so confusing.
- 4) Implicit egocentric effects. The significant influence of names on behavior is largely attributed to so-called implicit egocentric effects: we are generally attracted to people and things that are most similar to ourselves. Including objects and objects with similar techniques, people are accustomed to classify them into one category, and there is also a psychological activity of categorizing names. According to the research of the researchers' literature, the earliest name of the fahua appeared in the Chinese literature is "Yinliuzhai telling Porcelain", which is based on the author's summary of previous knowledge and personal knowledge. A large number of scientific names and common names of ancient ceramics. When the author of the document officially recorded the enamel color, it was already in the early days of the Republic of China, hundreds of years later than the earliest dynasty in which the enamel color was discovered. At this time, the author will also intentionally or unintentionally collect his knowledge, because of the implicit self-centered effect to concluded: "Ding kiln and Zhang Longquan kiln are all called carved flowers concave carvings are also known as sculpting flowers, convex carvings are also known as sacred flowers, and flat carvings are also known as hidden flowers. "Flower in China pronounced "hua花",similar pronunciation "hua华".

In summary, the origin of the name of the enamel color is more convincing to future generations.

5. CONCLUSIONS

For many years, fahua has not been accepted by the public. It is recognized because it is not in place on the basis of theoretical research and publicity. The reason for not being in place is that there is no special technique of fresh blood injection. The author analyzes the prosperous historical context of enamel introduced into China, from the time to the current social period, the customs and habits prevailing in society, and uses the view of implicit self-centeredness put forward by American scientist Pelham, The origin of the analysis of the shallow, add to the research field of fahua technique, so that the latecomers have more room for thinking.

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Fig 1. Fahua vase , Jinaxsi province, southern China Ming dynasty