

Study on the Difference between Chinese and Japanese Crane Patterns

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Abstract. The crane pattern is a traditional pattern of both China and Japan. It has a long history, rich and exquisite shapes, and contains rich ideological connotations and spiritual pursuits. The conventional Chinese crane pattern was popular in the late Ming and early Qing dynasties. After being introduced to Japan through cultural exchanges, it was combined with Japanese local culture and aesthetics to create the unique Japanese crane pattern. This article takes the Chinese and Japanese cultures as the starting point. It focuses on the development history of the Chinese and Japanese crane patterns and the modelling characteristics of the Chinese and Japanese crane patterns in different periods to discuss the development process of the Chinese and Japanese crane patterns and the cultural connotation of the Chinese and Japanese crane patterns themselves. , And focused on the analysis of the shape, structure and arrangement characteristics of the Chinese and Japanese crane patterns in the Ming and Qing Dynasties, summarized the respective features and combination rules of the Chinese and Japanese crane patterns, and reflected on the cultural ownership of the crane patterns, thinking that the design process the traditional crane pattern of China and Japan should be strictly distinguished.

Keywords: Crane Pattern; Difference Study; Chinese and Japanese Culture; The Significance of Influence.

1. Introduction

With the prevalence of "national style" and the rise of "national tide" in recent years, crane pattern as traditional Chinese ornamentation has been increasingly used in our daily lives, such as printing on clothing and home textile products in. However, the author found that the many crane prints exposed the fact that the designer could not distinguish the difference between Chinese cranes and Japanese cranes. Trendy clothing is a reflection of people's spiritual outlook in an era, and it affects people's cognition subtly to a certain extent. In the past research, some scholars have systematically summarized the differences in colour and structure of the crane patterns between China and Japan in the 14th and 19th centuries. Scholars have also raised the issue of the cultural ownership of the controversial red-bottomed crane pattern. Up to his point of view. Because the work of distinguishing Chinese and Japanese crane patterns will positively promote the recognition of traditional Chinese culture of contemporary young people in the future and the practical significance of Chinese traditional crane patterns, the author systematically distinguishes the characteristics of traditional Chinese crane patterns and their practical significance. Analysis and discussion.

2. Brief History of Chinese and Japanese Crane Patterns

The crane pattern is a traditional pattern in both China and Japan, and it is often seen and used in clothing accessories and other fields. The development of the crane pattern in the pattern history of the two countries also has some similarities. First of all, both China and Japan have crane worship culture. China is the country with the largest number of red-crowned cranes in the world. The admiration of cranes has a history of more than 3,000 years, according to written historical records. The Chinese nation has created a splendid crane culture in literature, religion, philosophy and other fields. The red-crowned crane firmly grasped the hearts of literati and ink guests with its unique and infectious aesthetic elements. The colour composition of the red-crowned crane is unique. The whole body is basically snow white, the second and third level flying feathers and neck are black, and the crown is bright red. "The black and white bipolar colors make people think of the opposite ideas of yin and yang, virtual reality, nothingness, and negative and positive revealed by the contrast between

the black and white colors of the yin and yang fish in the Tai Chi picture, giving people a sense of mystery and a strong and sharp impact of beauty"[] and the red-crowned crane Standing upright, graceful and slow when walking, upright and upright, he has a proud temperament, so poets have praised and praised them. For example, Liu Yuxi's "Xu Yinzhu between steps, far away from clouds and foreign love" in Liu Yuxi's "He Tan" In addition, red-crowned cranes are considered by Taoism to be the mounts and incarnations of immortals for their longevity and ability to fly high. The appearance of the red-crowned crane is also considered by Taoism to have "the bones of immortality". Therefore, cranes often appear in traditional Chinese religious art. For example, the Taoist priest is also called the feather priest, and the Taoist costume is also called the "Cranecloak".

Similar to China, Japanese culture also has the concept of worship of auspicious beasts. Affected by its friendly neighbour China, Japan also regards the crane as one of the auspicious birds due to the longevity of the crane, and put it together with the tortoise as "the thousand-year crane and the ten thousand-year turtle". In Japan's oldest folk song "Zima Le", there is a folk song about cranes. In the song of Zima Le "Xitian", it is written: Xi Tian, Xi Tian, there are cranes in Kawakami. The cranes live for a thousand years, and Kawakami is amused. The cranes live for all generations, and the dramas in Sichuan compete with each other.

In addition, there is a relatively unique crane culture in Japanese traditional culture; that is, the crane is a symbol of "repaying kindness". For example, the legend of "Crane's Wife" circulated in Kagoshima, Japan, endowed the crane with beautiful qualities such as beauty, purity, and diligence, showing the theme of "repaying kindness" and further showing that the crane is a symbol of loyal love and good luck. . In terms of patterns, the most direct influence is the group crane pattern that was popular in China in the late Ming and early Qing dynasties. The traditional Japanese crane pattern was formed by adding Japanese aesthetics based on the group crane pattern. Namely "Tsurumaru".

3. The Characteristics of Traditional Chinese and Japanese Crane Patterns

3.1 The Colour Characteristics of Traditional Chinese and Japanese Crane Patterns

Colour is the most important part of pattern art. Colour will always have a visual impact on the viewer one step before the pattern. Therefore, colour has the most intuitive beauty. The crane pattern of China and Japan has many commonalities in colour, but there are some differences.

3.1.1. The Colour Composition of the Chinese Crane Pattern

The white crane with red background is the most common application in modern clothing design, but the types of background colours in the traditional Chinese crane pattern are rich and varied. The background colour of the crane pattern is mostly the colour of the fabric used. When used as a compliment, the background colour is also filled with golden thread, which is called pan gold. The background colour of the crane pattern is related to the different popular colours of different dynasties in China. From the end of the Yuan Dynasty to the beginning of the Ming Dynasty, brown was also one of the representative colours at that time. A large number of brown series appeared in the "Broken Jin" of the Yuan Dynasty and the "Zuo Genglu" of the early Ming Dynasty, such as golden tea brown, autumn tea brown, etc. Waiting for nearly twenty kinds, but these browns are different from the browns in our knowledge and are more like a reference to an intermediate colour system. In the mid-Ming dynasty, the popular colours tended to be strong and bright. Red, turquoise, cyan and green were the most popular, and they were decorated with gold on the basis of these colours. After entering the late Ming Dynasty, popular colours began to soften, and plain colours such as black, soap, and white became the mainstream. This fashion continued into the early Qing Dynasty, but there was also a colour that was popular in the early Qing Dynasty, namely cyan. In the paintings and novels of this period, a large number of descriptions of cyan or blue can be seen, such as "A Dream of Red Mansions". In the Qianlong period, popular colours changed to rose-purple and dark red. In the Republic of China, the crane pattern was mainly applied to women's wedding dresses. Since the official regulations at that time must be black, the background colour of the crane pattern was mostly black.

3.1.2 Color Composition of Japanese Crane Pattern

The red-bottomed white crane is one of the representative types of Japanese crane patterns, and one of the most representative combinations in the traditional dress of Japanese brides. The development history of crane patterns in Japan is not as long as that in China, so the colours are not as rich as the traditional Chinese crane patterns. The background colours are mostly black, white, red, brown, and cyan. As the Japanese people advocate the purity of "black" and "white", they pursue the ideal of "red"⁴. So the most common collocation is black ground, white ground, red ground with white crane, supplemented by golden decoration.

From the colour contrast of the crane patterns between China and Japan, it can be seen that the Chinese crane pattern colour scheme has different styles in different periods, and the Japanese crane has a stronger visual impact with its simple and strong colour scheme. In the multi-colour matching, the traditional Chinese crane pattern has a lower colour saturation, while the Japanese crane pattern is more colourful.

3.2 The Composition of Traditional Chinese and Japanese Crane Patterns

The form of the composition refers to the arrangement and spatial layout of the patterns in the plane. Different forms of composition will create different visual styles and allow viewers to have different visual experiences. The crane patterns in China and Japan have a large form of composition. The difference, through the comparative study of the form of composition, we can also see the different aesthetic pursuits of clothing in China and Japan. The following is a comparison of the crane patterns between China and Japan.

3.2.1. China

Separate style: In order to highlight the upright posture of the crane, the form of separate components is very common, especially the application of tonic on official clothes in the late Ming and early Qing Dynasty. Elegant cranes appear in combination with seawater, river teeth, auspicious clouds or reefs. The representative of this composition is the standing crane developed by Yipin at the end of the Ming Dynasty; symmetrical balance: symmetrical and balanced crane patterns are also very common, but symmetry is a form of completely equal left and right, similar to this balance The composition is not completely equal, but a balanced balance; Tuan-style: Tianhe is a popular pattern that emerged in the late Ming and early Qing, and has a lot to do with the emergence of Life, that is, the first product of the current dynasty. There were many in the early Qing Dynasty. Variety. This form of crane pattern is not only applied to clothes, but also to furniture. The combination of cranes and wheat ears forms the pattern of cranes, cranes symbolizing longevity, and rice ears symbolizing good harvest. The combination of the two is fixed on the dress; continuous: The crane pattern and other auspicious patterns, such as auspicious clouds, form a continuous pattern, as well as a continuous pattern separately, consisting of two continuous and four continuous; scattered dots: the scattered dots of the crane pattern is also one of the traditional Chinese crane patterns. Its composition is not restricted, depending on aesthetic requirements;

3.2.2 Japan

Balanced style: The regular and balanced composition is very common in Japanese crane patterns, and the most common application is in Japanese colouring. The regular arrangement makes the overall clothing unique beauty; Freestyle: Freestyle arrangement is the most common form of composition, Commonly seen in traditional Japanese costumes. The scattered cranes are scattered in order, pursuing rhythm and rhythm, showing an inherent tension that resembles paintings, plus the black and white red commonly used in Japan, which has a strong sense of visual impact; segmentation: space segmentation is commonly used in traditional Japanese printing. One of the methods of structuring, such as the patio painting structure, this form of dividing the picture by geometric figures is also one of the traditional Japanese features.

3.3 The Combination of Traditional Chinese and Japanese Crane Patterns

Because of the admiration of cranes, people have given cranes different spiritual pursuits and inner meanings. In this case, crane patterns appearing in clothing will appear in combination with different patterns. After reading the information, the author found that there are big differences in the combination of crane patterns between China and Japan.

The first style is about the connection between longevity and cranes. Among the traditional Chinese patterns, one is the thousand years of the life of the crane: a print composed of crane patterns and the pattern of longevity; the other is the sea house. Second, the crane is also known as the first-class bird. Since the Ming Dynasty, it has been officially used as a symbol of the first-class of the official civil ranks. It will appear on the round neck uniforms of officials as a tonic. Among them, there is a crane posture, which is called For Yipin. Thirdly, the crane is one of the images that best fit the Chinese scholar-official class's yearning for the noble spirit. They are not only keen on raising cranes in their courtyards, but they also appear in various fabrics because of their worship. Themes, such as Yunhe, Crane and Deer with Spring, etc. They also constitute an important expression of the crane element.

In Japan, which has the same admiration of Swiss birds, the common combination of crane patterns also includes the combination of a crane, auspicious clouds and pine trees. In addition, the combination of plum blossoms and other flowers and cranes is also very common. As a traditional Japanese pattern, the regularly arranged hexagonal tortoiseshell patterns, fan patterns, and triangular "child-mother" scale patterns are all commonly used traditional combinations.

From the comparative study of the combination of crane patterns in China and Japan, it can be seen that the traditional Chinese crane patterns tend to be realistic to a certain extent, while the traditional Japanese crane patterns tend to highlight the two-dimensional sense and have a strong sense of regular geometry. This may also be a modern clothing application—the reason why Chinese designers tend to use Japanese crane patterns.

4. The Application of Traditional Crane Pattern in Modern Design

With the popularity of the "national tide" in recent years, more and more local Chinese designers have begun to use crane patterns as a highlight in their designs. Crane patterns are also widely used in fashion, Hanfu, accessories and even stationery and cosmetics. In the design. In the 2019 spring and summer series released by local designer Xia Zi Chen in 2018, the elegant and feminine clothing silhouettes are matched with the light and beautiful blue. The crane pattern and the book clocks and other elements are cleverly integrated, which does not violate the harmony. It has both the dignified atmosphere of Chinese style and modern fashion. The legend of Gaia, another Chinese national fashion brand that has been very successful in recent years, combines cranes with pine branches and shows them on the black clothing sleeves. It can be said to be an innovative application of the auspicious meaning of Songhe Yannian. In Gaia Legend's joint jacket with singer Huo Zun released in 2019, the designer combined the crane pattern with plum blossoms and embroidered them on the back of the black jacket. The collision of tradition and modernity bursts out a new charm.

As the purchasing power of Chinese luxury goods is increasing year by year, and the per capita consumption abroad is rising year by year, Western designers have begun to focus their perspectives on Orientalism. The most successful crane theme application was the Alexander McQueen custom dress worn by Bee Shaffer at the 2015 Met Ball Charity Gala. The burgundy skirt was dotted with white Ao Mei, and two cranes flying high were imitating Gongbi. The texture of the picture is vivid under the embroidery, and the tail of the crane is integrated with the drag of the dress, which fully reflects the dignified and atmospheric aesthetic pursuit of traditional China. What is more surprising is the usage of Baihe Baimei, which is different from the Japanese Baihe Hongmei, which allows people to clearly appreciate the designer's own intentions, rather than indifferent attitude. Compared with this, what is annoying is that some local designers in China are not rigorous when using crane patterns. For example, "Living in the Late Ming Dynasty", the crane used in the cover picture is a typical Japanese crane. It may not be possible to tell whether the crane itself is Chinese or Japanese,

but the combination of the cherry blossom pattern and the chrysanthemum pattern next to it can make it clear that it is a Japanese style. Pattern. Many designers copied and copied the Japanese crane completely in the design process. The blue-ground white crane with golden flowers, the composition closely matches the Japanese compact composition crane pattern described above.

The author must emphasize again that the pattern formed by a single crane is difficult to identify the attribution problem, and the combination and structural arrangement of the crane pattern should be viewed as a whole.

5. Thinking about the Necessity of the Correct Cultural Belonging of Crane Pattern

In summary, as a kind of printed pattern, the crane pattern has a traditional history in both China and Japan, and it has also been passed down from generation to generation in Korea, but the pattern expression methods are different. It reflects the cultural, economic, and folklore aspects of clothing printing. Impact. But back to the cultural belonging to the crane pattern itself, does the crane pattern have a "nationality"? Is the crane pattern in Japan a product of cultural exchanges between China and Japan? Can we directly use the Japanese crane pattern? The author believes that the crane pattern certainly has a "nationality." The Japanese crane pattern is indeed influenced by the traditional Chinese crane pattern, but we must never copy the Japanese crane pattern directly. The printing exchanges between China and Japan were flourished in the Tang and Song dynasties. Japanese envoys sent to the Tang Dynasty came to China to bring fine fabrics such as brocade, batik and tie-dye back to the motherland. During the Song Dynasty, people-to-people exchanges were frequent, and Song merchants sold a large number of Chinese fabrics to Japan, which further increased the communication between the two countries on dyeing and weaving. In the Ming and Qing Dynasties, textile exchanges between China and Japan became more frequent and influenced each other. Tuanhe pattern was popular in China in the late Ming and early Qing dynasties. At this time, Japan gradually developed its own crane maru after absorbing the pattern. From the comparison of the crane patterns of China and Japan summarized in the previous article, it can be seen that although the crane patterns of the two countries have many similarities, they are still different to a large extent. As the author emphasized, the crane pattern should be combined to see the structure and arrangement. Therefore, we may not be able to distinguish its "nationality" by considering the crane element alone, but it can be distinguished by combining it. In addition, although the Japanese Yamato nation has absorbed many Chinese cultures, it is undeniable that they developed a culture unique to their own nation on this basis. The Japanese crane pattern shows the aesthetic pursuit of the Yamato nation. And spiritual connotation. Therefore, designers must never copy the traditional Japanese crane pattern, let alone Japan is influenced by China, so Japan is Chinese. What the designer should do is to learn more about traditional domestic printing and know what to do, instead of taking the wrong attitude that it is difficult to distinguish, so it doesn't matter. The use of wrong printing will only have a negative impact when it has a large audience, misleading the public to think that the Japanese style printing is equivalent to the Chinese tradition. Such examples are not uncommon in recent years. Even though the application of the crane pattern by luxury brands has brought a high degree of attention to the crane pattern itself, as Chinese designers, we must remain sober and find the perfect balance between the traditional crane pattern and modernity in our country. My own efforts have injected new vitality into the crane pattern.

6. Conclusion

The crane pattern is one of the traditional auspicious seal patterns in both China and Japan. On the one hand, it reflects the inner pursuit of longevity and nobility of the ancient people of the two countries. On the other hand, it also reflects the change of dynasties, economic and cultural aspects of the crane pattern. Influence is a manifestation of the entire nation's aesthetic development process. The crane pattern is not only used as a decorative pattern on clothing, but also a manifestation of

cultural exchanges between China and Japan. The author summarizes and analyzes the structural characteristics of the crane patterns of the two countries from the verifiable data, and explores the method of distinguishing the crane patterns, so as to help readers to effectively distinguish the crane patterns of the two countries and understand the traditional culture of the country in order to enhance the tradition of modern clothing design. Accurate use of patterns, and innovative design and application methods of traditional crane patterns in modern clothing, and promote the inheritance of the cultural system of traditional patterns.

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