

The Marquis of Haihun culture of the Young Generation Mobile Exhibition Movement in Nanchang City, Jiangxi Province

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Abstracts

In the tomb of the Marquis of Haihun, various cultural items have been discovered, and the materials used to create them are also highly diverse. However, the first batch of them to be sent to the national museum for display in the spring of 2016 were the jade items discovered during the excavation of the Marquis of Haihun Tomb. This study will use the classification of jade culture knowledge and the Marquis of Haihun culture mobile exhibition model to research the appropriate knowledge management of jade culture. This paper's research will center on the appropriate knowledge management of the Marquis of Haihun Jade culture through the classification of jade culture knowledge in conjunction with the proactive mobile exhibition model of the Marquis of Haihun culture in order for the mobile exhibition to interact well with young people and gain their knowledge of the creation and utilization of the communication form of the Marquis of Haihun cultural resources.

Keywords: The Young Generation; Jade ware; The Marquis of Haihun; Mobile exhibition

Introduction

The tomb of the Marquis of Haihun in Nanchang's Western Han Dynasty has yielded tens of thousands of priceless artifacts after five years of excavation. These artifacts fall into six categories: gold and silver, jade, bronze, pottery, lacquered wood, bamboo, and wooden documents. This makes the tomb the richest Han Dynasty marquis settlement site in China in terms of unearthed artifacts. They reflect the high level of handicraft development during the Western Han period and contain a wealth of historical, artistic, and scientific value, serving as a rich physical basis and detailed pictorial material for modern research into the history and aesthetic culture of the time. These artifacts are exceptionally well preserved and beautifully made. They not only offer a true interpretation of the life of the high-ranking nobility during that period, but they also contain a wealth of historical, artistic, and scientific value. It has a special significance among the extant historical and cultural artifacts in China and serves as a significant reminder of the long history of Chinese culture (Jiang Jinjin, 2017, p. 22).

Although the Marquis of Haihun discovered a vast number of artifacts and a variety of materials were used to create them, it was the first jade objects that were taken from the Marquis of Haihun's tomb and sent to the Capital Museum for display in the spring of 2016 that drew the most visitors, including scholars, and quickly gained media attention. This is due to the fact that, among many other materials, the Chinese have a long-standing devotion to and belief in jade, utilizing it as an ornament while alive and a burial object after death. Jade has a broad connotation in Chinese culture since it was frequently equated to virtue in the past. When there were no mineral components available in ancient times, people consistently referred to hard, glossy, translucent, and beautifully colored stones as jade, and things constructed of jade were subsequently referred to as jade vessels. As a result, the Marquis of Haihun's discovered jade

items are all considered to be jade. According to the site and purpose of the excavation, a total of 411 pieces of jade have been retrieved from the tomb of the Marquis of Haihun, including a wide range of vessel types and exquisite ornamental patterns that can be roughly categorized as ceremonial jade, funerary jade, decorative jade, and jade for everyday use (Li Shuangjun, 2017, p. 6).

The researcher faces a formidable challenge in spreading and promoting the Marquis of Haihun's jade culture. Young people were selected as the study's audience for the mobile exhibition of the Marquis of Haihun's jade culture for several reasons, including the fact that, according to statistics of many museum visitors, they make up one of the museum's main audience groups and that the educational value of the museum for children is widely acknowledged by society. The Marquis of Haihun excavation offers the young people of Nanchang, Jiangxi Province, a wonderful opportunity to experience and learn about the history and culture of China's Western Han Dynasty.

Young people who are growing up in the digital age expect more from museums than just the dissemination of knowledge and information; rather than being given the answers upfront, they want to learn more about history and culture through participation, experience, interaction, and sharing. Young people can better interact with heritage and history by visiting museums, which operate as a bridge between them and these subjects. It is time for mobile exhibitions in the current period to assume the function of educating and disseminating knowledge for youth and to keep looking into new ways to include historical and cultural knowledge with young audiences. In order to manage the knowledge of the jade culture of the Marquis of Haihun and create a mobile exhibition management plan, the thesis will concentrate on the social background, interest orientation, and audience participation of young people in Nanchang, Jiangxi Province. This will allow the mobile exhibition to interact well with young people, gain their knowledge of the jade culture of the Marquis of Haihun, and better fulfill the mobile museum's function of cultural dissemination.

2. Related studies

1. History development of the Marquis of Haihun

The site is situated in the plain area of Poyang Lake, backed by the Jiuling Mountains and the Xishan Mountain Range, and bordered by the Gan River to the east, about 20 km from the town of Yongxiu Wu to the north and 30 km from the urban area of Nanchang to the south. It is located in the northeastern part of Xinjian District, Nanchang City, Jiangxi Province, on the western shore of Poyang Lake.

The Han Dynasty Marquis of Haihun's fief includes the site of the Marquisate of Haihun, which is both a live community and a cemetery. The site, which has a total area of around 5 square kilometers, is the most significant Han Dynasty Marquisate habitation site that has been found in China in terms of archaeological findings.

The state of the Marquis of Haihun has been in Yuzhang County since the Western Han Dynasty and continued through the Eastern Han Dynasty for four generations. The first Marquis of Haihun was Liu He, the Han Dynasty's abdicated emperor who rose to prominence in history as a result of his triple role as king, emperor, and marquis. Liu was the sixth child of Emperor Liu Che and the father of Liu Shua. Liu Shua, the first King of Changyi in the history of the Western Han Dynasty, was crowned in 97 BC. Liu Shua, sometimes referred to as the Mourning King of Changyi, passed away after his death in 88 BC. The Western Han Dynasty's second King of Changyi, Liu He succeeded his father in 86 BC. When Emperor Zhao Liu Fuling passed away in 74 BC without leaving a successor, Huo Guang invited

Changyi's King Liu He, who was nineteen years old, to take the throne. Liu He spent his days drinking and enjoying fun after his succession. Liu He was removed by Huo Guang and returned to his fief. His kingly title was taken away, and his whereabouts were observed. Shanyang County was established in place of the state of Changyi. He was just twenty-seven days old when Liu He was absolved and became known as the "Abolished Emperor of Han".

2. Related theory to research

Cultural management theory, mobile exhibition theory, and Participatory action research are the two most pertinent theories applied in the study.

In order to achieve the sorting and sharing of legacy resources, museum culture management is currently conducted primarily from the standpoint of heritage experts and is separated into two main directions:

The interpretation and analysis of knowledge of cultural heritage, from the name of the heritage to the determination of the name of the heritage, and the time, are the primary foci of cultural management theory based on the study of cultural heritage. - determining the heritage's age to comprehend how it contributed to social production and economic development during the time period, the content - knowledge of the characteristics and sources of raw materials, as well as production methods - Analyzing the heritage's production methods to comprehend the socio-economic and commercial circumstances of the era, as well as the shape or type of the heritage. production status and materials - knowledge of the characteristics and sources of raw materials, as well as production methods - comprehension of the socioeconomic and commercial circumstances of the time by analysis of manufacturing methods, forms, or types analyzing the qualities of the object's form, as well as the structural details, function, and ornamental elements of cultural items, such as their patterns, designs, and ornamentation - the application of cultural objects and their function in socioeconomic growth, cultural evolution, military technology, and other aspects of cultural artifacts to describe the corresponding historical and cultural knowledge of the artifacts (Liu Yanzhen 2021:3).

The "father of Chinese archaeology," Mr. Li Ji, provided the perspective on the study of artifacts that served as the foundation for the idea of cultural management based on artifact analysis. "To study the distribution of ancient artifacts on the ground and their order of development in time" and "to establish a research method for the cultural management of historical materials through the study of ancient artifacts, such as the characteristics of materials, production techniques, and patterns of artifacts" are the three goals of the study of artifacts. (Guan Fangyuan, 2013).

Participatory Action Research (PAR) is a method of investigation that has been employed since the 1940s. It entails researchers and participants working together to investigate and improve a problematic situation. There are numerous definitions of the method, all of which have some characteristics. PAR focuses on social change that promotes democracy and challenges inequality; it is context-specific, often focusing on the needs of a specific group; it is an iterative cycle of research, action, and reflection; and it frequently seeks to 'liberate' participants by raising their awareness of their situation in order for them to take action. PAR uses a variety of methodologies, both qualitative and quantitative.

Research Methodology

The paper analyzes a significant amount of literature in the early phases of the investigation to guarantee that the research findings are of high value and scientific validity and that the procedure and outcomes of the study can be utilized as a reference for subsequent strategies. The paper combines previous research on the culture of the Marquis of Haihun, and the impact of mobile exhibition on young people's communication, with qualitative research based on in-depth interviews and quantitative research using small-scale questionnaires. It also conducts an exploratory study beforehand to obtain some subjective findings on the impact of the Marquis of Haihun culture's content and communication methods on cognition, emotion, and behavior. The findings of this study serve as the foundation for this paper's research strategy. Within the limits of her expertise, the author conducted a questionnaire survey in the midst of the study based on the findings of the exploratory study. The study chose Nanchang City, Jiangxi Province, as the research target, and used a random sample of adolescents in junior high school, high school, and university levels in this city to conduct the questionnaire survey using a total sample size of 300 in order to reduce the issues of increased uncontrollable factors, increased variables, and low sample size as a result of the study's broad scope. A quantitative investigation and statistical analysis were both completed. Drawing inferences from the data analysis to corroborate the qualitative findings was the study's final step.

Research Results

In this study, 300 questionnaires were randomly distributed in Nanchang, Jiangxi Province, and those that were meaningful were collected, excluding invalid questionnaires, such as those that had no contact with the culture of the Marquis of Haihun, or those with questionable answers.

According to the survey data, the young generation in Nanchang, Jiangxi Province, has a certain foundation of understanding of the excavated jade culture of the Marquis of Haihun, as well as a certain ability to understand and appreciate the jade culture of the Marquis of Haihun and an interest in the characteristics of the Marquis of Haihun, and is willing to accept a certain degree of visitation length. Young people are generally interested in the types of jade, ornamentation, history, and cultural connotations of the displays in their overall knowledge of the Marquis of Haihun's jade culture, and they prefer a combination of pictures and multimedia media for the exhibition format. In terms of the specific content of the jade culture on display, young people felt that the jade biscuit with a valley motif was the most representative of the Marquis of Haihun's jade objects, followed by the jade belt hook, the jade dragon and phoenix-shaped objects, and the jade sword ornaments; the jade motifs favored abstract motifs, combined motifs, animal and plant motifs, and so on. Young people value both humanistic and popular orientations, as well as the combination of ancient and modern perspectives, in museum design, and they want to experience a sense of multidisciplinary design. As a result of their visit, young people were generally interested in gaining cultural knowledge about the Marquis of Haihun's cultural connotations, aesthetic characteristics, spirit of communication, and artistic achievements, as well as gaining a sense of the Marquis of Haihun itself and the artistic achievements of Chinese Han dynasty history and culture through the Marquis of Haihun culture.

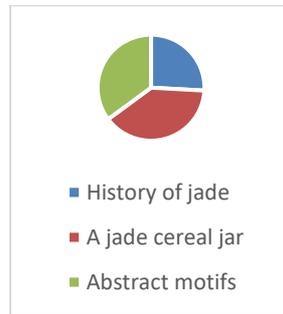


Table 4-1 Young Generation's Interests in the Marquis of Haihun Jade Culture

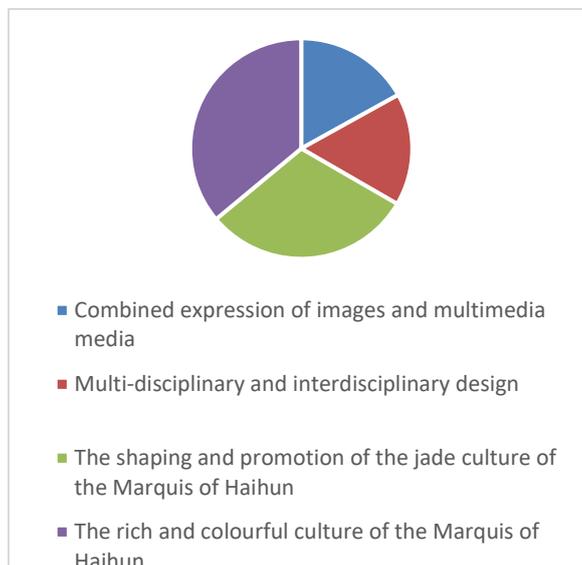


Table 4-2 Young Generation's Expectation of the Marquis of Haihun Jade Culture Exhibition

The youth group is quite receptive, with great curiosity and drive to learn. The Marquis of Haihun jade culture mobile exhibition, as an important local cultural discovery in Nanchang, Jiangxi Province, is an entry point for the youth of Nanchang, Jiangxi Province to gain cultural identity education, which can effectively disseminate the culture of the Marquis of Haihun, enhance the visibility of the culture, and promote the prosperity of regional culture.

Discussion

1. The process of generating the Marquis of Haihun culture mobile exhibition

The process of generating the Marquis of Haihun culture mobile exhibition involved various research methods and participatory approaches to ensure its success. Firstly, a cultural relics research perspective was adopted to interpret the knowledge of the unearthed jade artifacts, including their location, form, characteristics, decoration, and usage. This helped outline the historical and cultural significance associated with the Marquis of Haihun jade artifacts. Secondly, a classification of the unearthed jade artifacts was conducted from an artifacts research standpoint, refining the cultural connotations and management of the Marquis of Haihun cultural and historical contents. Finally, the cultural categories of the Marquis of Haihun jade artifacts were summarized, taking into account the interests of the

young generation and their expectations for the exhibition format. The process incorporated their preferences and aimed to create an exhibition that reflects their cultural interests and expectations.

Engaging the young generation through the mobile exhibition:

The mobile exhibition for the Marquis of Haihun culture aimed to engage the young generation by incorporating their interests and preferences. Surveys, interviews, and workshops were conducted to assess their knowledge, understanding, and appreciation of the Marquis of Haihun jade culture. The young participants expressed interest in various aspects, including the types of jade, ornamentation, history, and cultural connotations. They preferred a combination of pictures and multimedia for the exhibition format and valued both humanistic and popular orientations. The exhibition design aimed to provide a multidisciplinary experience that showcased the artistic achievements and cultural significance of the Marquis of Haihun jade culture. By incorporating the young generation's interests and expectations, the exhibition aimed to foster a deeper connection and appreciation among the young audience.

Collaborating with organizations and institutions in the exhibition generation:

Collaboration with organizations and institutions played a crucial role in the generation of the Marquis of Haihun culture mobile exhibition. Partnerships were formed with schools, museums, and other relevant institutions to ensure a comprehensive and inclusive approach. The involvement of schools allowed the exhibition project to be integrated into their curriculum, enabling students to learn about the Marquis of Haihun culture and actively participate in the selection of jade artifacts. Museums provided expertise in exhibition design and cultural heritage, enriching the decision-making process. The collaboration ensured a diverse range of perspectives and fostered a sense of ownership among the young participants. This collaborative approach promoted cultural heritage appreciation among the young generation and created a more meaningful and engaging exhibition experience.

2) The cultural categories of the Marquis of Haihun jade artifacts

To begin, the study takes a cultural relics research perspective to interpret the knowledge of the Marquis of Haihun's unearthed jade artifacts, including their location, form, characteristics, decoration, and usage, and on the basis of combining the above cultural elements of the jade artifacts, it outlines the historical and cultural knowledge corresponding to the Marquis of Haihun's jade artifacts. Second, from the standpoint of artifacts research, the Marquis of Haihun's unearthed jade artifacts are classified, and the cultural connotation of the Marquis of Haihun's unearthed jade artifacts is refined, in order to realize the management of the Marquis of Haihun cultural and historical contents. Finally, the cultural categories of the Marquis of Haihun jade artifacts and the representative jade artifacts used in the exhibition are summarized, taking into account the interest of young people in the Marquis of Haihun culture and their expectations for the presentation of mobile exhibitions.

The excavation's history: The main chamber of Haihun Marquis' tomb faces south and north, and the tomb is shaped like an a-word, with east and west rooms that are both equipped with doors and windows and joined by an aisle. The east room of the tomb serves as Marquis of Haihun's bedroom, with the main coffin in the north-east and the long collapse and lacquered wooden table inlaid with jewels in the south, on which are placed such leisure and entertainment vessels as the bronze deer-shaped town and the chessboard; the west room serves as the study, with the long collapse in the north and the bronze and lacquered vessels in the south. The hallways within the tomb are well-organized, with several types of storerooms

for holding various items. The clothes store for clothes, the weapons store for weapons, the documents store, the entertainment store, and the carriage store were in the west corridor, from north to south; the money store, the grain store, and the musical instruments store were in the north corridor, from left to right; and the wine store, the kitchen store, and the carriage store were in the east corridor, from north to south. The jade objects discussed in the article were discovered in the main coffin of the West Cloister.

The arts and aesthetics: The relationship between their artistic features and the social background of the Han Dynasty is deeply analyzed through the study of the external shapes, decorations, patterns, and inner aesthetics of the typical jade objects unearthed in the Haihun Marquis Tomb, so as to reflect the characteristics of Han artistic aesthetics that coalesce around the jade objects, to give an overview of the aesthetic interests of the Haihun Marquis, and to explore the artistic aesthetics. The jade piece with dragon, phoenix, and chi dragon motifs unearthed from Marquis Haihun's tomb is made of celadon jade in the form of an oval-shaped piece, with openwork carvings decorating the two sides of the jade piece, with a dragon spitting out a flower pattern on the right, a phoenix motif on the upper-left side, and a chi dragon motif on the lower-left side; the main body of it The dragon is the common emblem of the Chinese nation in ancient Chinese mythology, not only as the carrier of Taoist notions of ascension to immortality, but also as a symbol of imperial power, and the Chinese would use the epithet "true dragon and son of heaven" to denote the emperor (Liu Yanzhen 2021:3). Furthermore, the dragon soars into the sky in the spring and dives into the ocean in the autumn, and he is in charge of the water that sustains everything. The pearl alludes to the fable of the pearl-producing mussel and the pearl-weeping mermaid. These three mythical images are combined to form the abstract picture of the dragon spitting pearls, which is etched on the right side to honor the Han Dynasty, as well as the imagery's continuing life force.



Picture 5-1 Jade piece of dragon, phoenix, and chi dragon

Photographed by Rao Jianwei 2018.

Daily Life: Jade for Daily Life, which translates as "living utensils made of jade," refers to jade containers and utensils that people frequently use in their daily lives. Nobles in the Han Dynasty not only utilized jade utensils in ceremonial occasions such as ceremonies and funerals, but they also used jade utensils in their daily lives to demonstrate the grandeur of their lifestyle. The most common varieties of jade used in everyday life are jade seals, jade cups, jade belt hooks, jade boxes, and jade wine glasses. Daily-use jade can also be classified as decorative pieces for persons or objects, as well as vessels.

Among the jade artifacts discovered at the Marquis of Haihun's tomb are jade rings, which were utilized as decorative decorations. As shown in Figure 5-2, when the unearthed plain jade ring was discovered, it was surrounded by lacquered wooden vessels, and there was also jade as decoration on the lacquered wooden vessels, implying that the plain jade ring was used as decorative jade for lacquered wooden vessel decoration.



Picture 5-2 Jade ring excavations

The Source of Picture: Exploring Discovery 2016: Amazing Discovery – Haihun Marquis Tomb Archaeological Excavation Site

Summary and Suggestions

The fundamental responsibility of the Marquis of Haihun's mobile museum of jade culture, which offers youth education in history and culture in its own unique way, is the dissemination of historical and cultural knowledge. By the end of 2023, the country had few mobile exhibitions and relatively few institutions with a young audience. It appears that mobile exhibitions in China have not paid enough attention to creating learning bridges for young people, and it appears that designing thematic mobile exhibitions from the perspective of young people is an essential new route for future museum development.

This paper analyzes and investigates the management and design of a thematic mobile exhibition of the Marquis of Haihun's jade culture for young people in Nanchang, Jiangxi Province, with a focus on "the dissemination of knowledge of the Marquis of Haihun's culture as the core, supported by a participatory experience for young people that integrates education and interaction in the management of the mobile exhibition." The mobile exhibition of the Marquis of Haihun's jade culture for youth audiences is summarized and the future development trend is anticipated through the exploration of how to plan the exhibition content, design and apply the exhibition format, as well as exhibition-related activities for youth.

However, this study has numerous flaws, such as the impossibility to integrate high technology into the exhibition content design process due to cost constraints, and the lack of a clear and extensive presentation of the youth participatory design perspective. Because of the high number of schools in Nanchang, it was not able to conduct a wider survey to examine the data, therefore the youth audience in Nanchang may not be comprehensive. The author hopes to analyze and investigate the management of contemporary mobile exhibitions by investigating the links between the management and design of mobile exhibitions and young people, as well as the potential causes and problems, and to use the Haixuanhou Jade Culture Mobile Museum as an example to investigate the management of contemporary mobile exhibitions in relation to the needs of young people, in the hope of providing some practical reference for investigating the design.

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