

Faculty of Applied and Creative Arts

Visual Analysis of Ceramic Decoration in the Qianlong Period of Qing Dynastyusing Heinrich Wölfflin 's and Erwin Panofsky's Methods

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Visual Analysis of Ceramic Decoration in the Qianlong Period of Qing Dynasty using Heinrich Wölfflin's and Erwin Panofsky's Methods

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DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak. Except where due acknowledgements have been made, the work is that of the author alone. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.

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In a blink of an eye, the doctor's study career will come to an end. Looking back, memories of struggle and learning come flooding back to me. In 2020, I became a PhD student at Universiti Malaysia Sarawak. It has a very good learning atmosphere, rigorous learning atmosphere. During this time, I learned a lot.

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ABSTRACT

During the Qianlong period of the Qing Dynasty, the development of Chinese ceramic decorative arts achieved rich results and created many exquisite ceramic decorative arts and forms. This study takes the ceramic decorative art of the Qianlong period of Qing Dynasty as the research object, using the method of formal analysis and iconography to study the ceramic decorative art of the Qianlong period. To determine the theme, artistic characteristics, form and symbolic meaning of ceramic decoration images in the Qianlong period of Qing Dynasty.

Based on literature and image data, this study mainly uses Heinrich Wölfflin 's form analysis and Erwin Panofsky 's iconography research methods to classify ceramic decorative patterns and summarize the traditional meanings of decorative patterns, and explores the forms and artistic characteristics of decorative patterns from the perspective of analyzing the visual forms of artworks. Then the symbolic meaning of decorative patterns is explored by using the method of image science.

The results show that the ceramic decorative patterns of Qianlong period can be divided into 9 types, and each type can be divided into many small categories. Each decorative pattern has a specific traditional Chinese cultural meaning. At the same time, these ceramic decorative patterns are very beautiful, with two artistic characteristics of complexity and gorgeousness. Finally, from the perspective of analyzing the background of politics, economy, culture and art, this paper summarizes the symbolic meaning of ceramic decorative patterns.

In the past, domestic scholars' research on ceramic decoration during the Qianlong period mainly focused on the historical development of Chinese ceramics and the historical background of the development of Chinese ceramics. It rarely involves a comprehensive, systematic, multi-level image analysis of the ceramic decoration of a particular king, especially the Qianlong Emperor. Through the research, we can supplement more reference and basis for the study of ceramic decoration in Qianlong period academically, and provide some practical reference materials for students and lovers of ceramic art.

Keywords: Qianlong period, ceramic decoration, theme and form, artistic characteristics, symbolic connotation.

Bentuk dan Simbol Hiasan Seramik pada Zaman Qianlong Dinasti Qing

ABSTRAK

Pada zaman pemerintahan Qianlong dalam Dinasti Qing, seni hiasan seramik Cina mencapai kemajuan yang luar biasa, menghasilkan pelbagai bentuk seni dan corak hiasan seramik yang indah. Kajian ini menumpukan kepada seni hiasan seramik pada zaman Qianlong sebagai objek penyelidikan, menggunakan kaedah analisis formal dan ikonografi untuk mengkaji tema, ciri-ciri artistik, bentuk, serta makna simbolik imej hiasan seramik dari era tersebut.

Dengan merujuk kepada sumber dokumentasi dan bahan bergambar, kajian ini menggunakan pendekatan analisis formal Wolflin serta kaedah ikonografi Panofsky. Melalui pendekatan ini, corak hiasan seramik diklasifikasikan dan makna tradisional di sebalik corak-corak ini diringkaskan. Kajian ini juga meneroka bentuk dan ciri artistik corak hiasan dari perspektif analisis visual karya seni, diikuti oleh eksplorasi makna simbolik yang terkandung di dalam corak tersebut melalui pendekatan ikonografi.

Hasil kajian menunjukkan bahawa corak hiasan seramik pada zaman Qianlong boleh dibahagikan kepada sembilan kategori utama, dengan setiap kategori mempunyai sub-kategori yang pelbagai. Setiap corak membawa makna tertentu yang berkaitan dengan budaya tradisional Cina. Pada masa yang sama, corak hiasan seramik ini mempamerkan dua ciri utama: kerumitan dan keindahan. Akhirnya, melalui analisis latar belakang politik, ekonomi, budaya, dan seni pada era tersebut, makna simbolik yang mencerminkan ciri-ciri zaman Qianlong turut disimpulkan.

Penyelidikan sebelum ini mengenai hiasan seramik pada zaman Qianlong terutamanya memfokuskan kepada sejarah perkembangan seramik Cina serta latar belakang sejarahnya. Kajian yang memberi tumpuan kepada analisis imej hiasan seramik secara menyeluruh, sistematik, dan pelbagai lapisan jarang dilakukan, terutama semasa pemerintahan Maharaja Qianlong. Oleh itu, kajian ini bukan sahaja menambah rujukan dan asas baru dalam kajian hiasan seramik pada zaman Qianlong, tetapi juga menyediakan bahan rujukan praktikal bagi pelajar serta pencinta seni seramik.

Kata kunci: *Zaman Qianlong, hiasan seramik, tema dan bentuk, ciri artistik, makna simbolik.*

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CHAPTER 1

INTRODUCTION

1.1 Introduction

The first chapter of this paper, starting from the research background, further describes the development of Chinese ceramics in the Qing Dynasty, especially in Emperor Qianlong's reign, the Chinese ceramic decoration pattern and symbol. Secondly, the research problems, questions, objectives, scope, and research significance. Finally, the organizational structure of the paper.

1.2 Background of the Research

Ceramic art is a very important content in Chinese art history and an indispensable practical item in People's Daily life. Ceramic art decoration has experienced the process from scratch, from simple to complex. The ceramic decoration in different historical periods is not the same. Still, it is undeniable that ceramic decoration is the visual embodiment of the ideology and culture of each historical period (Wang Qingzheng, 2016).

On the basis of inheriting the essence of historical decoration, it was deeply influenced by the political, economic, cultural, and artistic factors at that time, showing the historical style of that time. Therefore, ceramic decoration itself has a certain historical stage and unique times. Ceramic decoration generally refers to the patterns used to decorate the surface of ceramic ware. Using decorative patterns beautifies the ware and People's Daily life. It reflects the material culture and aesthetic taste of a certain era and embodies the distinctive characteristics of the era. The beautiful ceramic decoration has a

profound symbolic connotation, most of which are kind, beautiful, hopeful, commemorative, and meaningful. It represents people's understanding of the things around them and pursuing a better life (Chen Yuqian, 2018).

Emperor Qianlong ruled for 60 years in Qing Dynasty, so he was a ruler for a long time. After thousands of years of development and accumulation, Chinese ceramic art reached its historical peak at this time. On the one hand, the creators of ceramic decoration actively summarized the historical experience, screened the excellent ceramic decoration themes and decoration methods, and laid the foundation for ceramic decoration (Wang Qingzheng, 2016). In addition, the Qing Dynasty was a historical period of highly developed society, with political stability, economic prosperity, and unprecedented prosperity of literature and art (Chen Ping, 2000).

Official ceramic production agencies play an important role here. Official ceramic production is mainly concentrated in the Jingdezhen area, in the domestic ceramic field monopolized glory. This stems from the official emphasis on ceramic production and the Qianlong Emperor's love for ceramic art. Under the influence of various factors, ceramics in the Qianlong period gradually formed their own style. It formed its database of ceramic decoration themes on the basis of historical decoration themes. In this era of advocating gorgeousness and luxury, it has gradually formed a magnificent and exquisite ceramic art style that attaches importance to skills. At this time, ceramic decoration also played a link role in the history of ceramics, which has an important historical position. It has provided many valuable experiences for later ceramic art and many decorative patterns and forms for reference for the design and creation of modern ceramic art. Investigating and studying ceramic decoration in the Qianlong period is of great value and significance.

Hopefully, this study can make up for the deficiency of ceramic decoration in the Qianlong period (Chen Ping, 2000).

With the continuous progress of The Times, traditional culture is constantly under the impact of modern civilization, and the voice of revival and return to traditional culture is rising. As a part of Chinese traditional culture, studying ceramic decoration in the Qianlong period should also be paid attention.

1.3 Research Problems and Research Questions

1.3.1 Research Problems

During the Qianlong period of Qing Dynasty in China, the development of ceramic art reached the peak of history, and there were many ceramic decorative patterns. In view of this, this subject wants to further understand the ceramic decoration of Qianlong period through a series of studies. Among them: What are the themes of ceramic decoration in the Qianlong period? What are the artistic characteristics of ceramic decoration in Qianlong period? In addition, the ceramic decoration of the Qianlong period has what unique form and symbolic connotation and significance (Wang Qingzheng, 2016).

At present, there are many researches on ceramic art and decoration in Qing Dynasty, some of which are related to Qianlong period. In general, these studies mainly include the following aspects.

First，the ceramic art of the Qianlong period of Qing Dynasty is involved in the history of Chinese ceramics. The ceramic art of Qianlong period in the history of ceramics in Qing Dynasty. This kind of discussion is mainly from the macro perspective to grasp the Qianlong period of ceramic art, discuss the Angle of many. Because the research problems

are all over the place, it is impossible to do a special study on one aspect of ceramic art.

Second, in the research on the development history of Jingdezhen ceramics, the ceramic art of the Qianlong period is involved. This kind of discussion is also difficult to do a detailed study of the ceramic decoration in the Qianlong period, because the development of Jingdezhen ceramic art began before the Yuan Dynasty, with a longtime span and many contents, so most of the discussion is carried out from a macro perspective.

Third, research on ceramic art in the Qianlong period. However, it is worth noting that there are not many books specializing in the study of ceramic art in the Qianlong period, and such studies mainly focus on the social background and comprehensive knowledge of ceramic art, including the social background, modeling, beautification, firing, distribution, management system, personnel allocation and many other contents, almost including the whole process of ceramic production. Or directly discuss the types of ceramic art in the Qianlong period. It is worth noting that the above content is related to books and monographs (Shang Gang, 2012). There seem to be a lot of relevant studies, but a careful analysis can find that there are not many studies on ceramic decoration in the Qianlong period. The existing studies have hardly systematically classified the themes of ceramic decoration, and then summarized the traditional Chinese cultural meanings of the decorative themes. In addition, on the basis of sorting out the decorative themes, the formal characteristics of ceramic decorative patterns are rarely analyzed by means of formal research methods. There are few research topics on ceramic decoration using the three-layer research step of image science.

The existing researches rarely classify the themes of ceramic decoration systematically, and then summarize the significance of Chinese traditional culture

contained in the themes of ceramic decoration. Therefore, it is very important to comb and classify ceramic decorative patterns, for example, the ceramic decorative patterns are divided into the following themes: Plants, animals, God animal, Religion, Eight Treasures, fairy stories, women's stories, Gao Shi, children's stories, western figures, agriculture, poetry, Chinese paintings, political themes.

In addition, few studies have systematically analyzed ceramic decorative patterns by means of formal analysis and iconography. Therefore, it is very necessary to make visual analysis and meaning analysis of the classified ceramic decorative patterns by means of formal analysis and image research methods.

1.3.2 Research Questions

i. What themes of ceramic decoration were formed during the development of ceramic art in the Qianlong period?

ii. Why do the artistic characteristics of ceramic decoration vary in the Qianlong period of the Qing Dynasty?

iii. How do the form and symbolic meaning of ceramic decoration images in the Qianlong period of the Qing Dynasty relate to each other?

1.4 Research Objectives

Because the development of Chinese ceramic art is not independent, it is linked with Chinese culture; Therefore, Chinese painting history, Chinese cultural history, Chinese aesthetic culture, Chinese religious culture, Chinese folk culture, and other contents will also be included in the research scope of this paper. In applying research methods, it mainly adopts formal analysis, image analysis, case study, inductive analysis, and other research methods.

The overall purpose of this study is to summarize the themes of ceramic decoration in the Qianlong period of the Qing Dynasty, analyze the characteristics and forms of decoration, and prove that the ceramic patterns have particular symbolic significance and value. The specific objectives of this study are:

i. To determine the theme of ceramic decoration in the Qianlong period of Qing Dynasty.

ii. To explore the artistic characteristics of ceramic decoration in the Qianlong period of Qing Dynasty.

iii. To analyze the form and symbolic meaning of ceramic decoration images.

1.5 Scope and Limitation of Research

The main content of this study is about the decorative patterns of ceramics in the Qianlong period of Qing Dynasty. It mainly uses Heinrich Wölfflin 's formal analysis method and Erwin Panofsky's iconography method. Firstly, the subject matter of ceramic decorative patterns are classified by literature. Then using the method of formal analysis, the paper discusses the formal characteristics and artistic characteristics of ceramic decorative patterns. Finally, using the method of iconography, combine the ceramic decorative patterns with the social background of this art form, and analyze the symbolic meaning of the ceramic decorative patterns (Chen Ping, 2000).

Due to the limitation of knowledge scope and research ability, there are some limitations in this study. Due to the extensive research content, the collection of literature data is not perfect, and more text and image data need to be obtained. In terms of

knowledge scope and research: Due to the limitation of the right to master materials, as a student, not able to fully master all historical materials.

In terms of data collection: During the Qing Dynasty, many ceramic artworks were created due to the prosperity of ceramic art, but not all of them have survived until now. In addition, the remaining artworks are not only collected in China, but also in other countries in the world, and cannot be collected completely. There are also many very valuable ceramic artworks that are not allowed to be exhibited and are difficult to see. As a result, the artworks now collected represent the universality of an era, but not all of it.

1.6 Significance of the Research

i. From the Perspective of Academic Research

The ceramic decoration is an important part of ceramic art. There are many kinds of research on Chinese ceramic decoration art. Most of these research materials are about the development history of Chinese ceramics, a certain historical period, and a certain kind of ceramic decoration. There is a lack of specific and holistic analysis of ceramic decoration in the Qianlong period of the Qing Dynasty (Shang Gang, 2012).

In previous studies, on the one hand, researchers always habitually took Qing Dynasty as a whole and then discussed some aspects of Qing Dynasty ceramic art. The ceramic art of the Qianlong period is only a small part, and it is difficult to do in-depth and detailed research. For example, the form or image of Qing Dynasty ceramic decoration (Wang Qingzheng, 2016).

On the other hand, researchers like to take certain types of ceramics (such as blue and white porcelain) and certain decorative patterns (such as lotus flowers) in the Qing Dynasty as research objects and conduct form and image analysis on them. However, the Qianlong period is a separate historical period; a few people have systematically studied the ceramic decoration of this period.

This research topic chooses the Qianlong period as the time background, with the form and symbol of ceramic decoration as the main body, hoping to slightly make up for the lack of academic research on ceramic art in the Qianlong period. In terms of the research content, previous studies have sorted out the ceramic decoration in the Qianlong period loosely, and few researchers have systematically sorted out the subject matter (type, form, and symbolic meaning) of the ceramic decoration patterns in the Qianlong period (Fang Lili, 2018).

In terms of the forms of ceramic decoration, previous researchers were not comprehensive enough or had scattered views when sorting out the forms of ceramic decoration. Few researchers have systematically summarized and combed the symbolic meaning of ceramic decoration. In this research, hope that it will break the habit of traditional research. The forms and symbols of ceramic decoration are classified in detail, and then the symbolic meanings of the interior are discussed.

Through multi-angle research, hope to comprehensively present the form of ceramic decoration in the Qianlong period. At the same time, researcher accumulate some experience for my future academic research. also hope through this research, more researchers can pay attention to the research of ceramic art in a short period or with a certain ancient ruler as the research background. Because in today's academic field, (such

as Ming Dynasty and Qing Dynasty), ceramic art research has been quite mature.

ii. On the Public Level.

Compared with other art forms, such as painting and calligraphy, ceramic art seems more popular and favored by the public. In the major museums in China, the ceramic art exhibition area can always attract more visitors.

This is because the viewer does not directly understand the esoteric works of painting and can only evaluate a painting by what the artist paints or does not look like. For ceramic art, the audience is more active; they can more easily understand the function of a piece of ceramic, what kind of shape, and what pictures are decorated. The shape and function of the ceramic are intuitive, but the connotation of the picture is obscure. Through the systematic combing and research, it might provide some reference materials for ceramic art lovers. The answer can be found in what a certain ceramic decorative pattern represents. It can also help them understand the culture and background behind the ceramic decorative patterns (Deng Qiaobin, 2014).

Many ceramic artworks from past dynasties are displayed in the exhibition halls of various museums in China. In today's China, inheriting history, culture, and art is a big trend. Therefore, cultural and creative industries based on ancient artworks are highly regarded. Designers use ancient art forms and decorations as samples to design products suitable for modern use. Not only to bring ancient art to life but to bring these art forms into people's homes rather than just lying in museums. However, when designers design products, they only clearly know the meaning of decorative patterns to correctly use each pattern to avoid the occurrence of wrong decorative patterns. When people choose these culturally creative products, how to choose decorative patterns suitable for their needs to

clearly understand the symbolic meaning of decorative patterns. This study can provide some effective references for designers and consumers to be more confident in choosing decorative patterns (Ning Gang, 2008).

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This research focuses on the form and symbolism of ceramic decoration during the Qianlong Era of the Qing Dynasty. The study includes a comprehensive literature review that consists of five segments: the groundwork of ceramic art's evolution during the Qianlong period of the Qing Dynasty, the primary categories of ceramic art during the Qianlong era, the motifs used in ceramic decoration before the Qianlong period, the factors that facilitated the growth of ceramic decoration during the Qianlong era, and finally, an examination of Chinese traditional culture in relation to ceramic decoration.

2.2 The Historical Basis of Ceramic Art in The Qianlong Period of The Qing Dynasty

The decorative art of ceramics in the Qianlong period of the Qing Dynasty did not appear in a vacuum. The formation of ceramic art and decoration requires a long accumulation process. The history of Chinese ceramics has been thousands of years. Although very old, many ceramic art elements from before the Qing Dynasty are still preserved. The development of ceramic art is not the result of blindly abandoning the past elements but the continuous integration of the artistic essence of the past and then innovation (Feng Xianming, 2013).

2.3 Types of Ceramics from the Qianlong Period of the Qing Dynasty

The imperial kilns of the Qianlong period mainly produced blue-and-white

ceramics, Famille Rose ceramics, color enamels ceramics, and color-glazed ceramics.

i. Blue and White Pattern

The decorative patterns of blue and white ceramics had a new change based on the Ming Dynasty, still maintaining the plant and flower patterns, animal patterns, religious patterns, gods and beast themes, and people themes, and on this basis, new decorative patterns were added (Wang Qingzheng, 2016).



Figure 2.1: Lotus flower decoration pattern

(Source: Complete Chinese Ceramics）

The theme of landscape painting decorative patterns began to rise, and the theme of landscape painting was no longer just a simple combination of stones, plants, and flowers; At this time, ceramic landscape painting patterns were similar to Chinese ink painting, which can be said to be another form of expression of Traditional Chinese ink painting (Li Lixin, 2004). The themes of novels and dramas were also reflected in the ceramic

decoration for example, the sword Horse Man, Xi Xiang Ji, and so on (Fang Lili, 2002).

ii. Famille Rose Ceramic

Decorative patterns mainly focus on plants flowers, birds, character stories, and landscape paintings. The most famous Famille Rose ceramic of the Qianlong period, most of the decorative patterns are flowers and birds, soft and elegant color, decorative patterns highlight the gentle and elegant (Ninggang, 2008).

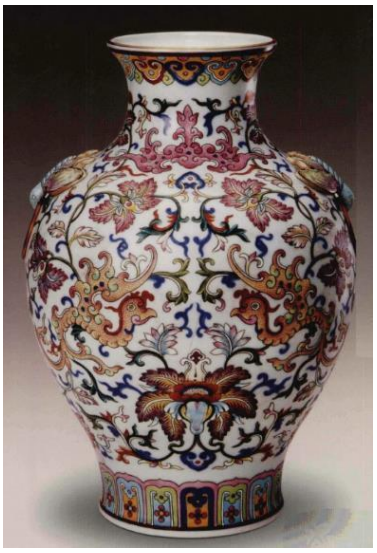


Figure 2.2: Phoenix decorative pattern

(Source: Complete Chinese Ceramics）

iii. Color Enamels Ceramics

It was a special ceramic ware for the royal family of the Qing Dynasty. It peaked in the Qianlong period of the Qing Dynasty and was deeply valued and loved by the Qianlong emperor.



Figure 2.3: Landscape painting decorative pattern

(Source: Complete Chinese Ceramics）

It is a kind of porcelain painted with enamel, not a traditional Chinese pigment but an imported one. In addition to the theme of flowers and birds, landscapes, and figures, western paintings and western figures are the most eye-catching. For example, the Madonna and Jesus, closely related to the introduction of Western painting into China in the Qing Dynasty, is the product of combining Chinese and Western art and culture (Yelang, 2013).

iv. Color Glaze Ceramics

One of the most important is red glaze ceramics, blue glaze ceramics, yellow glaze ceramics, green-glazed ceramics, etc.; color glaze ceramics color is vibrant. In the middle and late periods of the former period, there were further innovations based on single-color glazed ceramics; painting or engraving, hollowing out patterns of color glaze up, and the pursuit of the exquisite production process (Xu Hengchun, 2014).



Figure 2.4: Multi-glazed decorative pattern

(Source: Complete Chinese Ceramics）

2.4 The Development Impetus of Ceramic Decoration in Qianlong Period of Qing Dynasty

2.4.1 Political Background

i. Setting Up the Mechanism of the Royal Ceramic Kiln

"Royal ceramic kiln" is relative to the folk kiln factories. Many folk kiln factories in the Qing Dynasty continued the scale of ceramic production before the Qing Dynasty. In addition to the Cizhou kiln and Longquan kiln, white-glazed ceramics were produced in Dehua, Fujian province, purple pottery was produced in Yixing, Jiangsu Province, and exported ceramics produced in Guangdong province emerged. These kilns all witnessed the prosperous production of ceramics in the Qing Dynasty. The ceramics produced in these ceramic kiln sites are all folk products, mainly for the daily needs of ordinary people.

With the progress of porcelain-making technology, the ceramic products of folk kiln also have excellent production skills, among which there are some fine works. But, the financial input to produce these ceramics is far less than that of the royal ceramic kiln. Compared with the royal ceramic kiln, it belongs to the simple group (Feng Xianming, 2013).

The "Imperial kiln factory" is located in the Jingdezhen area of Jiangxi Province, China. Jingdezhen was named "Changnan Town" and "Fuliang Town" before the Zhenzong period of the Song Dynasty. The blue-white glazed ceramics produced in the Song Dynasty were well-known worldwide and loved by Song Zhenzong, the ruler at that time. Emperor Zhenzong of the Song Dynasty gave the city his rule year name, "Jingde" and the name of Jingdezhen has been handed down to this day. It is the only city in China named after the emperor's year name. After the fall of the Song Dynasty and the establishment of the Yuan Dynasty, the ruler of the Yuan Dynasty set up a "Fuliang ceramics factory" in Jingdezhen. The government used the policy of "official supervision of folk firing" (official supervision of production in civilian kilns) to produce daily ceramics for the court and the imperial court, which was the predecessor of "imperial kiln factories" in the Qing Dynasty (Fang Lili, 2002).

This was still the case in the Qian Long period. The rulers attached great importance to ceramic art and set up a "royal kiln factory" in Jingdezhen. The government dispatched officials to manage the ceramic production of imperial kilns, among which the famous kiln officials were Liu Yuan, Tang Ying, Lang Tingji, Nian Xiyao.

Emperor Qianlong was often involved in the design of ceramics. Every time a new variety of ceramics was designed, the officials in charge of the kiln would present the "ceramic sample" of the newly created ceramics to the emperor for review. It could be put

into subsequent production only after the emperor's modification and approval. The quantity and name of all the ceramics produced by the Jingdezhen Royal Kiln factory are recorded in detail, which shall not be exceeded. The defective products in production cannot be disposed of at will, let alone traded often as the emperor to reward the officials for the goods; it shows the rigor of the feudal hierarchy.

Emperor Qianlong strengthened his control over the "imperial kiln factory" in Jingdezhen to meet his demand for ceramic products. Qianlong sent officials to be responsible for producing and managing official kiln porcelain. From then on, emperors could directly or indirectly project their aesthetic will into the production of imperial kiln porcelain. Currently, the "royal kiln factory" production of ceramic products is limited by many conditions. The ceramics produced by the "Imperial kiln" symbolized class and imperial power. Ceramic decorative patterns were endowed with many political symbols and reflected the rulers' preferences. The imperial Kiln was largely the private property of the Qing rulers (Feng Xianming, 2013).

Because of this, the government poured a lot of money into the ceramics production in Jingdezhen's "imperial kiln factory," at great expense. Tang Ying, an official in charge of ceramic production during the Qianlong period, wrote in a letter to the emperor: *"The Jiangxi royal Kiln factory, which made ceramics, kept twenty thousand pieces of silver out of the surplus of Guai Guan district every year, which was used as the expenses of the royal kiln factory. In November of the third year of The Reign of Emperor Qianlong, I asked you to allow the artisans of the fourth year of thereign of Emperor Qianlong to remain in Huai Guan. At the suggestion of Hai Wang, the minister, he left twelve thousand silver coins in the tax revenue of Huai Guan district every year to be used as the expenses*

for ceramics. If not, ask the government to add more."（The 20th day of the first month in the fourth year of Qianlong) (Xiongliao, 2006).

You Bashi, an official who supervised ceramic production during the Qianlong period, mentioned it in his letters: *"According to the investigation, Jiangxi Jingdezhen Imperial Ware Factory used 12,000 silvers, surplus in Jiujiang area, every year to burn ceramics.*"（September 15th, the 21st year of Qianlong) (Xiongliao, 2006)

It can be seen from the documents that the government invested a great deal of money in the Jingdezhen Royal Kiln Factory. Investing 10,000 silvers annually, equivalent to millions of RMB, is normal in modern China. With such a large financial input, relying on the economy's prosperity and the state's financial fund support is inevitable. It is mentioned in historical documents that the cost of Jingdezhen porcelain firing was often drawn from the Treasury of Huai Guan and Jiujiang Guan (tax administration departments of the Qing Dynasty), which administered areas roughly south of the Yangtze River in present-day China (Wang Qingzheng, 2016).

Ceramic utensil is indispensable in People's Daily life, so ceramics research is inseparable from discussing the people who use them. According to object's different social statuses, the ceramics users in the Qing Dynasty can be roughly divided into rulers and ordinary people. The ceramic objects of the imperial kiln in the Qing Dynasty can be divided into two categories: emperor, aristocrat, and official (Fang Lili, 2002).

The land is big, but everything belongs to the emperor. Imperial kiln ceramics for the feudal emperors were their private products, according to their own will, they could control the shape or decoration of imperial kiln ceramics production. On the other hand,

due to the "ingratiation" of the emperor by officials supervising ceramic production, the emperor's preferences were often shown on ceramic products even without the emperor's request (Xiongliao, 2006).

During the reign of each Emperor of the Qing Dynasty, the ceramic products of the imperial kiln factory would more or less show aesthetic differences from that of other emperors. Officials overseeing ceramics production at the Jingdezhen Imperial Kiln factory had close ties with the emperor, who loved art. Especially during the Qianlong period, the emperors were involved in designing and producing ceramics in every detail. The five colorful ceramics of the Kangxi period, the Famille Rose ceramic ceramics of the Yongzheng period, and the newly created color enamels ceramics of the Qianlong period reflected the emperor's aesthetics and hobbies. The emperor's direct or indirect participation played a very important role in the development and innovation of Qing ceramics, which can be said to be the catalyst for the development of Chinese ceramic art and the driving force for the change and innovation of ceramic art. This is because the creation of palace artwork is inseparable from its users' will and artistic aesthetic attitude (Feng Xianming, 2016).

As the supreme ruler of the Qing Dynasty, it is inevitable for the emperor to participate in the ceramic production of the imperial kiln factory. The Qing Dynasty carried out various policies; the social economy rose in an all-around way, sea and land trade flourished, and Chinese and Western art, technology, and mutual integration. Western painters in the Qing court introduced Western painting techniques to China and combined Chinese painting with Western painting. There were also many Western handicrafts introduced to the Qing court, which won the attention of the rulers. In addition, many Qing

Emperors loved literature and art and poured much energy into developing ceramic art.

Color enamel ceramics began to be produced during the reign of Emperor Kangxi of the Qing Dynasty and reached their peak during the reign of Emperor Qianlong. It was called "Gu Yue Xuan" and enjoyed a great reputation. However, all of them belonged to imperial ceramics and were rarely seen. Color enamel ceramics are also decorated with great care, and "imperial poems" are often used to decorate the ceramics. "Imperial poetry" specifically refers to poems written by Qing emperors, which strengthened the nobility of color enamel ceramics to some extent (Chen Yuqian, 2012).

The emperor, as the ruler, participated in the decoration of ceramics by writing "imperial poems." As a ruler of a national dynasty, it is inevitable to implement some measures to encourage and reward subordinates for maintaining and consolidating their rule. The emperor usually rewards meritorious subjects. Besides the reward of gold, silver, jewelry, and official rank, rewarding ceramics is also an important option. Tang Ying, an official in charge of ceramic production during the Qianlong period of the Qing Dynasty, suggested in a letter to the emperor that flawed ceramics fired by the imperial kiln be used as gifts to his subordinates. Although there were some flaws in these imperial kiln ceramics as gifts, it was a great honor for subordinates to get ceramic products that the emperor could only use (Xiongliao, 2006).

ii. The System of Supervising Kiln Officials

Jingdezhen royal kiln factory supervision of ceramic production is the name of the officers sent by the rulers of the feudal period of China, specifically responsible for the "royal kiln factory" ceramic production. The establishment of this official position officially appeared in the Ming and Qing Dynasties. Generally, the Ming Dynasty was

mainly held by court eunuchs, while government officials mainly held the Qing Dynasty.

However, according to historical data, after the rulers of the Yuan Dynasty set up the Floating beam porcelain bureau in Jingdezhen, officials were sent to the local area to take charge of the production of ceramics, hats, and other items: Information about the Fuliang Porcelain Bureau is recorded in the History of Yuan Dynasty (Wang Qingzheng, 2016).

From the history of the Yuan Dynasty records, these officials who supervised the production of ceramics were usually in low positions, belonging to the eighth or ninth-grade positions. In addition, the rulers of the Yuan Dynasty were ethnic minorities from the north and were more interested in metal utensils in daily life than ceramic products. The rulers of the Yuan Dynasty did not interfere too much in the production of Jingdezhen ceramics, nor did they have the habit of imposing their preferences on the decoration of Jingdezhen ceramics (Wang Qingzheng, 2016).

This was completely different during the Qing Dynasties when the dispatch of officials to supervise ceramic production became a norm. The officials supervising the production of ceramics were a hand in supervising the production and design of ceramics in place of the emperor (Xiongliao, 2006).

In the Qing Dynasty, they began to send government officials to manage the porcelain production in Jingdezhen imperial kiln factories such as Tang Ying ministers during the Qianlong period.

These officials were all talented people with artistic temperaments and endowments. During their tenure, they greatly promoted the production of royal kiln ceramics in

Jingdezhen during the Qing Dynasty and brought the artistic quality of Qing ceramics to the utmost. In the Qing Dynasty, porcelain kilns were even named after the surnames of officials who supervised ceramic production. For example, Zang Yingxuan's Zang kiln in the period of pottery, Lang Tingji's Lang kiln in the period of pottery, Nian Kiln in the period of Nian Xiyao, Tang Ying's Tang kiln in the period of pottery. These officials had a close relationship with the emperor and often reported to the emperor on the ceramic production status of the Jingdezhen Imperial Kiln Factory. Tang Ying, for example, often reported the newly created ceramic styles to the Qianlong emperor in letters (Shang Gang,2012).

iii. The Function of the Qing Dynasty Palace Production Office - Zao Ban Chu

The Qing government's production office was an important institution for producing arts and crafts in the Qing Dynasty. The production office, which includes over sixty branches, made royal handicrafts for royal use. Each branch is responsible for different categories of art production, among which there are many highly skilled artisans and painters. The famous color enamel ceramics in the Qianlong period is the representative work of the office (Wang Qingzheng, 2016).

According to historical data, the Qing Dynasty palace production office was responsible for designing and manufacturing palace supplies for the Qing Dynasty and acting as a bridge between the Jingdezhen Royal Kiln factory and the Qing Emperor. The palace production office often provides the Jingdezhen Royal Kiln factory with painting patterns and newly created patterns to design and produce new ceramics. In addition, the production office also communicated the design and production orders to the Jingdezhen

Imperial Kiln factory on the emperor's behalf. The emperor, the palace production office, and the officials supervising the production of ceramics in Jingdezhen were closely connected, which constituted the basic pattern of the relationship network of the production of ceramics in the imperial kiln in the Qing Dynasty (Shang Gang, 2012).

iv. The Retro Trend Advocated by the State

Ceramic decorative patterns beautify ceramic products and reflect the social culture and policy guidance of that time, which is a direct reflection of the thoughts of the rulers in feudal society.

The ceramic decorative pattern is one of the essential elements in ceramic art; ceramic products will become more decorative because of the decorative pattern. Ceramic decorative pattern sources in an era are divided into two parts. One part is the inheritance of classic and beautiful decorative patterns in history. The other part is directly derived from the era of ceramics, and these decorative patterns are usually innovative and popular decorative themes of that time (Xiongliao, 2006).

For the ceramic works of the imperial kilns during the Qianlong period of the Qing Dynasty, based on inheriting the excellent decorative patterns in history, there are also many decorative themes with the characteristics of that time, including those with typical historical retro characteristics, such as the ancient ware figure, Kui dragon, Kui Phoenix, Panchi and other decorative patterns. Although these kinds of decorative patterns with retro characteristics are also derived from the ancient Chinese tradition, not every dynasty or ruler was interested in these kinds of decorative patterns, so this kind of decorative patterns in the process of the application needed a certain opportunity at that time, so it is also one of the innovative and popular decorative patterns of that time (Ning Gang, 2020).

The extensive use of decorative patterns with retro features in the Qianlong period of the Qing Dynasty was closely related to the political orientation and rulers' hobbies in the Qianlong period of the Qing Dynasty, which was the result of the rulers' ruling thoughts and personal hobbies. The reign of Emperor Qianlong in the Qing Dynasty was the peak of Chinese feudalism and the turning point from prosperity to the decline of Chinese feudalism. In China at this time, retro ideas permeated the country's society and culture (Shang Gang, 2012).

Behind this retro trend, it is not difficult to find the factors of national political guidance and cultural control, such as the imperial examination system, literary inquisition (which violated the law due to some literary and artistic factors), and textual research are all promoting factors of the retro trend of that time.

In the history of the feudal system in China, there were three large-scale and influential retro trends: The Song Dynasty's gemology, the Ming Dynasty's craft retro trend, and the Qing Dynasty's. These three large-scale retro movements have a clear record in history, especially in the Song and Qing Dynasties. The retro trend started from politics and then affected the economy, culture, art, and other content aspects, greatly impacting society's development. (Feng Xianming, 2013)

After the Tang Dynasty regime collapsed, the country fell into chaos for a time. Zhao Kuangyin unified the country through army and force and established the Song Dynasty. Since he established the new regime by force, to prevent the situation of obtaining the regime by force from happening again, Zhao Kuangyin restricted and dispersed the power of the military rulers by various means after the establishment of the state regime. On the other hand, attaching importance to culture and improving the status

of intellectuals created a social situation in the Song Dynasty where literature was more important than force (Feng Xianming, 2013).

In the feudal period of China, the rulers of the country always attached great importance to the propaganda of the legitimacy and legitimacy of their regime, and the Song Dynasty was no exception. After establishing the new rule, the rulers urgently needed to establish a new national political order, which could not only emphasize the legitimacy of their regime but also play a role in strengthening the state's political rule. Therefore, a movement reviving the ancient ritual (or sacrifice) system and advocating the ancient classical theory began within the country. The ancient etiquette system refers to China's rules on state rank, order, and etiquette formed during the pre-Qin period (Xia, Shang, and Zhou). For ancient Chinese tradition, the most direct manifestation of this political ruling order and etiquette is the bronzes in the pre-Qin period because, in their eyes, the bronzes in the Pre-Qin period (bronze Ding) are the embodiment of state politics and the ruling order of the state (Ning Gang, 2020).

The political power attribute of bronze objects and their function as sacrificial objects were valued by rulers of all dynasties. After the Song Dynasty's foundation, under the state police's guidance, the rulers asked officials to edit the Xuanhe Drawings of ancient artifacts. With official support, 839 bronze artifacts, including palace collections, were collected in the book. In addition to official works, other scholars have also done similar research, such as Lv Dalin's Archaeological Map, Zhao Jiucheng's Continuing Archaeological Map, Zhao Mingcheng's Jin Shi Lu, and other books. In the book, the patterns and information of various bronzes were drawn, which made an important contribution to the study of bronzes. On the one hand, it formed the historically famous "

study of gold and stone" (the study of ancient bronzes). On the other hand, it provides an important reference for the sacrificial instruments used in the foundry (Li Zhiting, 2005).

After the slow development in the Yuan Dynasty, the trend of antique imitation peaked in the reign of Emperor Xuande in the Ming Dynasty, which was still driven by political thought. Due to the "important events of the state, in sacrifice and military service," the rulers of the Ming Dynasty also paid great attention to state sacrifice.

The regime finally fell in the late Ming Dynasty due to political darkness and corruption. The Qing Dynasty was a dynasty founded by ethnic minorities. After they establishing the regime by force, they adopted various political and economic policies to stabilize the country's politics and economy and win the people's political support. At the same time, the rulers of the Qing Dynasty, like the rulers of the previous generations, also attached great importance to the state sacrifice activities to publicize their regime and the legitimacy of ruling the country (Deng Qiaobin, 2013). But different from the previous generations, with the development of science and technology and the continuous progress of technology, ceramic-making technology reached the highest level in history in the Qing Dynasty. Therefore, the sacrificial objects used in sacrificial activities in many countries have begun to use ceramics instead. However, the shape is still modeled after the style of ancient Chinese bronzes, which still needs attention and ancient study bronzes (Ning Gang, 2020).

The retro trend of the Qing Dynasty has more complex characteristics than that of the Song and Ming Dynasties. Generally speaking, there are two reasons for the retro trend in the Qing Dynasty: one is the need to inherit the ancient Chinese traditional culture to reflect the legitimacy of the regime, such as the national sacrifice and the revival of the

ancient Chinese ceremonial system. The other was the promotion of practical factors, such as the imperial examination system to select officials in the Qing Dynasty and a series of literary inquisitions created to strengthen the ideological control of the public, for which many intellectuals paid a heavy price. In addition, the ruler's hobbies can also play an important role in promoting (Chen Yuqian, 2004).

The Qing government belonged to the state power established by the ethnic minorities in China, and they needed to make greater efforts to gain the recognition of the people. To win over the Han intellectuals, the Qing rulers continued the imperial examination system since the Song Dynasty in selecting officials and putting forward the policy orientation of the Manchu and Han family, focusing on the appointment of Han officials (Deng Qiaobin, 2013).

In the traditional culture of ancient China, "to be excellent in learning is to be official" is always advocated by Confucianism, which means that to achieve excellent results in study and examination, one must follow the road of politics and make due contributions the country.

Therefore, China has had systems and rules for selecting officials since ancient times, such as the Chaju system in the Han Dynasty (which mainly relied on recommendations rather than examinations) and the Jiupin Zhongzheng system in the Wei, Jin, and Southern and Northern Dynasties (examinations were still not the mainstream). These two systems of selecting officials were not inherently good at promoting class mobility because the poor in society were not easily elected. In the Tang and Song Dynasties, the imperial examination system was formally established and developed into a mature system in the Ming and Qing Dynasties (Chen Yan, 2000).

The imperial examination system allowed poor intellectuals to rise and progress in selecting officials. As intellectuals, they were important participants in state politics in the Qing Dynasty, and the rulers will completely determine the content of the examination. Therefore, the imperial examination system could easily be used as a tool for rulers to control their thoughts and become an institutional guarantee for rulers to control their ideology (Deng Qiaobin, 2013).

During the reign of Emperor Qianlong, the government made clear regulations on the style of qualified essays in the imperial examination, and neither the content nor the writing standard could have any individuality or self-expression. The content of the examination is from ancient Chinese classics, not related to current affairs and political investigation; to achieve excellent results, intellectuals must study the ancient classics. Although this is conducive to the rulers' ideological control of intellectuals, it is not conducive to the free development of academic thought (Feng Xianming, 2013).

The rulers' autocratic rule in culture also profoundly impacts academic thought and art.

The literary inquisition also embodies cultural despotism in the Qing Dynasty. Literary inquisition means that in literature or art, someone expresses or the ruler thinks someone expresses something that violates a political rule. During the reign of Emperor Qianlong, literary inquisition happened frequently. Many intellectuals or officials violated the law and were killed or punished (Feng Xianming, 2013). Under such political pressure, intellectuals gradually embarked on the road of reviving ancient culture and delving into classical literature and art to protect themselves. All these contributed to the formation of the Qianjia School (the school advocating retro literature) and the development of textual

research (the investigation and study of ancient classics) in the Qing Dynasty (Chen Yuqian, 2004).

v. The Integration of Chinese and Western Painting Techniques

The introduction of Western painting to China can be traced back to the Tang and Song Dynasties. It mainly followed the Introduction of Western Christian culture into China and peaked in the Qing Dynasties. After the 16th century, more European missionaries came to China. They spread Christianity, Western science, culture, and art. They brought a lot of Western science and technology, painting technology, handicrafts, and so on, which greatly influenced the development of Chinese culture and art.

Zhenghe visited overseas seven times during the reign of Yongle in the Ming Dynasty, which was significant to China's foreign culture and trade. The open foreign trade policy of the Ming and Qing Dynasties was the prerequisite for many Western missionaries coming to China. Among them, Matteo Ricci, an Italian missionary, spent nearly 30 years spreading Christianity to the Chinese people in China. He also brought Western portraits of the Virgin of Christ and completed his work "Notes of Ricci China." During his stay in China, Matteo Ricci had close contact with many important Chinese scholars and painters. The painting aspect profoundly influenced the Ming Dynasty Bo Chen School of painting (Fang Lili, 2002).

During the Qing Dynasty, The Italian missionary Lang Shining (1688-1766) came to China to guide the Chinese people during the Kangxi Period. Soon after arriving in China, he was invited to the court by the emperor Kangxi, who loved Western culture and art and began his career as a court painter. During his career as a professional painter in the Qing Court, Lang lived through the reigns of three emperors, Kangxi, Yongzheng, and

Qianlong. He created many portraits of the Qing Emperors and their concubines and taught Chinese court painters Western painting art and techniques. He integrated Chinese and Western painting techniques and participated in many official Chinese cultural and artistic activities. For example, he designed the Xi Yang Building in the Imperial Summer Palace. At this time, China was in the golden period of formal ceramic development, and the influence of Western painting technology on ceramic decoration would not be lost. For example, there are many elements of Western art and Western painting techniques in the decorative patterns of Famille Rose ceramic, color enamels ceramics, and Canton glazed ceramics (Chen Yuqian, 2004).

2.4.2 Economic Background

The development of ceramic art decoration and industry in the Qianlong period of the Qing Dynasty was closely related to the prosperous economy and rich society at that time. China's Jiangnan area depends on convenient economic conditions and land and water transportation conditions and has always been rich and prosperous. During the Qianlong period of the Qing Dynasty, the southern region of China was regarded as the country's "granary" and "money bag" because of its developed agriculture and prosperous commodity economy (Feng Xianming, 2013).

Due to the prosperous economic development, many economically developed new towns have been formed in the Jiangnan area. A developed economy is bound to generate more tax revenue. Enough tax revenue naturally supported the financial investment in the expensive "imperial kiln" porcelain production (Feng Xianming, 2013).

A large amount of official economic input greatly promoted the innovation and creation of ceramic production technology. The application of new ceramic decoration

technology has improved the decoration technique of ceramics. The application of new technology has directly formed a new form of ceramic decoration (Wushan, 2006).

In addition, the development of the agricultural economy and the government's emphasis on the agricultural economy created the prosperity of the agricultural economy at this time.

Under the frequent cultural exchanges between China and the West, many forms of Western art and culture were introduced into China. Many of them were used by ceramic creators to creation ceramic decorations. Many ceramic decorations of the Qianlong period have Western culture and art characteristics, such as western figure paintings in ceramic decoration patterns. Western figure painting decoration is very similar to Western painting in form, and it is one of the unique ceramic decoration forms at that time because it is completely different from the traditional Chinese art form (Fang Lili, 2002).

Ceramic decoration in the Qing dynasty, the form has come as a collection of ancient and modern Chinese and foreign ceramic decoration methods not fractured, is a continuity of the era, many former generations of adornment gimmicks are continuous, plus some of the innovative technology of that time, constitute a part of the Qing Dynasty porcelain decoration form (Wu Mingdi, 2002).

2.4.3 Artistic Background

Compared with the influence of political, and economic factors, the aesthetic trend at that time had a more intuitive impact on the decorative art of ceramics, and these "artistic trends" could be more intuitively reflected in the decorative elements of ceramics.

Therefore, the discussion on the factors of artistic interest at that time mainly

includes two aspects: the influence of Chinese landscape painting and the promotion of home culture (house decoration). For example, the elements of landscape painting popular in ceramic decoration at that time came from the important position of Chinese landscape painting in China at that time. Then they were gradually applied to the field of ceramic decoration. Similarly, the culture of home decoration also promoted the change in ceramic decoration (Yang Zhishui, 2020).

The colorful and exquisite ceramic decorations were respected, and new ceramic art forms such as wall bottles (ceramic bottles hung on the wall as decoration) were also popular in large numbers. The artistic trends and tastes influenced these changes.

The decorative patterns of ceramics in the Qianlong period of the Qing Dynasty changed a lot, which generally included the following important contents: rulers actively participated in ceramic making and organization control. A large number of Chinese landscape painting-themed ceramic decorations were used. A large number of Chinese landscape painting-themed ceramic decorations were used (Li Yanzu, 2017).

At the same time, the demand of home culture for house decoration also promoted the change of ceramic decoration to a certain extent to adapt to the needs of ceramic as house decoration. All these changes and innovations made the Qianlong period of the Qing Dynasty ceramic products stand out from the rest and injected new content into the development of ceramic art (Fang Lili, 2002).

At this time, the most significant characteristic of the ceramic management officials sent by the government was that they are some rich knowledge, good at painting art creation and appreciation. They not only served in the government administration but also had a lot of contacts with the intellectuals and artists of the time. This is because, on the

one hand, the traditional education system in ancient China required them to be versatile; On the other hand, Chinese characters were written with a brush, and paintings were also done with a brush. Therefore, people who are good at writing generally have some knowledge of painting (Shanggang, 2012).

Therefore, it is very handy to have these officials with knowledge and talent to deal with the affairs of ceramic management. As members of that era, they knew what the mainstream painting art forms and styles were like. They had a deep understanding of the aesthetic trends of the time, which helped them discover new forms of ceramic decoration from the art of the time.

The landscape painting decoration on ceramics in the Qing Dynasty turned a corner compared with the earlier period. Landscape painting began as the main decoration and was moved to ceramic decoration. This phenomenon not only opened up a new development direction for Chinese landscape painting but also added a new theme for Chinese ceramic decorative patterns (Li Yanzu, 2017).

From the primitive period of pottery, ceramics has gone through the development of thousands of years. In the earliest days, pottery appeared purely as a practical utensil, which played an important role in People's Daily life as a container. With the differentiation and enrichment of human culture, the function of ceramics has broken the uniformity of being just for daily use (Yang Zhishui, 2022).

With the progress of science and technology, blue-glazed, white-glazed, and black-glazed ceramics have been developed. Due to the application of ceramics, ceramics have gradually replaced other materials in daily life and become ubiquitous. But it is worth noting that the function of ceramics before the Song Dynasty mainly lies in its practicality

as a decorative utensil, which should be in the Song Dynasty after things. Before the Song Dynasty, ceramics mainly appeared as practical utensils but did not exist as decorative utensils or display utensils (Yang Zhishui, 2020).

Chinese art theorist Yang Zhishui pointed out in her works that before the Song Dynasty, Chinese ceramics mainly existed as daily practical instruments in social life and as carrying instruments. Its practicality is in the first place, such as censers, lamps and lanterns, tableware, wine, and other uses (Yuan Xingpei, 2014).

The furniture was not improved; Chinese dynasties used low furniture, and people sat on the floor. At this time, most of the ceramics were not too much decoration, and the decoration parts were generally relatively close, located in a position that people could easily reach-for example, the shoulder and belly of the ceramic bottle. When tall furniture appeared, ceramics could be placed higher as decorations. The decorative position of ceramics is also more comprehensive, no longer considering the viewer 's sight; the whole body of decorative ceramics is very common (Yuan Xingpei, 2014).

With the introduction of Buddhism in the Wei Jin and Southern and Northern Dynasties and the improvement of indoor furniture in the Song Dynasty, tall furniture gradually replaced the previously low-rise furniture. For example, with the emergence of the highchair, high table, and cabinet, people's way of life has been completely changed; people no longer sit on the floor indoors (Yang Zhishui, 2020).

The functional range of pottery and porcelain was gradually expanded, no longer limited to daily use, and also began to serve as a vase and decorative display utensils. People pay more attention to the beauty of pottery, porcelain's glaze color and modeling's beauty. More beautiful ceramic wares began to be fired; in the Song Dynasty, the most

beautiful ceramics should be green and white glazed ceramics, and they even got the emperor's love and affirmation (Yuan Xingpei, 2014). The firing technology of ceramics also became more mature, and Jingdezhen, the capital of porcelain in China, also stepped onto the stage of history at this time, opening its brilliant road for one hundred years after that (Shanggang, 2012).

The appearance and use of ceramic vases as flower arrangements are closely related to Buddhism; China began to arrange flowers in daily life after the Song Dynasty. People in the Song Dynasty loved elegant and delicate life, making flower arrangements, tea tasting, and incense burning as the three major pleasures in life. From then on, vases and other decorative ceramics appeared in large numbers. The decoration of daily ceramics became increasingly rich, especially in the Qing Dynasties, the color ceramics got greater development and reached a peak of the development of color ceramics (Li Yanzu, 2017).

As for the history of ceramics as decoration and flower vase arrangement, we can find many images to prove it through ancient Chinese paintings. Through the search of ancient Chinese paintings, in the paintings after the Song Dynasty, we can see many images of flowers arranged in bottles as decoration (Xu Hengchun, 2014).

By sorting Chinese artworks and selecting paintings with ceramic objects, we can more intuitively see the influence and status of ceramic art in Traditional Chinese cultural life and art and also find the change in the role of ceramics in Chinese society. From the early daily use of the main, ceramics gradually expanded to daily appreciation, and decoration level, that is, the aesthetic level (Li Yanzu, 2017).

The shape is more diverse, and the decoration of ceramics is more intense. The types of decorative patterns of porcelain show explosive growth, and the decorative

patterns of each period have new creations on the basis of inheriting the previous generation.

Ceramics has become a perfect flower arrangement. Different ceramic varieties match different flower decorations, which adds a lot of fun to daily life and promotes the development of traditional Chinese flower arrangement art. In addition, beautiful ceramic ware can also be placed in the room as a decorative object; ceramic decoration and furniture with the nature of objects complement each other, injecting new vitality into the room layout (Yang Zhishui, 2020).

In the Qing Dynasty, the furniture of China presented the trend of diversification, gave a lot of furniture that was used as display articles and received much ceramics, for example, cabinets, wear cases, many treasure cases, and tall tables. The furniture has extreme reception sex, can put a sundry article in a blank place, be used as adornment it may be, receive it may be and promoted the change of indoor pattern of Ming and Qing Dynasties (Chen Yuqian, 2004).

Beautiful and refined pottery and ceramic utensils also had an appropriate place, at the same time, also added an aesthetic feeling to home decoration.

Duo Bao Ge, also known as ‘Bo Gu frame’, is a kind of furniture with multiple grid spaces; it can be placed in all kinds of antiques and utensils, mostly made of wood, especially popular in the Qing Dynasties. Shelves could be used to hold books and ceramics, thanks to the development of furniture at the time (Chen Yuqian, 2004).



Figure 2.5: Qianlong period of the Qing Dynasty. Duo Bao Ge (Ceramic Holder) (Source: Palace Museum)

The Qing Dynasties created aesthetic value and used the value of furniture products, high and low scattered shelves, with different sizes of space, for ceramics and other artistic products to display life to provide a proper place. These shelves perfectly present the decorative ceramics in front of people's eyes in pursuing an elegant and playful collection of essential things (Feng Xianming, 2013).

During the Qing Dynasties, China's rulers adhered to the policy of peaceful coexistence in foreign relations and would not wage war against their neighbors. In addition, it also actively engaged in economic and trade exchanges with other countries. Trade exchanges are not only limited to the government level but also prosperous foreign economics and trade among the people (Ye Lang, 2013).

At the government level, the Ming Government actively developed contacts with

Japan, Southeast Asia, and other regions, and foreign trade was frequent. Each country imports local characteristic products into China; similarly, Chinese silk, ceramics, and other articles are also frequently shipped to other countries. Among them, Chinese ceramics are the most popular (Yuan Xingpei, 2014). In addition, the Ming Government sent Zheng He on many voyages to Asia and Africa during the Reign of Yongle. The transportation of Chinese silk, ceramics, and other products to other countries greatly promoted China's exchanges and trade with the outside world (Li Zhiting, 2005).

The same was true among the people. During the Ming Dynasty, sea prohibition was carried out many times, forbidding individuals to conduct trade with overseas countries. Despite this, the civilian economic trade during the sea ban was not completely cut off but continued in the form of smuggling. At the beginning of the Qing Dynasty, the maritime prohibition policy was implemented many times (Ye Lang, 2013). The government prohibited overseas trade among the people, but it did not last long. After the recovery of Taiwan, the Qing government resumed overseas trade and set up special organizations to manage foreign trade (Yuan Xingpei, 2014).

Since then, the Qing Dynasty's overseas economic and trade exchanges and overseas trade markets were constantly formed. With the rapid development of trade by sea, merchant ships from different countries have never been cut off.

In addition, there was trade with European and American countries, which formed the "Maritime Silk Road" that flourished in Chinese history. It has not only accelerated the growth of the national economy but also brought opportunities for various exchanges between countries. These favorable economic background factors undoubtedly provided a good foundation for developing ceramic art and the ceramic economy in the Qing Dynasty

(Wu Mingdi, 2002).

Although pottery was produced in ancient cultures worldwide, such as Mesopotamia, Egypt, Japan, etc., the advanced stage of pottery porcelain was only in China, and ceramic production technology has been an unknown secret. Until the first porcelain was produced in the West, this ceramic production patent remained in China for thousands of years (Zhanjia, 2001).

Because of the yearning for Chinese ceramics, China's ceramic trade overseas has been uninterrupted. The foreign trade of Chinese ceramic products has a long history. As early as the Han Dynasty, Chinese ceramics entered the neighboring countries.

In the Tang Dynasty, foreign trade became more frequent, and the creation of tri-colored glazed pottery was a powerful witness to the exchange between China and foreign countries (Yuan Xingpei, 2014). In order to promote the development of foreign trade, the government of the Song Dynasty set up a ship Department in Guangzhou, Hangzhou, Quanzhou, Ningbo, and other places in charge of the country's foreign trade, greatly promoting the export of Chinese ceramics. In the Yuan Dynasty, porcelain exports were more prosperous, and Chinese ceramics were exported to West Asia, Southeast Asia, and North Africa (Chenyan, 2000).

In the Ming Dynasty, China had world-class navigation and shipbuilding skills. The diplomat Zheng He made seven voyages to the Western Seas, leading a fleet of up to 10,000 people to West Asia and East Africa, which further consolidated China's cultural exchanges with other countries. The Museum of Ceramics in the Netherlands today contains ceramics produced during the Yongle period of the Ming Dynasty, some of which are believed to have been gifts from the Emperor to the Indonesian rulers (Li Zhiting,

2005).

In the middle and late Ming Dynasty, due to the invasion of foreign forces, in order to ensure national security, the Ming government once banned official foreign trade, but folk smuggling has always existed. It is estimated that at least two million pieces were smuggled overseas, where exquisite ceramics are so popular that they have spawned a wave of Chinese imitations. For example, the Medici family tried to make ceramics, and the Netherlands imitated the achievements of Chinese blue and white ceramics -- Delft blue pottery products (Shanggang, 2012).

Matteo Ricci, an Italian missionary, described Chinese ceramic products as follows in his book Notes on Ricci's China: "*The finest porcelain in China was made of clay from Jiangxi province, and was shipped not only to all parts of China but also to the farthest corners of Europe where they were subjected to the elegance of feasting. Even cherished by those who like to boast of their sense of luxury*". In order to gain better access to Chinese commodities, including ceramics, Dutch merchants set up the East India Company, which specialized in maritime trade to the East and gained huge profits (Wang Qingzheng, 2016).

After the political stability of the Qing Dynasty, official foreign trade was reopened during the Kangxi period, and Chinese ceramic products began to be exported in large quantities. The huge profit from the ceramic trade prompted many overseas merchants to come to China (Shanggang, 2012). The Dutch East India Company occupied an important position in China's ceramic trade for a long time with its huge scale. The Dutch archives still contain detailed records of the trade between the Dutch East India Company and the Qing Dynasty, such as the quantity, shape, and custom pattern of the ceramics. During this

period, the East India Company shipped at least 60 million pieces of Chinese ceramics overseas (Ninggang, 2008).

Most of the ceramic products exported to Europe in the Qing Dynasty were utensils that could meet the needs of European people. It was designed and manufactured to meet the aesthetic and practical needs of Europeans. Porcelain artisans in Jingdezhen designed and manufactured according to the shapes and decorative patterns provided by European orders: coffee pots, coffee cups, tea sets, dinner plates, etc. There are western character stories, western myth stories, religious and cultural patterns, social life scenes, and other contents in the decorative patterns (Li Yanzu, 2017). Guangdong Color ceramics were produced in Guangzhou, China to meet the demand for overseas ceramics. This is a factory specializing in the production of export ceramics, ceramics mainly from Jingdezhen, Jiangxi province, but the drawing of decorative patterns completed in Guangzhou, ceramic decorative patterns are basically in line with overseas demand for characteristic decorative patterns (Hong Zaixin, 2019). In the 17th and 18th centuries, when China's fine porcelain was introduced to Europe, it was a real luxury item known as ‘white gold’. Owning Chinese ceramics was considered a symbol of high status, and European royals were the main owners. For example, the Charlottenburg Palace in Berlin, Germany has a collection of 2,700 pieces of fine Chinese porcelain, which belonged to Charlotte, the wife of King Friedrich I of Prussia (Li Yanzu, 2017).

The European royal family has the condition to have enough Chinese ceramics; many royal family members even like to collect Chinese ceramics and pay a huge price.

In 1717, Auguste II made a deal with the King of Prussia about ceramics. Auguste II was so fond of Chinese ceramics that he traded his dragoon soldiers for 151 pieces made

during the reign of Emperor Kangxi. In this transaction, one Piece of Chinese porcelain was worth four dragoon soldiers, which shows how much Auguste II loved ceramics. These Chinese ceramics are still kept in the Zwinger Palace, the National Museum of Germany. European people's pursuit and desire for Chinese ceramics, just as The British writer Daniel Defoe (1660-1731) thought： "*If there is no Chinese vase, there will be no first-class residence*" (Wuhong, 2015).

In addition to the European market, Southeast Asia was also a place where ceramics of the Qing Dynasty were widely exported. China maintained a long-term trade relationship with Southeast Asia, and fragments of Chinese ceramics have been unearthed in many parts of Southeast Asia (Wuhong, 2015).

The introduction of Western painting to China can be traced back to the Tang and Song Dynasties. It mainly followed the Introduction of Western Christian culture into China and reached its peak in the Ming and Qing Dynasties. After the 16th century, more European missionaries came to China. They spread Christianity, Western science, culture, and art. They brought a lot of Western science and technology, painting technology, handicrafts, and so on, which greatly influenced the development of Chinese culture and art (Hong Zaixin, 2019).

Zheng has visited overseas seven times during the reign of Yongle in the Ming Dynasty, which was of great significance to China's foreign culture and trade. The open foreign trade policy of the Ming and Qing Dynasties was the prerequisite for many Western missionaries coming to China. Among them, Matteo Ricci, an Italian missionary, spent nearly 30 years spreading Christianity to the Chinese people in China (Li Zhiting, 2005). He also brought western portraits of the Virgin of Christ and completed his work

‘Notes of Ricci China’. During his stay in China, Matteo Ricci had close contact with many important Chinese scholars and painters. The painting aspect profoundly influenced the Ming Dynasty Bo Chen school of painting (Shanggang, 2012).

During the Qing Dynasty, The Italian missionary Lang Shining (1688-1766) came to China to guide the Chinese people during the Kangxi Period. Soon after arriving in China, he was invited to the court by the emperor Kangxi, who loved Western culture and art and began his career as a court painter (Wu Mingdi, 2002). During his career as a professional painter in the Qing Court, Lang lived through the reigns of three emperors, Kangxi, Yongzheng, and Qianlong. He created many portraits of the Qing Emperors and their concubines and taught Chinese court painters western painting art and techniques. He integrated Chinese and Western painting techniques and participated in many official Chinese cultural and artistic activities. For example, he designed the Xi Yang Building in the Imperial Summer Palace (Shanggang, 2012).

After Castiel, many other Western painters came to China. At this time, China was in the golden period of formal ceramic development, and the influence of western painting technology on ceramic decoration would not be lost. For example, there are many elements of Western art and the use of western painting techniques in the decorative patterns of Famille Rose ceramic, color enamels ceramics, and Canton glazed ceramics (Hong Zaixin, 2019).

Western figure decoration is a particularly popular ceramic decoration theme in the Qing Dynasty, which is the product of cultural exchange between China and the West. The most typical Qing Dynasty ceramic western figure decoration is the Virginand Son in the Bible stories and landscape paintings (Wang Qingzheng, 2016). The picture is warm and

natural, and the lively atmosphere is strong. In addition, the painting uses Western painting methods and has the visual feeling of Western oil painting. It reflects the depth and closeness of cultural exchanges between China and the West during the Qing Dynasty. In addition to being used by some domestic aristocrats, most of these ceramics belong to export ceramics. After being manufactured in China, they are sold to other countries and regions through various channels.

The application of western decorative themes in ceramic art greatly effects the renewal of traditional Chinese ceramic decorative forms. In traditional Chinese ceramic art, there are some uses of Western culture and art, but none of them are visually manifested. For example, the use of western painting pigments improves the shortage of traditional Chinese pigments so that ceramic decoration can have more colors and higher color quality. But the theme of ceramic decoration is still dominated by the theme of traditional Chinese decoration. That is to say, Western painting pigments and methods are used to create traditional Chinese painting materials (Fang Lili, 2002).

Emperor Qianlong of the Qing Dynasty was a ruler who loved Western art very much. In his warehouse, a wide variety of Western artifacts are collected, and he often asks artisans to apply Western art forms to Chinese artistic creations. The application of ceramic decoration to western figure painting has fundamentally changed the original decorative form. On the one hand, ceramic artisans use a combination of Chinese and Western painting methods to create; on the other hand, they use Western painting themes to creation ceramics (Feng Xianming, 2013).

The use of western figures changed the form of ceramic decoration in the past. Some changes have taken place in the standards of ceramic painting. For example, in

Western figure painting decoration, more attention has been paid to depicting figures. The depiction of the faces and movements of the characters and their costumes with attention to detail. The emphasis on facial contours, muscles, and the depiction of the relationship between light and shade is ignored in traditional Chinese painting (Yang Zhishui, 2022).

2.5 Chinese Traditional Culture in Ceramic Decoration

i. Chrysanthemum

Chrysanthemum, along with plum blossom, orchid, and bamboo, is known as the ‘four gentlemen’. In the history of Chinese literature, there are many poems praising chrysanthemum. In his poem Ode to Chrysanthemum, Bai Juyi, a great poet of the Tang Dynasty, said:

"The first frost gently attached to the tile, banana, and lotus could not withstand the cold or broken, or askew, but the chrysanthemums near the eastern fence stood proudly in the cold, golden-millet stamens opened to give the morning more fragrance. This means that on autumn nights, when the frost hits, the plantain leaves and the withered lotus become increasingly ugly, while the chrysanthemums in the fence are very hardy and even look more beautiful. Bai Juyi wrote this poem to appreciate the chrysanthemum's cold resistance, aloof character” (Yuan Xingpei, 2014).

Tao Yuanming, a poet of China's Eastern Jin Dynasty, said in his poem Drinking:"*Living in the human world, there is no noise of cars and horses. Ask me how I can do this? If you aim high, you will naturally find yourself in a quiet place. Picking chrysanthemums under the east hedge, the southern Mountain came into view in the distance*." The poem describes his reclusive life far from the world in the mountains and

endows the chrysanthemum with reclusive, detached, elegant, and distinctive cultural qualities (Yuan Xingpei, 2014).

ii. Lotus

a)Records in Chinese Literature

Lotus is a kind of water plant with pure and beautiful flowers. Zhou Dunyi, a neo-Confucianist of the Northern Song Dynasty in China, wrote an essay praising lotus flowers called "On the Love of Lotus", "*There are many kinds of woody flowers on water and land that are worth loving. Tao Yuanming of the Jin Dynasty loved chrysanthemums only. Since the Tang Dynasty, most people have liked a peony. I only love that the lotus grows out of the accumulated silt, is not polluted, and does not look seductive when washed with water. The stem runs through the middle and is straight in shape, without tendrils or long branches. Aroma spread more fragrance, straight and clean erect in the water. You can look at it from a distance but not play with it. I think the chrysanthemum is the hermit of flowers; Peony is the wealth of flowers; Lotus is a gentleman in flowers. Alas! The love of chrysanthemum was seldom heard after Tao Yuanming. For lotus love, and I like who else? Of course, many people like a peony*" (Yuan Xingpei, 2014).

Zhou Dunyi pointed out in his story of The Lotus that although the lotus grows in silt, it has never been polluted by silt, washed in clean water, but it does not have the air of blooming, always standing straight and clean there. This article praises the noble and faithful character of the lotus (Shanggang, 2012).

b)Records in Buddhist Culture

In Buddhist culture, the lotus has a critical position. In Buddhist art, many things

about lotus cannot be ignored. In Buddhist culture, the lotus symbolizes a pure land. The Da Ri Jing commentary said: "Just as the world considers lotus as auspicious and pure, today's Tibetan Buddhism also considers lotus the most auspicious. It can be seen that the unstained lotus is a vivid embodiment of the Buddhist idea of being free from vulgarity and purity, which is deeply permeated in Buddhist sutras and sectarian doctrines" (Yelang, 2013).

iii. Peony

During the Sui and Tang dynasties, the peony began to be greatly praised. It is said that Empress Wu Zetian of the Tang Dynasty loved peonies so much that they were planted in large quantities in Luoyang, which is also known as the 'Peony Flower City' of China. Peony has also become a litterateur, poet, and artist to describe the plant. Liu Yuxi, a great poet in the Tang Dynasty, praised peonies like this in his poem Peony Appreciation:

"The peony in front of the court is enchanting and gorgeous but lacks bone, and the lotus in the pool is elegant and clean but lacks charm. Only the peony is the true beauty of the country. When it comes to flowering, it attracts countless people to appreciate it. It astonishes the whole capital" (Yuan Xingpei, 2014).

iv. Pomegranate

Kong Shangren of the Qing Dynasty recorded in Jie Xu Tong Feng Lu:*" Suitable for giving pomegranates to daughters who are about to be married." It shows that when young men and women got married, they would carry a pomegranate as the mascot, wishing the newlyweds many children and happiness, bringing the hope of family continuity."* (Yuan Xingpei, 2014).

v. Bamboo

Su Shi, a writer in The Song Dynasty, said: *"I would rather eat without meat than live without bamboo." It means that it is better to have a meal without meat than not to grow bamboo at home. To a large extent, this shows the love of bamboo by the Chinese people. Since ancient times, bamboo has held a high position in Chinese traditional culture and is one of the "four gentlemen"* (plum blossom, orchid, bamboo, and chrysanthemum) in the plant world (Yelang, 2013).

a)Records in Chinese Literature

According to Tang Dynasty's literature, *"People in the Jin Dynasty lived in bamboo forests to escape the world's chaos."* It means that people in Wei and Jin Dynasties liked to live among bamboo forests to escape the chaos of the real world.

b)The Story of Zheng Banqiao and Bamboo

Zheng Banqiao was a famous writer and painter in the Qing Dynasty. He loved bamboo and became a renowned bamboo painter in Chinese history. He once said in his poem bamboo: "The world loves to plant flowers, but I only plant bamboo.*" In his painting "bamboo and Stone", he wrote: "Flowers and plants are almost infinite at four seasons. When the time is up, flowers lose their fragrance. Only orchids and bamboos in the mountains go through spring, summer, autumn, and winter."* He used bamboo as a metaphor to express his fortitude and unyielding character. In the poem "Bamboo and Stone," he said, *"I firmly insist that the castle peak does not relax, and it was deeply rooted in the stone. Despite the winds blowing from east, west, north, and south."* It has become a famous sentence in the history of Chinese literature (Yuan Xingpei, 2014).

vi. Plum Flower

The praise of plum blossom is a popular theme in literature and painting. Plum blossom usually blooms in cold winter, and many literary works praise its nobility and perseverance*." The precious blade comes from constant polishing, the fragrance of plum blossom comes from bitter cold"* is a famous poem praising plum blossom. Many painters love painting plum blossoms to express their love for them, as the Song Dynasty painter Yang Wujiu and Yuan Dynasty painter Wang Mian are among the representatives (Yang Zhishui, 2020).

According to Confucius, a Chinese literary masterpiece, *"Ganoderma lucidum and orchids grow in deep valleys without fragrance because there is no one nearby. A gentleman cultivates his moral character and does not change his integrity because of poverty."* Lu You, a poet in the Tang Dynasty of China, said in "Falling Plum" that *"although abused by wind and snow, it is still firm and belongs to the highest integrity of flowers. When the flowering season arrives, it falls alone and disdains to pray to the east wind."* All praise the challenging and noble qualities of plum blossom (Yuan Xingpei, 2014).

vii. Orchid

Confucius, a Chinese philosopher in the pre-Qin period, once said: *"Orchids are beautiful and fragrant. Although they are not being used, being slandered, but also magnified. I have done nothing wrong, and I do not care. I have been out for a long time, maybe exiled, and may also be looking for someone to understand their own. If a ruler cannot tell right from wrong, I would rather not be in a position of authority."* (Wang Simian, 2015).

Zheng Banqiao, a Chinese writer, wrote in his painting Titled "Painted Orchid" that *"rows of orchid growing in the mountains do not feel unhappy. They will not compete with other fragrant flowers for their beauty if they can keep their integrity."* These literary works praise orchids for not falling into conventions and maintaining their qualities (Wang Simian, 2015).

viii. Ganoderma Lucidum

a)Medicinal Value of Ganoderma Lucidum

The ancient Chinese medicine book Shen Nong Ben Cao Jing records that Ganoderma lucidum has an excellent tonifying effect on the body. *"Purple Ganoderma" can "treat deafness, conducive to the health of the body joints, maintain energy and spirit so that the body bones and muscles remain healthy so that people have and maintain a good face"*; The black Ganoderma is "*good for urination and good for the kidneys*".

b)Records in Chinese Literature

Song Yu, a writer of the Spring and Autumn and Warring States periods, recorded in his literary work Gao Tang Fu: *"The emperor of Heaven's youngest daughter, Yaoji, died unmarried and was buried south of Wu Mountain. When the soul becomes grass, it is Ganoderma lucidum. Li Daoyuan, a writer of the Northern Wei Dynasty, also wrote in notes to The Water Classics:* "The emperor of Heaven's youngest daughter, Yaoji, died unmarried and was buried in the south of Wu Mountain. The soul becomes grass, which is Ganoderma lucidum." (Wang Simian, 2015).

Both recorded the mysterious origin of Ganoderma lucidum in their works, believing that Ganoderma lucidum was the incarnation of the goddess. Sima Qian recorded

such words at the beginning of "Shiji ·Xiaowu Ben Ji": *"Emperor Xiaowu took the throne at the beginning, attached great importance to the worship of ghosts and gods"*, recorded emperor Wudi of the Han Dynasty to ghosts and gods, worship, magic drugs (Yuan Xingpei, 2014).

c)In Taoist Culture

In Chinese Taoist culture, Ganoderma lucidum is often mentioned. Ge Hong in the Eastern Jin Dynasty of China said in his work ‘Bao Pu Zi, Inner Chapter, Immortal Medicine’ that *"people can be promoted to heaven god, roam up and down, but send ten thousand creatures, with hair, can quickly see the effect"*(Ye Lang, 2013).

ix. Plantain Tree

Tang Dynasty poet Du Mu has a poem called *"Plantain is moved by rain, so it is planted in front of the window. Pitiful he drips water sound, keeps back home dream. Dream far away from home, feel a turnover."* Rain has a sad meaning in Chinese traditional culture (Yuan Xingpei, 2014).

x. Pine Tree

a)Records in Chinese Literature

Confucius, a great thinker in the pre-Qin Period, said of pine trees in the Analects of Confucius: *"When the weather is coldest every year, most other plants wither, but the pine and cypress stand tall and do not fall.*" (Yelang, 2013).

Bai Juyi, a great poet in the Tang Dynasty of China, wrote in his poem "Chang Hen Ge": *"In the sky, I wish to be a pair of birds, on the ground, I wish to be a pair of*

branches" (Yuan Xingpei, 2014).

b)In Chinese Folk Art

As recorded in Chang Yan, a history book of the Han Dynasty, *"Most of the trees used for burial in ancient times were pine and cypress and plane trees, which were used to mark the location of tombs."*

The Book of Shi Jing, a literary work from the pre-Qin period in China, contains verses about pine trees used to celebrate the birthdays of rulers: *"As the moon lasts, as the sun rises. Like the life of the south mountain, it will never collapse. It's as thick as pine and cypress."* (Yelang, 2013).

c)Records in Buddhist Culture

The Song Dynasty Buddhist monk Shi Zhiyuan said in his poem Song Xia Zi Qian, *"Play in the forest and stay in the forest at night. The friends you can see are the moon and pine and bamboo."* (Yelang, 2013).

xi. Crane

a)Records in Chinese Literature

According to Jiao Shi Yi Lin of the Han Dynasty, *"White crane holds beads in its mouth and emits light when eating at night. It means a good harvest; it means a stable country."* (Yuan Xingpei, 2014).

b)Records in Taoist Culture

The Yellow Crane Tower by Cui Hao, a poet in the Tang Dynasty: *"The ancient*

people have gone by yellow crane, leaving the yellow Crane Tower empty." (Lisong, 2019).

xii. Mandarin Duck

In the Book of Songs, Xiao Ya · Mandarin duck, records about Mandarin duck: *" Mandarin duck flies to the sky and nets to catch. Gentleman celebrates longevity; ten thousand years can enjoy happiness."* (Wang Simian, 2015).

A similar story can be found in the eastern Han Dynasty literary work Peacock Flies Southeast: *"The two families asked for a joint burial. Pines and cypresses were planted on the east and west sides of the tomb, and plane trees were planted on the left and right sides. The branches cover each other, and the leaves cross. There are two birds in the leaves, named Mandarin duck. They call each other with their heads up. They call each other till five o 'clock every night."* (Li Yanzu, 2017).

Cui Bao of the Wei, Jin, and Southern and Northern Dynasties wrote in his book Notes on Ancient and Modern times: *"Mandarin ducks are not separated from each other. If humans capture one of them, the other will die of missing."* (Yuan Xingpei, 2014).

There is a record of the mandarin duck in the book Maoting Kehua written by Huang Xiufu in the Song Dynasty:

"A man named Zhang Zipeng was good at writing large characters and using a small crossbow. He often boasted that he was good at using a crossbow. Once, he went to Jiazhou Academy with his friends. On the boat trip, he captured a bird with a crossbow and shared it with a friend. When he arrived in Qingshen County, he saw two mandarin ducks. He killed one of the males with a crossbow and used it as food. Another female was following their boat, and when she saw her mate in the pot, she ignored the boiling water

and jumped into the pot filledwith hot water. He cried a few times and died." (Li Yanzu, 2017).

This is a touching story, which also shows the loyalty of mandarin ducks to their partner and love.

xiii. Fish

a)In Chinese Folk Art

In the Story of Pipa Ji: *"Children go out today, parents come to see their children off. Parents hope their children can become a dragon and have a smooth future."* (Yang Zhishui, 2020).

b)Lao Tzu's Concept of Yin and Yang

Lao Tzu once explained the relationship between Yin and Yang in detail: *"Tao begets one, life begets two, two begets three, and three begets all things. Everything bears Yin and embraces Yang."* (Yelang, 2013).

xiv. Deer

In the book of Songs, the earliest collection of Poems in China, there is a line like this: *"The little deer is singing, my friend is coming, I will play music to welcome him." The ancient Chinese book Tai Ping Yu Lan says: "*A deer lives for a thousand years. Its fur turns white and white when it is 500 years old." (Wang Bomin, 1998)

xv. Bat

Ge Hong of the Jin Dynasty recorded in his book Bao Pu Zi, *"Bats of a thousand*

years old are white as snow and hang upside down with heavy brain. If you can get hold of it, dry it and grind it into powder, it will give you good health and long life." (Hong Zaixin, 2019).

xvi. Lion

Li Shizhen, a medical scientist in the Ming Dynasty, wrote in his book Compendium of Materia Medica that *"the lion came from the countries of the Western Regions."* (Yelang, 2013).

The Book of the Later Han ·Hedi Ji (88 AD) states that *"envoys from the Kingdom of Rest contributed lions."* "History of The Ming Dynasty*" also has a record about the lion "Xuande five years, Zheng He sent to the West. Back and forth through the year, brought back rare treasures and Kylin, lion, camel chicken to return."* (Wang Bomin, 1998).

xvii. Dragon and Phoenix

The Book of Mountains and Seas" records the phoenix：*"There is a kind of bird in the mountain. It looks like a common chicken, with feathers of five colors all over its body. Its name is Phoenix. The pattern on his head is shaped by the Chinese character for "virtue". The pattern on the wings is in the shape of the Chinese character Xi. The pattern on the back is in the shape of the Chinese character "etiquette". The pattern on the chest is in the shape of the Chinese character for mercy. The pattern on the abdomen is in the shape of the Chinese character for credit. This bird, called phoenix, eats and drinks naturally and calmly, often singing and dancing at the same time. If it appeared, the world would be stable and prosperous."* (Li Zhiting, 2005).

Xu Shen of the Han Dynasty recorded in Shuo Wen Jie Zi, *"The phoenix is a kind*

of divine bird. The phoenix image looks like a swan goose from the front and a Kylin shape from the back. The neck was like a snake, the tail like a fish, the voice like a stork, the mind like a duck, the decoration like a dragon, the back like a turtle, the lower jaw like a swallow, and the mouthlike a chicken. The phoenix is equipped with five colors. It comes from the country of Asian gentlemen and flies far and wide. Seeing a phoenix means peace and prosperity for the country." (Lisong, 2019).

Pangjin said in his book 'Phoenix Totem': *"Before the formation of the Phoenix, people had worshiped many models of the phoenix. Chickens, for example, know when to crow. Swallows fly freely in spring; cranes behave with decorum. Crows have erect posture, and quails love warm weather. Peacocks have gorgeous feathers; mandarin ducks are always male and female living together. Swans are proud and have white feathers. Eagles and eagles have sharp claws, sharp beaks, and huge wings. Snakes are eerie, and fish are always free, and so on. These animals make the ancestors surprised and marveled, and people faced them with both surprise and fear, respect and worship for these animals. The formation process of the phoenix, which is the process of integrating these cults together, is the process of uniting the majority, thus centralizing and transforming. After the formation of a phoenix, it is not required to give up the worship of each subject matter, which is a bit like each family, of course, can have their parents, but a large number of families together into a clan, need a patriarch, the phoenix is such a patriarch."*(Zhang Daoyi, 2012).

xviii. Eight Immortals

The eight immortals refer to the eight leading characters in Taoist culture, *"the eight immortals cross the sea and manifest their supernatural powers".*

xix. Gao Shi

He Yan of the Spring and Autumn and Warring States periods explained Gao Shi as follows in his book The Analects of Confucius： *"Believe in learning and stick to good morals. Never go into a dangerous country, never live in a chaotic country. If the country has a moral society, they will appear; if the country has no morals, they will live in the mountains. They believe that poverty and inferiority are shameful if the country is moral. If the country has no morality, wealth is shameful."* (Yuan Xingpei, 2014).

In the Book of the Later Han ·Biography of Yi Min, there are six reasons and motives for Gao Shi's seclusion: *"Or to live in seclusion to pursue his ambition, or to avoid society to pursue his path, or to calm down to remove irritability, or to avoid danger to seek safety, or to criticize the secular society, or to maintain their innocence. They love to be close to people, birds, fish, flowers, and plants in nature."* (Yelang, 2013).

Tao Yuanming, a great poet of the Wei and Jin Dynasties in China, wrote in his poem 'Gui Qu Lai Xi Ci', *"Go home! The field is going to waste; why not go back? Why is it so sad and alone when the body enslaves one's mind? To realize that the past is past, and the future is yet to be remedied. Indeed, into the lost path probably not far, the realization of today's correct approach before the wrong. The boat floated gently on the water, and the breeze stirred the clothes. Unfortunately, the dawn is too slow to ask pedestrians the way ahead. Just see their humble door, my heart happy, run past. The servant happily greeted me, and the children waited at the gate. The path in the yard is almost deserted; pine trees and chrysanthemums still grow there; He took the children inside, and the wine was already full. I took the jug and poured it to myself, and the sight of the trees gave me a happy look. I was leaning against the south window to rest my pride, knowing that this little place is easy to*

make me feel at ease. It is a pleasure to walk alone in the garden every day. The garden gate is always shut. Walking on crutches to rest, I always looked up at the distant sky. Clouds float naturally from the mountains, and weary birds fly back to their nests; The sun is fading, the hills are setting, and I linger, holding the pine in my hand. Go home! Let me cut myself off from the outside world. What are they driving out after when everything is against my will? Talking with relatives and friends makes me happy, and playing the piano and reading can make me forget sorrow; The farmer told me that spring had arrived and that he was going to work the fields in the west. Sometimes in a covered cart, in a small boat, they explored deep gullies and crossed rough hills. The trees were growing, and the springs were flowing slowly. I envied the season of growth and prosperity and sighed that my life was ending. Forget it! How much longer do we have on this earth? Why don't you just do what you want and leave it to nature? Why uneasy, still want to go where? Wealth is not what I seek, and there is no hope of entering the fairy world. Cherish the moments of beauty I went to enjoy alone, sometimes holding a walking stick weeding seedling. On the eastern hillsides, I will scream, singing songs by clear streams; Let nature take its course until the end of life. What is there to hesitate about when you are determined to be content with your destiny?" (Yuan Xingpei, 2014).

2.6 Main Research Theory

To summarize the documents closely related to this topic by combing a series of documents. Firstly, it sorts out the origin and basis of the development of ceramic art in the Qianlong period to find out the development process of ceramic art in the Qianlong period. Secondly, it sorted out the types of ceramic art in the Qianlong period. Understanding the types of ceramic art is the basis of the study of decorative patterns. Thirdly, it arranges the background and dynamic basis of the development of ceramic art in the Qianlong period,

which plays an indispensable role in studying decorative patterns. Finally, the traditional cultural knowledge related to ceramic decorative patterns is sorted out, which lays a foundation for an in-depth understanding of the meaning of ceramic decorative patterns (Chen Ping, 2008).

The ceramic decorative art in the Qianlong period has apparent characteristics of The Times. The first-hand information of its study should start from the ceramic decorative art itself, undoubtedly. The research methods must also conform to the characteristics of ceramic decorative art. The ceramic decorative patterns of the Qianlong period are generally recognized and known in the form of images. Centering on the research of ceramic decoration images, this paper mainly uses the methods of formal analysis and image research to investigate the formal characteristics, times style, symbolic meaning, and ideological connotation of ceramic decoration patterns.

2.6.1 Formal Analysis

Heinrich Wölfflin (1864-1945), a famous art theorist in Switzerland, founded the art style theory based on formal analysis, which was different from the previous generation. He lived at the end of the 19th century and the beginning of the 20th century when the capitalist industry and commerce in Europe entered the high tide of development. The Industrial revolution reached its peak, with many machines being used and increasing productivity. Many people have praised the concept of science and technology, and the scientific spirit has been deeply rooted in people's hearts, even spreading to the fields of literature and art (Yuan Xingpei, 2014).

At this time, the design world, guided by the spirit of science, and minimalist design style, is trendy. Designers opposed the complex and delicate design style of the

previous generation and began to turn to the pursuit of a simple style. In architecture, simple geometric forms are popular. They opposed the installation of overly complex decorations on the building, and instead of concrete, steel, and glass curtain walls, creating a new era of architectural form. In the art world at this time, the traditional painting was also under constant attack from abstract art. Cezanne, Picasso, and other artists began to study the form of things themselves and create art from abstract, three-dimensional, and geometric perspectives (Chenping, 2008).

Heinrich Wölfflin is an art theorist who pursues the scientific spirit. He attaches great importance to the study of the form of the works of art itself and believes that the form of the works of art itself is an important part of the works of art, even the most important part, which should be given great attention. He believed that the form of artistic works has its value, and the discussion of artistic style should not only pursue the discussion of the content and value of artistic works. He believes that a work of art is composed of different formal elements such as points, lines, and surfaces, and the combination of these elements constitutes a complete art form, which is what we call the sense of form.

Heinrich Wölfflin's study of art is not a list of artists' lives and works; It is also different from history, sociology, and culturology, which studies art from peripheral knowledge and social background. He believes that art history is not cultural and should have its own development rules. In his art research, Heinrich Wölfflin has always been committed to going deep into the interior of art, paying attention to the form elements of artworks themselves, and exploring the development law of art forms (Li Lixin, 2004).

“Every artist feels a sense of visual possibility, but not every visual form is

appropriate for the time. Vision has a history of its own, and the first task of art history is to reveal that hierarchy of visual laws”（Vernon Hyde Minor）. Heinrich Wölfflin established a method of formal analysis of works of art from the visual level, from the composition, space, layout, and other form factors, to analyze works of art (Li Lixin, 2004).

In his book Renaissance and Barock （1888）, he summarized Baroque architecture as having painted painter lines, grandeur, massiveness and movement.

The characteristics of Baroque architectural art are summarized from the perspective of visual form. And conducted a comparative study on the forms of the two; he thinks that the two styles are respectively as follows: linear and painterly、plane and recession、closed and open form、unity、clearness and unclearness. He believes that the form of art works changes based on the changes of times, and the formal elements of artworks directly reflect the artistic style of an era. By comparison, we can intuitively see the differences in the forms of different styles (Chen Ping, 2002).

Therefore, the study of the decorative patterns of ceramics in the Qianlong period cannot be separated from the application of formal analysis. How was the decorative pattern of ceramic in the Qianlong period expressed in form? What kind of artistic style did it form? To have a clear and intuitive understanding of ceramic decorative patterns, formal analysis is very necessary because ceramic decorative patterns have obvious differences in visual form from other periods of ceramic decorative art. Although there are many reasons for this difference, the grasp of style can be realized by studying the form (Li Lixin, 2004).

The visual form elements of ceramic decorative patterns in the Qianlong period were analyzed. At the same time, through the formal comparison with the ceramic

decoration at other times, we can sum up the most representative style characteristics of ceramic decorative art in the Qianlong period.

In a word, the formal analysis method is necessary for studying ceramic decorative patterns, and it is the only way to summarize the style of ceramic decorative patterns in the Qianlong period.

The study of ceramic decorative patterns can be started from the form of ceramic decorative patterns itself, including the layout of ceramic decorative patterns, the arrangement of paintings, the use of color, the flatness and space, the details of decorative patterns, and other factors, which are the formal issues involved in the production of craftsmen. Only through the detailed analysis of the form of the ceramic decorative patterns can we accurately grasp its formal characteristics and summarize the different styles of The Times presented by the ceramic decorative art in other periods (Li Lixin, 2004).

2.6.2 Iconology Research

In addition to the formal analysis method, this paper will also use the Iconology Research method. The iconology Research method is the subject of image research. Ceramic decoration pattern is also a kind of image. According to the analysis principle of Erwin Panofsky 's Iconology Research, the research is divided into three levels: the basic description of the image, the analysis of the theme of the image, and the summary of the deep meaning of the image. Compared with formal analysis, the research scope of Iconology is more extensive, not only the description of the form of images but also the scope of research to sociology, history, and other aspects. It is not only the summary of the image form but also the exploration of the hidden cultural meaning behind the image form.

To a certain extent, only through the research Iconology method can we deeply interpret the deep content expressed behind the image (Fan Jingzhong, 2018).

The iconography method is also essential for the Qianlong period's ceramic decorative patterns. During the Qianlong period, when ceramics were designed and made, ceramic works were not only the pursuit of the art form but also reflected the rich background and cultural connotation of the era. It embodies Chinese traditional art and culture, the influence of feudal political rule on ceramic decoration art, the influence of economic background on ceramic decoration, and the aesthetic trend of an era.

As Erwin Panofsky said, "To grasp the inner meaning and content, one must identify the fundamental principles that reveal the fundamental attitudes of a people, an age, a class, a religion, and a philosophical doctrine, which are embodied in a person's personality and embodied in a work of art; It is self-evident that these principles not only appear in the "composition method" and "iconographical meaning", but also enable them to be clarified."(Chen Ping, 2012)

Iconology Research is one of the most important research theories in contemporary art which is widely used. Using the research method of iconography in the research can effectively supplement the deficiency of formal analysis and realize the effective interpretation of historical data. Through the comparison of text and image data, we can have a deeper understanding of the symbolic meaning and ideological connotation of ceramic decorative patterns in the Qianlong period on the basis of formal analysis. The popularity of ceramic decorative patterns in the Qianlong period, on the one hand, is due to the beautiful form of these ceramic decorative patterns, which give viewers visual enjoyment. On the other hand, ceramic decorative patterns, in addition to the form, also

have a vibrant cultural symbol and cultural connotation. Iconography can compensate for formal analysis's shortcomings in studying content and meaning (Fan Jingzhong, 2018).

The study of iconography not only focuses on the form of artworks but also makes a lot of effort to the theme, content, and meaning of artworks. It holds that the theme, content, and meaning of works of art are inseparable, and the lack of any part will be incomplete.

After a long development, iconography was carried forward by Erwin Panofsky and became a mainstream research method in Western art history. Panofsky has said that iconography is related to iconography, as ethnography is related to ethnology. Iconography first emerged in Europe in the 16th century, mainly used to collect images with a certain meaning. Compared with iconography, the research and concern of Iconology are more rational and more in-depth (Chen Ping, 2012).

Erwin Panofsky gave a detailed explanation of the research methods of iconography in his book Studies in Iconography. "He defined iconography as" a branch of art history concerned with the thematic events or meanings of works of art, and further subdivided the approach of iconography into three levels: The first is "pre-iconographical description", that is to draw up and describe art motifs and nature subjects one by one. The exposer must have rich experience and be familiar with objects and events, and the basis for revision is the history of style. The second level is "iconographical analysis", to analyze and explain graphic stories and allegories by connecting art motifs to themes according to traditional knowledge. This pattern requires that the interpreter to be familiar with document knowledge and specific themes and concepts. The revision is based on a pattern history. The third is "iconographical interpretation" -- that the foundation of interpretation

is comprehensive consciousness and that the revision is based on the history of cultural symbols in the general sense (Chen Ping, 2012).

"Pre-iconographical description". It mainly aims at the basic knowledge of a certain artwork, which can be simply interpreted as the style and form of a certain artwork. This is similar to Heinrich Wölfflin 's formal analysis to a certain extent, focusing on the formal content of artworks. Erwin Panofsky explains, for example, that when you're walking down the street, and you pass someone you know, he lifts a hand to take off his hat and greets you. The pre- graphic description of the event is that you first recognize the person by his physical appearances, such as clothing and body shape, and realize that he is greeting you. Take the ceramic decorative pattern Baby Play as an example. Our pre-pictorial description of the image is that we see a group of children playing in the field, some holding lotus flowers and some fishing (Fang Lili, 2002).

"Iconographical analysis". This stage is mainly to explain the theme and content of the image, that is, the behavior, mood, attitude, and other aspects of the acquaintances who greet you.

"Iconographic analysis studies stories and allegories, not the Motifs and Presupposes," Erwin Panofsky says. Certainly not our knowledge of objects and events based on experience. Presupposes a mastery of particular themes and ideas handed down from various literary sources, whether achieved through purposeful reading or oral literary traditions"(Chen Ping, 2012).

Taking the ceramic decorative pattern "Baby Play" as an example, our description of the image explains the traditional symbol and moral connotation represented by the decorative pattern of the theme of the baby play. This part of the content is usually

invisible in decorative patterns, requiring researchers to obtain it by searching for written materials and documentation. Baby plays are images of children playing and frolicking and have profound symbolic meanings and connotations in traditional Chinese culture.

They represent the expectation of having more children and more happiness and family prosperity in traditional Chinese culture and contain the hope of human beings for their reproduction.

In traditional Chinese culture, great importance is attached to various image's symbolic meaning and intrinsic meaning, which can be easily seen in the history of Chinese literature and art. Writers and artists usually give an image sufficient cultural meaning so that the content of an image is more total, rather than just as an artistic image, which is the so-called "tube intentional". For the study of the image history of ceramic decorative patterns, this paper first combs and summarizes the subject matter classification of ceramic decorative patterns in the Qianlong period and then combs the symbolic theme and internal meaning of each ceramic decorative pattern to make complete preparation for the image analysis of ceramic decorative patterns (Li Lixin, 2004).

"Iconographical interpretation" is the more advanced study of a work of art. Based on the first two levels, it explains the relationship between works of art and history and culture, requiring the combination of works of art and the period (age) in which it is located and taking works of art as the material symbol of a period of history and culture. Similarly, works of art are regarded as a carrier containing cultural content of a specific era. Explain the relationship between the behavior of the person you greet and the culture of the time (Li Lixin, 2004).

The pictorial interpretation of the ceramic decorative patterns in the Qianlong

period is to explain their inherent meanings. By combing the historical data, the ceramic decorative patterns are placed in the specific time background for the analysis. Because a country, nation, era, political, economic, and cultural characteristics will be condensed in the works of art, this is the essence of the content of the works of art. They do not appear on the surface of works of art but need to be explored by researchers. This meant explaining the special nature of certain ceramic decorative patterns during the Qianlong period and how they were closely related to the culture and traditions of the time.

On the one hand, ceramic decorative patterns are the material embodiment of the cultural traditions of the era. On the other hand, cultural changes will inevitably be reflected in the popular ceramic decorative patterns at that time. Therefore, Iconology Research can help us understand the cultural connotation behind ceramic decorative patterns. The study of ceramic decorative patterns should not only be confined to the fine arts category and should not only discuss its formal characteristics, which is the necessity of Iconology Research being applied in the paper.

CHAPTER 3

METHODOLOGY

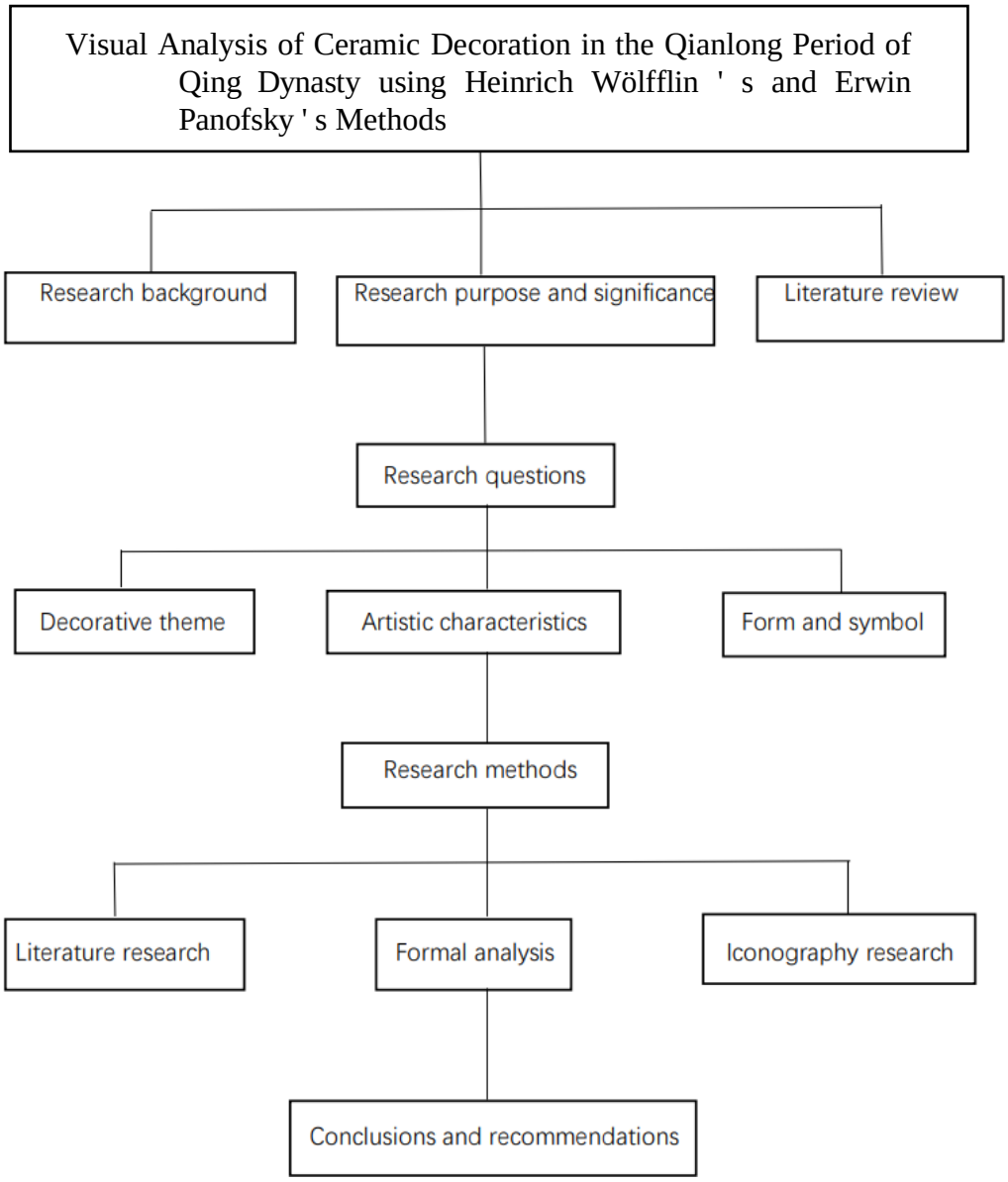
3.1 Introduction

The theme of this study is the form and symbol of ceramic decoration in the Qianlong period of the Qing Dynasty in China. The research goal is to analyze the theme, artistic characteristics, forms, and symbolic connotation of ceramic decoration in the Qianlong period of the Qing Dynasty. This study is qualitative and descriptive. Data are collected in two main ways: literature and research materials, images and objects. In this study, the forms and symbols are studied, and the forms and symbols of ceramic decoration are analyzed by using Heinrich Wölfflin's formal analysis and Erwin Panofsky's image theory. Then all the collected data are analyzed, and the research conclusions are drawn.

3.2 Qualitative Research

Qualitative research is a very important research method, which is widely used in sociology, anthropology and other research fields. It is different from quantitative studies that use statistics to analyze data. Qualitative research is based on literature data, image data, field investigation, etc. Aiming at specific research objects, in-depth understanding and explanation of social phenomena in specific situations are carried out, to reveal the changing process and internal relations of certain phenomena. Qualitative research mainly includes field observation, interview observation, literature analysis, case study and other methods. As for the theme setting and research objectives of this study, the strategy of case analysis is mainly used to carry out research (Li Lixin, 2004).

3.3 Research Design



Flow Chart 3.1: Research Strategy

3.3.1 Data Collection

There are many ways in which data can be collected for qualitative research. To describe or express the characters in social life, their behaviors, attitudes, and all kinds of information about social life events with words, paragraphs, articles or other records and symbols (Li Lixin, 2004).

For the topic of this research, the data collected mainly includes historical documents related to the research topic, research materials and images of previous scholars. The data collection method is shown in the figure below:

Table 3.1: Contents and methods of data collection

Data source	Data content	Collection method
Literature data	History books, photo albums, previous research materials	Consult literature
Physical data	Ceramic artifacts from the museum	Museum website - digital heritage images; The Complete Works of Chinese ceramics.

The collection of literature data related to this topic is mainly through searching for and buying relevant books in the library; Consulting the relevant research website, browsing the relevant literature data database, etc. In addition, the collection of related art images can be obtained mainly by consulting related art albums, browsing museum websites (Museum digital artifacts database).

3.3.2 Research Methods

In qualitative research, the analysis of research data is gradually summarized from specific, individual and empirical things, abstract concepts and theories, and its main task can be summarized as the organization and classification of information and the extraction of information connotation (Li Lixin, 2004).

The research objectives of this thesis mainly include three parts: the theme, artistic features, forms and symbolic connotations of Qing Dynasty ceramic decorative patterns. Research methods for each specific goal are different, as shown in the figure below:

Table 3.2: Data Analysis Methods

	Research objectives	Research method
i	To determine the theme of ceramic decoration in the Qianlong period of Qing Dynasty.	By summarizing the ceramic decorative patterns in literature and image data, the decorative patterns were classified.
ii	To explore the artistic characteristics of ceramic decoration in the Qianlong period of Qing Dynasty.	Formal analysis method; Iconography method
iii	To analyze the form and symbolic meaning of ceramic decoration images	Formal analysis method; Iconography method

i. The Theme of Ceramic Decorative Patterns

To analyze the theme of ceramic decorative patterns in the Qianlong period of the Qing Dynasty, the main methods are as follows: The documents and images related to the theme of ceramic decoration in the Qianlong period of the Qing Dynasty were summarized, and then the summarized decorative themes were divided into different themes (such as plants, animals, and human stories), and different decorative types were distinguished in each different theme (such as plants including chrysanthemum, lotus, and plum blossom). Then, the meaning of concrete ceramic decorative patterns in Chinese traditional culture is collected. Collecting the traditional cultural meanings of ceramic decorative patterns is the foundation for the subsequent image analysis.

ii. The Artistic Features of Ceramic Decorative Patterns

The main method to analyze the artistic characteristics of the decorative patterns of

ceramics in the Qianlong period of the Qing Dynasty is to compare the decorative patterns of ceramics in the Qianlong period with those in other historical periods of China. Based on the theoretical discussion of the characteristics of traditional Chinese art, this paper observes and compares the visual differences between the ceramic decoration in the Qianlong period of the Qing Dynasty and those in other periods, and summarizes the characteristics of the ceramic decoration.

iii. The Form and Symbolic Connotation of Ceramic Decorative Patterns

The purpose of the analysis of the form and symbolic connotation of the decorative patterns of ceramics in the Qianlong period of the Qing Dynasty is to analyze the formal characteristics and symbolic connotation hidden behind the form. It mainly uses Panofsky's formal analysis theory and Panofsky's image theory.

a)Heinrich Wölfflin's Method of Formal Analysis

Heinrich Wölfflin (1864-1945), a famous art theorist in Switzerland, founded the art style theory based on formal analysis, which was different from the previous generation. He lived in the late 19th century and the early 20th century, when the capitalist industry and commerce in Europe entered the climax of development, the industrial revolution reached the peak, the machine was widely used, the productivity was constantly improved, the concept of science and technology was respected by many people, and the scientific spirit was deeply rooted in the hearts of the people, and even spread to the fields of literature and art.

At this time, in the design world, guided by the scientific spirit, the minimalist design style is extremely popular. Designers opposed the complex and delicate design style

of the previous generation and began to turn to the pursuit of a simple style. In the architectural community, simple geometric forms are popular, they oppose the installation of too much complex decoration on the building, and cement, steel, and glass curtain walls instead, creating a new age of architectural form. In the art world at that time, the traditional painting was also under constant attack from abstract art. Artists such as Cezanne and Picasso began to study the form of things themselves and create art from abstract, three-dimensional and geometric perspectives.

Heinrich Wölfflin is also an art theorist who pursues the scientific spirit. He attaches great importance to the study of the form of artworks itself and believes that the form of art works itself is also an important part of art works, even the most important part, which should be paid high attention to. He believes that the form of artworks has its value. We should not only pursue discussion on the content and value of artworks. In his research, he made a formal comparison between Renaissance and Baroque art and pointed out their differences in form (Chen Ping, 2008).

In his book The Basic Concepts of Art History, he pointed out the differences between the styles of Renaissance and Baroque art: linear and pictorial; Plane and depth; Clarity and fuzziness; Diversity and unity; The five groups of opposing concepts of closure and openness contrast the differences between the two art forms from the form itself. He created a path of art research starting from the form of art language, which belongs to a different camp from the study of art and culture history.

It was his lifelong pursuit to treat art with a scientific vision and spirit. He believes that a work of art is made up of different elements such as points, lines and surfaces, and the combination of these elements constitutes a complete art form, which is what we call

the sense of form.

Aiming at the problem of the form of ceramic decoration, it is not to explain the meaning and significance of ceramic decoration, but to solve the problem of the visual expression of ceramic decoration, and dig into the formal characteristics of ceramic decoration. Therefore, the method of a formal analysis is undoubtedly the most appropriate for the analysis of the formal problems of ceramic decoration in the Qianlong period. Through the observation of the ceramic decoration in the Qianlong period, the concrete form characteristics are analyzed and summarized.

b)Erwin Panofsky's Research in Iconography

"Iconographical analysis is about stories and allegories, not Motifs and Presupposes," Erwin Panofsky says. Certainly not our knowledge of various objects and events based on experience. iconographical analysis presupposes a mastery of particular subjects and ideas handed down from various literary sources, whether through purposeful reading or oral literary traditions." (Erwin Panofsky- The Meaning of Visual Art) (Chen Ping, 2008).

Heinrich Wölfflin's formal analysis method mainly starts from the external and intuitive form of the artwork and takes care of the form itself. It does not involve too much culture and content related to the artwork.

To make up for the lack of content and cultural significance in the formal analysis of Wölfflin, Panofsky's iconography method is involved in a comprehensive study of artworks by combining the form and content.

Ceramic decorative patterns had rich cultural symbols and ideological connotations

besides forms. Erwin Panofsky's iconography method can compensate for the lack of formal analysis in content and meaning research. The iconography method not only pays attention to the form of artwork but also pays much attention to the theme, content, and meaning of artwork. Iconography researchers believe that the theme, content, and meaning of an artwork are an inseparable whole, and it will be incomplete if any part is missing.

The purpose of iconography research is to investigate the symbolic meaning and the ideological connotation behind the art while investigating the formal language. For ceramic decorative patterns, the use of iconography research is to further explore and explain the symbolic meaning and their historical context and ideological connotation after the formal analysis of ceramic decorative patterns.

After a long development, the study of iconography was carried forward by Erwin Panofsky and became a mainstream research method in the study of western art history. Iconographical research is derived from iconographical analysis, *" Erwin Panofsky has said that ethnography is of the same kind as ethnography is of ethnology. According to the Oxford Dictionary, ethnography is "the description of the human race" and ethnography is "the science of the human species". Therefore, in modern academic research, iconographical analysis is included in the category of iconographical research, which is also an early stage of the development of iconography method."* (Chen Ping, 2008)

The iconographical analysis first emerged in Europe in the 16th century, mainly used to collect some images with a specific meaning. Compared with iconography analysis, the content of iconographical interpretation is more rational and in-depth. Panofsky, the representative figure of image study, explained the research method of iconography in his book "Image Study."

Erwin Panofsky defined iconography as *"A branch of art history, which is concerned with the thematic events or meanings of artworks, and further subdivided the methods of iconography into three levels: The first is "pre-iconographical Description"-- that is, to enumerate and describe art motifs and natural subjects one by one -- but that the interpreter must be richly experienced, familiar with objects and events, and that they revise their interpretation from a history of style. The second layer is "iconographical analysis" -- that is, drawing on traditional prototypical knowledge to come to terms with combinations of artistic motifs and themes; that is, to analyze and interpret pictorial stories and allegorical subjects -- requires that the explainer be familiar with the document and with specific themes and concepts and that his interpretation is revised from the type history that formed the conventions. The third is' iconographical interpretation '-- that is because it is based on a general sense of synthesis; that is because it is revised from a symbolic history of culture in general."* (Chen Ping, 2008).

"Pre - Iconographical Description." It is mainly aimed at the basic knowledge of a work of art, which can be simply explained as the style and form of a work of art, which is similar to the formal analysis of Heinrich Wölfflin to a certain extent, mainly focusing on the formal content of the work of art. Panofsky used the example of walking down the street and passing someone you know, who raises a hand to take off his hat and greets you. The pre-iconographical description of the event is that you recognize the person from his physical appearances, such as clothing and body shape, and realize that he is greeting you. Take the Qing Dynasty ceramic decorative pattern "Children's Game Picture," for example; our pre-iconographical description of the image lies in the fact that we see a group of children playing in a courtyard in the picture.

"Iconographical Analysis. This stage is mainly to explain the theme and content of the image, that is, the behavior, mood, attitude, and other aspects of the acquaintance greeting you. Taking the Qing Dynasty ceramic decorative pattern "Children's Game Picture" as an example, our description of the iconographical is to explain the traditional symbol and implied meaning represented by the decorative pattern of the theme of the children's game picture. This part of the content is usually in the form of decorative patterns that cannot be seen; researchers must be through a search for written materials and documents that can be obtained. Children's game pictures are not only pictures of children playing but also have profound symbolic meanings and connotations in traditional Chinese culture. They represent the expectation of having more children and prosperity of the family in traditional Chinese culture and contain the hope of human beings for their reproduction.

"Iconographical interpretation is a higher-class study of a work of art -- explaining its relationship to history and culture on top of the first two levels. It is required to combine artwork with its period (era), regard artwork as the material symbol of a period of history and culture, and also regard artwork as a carrier containing the cultural content of a specific era. That is, to explain the relationship between the behavior of the acquaintance who greets you and the culture of the time. For the ceramic decorative patterns of the Qianlong period, researchers need to explain the special meaning of the ceramic decorative patterns in the Qianlong period, as well as the close connection with the culture and tradition of the Qing Dynasty. On the one hand, the ceramic decorative patterns are regarded as the material embodiment of the cultural rule of the Qianlong period; the traditional culture of the Qing Dynasty is bound to be reflected in the ceramic decorative patterns.

Traditional Chinese culture attaches great importance to the symbolic meaning and inner meaning of various images, which can be easily seen in the history of Chinese literature and art history. Litterateurs and artists usually give an image sufficient cultural significance to enrich the content of an image rather than merely exist as an artistic image. Just as the so-called "picture must have a certain meaning".

For Chinese ceramic decorative patterns, different patterns are not only a simple form of decoration but are also usually endowed with conventional connotations and ideas and feelings behind the patterns. This means that the meanings and thoughts represented by the patterns should also be valued and studied. To some extent, it also represents the pursuit of auspiciousness and good wishes in traditional Chinese culture and the pursuit of auspiciousness and prosperity.

Therefore, in studying the decorative patterns of the Qianlong period ceramics, must discuss the three levels of iconographical study. Since the first research objective has systematically discussed the subject matter and historical meaning of ceramics in the Qianlong period, this part will not repeat the content of the second stage of imagology research, that is, the discussion of the Qing Dynasty ceramic patterns and images. This part mainly aims at the third level of imagological research, that is, the Iconographical interpretation of theme decoration in the Qianlong period of the Qing Dynasty.

3.4 Data Analysis

3.4.1 The Type of Theme in Ceramic Decoration

To analyze the theme of ceramic decorative patterns in the Qianlong period of the Qing Dynasty, the main methods are as follows: The literature and image data related to the theme of ceramic decoration in the Qianlong period of the Qing Dynasty were

summarized, and then according to the different content of ceramic decoration, the ceramic decoration patterns were divided into different themes (such as plants, animals, and human stories), and different types of decoration were distinguished from each different theme (such as plants including chrysanthemum, lotus, and plum blossom). At the same time, the Chinese traditional culture on the decoration theme record describes the traditional cultural meaning of each ceramic decoration pattern.

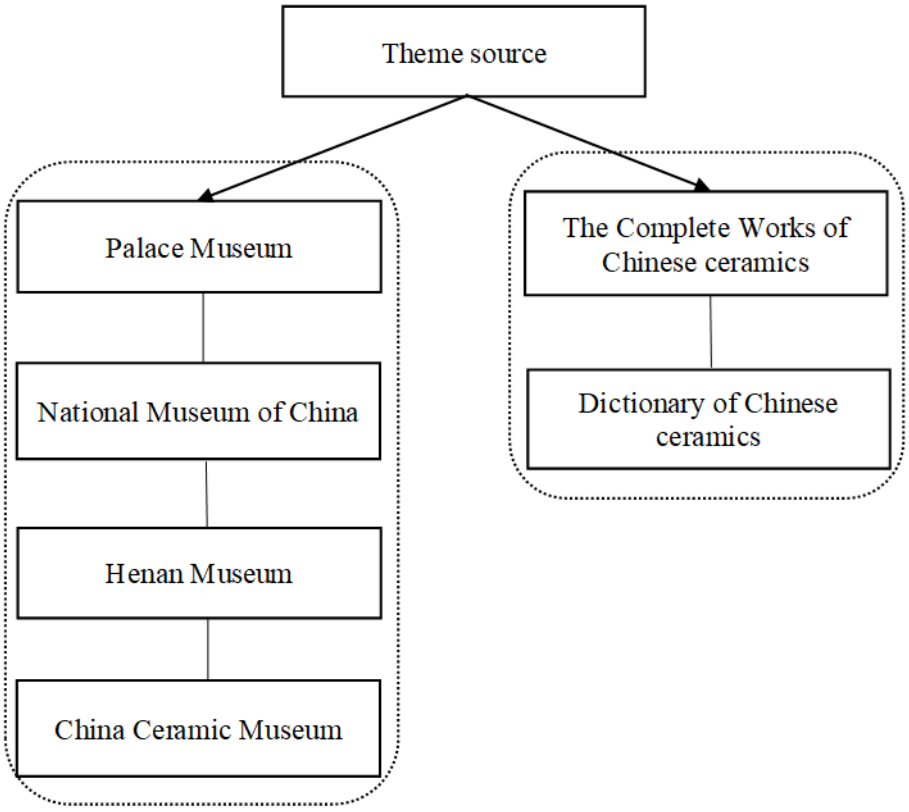
Because the collection, classification and analysis of ceramic decorative patterns are closely related in the research process. Therefore, the collection of decorative subject data is briefly introduced in the chapter of data collection (3.3.1 Data collection). The main reason for the detailed introduction in this section (3.4 Data Analysis) is to promote continuity in the written discourse process.

In the process of collecting the theme of ceramic decoration, through the museum digital library and historical ceramic album two ways. Because of the importance of ceramics in the history of Chinese art, the Chinese government has devoted significant efforts to the collection and summary of Chinese ceramic relics in the past. The museum's digital library brings together the most important surviving ceramic relics in China. Most of the most important ceramic works are concentrated in the large national museums. The museum has digitized every piece of ceramic art and built an archive of ceramic art. Therefore, museum data repositories are the most important and authoritative source of data for researchers.

The selection of the museum is based on the basic principle of China's national museums, with the largest number of ceramic cultural relics as an important condition. After comprehensive consideration, it was finally decided to take Beijing, China - the

Palace Museum, the National Museum of China, Jingdezhen, Jiangxi Province - China Ceramic Museum, Henan Museum, and the above four large museums as important data collection sources.

At the same time, the images in the ceramic art album published by the Chinese state are used as data supplement (due to the high level of national museums, a large number of precious cultural relics are collected in them). The digital cultural relics library is complete and authoritative. Therefore, the images of the ceramic album supplement the data.



Flow Chart 3.2: Sources of decoration theme.

In terms of the collection of ceramic decoration theme data of large-scale national museums, the first one is the Palace Museum in Beijing. The Palace Museum is a China-national first-class museum, founded on October 10, 1925. It is a large-scale

comprehensive museum established on the basis of the imperial palace of the Ming and Qing dynasties and its collections, integrating ancient architectural buildings, court collections, and culture and art of the past dynasties. It is also the largest museum of ancient culture and art in China.

The Palace Museum in Beijing covers an area of more than 1 million square meters and preserves about 9,000 ancient buildings, which is the largest and best preserve ancient palace complex in China. The former imperial palace of the Ming and Qing dynasties, the Forbidden City, was built in 1420 in the 18th year of Yongle in the Ming and Qing dynasties, where a total of 24 emperors lived. When Pu Yi abdicated in 1912, the Forbidden City's history as an imperial palace came to an end. In 1914, the museum was established here. In 1925, the PalaceMuseum was established.

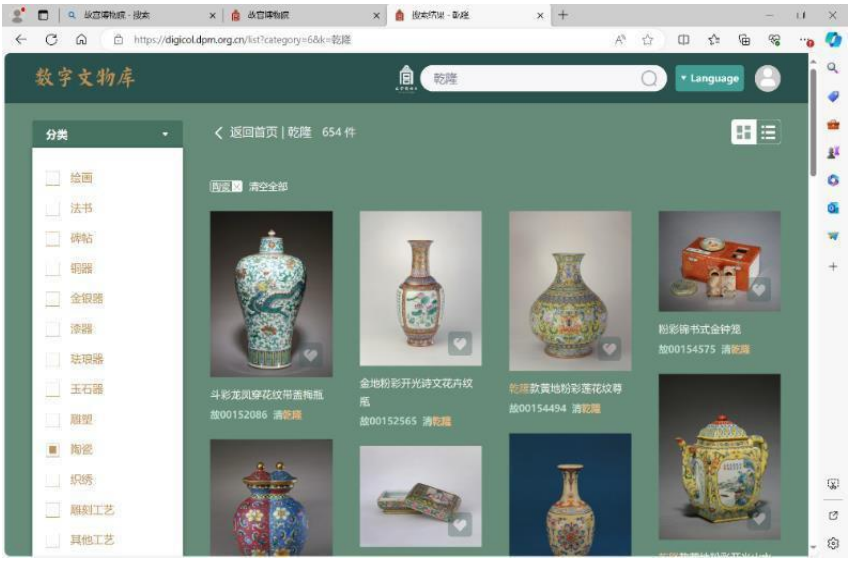


Figure 3.1: Digital Library of the Palace Museum

The Palace Museum in Beijing has a complete collection of cultural relics, with a total collection of more than 1.8 million pieces (sets), with a total collection of 25 categories, of which more than 8,000 pieces (sets) are first-class collections. According to different textures and forms, it can be divided into 25 categories such as paintings,

calligraphy, steles, bronze, gold and silver, among which precious cultural relics account for 90% of the total collection. The Palace Museum has a large number of precious ancient ceramic art collections through the imperial palace buildings of Ming and Qing dynasties and the palace historical sites displayed in their original state. The Palace Museum was listed as one of China's first key cultural relics under protection in 1961. In 1987, it was included in the "World Heritage List" by UNESCO and is known as the first of the "five great palaces in the world".

National Museum of China. China's national first-class museum. It is located on the east side of Tian 'an Gate Square in central Beijing. It is the highest historical, cultural and artistic palace that collects, studies, displays and interprets representative material evidence of Chinese culture on behalf of the country. It has the important mission of preserving the collective memory of the nation, inheriting the national cultural gene, and promoting exchanges and mutual learning among civilizations, and is also the national cultural living room.

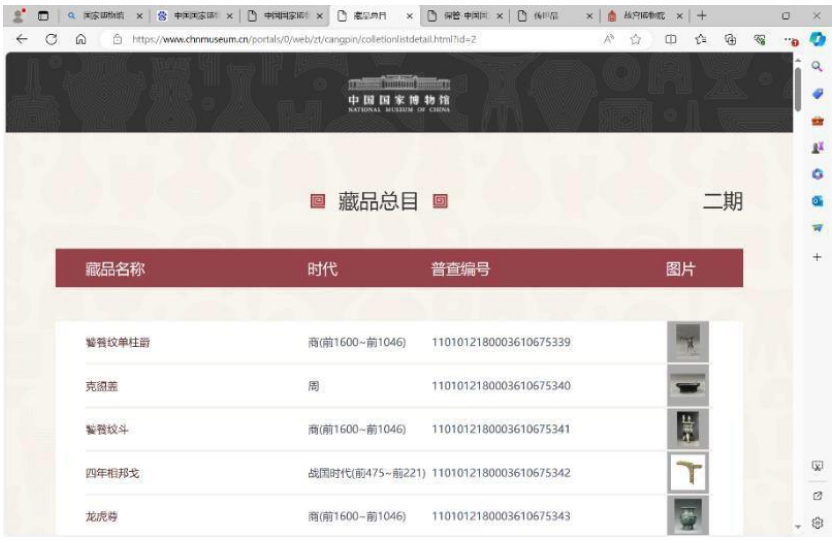


Figure 3.2: Digital Library of National Museum of China

The National Museum of China is the largest single museum in the world. It has a collection of more than 1.43 million pieces, covering ancient cultural relics, modern and contemporary cultural relics, artworks and other categories. At the end of 2021, according to the Global Theme Park and Museum Index Report 2020, the National Museum of China ranked second in the world. The collection of many ancient Chinese ceramic artworks of national treasure level provides the most authoritative image data support for researchers.

Jingdezhen Ceramic Museum, also known as Jingdezhen Chinese Ceramic Museum, Jingdezhen Ceramic Museum was officially opened in January 1954. Located in Jingdezhen City, Jiangxi Province, China's Ming and Qing dynasties official kiln factory was set up here, known as China's "porcelain capital". Jingdezhen Ceramic Museum is a professional museum of ceramic art with the earliest and rich collection of ceramics, and it is a national first-class museum.



Figure 3.3: Jingdezhen - China Ceramic Museum digital library

As of January 2019, the Jingdezhen Ceramic Museum has collected and displayed about 20,000 pieces of famous works from different historical periods in Jingdezhen since the Neolithic Age, including more than 500 pieces of national precious cultural relics. More than 1,000 pieces of ancient porcelain are on display in the sequence of dynasties. On display by category, more than 1,500 modern and contemporary ceramic treasures are exhibited. It contains dozens of fine ceramics from the Qing Dynasty.

Henan Museum, founded in 1927, is one of the earliest museums in China. Located in Zhengzhou, Henan Province, the museum covers an area of 126 mu and a building area of 55,000 square meters. In 2009, it was selected as one of the first national museums jointly built by central and local governments.

Henan Museum has a collection of more than 170,000 pieces (sets) of cultural relics, with a large number of fine cultural relics, all kinds, high grade and high value, and many fine ancient ceramics works of art.

After a series of visits and inquiries, a total of 650 pieces of ceramic art from the Qianlong period were collected. Among them, the Palace Museum has a total collection of 268 pieces of ceramics from the Qianlong period. The National Museum of China has a total collection of 210 pieces from the Qianlong period. Jingdezhen - China Ceramics Museum has a total collection of 102 pieces of ceramics from the Qianlong period. The Henan Museum has a total collection of 70 ceramics from the Qianlong period.

In the collection of Qing Dynasty Qianlong period ceramics. The main positions are plants, animals, figures, gods and beasts, religious categories, agricultural categories, poetry, Chinese paintings, and political categories. Among them, plants, animals, figures, gods and beasts, and religions belong to Chinese traditional themes, accounting for the

largest number. Agriculture, poetry, Chinese painting and politics were the new themes that became popular at that time, which were representative of the period and social culture and directly reflected the social culture at that time.

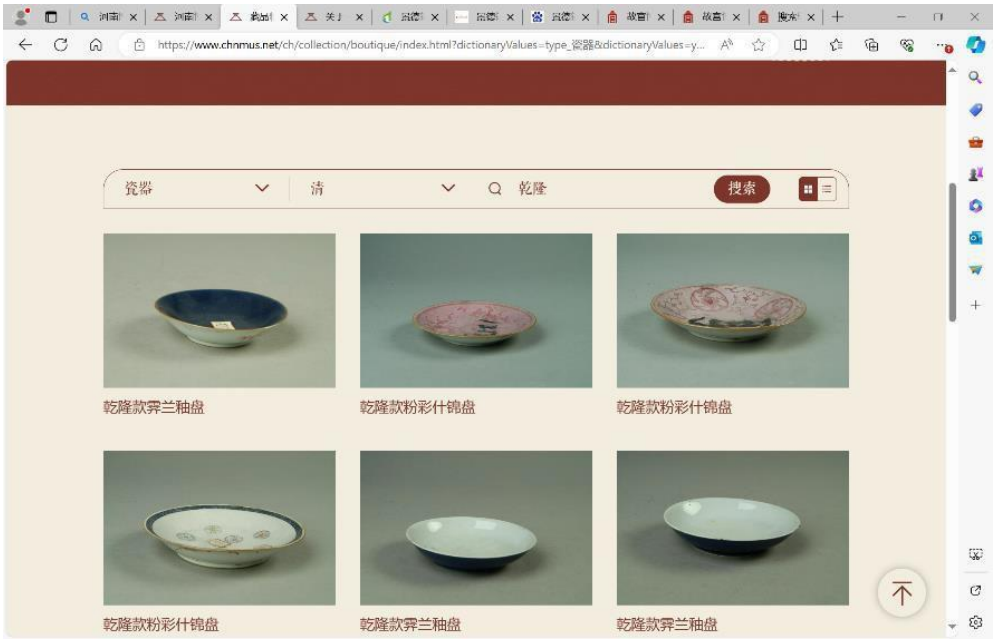


Figure 3.4: Jingdezhen - Henan Museum digital library

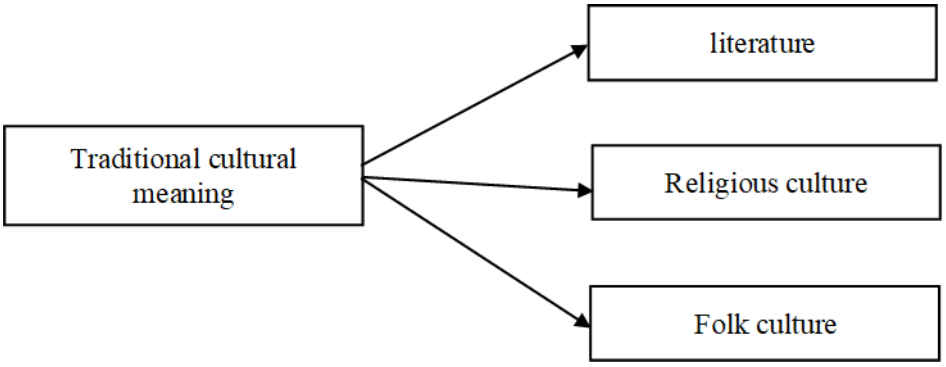
Table 3.3： Data sources-Museum website

Data source	The number of samples	Website
Palace Museum	268	https://digicol.dpm.org.cn/?category=6&dynasty=1284
National Museum	210	https://www.chnmuseum.cn/portals/0/web/zt/cangpin/collection list detail.html?id=2
Jingdezhen - China Ceramics Museum	102	http://www.zgtcbwg.com/index.php?s=/home/article/page/id/39.html
Henan Museum	70	https://www.chnmus.net/ch/collection/digital/index.html

Table 3.4： Type of ceramic decoration

Type	Number	Example
Plant	189	Plum blossom, peony, bamboo
Animal	124	Fish、bird
Character	77	Child、lady
God animal	45	Dragon, Phoenix, Panchi
Religious theme	78	Eight treasures, eight immortals
Agricultural theme	35	Farming and weaving
Poetry	45	Poetry and calligraphy
Natural scenery theme	46	Chinese landscape painting
Political implications	11	Political symbolism

While collecting decorative themes, it also summarizes the traditional meanings and meanings of these decorative themes. To meet the needs of subsequent research on the symbolic meaning of decorative themes. The meaning of traditional culture mainly includes three aspects: the meaning in literature, the meaning of religious culture, and the meaning of folk culture. The detailed content will be presented in Chapter 4.



Flow Chart 3.3: Traditional cultural meaning

In addition, in the process of collecting decorative themes, the complete collection of Chinese ceramic images is supplemented. It mainly includes two kinds of large-scale ceramic image books published in China in addition to the above four major museums: the Complete Collection of Chinese ceramics and the Dictionary of Chinese ceramics.

The Complete Works of Chinese Ceramics is a series of books on Chinese ceramics published by the Shanghai People's Fine Arts Publishing House. The complete set consists of 15 books, which collect classic ceramic artworks from China's Neolithic Age, Xia, Shang and Zhou Dynasties, Spring and Autumn and Warring States periods, Qin and Han Dynasties, Three Kingdoms, Jin, Southern and Northern Dynasties, Sui, Tang, Five Dynasties, Song, Yuan, Ming and Qing Dynasties. Among them, 106 images can be referred to, and the specific number is as follows:

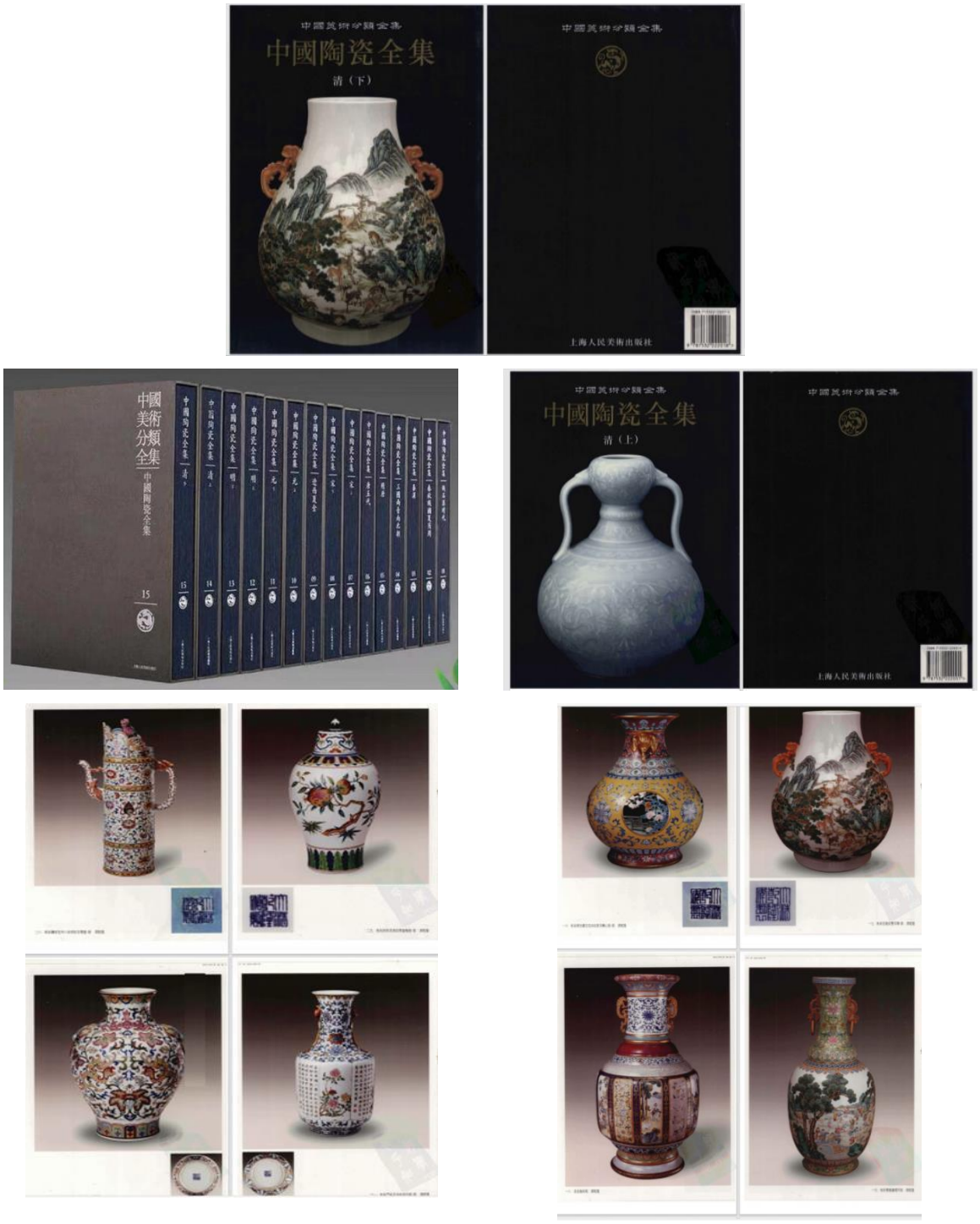


Figure 3.5: Complete Works of Chinese Ceramics and details (Qing Dynasty volume).

(Source: Shanghai People's Fine Arts Publishing House)

The specific number of ceramic decorative patterns is shown in the following table:

Table 3.5： Type of ceramic decoration

Type	Number	Example
Plant	28	Plum blossom, peony, bamboo
Animal	23	Fish、bird
Character	13	Child、lady
God animal	6	Dragon, Phoenix, Panchi
Religious theme	7	Eight treasures, eight immortals
Agricultural theme	4	Farming and weaving
Poetry	7	Poetry and calligraphy
Natural scenery	11	Chinese landscape painting
Political meaning	4	Hai Yan He Qing

To sum up, this study refers to 756 pieces of ceramic decoration in the Qianlong period, which can be divided into 9 large categories, each of which has many small types. Due to the need of writing and discussion of the paper, there are 66 ceramic images in the paper. The details are as follows (see the paper content and image list for details).

Table 3.6： The number of ceramic images appearing in the paper

Location	Number	Example
Decoration theme	30	Plum blossom, peony, bamboo，fish，bird
Artistic characteristics	22	Fish、bird，porty
Form and symbol	12	Child、lady

3.4.2 Artistic Characteristics of Ceramic Decoration

The analysis of the artistic characteristics of ceramic decorative patterns in the Qianlong period of the Qing Dynasty is mainly carried out through the form analysis of Heinrich Wölfflin and the iconography of Panofsky. Firstly, the formalism method is used to analyze the artistic characteristics of ceramic decoration in the Qianlong period. Then imagology is used to explain the reasons for forming such artistic characteristics.

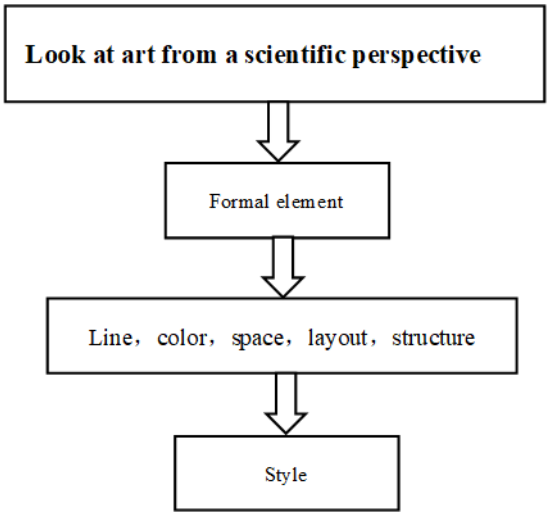
Erwin Panofsky criticizes Heinrich Wölfflin 's lectures. He pointed out: "The fact that one era is seen linearly and another is seen pictorially is only a phenomenon of style, not the basis of style, nor the cause of style; It requires explanation, but not explanation itself." (Chen Ping, 2008).

According to his theory of iconography, the analysis of artistic images needs to go through three steps: the pre-iconography stage, the iconography stage, and the iconography interpretation stage. After summarizing the artistic characteristics of ceramic decoration in the Qianlong period according to the formal analysis method, and then according to the third stage of the iconography method, the ceramic art decoration is put into the specific cultural environment, and the historical reasons for the formation of such artistic characteristics are explained. To understand the constraints of specific historical background on artistic characteristics, to achieve a comprehensive understanding of ceramic decorative art.

Before starting to analyze the artistic characteristics of ceramic decoration, it is necessary to explain Heinrich Wölfflin's formal analysis method. Heinrich Wölfflin has always been concerned with the interpretation of the visual characteristics of works of art. In his book Basic Concepts of the History of Art (1915), Heinrich Wölfflin described the

stylistic shift from Renaissance to Baroque art and summarized this shift into five pairs of concepts. By establishing five pairs of corresponding visual forms, Heinrich Wölfflin analyzed the painting styles of two different periods, and made a comparison and analysis of artistic styles with the method of formal analysis. The five basic concepts are line drawing and drawing, plane and depth, closed form and open form, unity of diversity and unity of identity, clarity and ambiguity.

Heinrich Wölfflin believes that line painting works mainly depict the shape and structure of the artwork. Drawing refers to allowing the presence of shadows rather than just focusing on the outline of the structure. The second concept is plane and depth. The surface of an art work is composed of plane, and depth is the visual relationship between front and back and space caused by the mixing of plane. The third concept, closed form and open form, refers to the relationship between artistic elements and the space in which they are located. The fourth pair of concepts is diversity and unity, which is used to express the relationship between artistic elements and art as a whole. The fifth pair of concepts is clear and vague, the former refers to the art with a sense of wholeness and clarity, the latter refers to the art with vague and metaphorical meaning. In general, Heinrich Wölfflin 's formal analysis is based on the visual forms of artistic works (such as lines, structures, Spaces, colors and other formal elements), and analyzes the arrangement, combination, and existence of these visual forms in order to achieve a grasp of artistic characteristics.



Flow Chart 3.4: Heinrich Wölfflin 's formal analysis method

"Style is not an attribute of a single object considered in isolation. It is a way of discussing the relationship of one object to other objects. It came to be thought of as a property of things only because the comparisons we make are so often unconscious and unconscious... To ascribe an object to a style is to state the result of comparison. Anyone who thinks that style is an attribute of an object is only unaware of the comparison it makes." (Wang Haicheng, 2019).

In fact, artistic characteristics are the analysis of the style of artistic images. Style is difficult to determine, and it is meaningful to analyze the style of form by comparison. Therefore, in this paper, the form of ceramic decoration will be compared with the ceramic decoration images of other periods, so that the analysis will be more intuitive.

It is necessary to analyze the artistic characteristics of the ceramic decoration in the Qianlong period, because visually, the ceramic decoration in the Qianlong period is very different from that in other historical periods. There are many reasons for this difference, but the premise is to understand the formal characteristics of ceramic decoration. It includes the image distribution, decoration type, detail characterization, color application,

inlay carving and other factors of ceramic decoration. Simply put, it is the decoration method considered by craftsmen when creating. They had to consider all aspects of ceramic decoration, and these are the things that need attention in the research.

The analysis of the artistic characteristics of ceramic decoration in the Qianlong period of Qing Dynasty adopts Heinrich Wölfflin's formal analysis method. Based on the visual form elements of ceramic decorative patterns, this paper analyzes the visual state of the form elements and summarizes the artistic characteristics of ceramic decoration in Qianlong period. In terms of the form elements of ceramic decoration, it mainly focuses on the arrangement of ceramic decoration, the types of decoration, the depiction of decoration, the use of color, and the decoration technology. On this basis, according to the differences of formal elements, the formal characteristics are summed up as complex and gorgeous.

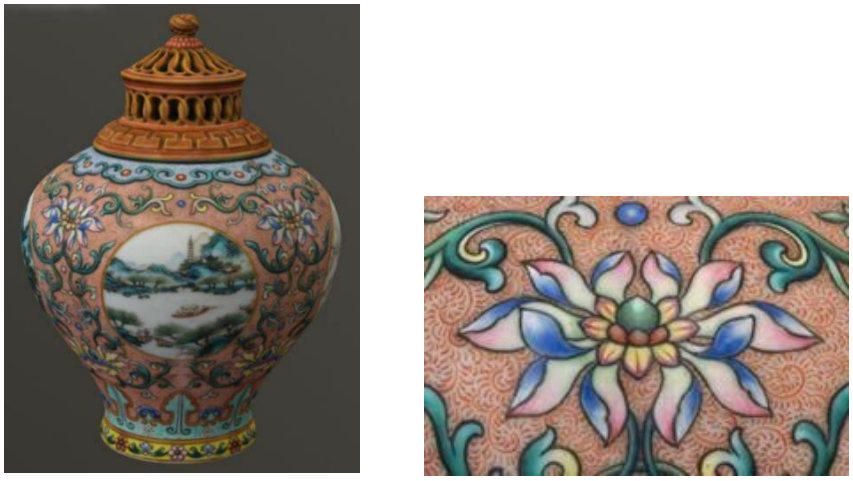
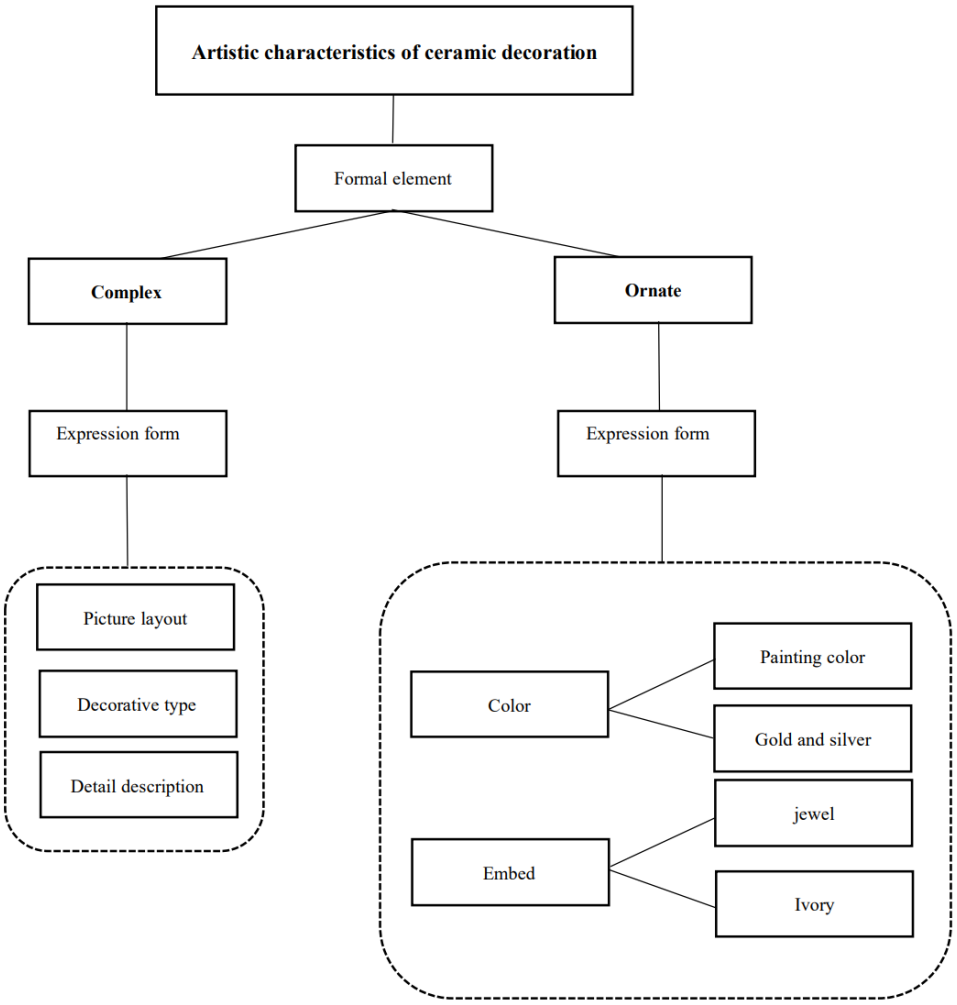


Figure 3.6: A pastel ceramic of four seasons landscape painting pot and detail.

(Source: Palace Museum)



Flow Chart 3.5: Artistic characteristics analyze（According to Heinrich Wölfflin's formal analysis method）

As for the artistic feature of complexity, the theme is mainly introduced from three directions, namely Decoration technique, arrangement of images and composition. In the process of image observation, the concrete form of complexity is analyzed.

As for Decoration technique, it mainly focuses on the mixed use of various decoration methods and the precision of the depiction of decorative patterns. In terms of decoration arrangement and layout, the distribution and complexity of decorative patterns are mainly concerned.

Table 3.7： Artistic characteristics - Formal analysis - complex

Form element	Expression form
Decoration technique	The Integration of Various Decoration Techniques and Methods. Decorative Pattern Depiction Tends to be Rigorous.
Composition layout	Full of Decorative Patterns.

As for the artistic feature of gorgeousness, it mainly cuts into the theme from two directions, namely color and composition. In the process of observing the image, the specific form of ornate expression is analyzed. About color, mainly focus on the use of color characteristics. In terms of decorative layout, the main concern is the complexity and method of decorative patterns



Figure 3.7: Yellow ground, foreign color, hollow center, rotating neck bottle and details. (Source: Palace Museum)

Table 3.8： Artistic characteristics - Formal analysis - ornate

Form element	Expression form
Color	The Colors are Varied and Bright. Use Gold Decorative Accessories.
Composition	Set Jewelry as an Auxiliary Decoration

3.4.3Forms and Symbols of Ceramic Decoration in the Qianlong Period

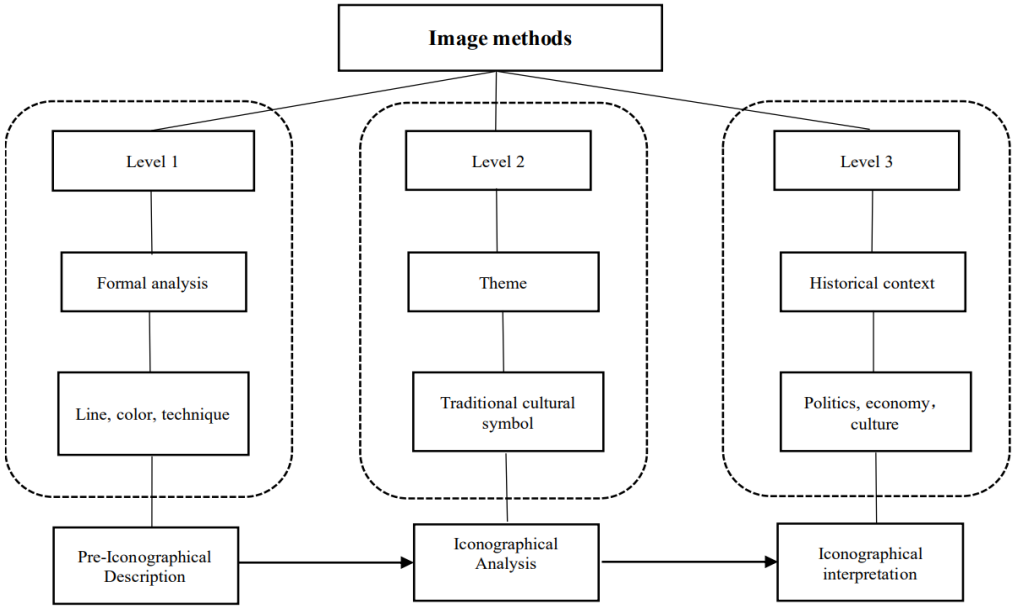
i. Form

The formal analysis of ceramic decoration in the Qianlong period is mainly carried out by Heinrich Wölfflin's formal analysis method. According to Heinrich Wölfflin 's principle of basing a work of art on its external form. Through a large number of browsing and observation of the Qianlong period of ceramic artworks, from the color, space, composition, picture layout, and decorative elements of the depiction of the law as a starting point, compare and summarize the form of ceramic art decoration.

Heinrich Wölfflin's method of formal analysis has been explained above and will not be repeated here. This paper mainly explains and illustrates Panofsky's iconography method. Panofsky's iconography method is an important supplement to Heinrich Wölfflin's formal analysis method, and the application of iconography method can make up for the deficiency of only formal analysis of works of art. In the process of research, researchers can further understand the meaning behind the form after understanding the form of art.

As an art research method, Panofsky's iconography method is mainly divided into three levels. The first level is similar to formal analysis, which is mainly to understand the formal characteristics of a work of art. The second level is to understand the subject matter

and traditional meaning of the artwork (painting). The third level is to place the artwork in a specific period, combine with the background of The Times, and analyze the symbolic meaning of the artwork. So as to achieve the understanding of art from shallow to deep, from the surface to the essence.



Flow Chart 3.6: Analysis of Panofsky's image method.

After understanding Heinrich Wölfflin's formal analysis method and Panofsky's iconography method, we can understand the form and symbolic meaning of ceramic decoration in Qianlong period of Qing Dynasty. About the first level, that is, the form of ceramic decoration is analyzed, mainly by observing the external visual forms of ceramic decoration such as lines, colors, space, structure and layout, and summarizing the characteristics of these forms.

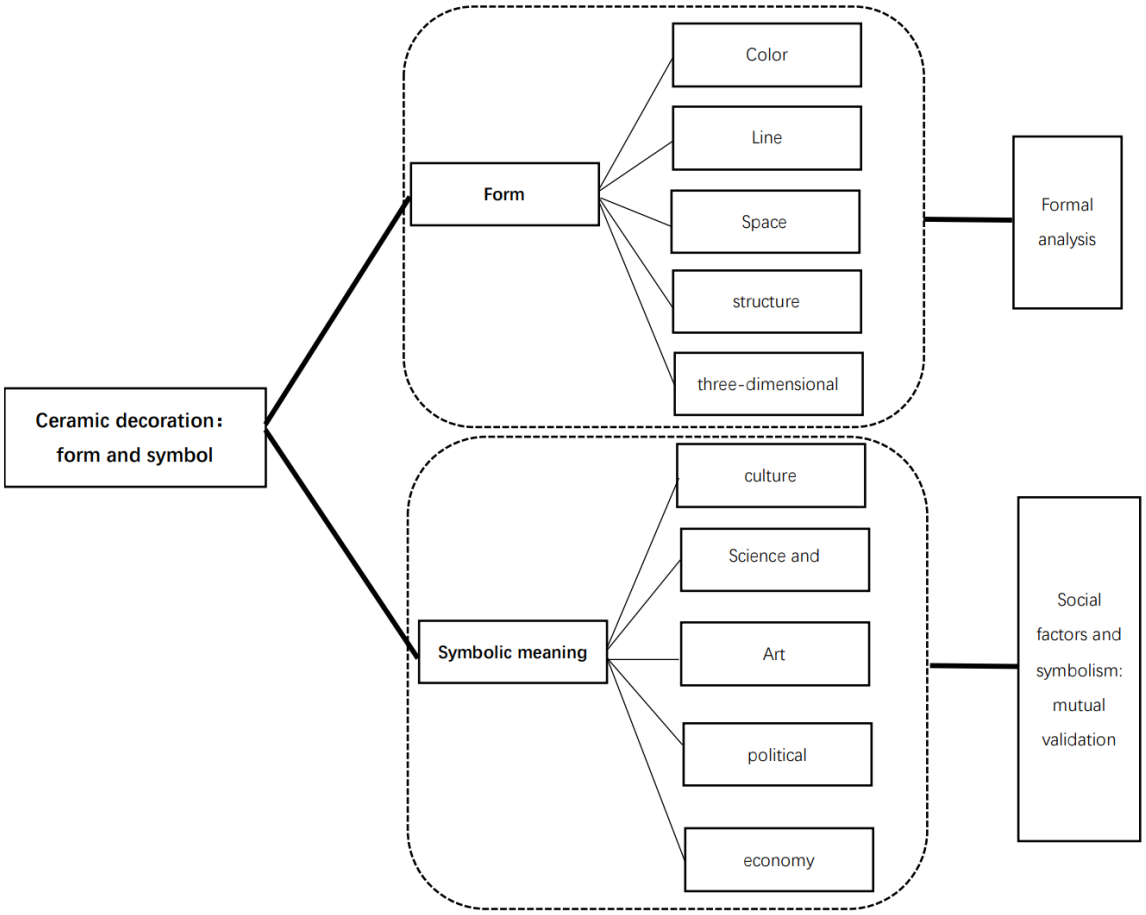
The second level is to deepen the understanding of ceramic decoration patterns by collecting and summarizing the traditional meaning of ceramic decoration themes. The third level is about the symbolic meaning of ceramic decoration, which is mainly placed in

the period in which it is located (Qianlong period of Qing Dynasty), combined with the time background (politics, economy, culture, art, etc.), to analyze the symbolic meaning contained in ceramic decoration. Through research, we can understand why this unique ceramic decoration was produced in this era, and what influential factors of the era were included in the ceramic decoration. Since each age must produce a particular art form, the two are mutually confirmed.



Figure 3.8: Pastel vase with dragon pattern and detail.

(Source: Palace Museum)



Flow Chart 3.7: Flow chart- Form and symbol（According to Panofsky's image method）.

Qianlong period ceramic decoration in the form, with complex lines, a variety of colors, pay attention to the sense of space and three-dimensional expression, decoration techniques are diverse. For example, as shown in 3.3, the bottle body is distributed with a total of 11 layers of decorative patterns from top to bottom, and the content of each layer of decorative patterns is not exactly the same in form. The round decorative pattern on the abdomen of the bottle is like a window, which enhances the depth of the decorative pattern. Understanding the form of ceramic decoration lays a foundation for the subsequent study of symbolic meaning.

Table 3.9： Form and symbol – form analyze

Form element	Expression form
material	The effect of material on form
Line	Multiple layers
Color	How about the use of color
Space	How is the sense of space represented
three-dimensional	The plane is developing in three-dimensional direction
Composition	Complex and cumbersome

ii. Symbol

The purpose of the analysis of the symbolic connotation of the ceramic decoration patterns in the Qianlong period of the Qing Dynasty is to analyze the inner meaning or content hidden behind the form of the ceramic decoration in the Qianlong period. It mainly uses Erwin Panofsky's theory of imagology to discuss ((mainly refers to the third stage of imagology - image interpretation, According to Panofsky's image method, Table3.10).).

Table 3.10： Form and symbol – symbol analyze

Content	Method
Level 1- Form	Completed（object3）
Level 2- Traditional meaning	Completed（object1）
Level 3- Symbolic meaning	Image analysis（Integrate with the social context.）

After a lot of literature and image research on Qing Dynasty ceramic decoration, we have a certain understanding of the basic form and traditional meaning of ceramic

decoration. Researchers are required to analyze the social culture behind ceramic decorative art and beyond the formal expression of the content.

Iconography believes that the social economy, politics, religion and philosophy of a country and an era are condensed into artworks through artists' hands and become the essential content of artworks. This essential content is often hidden in the form, image, motif, story, and fable surface meaning. Image research should link the artistic phenomenon with the development of other cultures, take the artistic works as the embodiment of the general appearance of its times and the basic characteristics of people's spirit, and discover and reveal its essential content (Yuan Chengzhi, 2008).

Therefore, this part of the study requires the researcher to return the ceramic decoration to its original time by looking at relevant historical data. The study of ceramic decoration itself extends to the understanding of its historical background. It is impossible to separate the formation of ceramic decoration from the social background of the time.

The ceramics of the Qianlong period of the Qing Dynasty were popular, on the one hand, because they were the accumulation and development of traditional Chinese decorative patterns, and had a pleasing visual experience. It is also because these decorative patterns have deep symbolic significance. Iconography can be used to analyze its symbolic meaning. As we all know, formal analysis method can be very good for visual form analysis, but only focus on the form of decorative patterns is not enough. Erwin Panofsky's iconography can make up for this shortcoming. Because iconography not only focuses on the form of artwork, but also emphasizes the analysis of the symbolic meaning behind artistic images. Imagology believes that behind the artistic image must contain a certain symbolic meaning, that is, the content of the artistic image. The content of image

research is also the content that researchers need to pay attention to. Therefore, the researcher's research purpose is to discover and explain the symbolic meaning of artistic images and the ideological connotation expressed by them after understanding the form of images. To study the ceramic decoration in the Qianlong period, it is also necessary to understand their symbolic meanings through images.

There are three steps in iconography, which are to understand the theme, traditional meaning and symbolic meaning of artistic images. Among them, the theme is about the form, and the traditional meaning comes from the inquiry of the literature. Symbolic meaning is the understanding of the ideological connotation of artistic images, which pays more attention to the rational analysis of images. If we want to explain the ideological connotation behind the image, we need to combine the artistic image with the social background and culture. This study has analyzed and summarized the theme of ceramic decoration and the meaning of Chinese traditional culture in the previous article.

As for the investigation of symbolic meaning, we should focus on the third level of analysis. This level focuses on the use of culture to analyze artistic images, and then explain the inner meaning of artistic images. Iconography believes that the politics, economy, culture, religion and art of a country and era will be expressed through works of art, which constitute the essential connotation of works of art. However, these contents are often hidden behind the visual forms and traditional meanings of artistic images. To study the symbolic meaning, researchers need to combine with the culture of the time, take the artistic image as a sign of the culture of that time, and then analyze its essence.

The analysis of the symbolic meaning of ceramic decoration in the Qianlong period belongs to this level. That is, through historical background information, the ceramic

decoration is placed in the historical background of the time, and the historical state behind the ceramic decoration can be understood. For ceramic decoration, the shape of ceramic decoration in different historical periods are different, which of course cannot be separated from the influence of the social background at that time. In the Qin and Han Dynasties, due to the limitations of science and technology, high-quality ceramics could not be produced. Due to the belief in Taoist culture, ceramic decoration had many themes of Taoist culture. During the Yuan Dynasty, blue and white ceramics were created due to the rulers' preference for blue and white. The ceramics of the Song Dynasty were elegant, while those of the Yuan Dynasty were more bolds. The ceramics of the Ming Dynasty are dignified, and the ceramics of the Qing Dynasty are gorgeous and exquisite, all of which reflect the aesthetic taste and symbolic connotation of different periods (Yuan Chengzhi, 2008).

Through the analysis of the three levels of image science, we can understand the ceramic decoration pattern more completely. To realize the understanding of the form, traditional meaning and symbolic meaning of ceramic decoration.

CHAPTER 4

FINDINGS

4.1 The Theme of Ceramic Decoration in Qianlong Period

China's social history has gone through five thousand years, until the Qing Dynasties developed to the peak of the feudal system. The Qianlong period of the Qing Dynasty was not only the peak of the development of China's feudal political system but also the peak of the development of Chinese ceramic art, with more and more kinds of ceramic art, especially the development of colored ceramics reaching a certain height (Yuan Chengzhi, 2008).

The decorative patterns of Qing Dynasty ceramics became more and more diverse in the continuous accumulation, ranging from plant and decorative flower patterns, decorative animal patterns, character story decorative patterns, religious decorative patterns, gods and beast decorative patterns, to landscape painting decorative patterns. The ceramic decorative patterns of the Qing Dynasty were constantly innovated based on the previous dynasties, catering to the aesthetic and cultural pursuits of the new era. It is worth noting that the prosperity of decorative patterns of ceramic landscape paintings in the Qing Dynasty is a unique decorative form formed in this period. The cultural and artistic factors hidden behind this phenomenon are worth thinking about by researchers (Yuan Chengzhi, 2008).

In the Chinese ceramic history of the Qianlong period of the Qing Dynasty, the decorative patterns of ceramics can be roughly divided into nine categories, each class

includes many different types.

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The collection of ceramic decoration in the Qianlong period is the most basic work in the research. Through the collection of ceramic decoration data in China's four national museums (Palace Museum, National Museum of China, Jingdezhen- China Ceramic Museum and Henan Museum), a total of 650 pieces of ceramic art and decoration in the Qianlong period have been collected.

Among the ceramics collected during the Qianlong period of Qing Dynasty, the main ones are plants, animals, figures, gods and beasts, religious categories, agricultural categories, poems, Chinese paintings and political categories. Among them, plants, animals, figures, gods and beasts, and religions belong to Chinese traditional themes. These traditional decorative themes have existed in large numbers before the Qing Dynasty and

have been continuously popular, so they occupy the largest number.

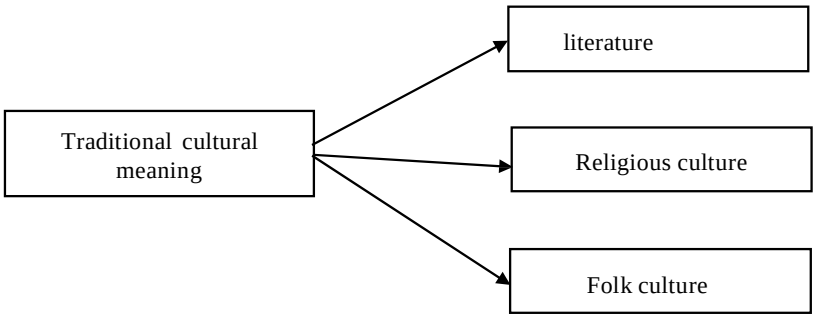
In addition to the traditional decorative themes, the themes of agriculture, poetry, Chinese landscape paintings, and political symbols were among the new themes that became popular during the Qianlong period, representing The Times, society and culture, and directly reflecting the historical and social background at that time. In addition, in the process of collecting decorative themes, photos are used as a supplement, mainly including 80 representative ceramic decoration images in other museums besides the above four museums, such as Shanghai Museum, Suzhou Museum and Shaanxi Museum.

In summary, a total of 650 pieces of ceramic decoration were collected in this study, which can be divided into 9 large categories, each of which has many small types. On the basis of dividing into 9 categories, according to the specific content of painting themes, decorative themes are again divided into different small types in detail, such as animal types including birds, fish, deer and so on. The subdivision of the 9 types of decorative themes is as follows:

Table 4.1： The main themes of ceramic decoration in the Qianlong period

The Main Themes of Ceramic Decoration		
Theme		**Specific subject**
1	Plant theme	Chrysanthemum; Lotus; Peony; Pomegranate; Bamboo; Plum; Orchid; Ganoderma lucidum; Grape; Banana tree; Pine tree
2	Animal theme	Crane, Mandarin duck; Fish, Deer; Bat; Lion
3	God animal	Dragons and phoenixes; Panchi
4	Religious theme	Miscellaneous treasure; Eight immortal; Eight treasures
5	Character story	Ladies' story painting; Gao Shi painting; Children's story theme; Western figure decoration
6	Agricultural theme	Farming and weaving painting
7	Poetry	Poems of the ruler； Painting poem
8	Natural scenery theme	Landscape painting
9	Ceramic theme with political implications	Hai Yan He Qing

While collecting various decorative themes, it is also necessary to summarize the traditional meanings of these decorative themes to meet the needs of studying the symbolic meanings of decorative themes.



Flow Chart 4.1: Traditional cultural meaning

Among them, the meaning of traditional culture mainly includes three aspects: the meaning of literature, the meaning of religious culture and the meaning of folk culture. Mainly through the inquiry of historical materials, literature materials, folk culture materials, religious culture materials to obtain.

Table 4.2： Books about the traditional meaning of ceramic decoration.

History of Chinese aesthetics	
History of Chinese literature	
History of Chinese folk culture	
History of Chinese religious culture	
History of Chinese painting thought	
History of Chinese aesthetic culture	

Therefore, the content of this part mainly includes the theme classification of ceramic decoration in Qianlong period and the traditional cultural meaning and implication of decorative patterns. The details are as follows:

4.1.1 Plants and Flowers Decoration Themes

Table 4.3： The meaning of plant decoration theme in Chinese culture

Plants and Flowers Decoration Themes	
Theme	**Meaning in Chinese Traditional Culture**
Chrysanthemum	"Four gentlemen"; cold resistance; reclusive; detached; elegant and distinctive cultural qualities; health and longevity
Lotus	noble and faithful character; a pure land
peony	"National flowers" of China, prosperous and prosperous; wealth and luxuriance, the pursuit of a better life
pomegranate	good luck, many children and good fortune; warm and brilliant; girl's dress; beautiful woman; love and friendship
Bamboo	"Four gentlemen"; integrity and gentlemanliness; fortitude and unyielding character; "Three friends of the Cold"
Plum flower	Integrity; moral character
Orchid	Gentleman; integrity
Ganoderma lucidum	health and longevity; prolonging life; energy and spirit; good for the kidneys; miracle medicine; solitude and freedom; good luck; bringing prosperity to the family; prosperous and has endless descendants
Grape	meaning of many children and more happiness
Plantain tree	can treat diseases; clear heat, and detoxify; firmness and perseverance; the meaning of emptiness and nothingness by The Buddhist culture
Pine tree	Longevity; gentleman; green as usual; everlasting and unchanging love; the family is as long as the pine tree; strong vitality; "rebirth of life and death."

The decorative patterns of plants and flowers were the most common and most widely used category in ceramic art decoration, with a wide variety of plants, flowers, melons, and fruits that were common in nature, either alone or in combination. Generally speaking, the ceramic decorative patterns of plants and flowers can be divided into two categories. One is plants and flowers grown in nature, directly used in ceramic decoration after artistic processing.

Such as peony decorative pattern, chrysanthemum decorative pattern, Bamboo stone plantain decoration, flower decoration lines, Ganoderma decoration pattern, bamboo peach decoration pattern, grape decoration pattern, Pine bamboo plum flower decorative pattern, the four seasons flower decoration pattern, loquat fruit decoration pattern, grass decoration pattern, creeping weed decoration pattern, sweet lotus decoration pattern, lotus decoration pattern, ice plum decoration pattern, December flora decoration pattern, bamboo bird decoration pattern, wicker decoration pattern, Decorative pomegranate patterns, Chinese rose decorative patterns, bamboo shoots decorative figure, this kind of decorative patterns belong to the growth of plants in nature, can be found in nature (Gu Qing, 2016).

Because of the Chinese traditional culture of auspicious implied meaning, the pursuit of good wishes, and the pursuit of auspiciousness. The habit of giving good blessings to everyday things around to express subjective thoughts and feelings. In the following, we will analyze and explain the important decorative patterns of plants and flowers, such as chrysanthemum decorative patterns, lotus decorative patterns, lucidum decorative patterns, decorative grape patterns, and pomegranate decorative patterns. It is helpful to know the decorative patterns of Chinese ceramics.

i. Decorative Pattern of Chrysanthemum

Chrysanthemum is a kind of herbaceous plant; different from other flowers that bloom in spring, chrysanthemum usually blooms in the cold autumn. Due to the characteristics of a chrysanthemum blooming in the cold, it is endowed with the cultural meaning of perseverance and great independence. Chrysanthemum, along with plum blossom, orchid, and bamboo, is known as the "four gentlemen".

In the history of Chinese literature, many poems praise the chrysanthemum. In his poem Ode to Chrysanthemum, Bai Juyi, a great poet of the Tang Dynasty, said: "The first frost gently attached to the tile, banana, and lotus could not withstand the cold or broken, or askew, but the chrysanthemums near the eastern fence stood proudly in the cold, golden-millet stamens opened to give the morning more fragrance. " (Gu Qing, 2016) This means that on autumn nights when the frost hits, the plantain leaves and the withered lotus become increasingly ugly, while the chrysanthemums in the fence are very hardy and even look more beautiful. Bai Juyi wrote this poem to appreciate the chrysanthemum's cold resistance and aloof character (Wang Simian, 2015).

Tao Yuanming, a poet of China's Eastern Jin Dynasty, said in his poem Drinking: "Living in the human world, there is no noise of cars and horses. Ask me how I can do this. If you aim high, you will naturally find yourself in a quiet place. Picking chrysanthemums under the east hedge, the southern Mountain came into view in the distance." (Gu Qing, 2016) The poem describes his reclusive life far from the world in the mountains and endows the chrysanthemum with reclusive, detached, elegant, and distinctive cultural qualities.

Wen Zhenheng of the Ming Dynasty described chrysanthemums in his book Records of Long Things: "In Jiangsu, China, when chrysanthemums are in full bloom every year, many people go to collect hundreds of chrysanthemums of various colors to enjoy them. Some people who know flowers collect chrysanthemums not only for fun; they will choose special varieties, plant them in pots, wait until the next year when the flowers bloom, and choose a few chrysanthemums inserted into the vase on the bed to enjoy. There are wide varieties of chrysanthemums; chamomile can be used as a tea; Wild chrysanthemums are suitable for gardens." (Wang Simian, 2015) When the artist depicts the chrysanthemum as an artistic image, the challenging and noble symbol and connotation endowed by the traditional Chinese culture to the chrysanthemum still exist, which provides a way for the artist to express his thoughts, it also supports ceramic decorative patterns with profound cultural significance beyond formal language (Gu Qing, 2016).

The Double Ninth Festival, which falls on the ninth day of September in the Chinese lunar calendar, is a traditional Chinese folk festival. The Chinese people make sacrifices to ancestors during the Double Ninth Festival every year, which later evolved into the festival theme of wishing the elderly health and longevity, respecting and loving the elderly. The Double Ninth Festival falls in autumn every year. In China, the customs of the Double Ninth Festival include climbing a high mountain and looking far away, wearing Cornu Officinalis, appreciating chrysanthemum, and drinking chrysanthemum wine. Therefore, the chrysanthemum symbolizes health and longevity.

The use of chrysanthemum decorative patterns in China has a long history, as early as the primitive period of painted pottery s appeared; However, it was not until the Song

Dynasty that ceramic decoration became popular. Before the Song Dynasty, the more ceramic decoration was based on animals, and the flower varieties used for decoration were not particularly large, mainly peony and lotus. After the Song Dynasty, with the change in people's thinking, more attention was paid to nature, a large number of flowers were planted in the garden, and special paintings of flowers and birds appeared in the field of painting. Similarly, many flowers were used as decorative patterns on ceramics (Wang Simian, 2015).

With the great development of ceramic technology and decorative technology, the decoration of chrysanthemums in the Qianlong period of the Qing Dynasty had a greater improvement based on the previous generation. In terms of composition, the pattern of painting before the Qing Dynasty, which was dominated by a single flower, was changed, and various decorative patterns with complex techniques began to appear (Wang Simian, 2015).



Figure 4.1: The floral pattern of Qianlong Period in Qing Dynasty (Include details). (Source: The Complete Collection of Chinese Ceramics)

Figure 4.1 shows a ceramic vase from the Qianlong period of the Qing Dynasty. Flowers cover the whole body without leaving a blank. There are about one hundred kinds of flowers decorated, so it is called the "hundred flower map", including the chrysanthemum (at the bottom of the vase). The ceramic decoration in the Qianlong period pursued luxury and wealth and paid attention to painting and detailed depiction. Every

petal was clearly visible. Unlike the decorative patterns before the Qing Dynasty, which were mainly painted flat, the ceramic decorative patterns in the Qing Dynasty also used Western painting techniques in the painting process and paid great attention to the changes of light and shade of flowers.

ii. Decorative Pattern of Lotus

Lotus is a kind of water plant with pure and beautiful flowers. Zhou Dunyi, a neo-Confucianist of the Northern Song Dynasty in China, wrote an essay praising lotus flowers called "On the Love of Lotus". Zhou Dunyi pointed out in his story of The Lotus that although the lotus grows in silt, it has never been polluted by silt or washed in clean water, but it does not have the air of blooming, always standing straight and clean there. This article praises the noble and faithful character of the lotus (Wang Simian, 2015).

In Buddhist culture, the lotus has a critical position. In Buddhist art, many things about lotus cannot be ignored. In Buddhist culture, the lotus symbolizes a pure land. In Buddhist art, there are lotus image decorations, lotus seats, crowns, and so on. When Buddhist culture was introduced into China, a large number of Buddhist art were created, many of which took lotus as the theme of creation.

Lotus is a very common decorative pattern in China, as a decorative pattern appeared in the Spring and Autumn period. During the Wei, Jin, Southern and Northern Dynasties, with the popularity of Buddhism in China, it was widely used in ceramic, grottoes, silk and other art forms, with a wealth of decorative forms. In the Qing Dynasty, with the complexity of ceramic production technology and decorative technology, decorative patterns were more complex and delicate, reaching the peak of decorative art; many lotus decorative forms had not been seen before (Wang Simian, 2015).

The ceramic decoration techniques of the Qing Dynasty had a qualitative leap based on the Ming Dynasty. More advanced technology was used in ceramic decoration. Figure 4.2 is an enamel-painted pottery pot from the Qianlong period of the Qing Dynasty. The circular frame in the middle is decorated with a traditional Chinese landscape painting. The lotus flower is decorated outside the circular frame. The decorative pattern pays great attention to the depiction of details without any hasty use of a pen. Western painting techniques and pigments are used in the painting of decorative patterns. The petals have light and dark, and the decorative picture has a strong sense of layering, which can be called a perfect work of art.



Figure 4.2: Lotus flower decorative pot of Qianlong Period in Qing Dynasty (Include details).
(Source: The Complete Collection of Chinese Ceramics）

iii. Decorative Pattern of Peony

The peony, the national flower of China, occupies the highest position in the plant world. The Shen Nong Ben Cao Jing of the Qin and Han Dynasties introduced the roots and stems of the peony. Shen Nong Ben Cao Jing is the earliest extant medicinal work in

China, among which the record of the peony can be seen that the peony was initially used as a restorative material.

During the Sui and Tang dynasties, the peony began to be greatly praised. It is said that Empress Wu Zetian of the Tang Dynasty loved peonies so much that they were planted in large quantities in Luoyang, which is also known as the "Peony Flower City" of China. Peony has also become a litterateur, poet, and artist in describing the plant.

Liu Yuxi, a great poet in the Tang Dynasty, praised peonies like this in his poem Peony Appreciation: "The peony in front of the court is enchanting and gorgeous but lacks bone, and the lotus in the pool is elegant and clean but lacks charm. Only the peony is the true beauty of the country. When it comes to flowering, it attracts countless people to appreciate it. It astonishes the whole capital." The poem affirmed the status of the peony as the "national flower" and praised its wealth and beauty. When the peony blossomed, people in the city even came to admire it. The peony flowers are large and bright, and beautiful. In line with the prosperous and prosperous society of the Tang Dynasty, the peony flower became a symbol of wealth and luxuriance. The later Chinese arts and crafts, including silk crafts, jade crafts, gold and silver crafts, and ceramic art, are popular decorative patterns (Liaoqun, 2007).

In Chinese folk art, peony flowers are often used as a metaphor for a beautiful woman, expressing admiration for her beautiful face. In addition, it also represents people's pursuit of a better life, hoping that life is as prosperous as peony flowers. As a decorative pattern, Peony became popular in the Tang Dynasty as a symbol of wealth and often appeared on all kinds of handicrafts (Wang Simian, 2015).

In the Qianlong period of the Qing Dynasty, based on single decorative patterns, a

large number of pictorial decorative patterns began to appear in ceramic decoration. Painterly decoration refers to the use of traditional Chinese painting techniques and forms in ceramic decoration. The belly of the bottle in Figure 4.3 is a peony painting.

The flowers are shown in yellow and red, just like in a Chinese flower-and-bird painting. There are text decorations around the picture, reflecting the characteristics of Chinese painting (Wang Simian, 2015).



Figure 4.3: Peonies decorated patterned bottles of Qianlong Period in Qing Dynasty. (Source: The Complete Collection of Chinese Ceramics）

iv. Decorative Pattern of Pomegranate

Pomegranate has a lovely shape, pomegranate seeds inside like a red gem, and crystal clear, sweet, and juicy taste. The pomegranate is an exotic fruit species whose origin is not in China. It is said that during the Han Dynasty. The pomegranate was brought

back to China by Zhang Qian, an envoy to the Western Regions. Due to a long time, the specific country and region, there are a lot of disputes in this document, from the Western Regions of Daxia, Jiaozhi, Anshi, and other statements. Zhang Qian was a famous diplomat in The Han Dynasty. He made significant contributions to the communication between China and the Western regions. As pomegranate is an imported fruit species, it was precious when it first came to China. It was not seen by ordinary people and was rarely mentioned in literature and art (Wang Simian, 2015).

Chinese literature has permanently attached great importance to the use of symbols and images. Chinese litterateurs usually give a specific object its unique external meaning according to its natural characteristics, which has become a fixed literary image over time. As pomegranates became more popular and familiar to more people in China, some scholarly works depicting pomegranates appeared in Chinese literature.

Because the pomegranate has many seeds, it is regarded as a symbol of good luck by Chinese people and is endowed with a sign of many children and good fortune in Traditional Chinese culture. Moreover, since the appearance and seeds of pomegranates are red, red means warm and brilliant in Chinese culture. Chinese people like to use pomegranate images in all kinds of art as decoration to express the meaning of blessing.

There has long been a famous saying in China, "pomegranate skirt". It was initially a girl's dress but later developed into the name of a beautiful woman to refer to the beautiful woman praising women as beautiful as pomegranates. In addition, the pomegranate is also used as a symbol of affection (including love and friendship) because the pronunciation of pomegranate is the same as the Chinese word for "stay", so it is often

used to mean to retain someone (Wang Simian, 2015).

Kong Shangren of the Qing Dynasty recorded in Jie Xu Tong Feng Lu:" Suitable for giving pomegranates to daughters who are about to be married." It shows that when young men and women got married, they would carry a pomegranate as the mascot, wishing the newlyweds many children and happiness and bringing the hope of family continuity (Wang Shucun, 2004).

Before the Song Dynasty, the pomegranate was a relatively scarce plant. After the Song Dynasty, pomegranates gradually became popular in society. Because it is endowed with the auspicious meaning of multiple children and happiness, a kind of decorative pattern is widely used in arts and crafts. The style of pomegranate decorations in the Song Dynasty is relatively simple and plain. In the Ming Dynasty, there were more and more varieties of ceramics and more and more rich decorative techniques.



Figure 4.4: Pomegranate decorated vase of Qianlong Period in Qing Dynasty.

(Source: The Complete Collection of Chinese Ceramics）

By the Qing Dynasty, ceramic production and decoration technology had an epoch-making development, especially in the Qianlong period, reaching the peak of ceramic production. Figure 4.4 shows a vase made in the Jingdezhen Imperial Kiln during the Qianlong period of the Qing Dynasty, decorated with a pomegranate plant. The depiction of decorative patterns uses rich color; decorative techniques are also very mature, began to pay attention to the performance of the pomegranate fruit's light and dark relationship. The Pomegranate shape is realistic, and the detailed depiction is fine, reflecting the superb painting technique.

v. Decorative Pattern of Bamboo

Su Shi, a writer in The Song Dynasty, said, "I would rather eat without meat than live without bamboo." It means that it is better to have a meal without meat than not to grow bamboo at home. To a large extent, this shows the love of bamboo by the Chinese people. Since ancient times, bamboo has held a high position in Chinese traditional culture and is one of the "four gentlemen" (plum blossom, orchid, bamboo, and chrysanthemum) in the plant world (Deng Qiaobin, 2013). Writer praise bamboo in poems and articles, and artists love to depict the image of bamboo in various works of art, such as the story of the seven sages of the bamboo forest and Zheng Banqiao's bamboo paintings (Wang Simian, 2015).

Bamboo, green in color, hollow branches tall and straight, would instead break than bend. Bamboo has been endowed with human qualities by writers and artists as a symbol of integrity and gentlemanliness. According to Tang Dynasty's literature, "People in the Jin Dynasty lived in bamboo forests to escape the world's chaos." It means that people in Wei and Jin Dynasties liked to live among bamboo forests to escape the chaos of the real world

(Wang Simian, 2015).

The seven sages in the Bamboo Forest are Ruan Ji, Ji Kang, Shan Tao, Liu Ling, Ruan Xian, Xiang Xiu, and Wang Rong, seven writers of the Wei, Jin, and Southern and Northern Dynasties. They advocate bamboo's indomitable and resolute qualities and use bamboo to symbolize their character and thoughts.

The seven often gathered in the bamboo forest, composed poems, wrote articles, drank wine, and discussed their personal opinions. They hid in the bamboo forest to escape from the chaotic politics of the Wei, Jin, and Southern and Northern Dynasties to fight against the dark political rule. It can be said that "jade can be broken but cannot change its ambition, and bamboo can be burned but cannot destroy its integrity", which has become a widespread story.

Su Shi, a famous litterateur and poet in the Song Dynasty of China had the theory of "having everything ready" for literary creation and painting. It mainly means that before literary creation, the creator should have the idea of creation in his mind. For example, before painting bamboo, he should have the image of bamboo and the overall notion of bamboo painting in his mind and know how to draw bamboo (Wang Simian, 2015).

Zheng Banqiao was a famous writer and painter in the Qing Dynasty. He loved bamboo and became a renowned bamboo painter in Chinese history. He once said in his poem bamboo: "The world loves to plant flowers, but I only plant bamboo." In his painting "bamboo and Stone", he wrote: "Flowers and plants are almost infinite at four seasons. When the time is up, flowers lose their fragrance. Only orchids and bamboo in the mountains go through spring, summer, autumn, and winter." He used bamboo as a metaphor to express his fortitude and unyielding character. In the poem "Bamboo and

Stone," he said, "I firmly insist that the castle peak does not relax, and it was deeply rooted in the stone. Despite the winds blowing from east, west, north, and south." It has become a famous sentence in the history of Chinese literature (Deng Qiaobin, 2013).

The Song Dynasty was a historical period with a strong cultural atmosphere, and bamboo was endowed with many noble symbolic meanings at this time. Many painters like Wen Tong and Su Shi were keen on bamboo painting. Bamboo was also used in ceramic decoration. Bamboo decorative patterns became an important decorative pattern in the Song Dynasty. They were often painted together with pine trees and plum blossoms, known as the "Three friends of the Cold".



Figure 4.5: Bamboo, flowers, and birds decorated patterned bottles of Qianlong Period in Qing Dynasty.

(Source: The Complete Collection of Chinese Ceramics）

Based on the Ming Dynasty, the Qing Dynasty ceramic art had a further development, with more varieties of colorful decorative patterns of ceramics. Figure 4.5 is

a pastel ceramic bottle produced during the Qianlong period. The background color of the bottle is white, just like white painting paper. A complete picture of flowers and birds was drawn on the white paper. Two birds were standing on the huge stone, one about to fly with wings, the other standing quietly. A few peonies are planted to the left of the stone. Several bamboo plants are painted on the right side of the picture. The shape of bamboo is natural and straight. Bamboo leaves are very carefully drawn, and the leaves have the performance of light and dark. Other objects in the picture also have certain expressions of light and shade, which is a unique expression technique of pastel ceramics in the Qing Dynasty.

vi. Decorative Pattern of Plum flower.

The praise of plum blossom is a popular theme in literature and painting. Plum blossom usually blooms in cold winter, and many literary works praise its nobility and perseverance." (Mou Zhongjian, 2007) The precious blade comes from constant polishing, the fragrance of plum blossom comes from bitter cold" is a famous poem praising plum blossom. Many painters love painting plum blossoms to express their love for them, as the Song Dynasty painter Yang Wujiu and Yuan Dynasty painter Wang Mian are among the representatives (Wang Simian, 2015).

In the history of Chinese literature, the phenomenon of "Bi De" has a long history, that is, to personify the things around them, endue them with human spiritual qualities and place their thoughts and feelings on them, which is similar to the expression of ambition by an object in Chinese literature and the "empathy" in western literature. According to Confucius, a Chinese literary masterpiece, "Ganoderma lucidum and orchids grow in deep valleys without fragrance because there is no one nearby. A gentleman cultivates his moral

character and does not change his integrity because of poverty." (Sa Mengwu, 2019) Lu You, a poet in the Tang Dynasty of China, said in "Falling Plum" that "although abused by wind and snow, it is still firm and belongs to the highest integrity of flowers. When the flowering season arrives, it falls alone and disdains to pray to the east wind." All praise the challenging and noble qualities of plum blossom (Gu Qing, 2016).

In the history of Chinese painting, the plum blossom is a famous painting subject. It is also often used as a pattern to decorate ceramic products. Plum bottles, popular in the Tang and Song dynasties, were named after plum blossoms. The plum blossom decoration in Tang and Song dynasties is relatively simple, and the main body of the decoration is the broken plum blossom. There are no more auxiliary decorations. In the Yuan and Ming dynasties, plum blossom decorative patterns began to become complicated and were always mixed with other flowers to form a complete picture with a full picture.



Figure 4.6: Plum blossom decorative bottle from Jingdezhen Kiln in the Qianlong period. (Source: The Complete Collection of Chinese Ceramics）

During the Qianlong period of the Qing Dynasty, compositions with traditional Chinese painting forms began to appear in large numbers on ceramics. In particular, the depiction of plum blossom completely imitates the traditional Chinese plum blossom painting. Sometimes a single plum tree is painted, and sometimes the plum, pine, and bamboo are put in the same picture. The layout of the painting is similar to that of traditional Chinese flower paintings. Figure 4.6 is a typical plum decoration. The background colors of the ceramic bottle is white, and the lower part of the bottle is painted with plum blossoms, peonies, bamboo, orchids. The upper part of the picture has words (poems) and seals, a typical Chinese traditional flower painting. The layout of poetry, calligraphy, painting, and seals highlights the literariness of the picture (Wang Simian, 2015).

vii. Decorative Pattern of Orchid.

Orchids are one of the ten famous flowers in China. Orchids' elegant design, color, and dignified posture do not show off their beauty; the Chinese give orchids noble, elegant spiritual quality; in Chinese culture, orchids are a gentleman's symbol.

Confucius, a Chinese philosopher in the pre-Qin period, once said: "Orchids are beautiful and fragrant. Although they are not being used, they are being slandered and magnified. I have done nothing wrong, and I do not care. I have been out for a long time, maybe exiled, and may also be looking for someone to understand their own. If a ruler cannot tell right from wrong, I would rather not be in a position of authority." Zheng Banqiao, a Chinese writer, wrote in his painting Titled "Painted Orchid" that "rows of orchids growing in the mountains do not feel unhappy. They will not compete with other fragrant flowers for their beauty if they can keep their integrity." These literary works

praise orchids for not falling into conventions and maintaining their qualities (Wang Simian, 2015).

The object in figure 4.7 has a beautiful shape and is called the "Yu Hu Chun Bottle". This is a typical blue and white decoration pattern; the neck is decorated with banana leaves, twined flowers, and clouds. The abdomen is a painting of orchids, bamboo, stone, and plantain. This form of painting is one of the important categories of Chinese painting, proof of the extensive use of traditional Chinese painting on ceramics. The use of painterly decoration makes the literary nature of ceramic decoration more obvious.



Figure 4.7: Orchid decorative pattern bottle of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

viii. Decorative Pattern of Ganoderma Lucidum

Ganoderma lucidum, a fungal plant with medicinal value, usually grows on high

mountains and cliffs, and its extreme environment adds to its mystique. "Ganoderma lucidum, god grass" is recorded in Shuo Wen Jie Zi. In ancient times, Ganoderma lucidum was considered a mysterious medicine believed to prolong life and maintain health and longevity. It is also frequently mentioned in Chinese literature and artworks and is regarded as a plant with great mystical powers.

The ancient Chinese medicine book Shen Nong Ben Cao Jing records that Ganoderma lucidum has an excellent tonifying effect on the body. "Purple Ganoderma" can "treat deafness, conducive to the health of the body joints, maintain energy and spirit so that the body bones and muscles remain healthy so that people have and maintain a good face"; The black Ganoderma is "good for urination and good for the kidneys" (Liaoqun, 2007).

There are many records and literary works about Ganoderma lucidum in Chinese literature. The Qin and Han dynasties witnessed the significant development of Ganoderma culture. In addition, there have always been legends of gods living in the mountains in the sea and of a medicine that can make people live longer and not die. The rulers of the Empire took this idea very seriously, and emperor Qin Shi Huang sent men out to sea many times in search of miracle medicine, including Ganoderma lucidum (Wang Simian, 2015).

Song Yu, a writer of the Spring and Autumn and Warring States periods, recorded in his literary work Gao Tang Fu: "The emperor of Heaven's youngest daughter, Yaoji, died unmarried and was buried south of Wu Mountain. When the soul becomes grass, it is Ganoderma lucidum. Li Daoyuan, a writer of the Northern Wei Dynasty, also wrote in notes to The Water Classics: "The emperor of Heaven's youngest daughter, Yaoji, died unmarried and was buried in the south of Wu Mountain. The soul becomes grass, which is

Ganoderma lucidum." Both recorded the mysterious origin of Ganoderma lucidum in their works, believing that Ganoderma lucidum was the incarnation of the goddess. Sima Qian recorded such words at the beginning of "Shiji · Xiaowu Ben Ji": "Emperor Xiaowu took the throne at the beginning, attached great importance to the worship of ghosts and gods", recorded emperor Wudi of the Han Dynasty to ghosts and gods, worship, magic drugs (Wang Simian, 2015). After theHan Dynasty, Ganoderma lucidum was gradually regarded as a symbol of good luck. People believed that seeing Ganoderma lucidum meant that something good was going to happen, which became a means for the ruler to gloss over peace and consolidate political rule, and also reflected the pursuit of good luck in traditional Chinese culture (Liaoqun, 2007).

In Chinese Taoist culture, Ganoderma lucidum is often mentioned. Ge Hong, in the Eastern Jin Dynasty of China, said in his work "Bao Pu Zi, Inner Chapter, Immortal Medicine" that "people can be promoted to heaven god, roam up and down, but send ten thousand creatures, with hair, can quickly see the effect" (Sa Mengwu, 2019). Greatly exaggerated the role of Ganoderma lucidum. After the Tang Dynasty, Ganoderma lucidum was gradually endowed with the symbol of seclusion in Taoist culture, reflecting the solid Taoist thoughts of solitude and freedom, and ease.

With the continuous popularization of Ganoderma culture, it was no longer a patent belonging to the rulers. When it began to spread among the people, the folk culture also endowed Ganoderma with many beautiful symbols and considered Ganoderma as a symbol of good luck. For example, if the Ganoderma lucidum is found growing in the home, it is believed to bring prosperity to the family. If the people who took the imperial examination see the Ganoderma lucidum, they will get good grades.

If the Ganoderma lucidum grows on the tomb, it means glory to the family's descendants, which means that the family is prosperous and has endless descendants (Liaoqun, 2007).

ix. Decorative Pattern of Grape

Grapes, a sweet-tasting fruit, come in various colors and types. It can be eaten ready-to-eat, brewed, or dried and is still one of the most popular fruits today. Wang Han, a poet in the Tang Dynasty, said in his poem Liangzhou Ci "(Gu Qing, 2016). At the wine feast, the mellow wine was filled with exquisite luminous cups, and the geisha played the rapid and cheerful pipa sound to encourage them to drink (Sa Mengwu, 2019).

The soldiers were proud to ride off to the battlefield to kill the enemy and serve the country. Even if we pass out on the battlefield, we must get drunk today. This war to serve the country, originally planned to die, did not plan to come back alive." (Gu Qing, 2016). It's a famous poem about wine. Grape was originally a fruit variety from the western regions, not a plant variety native to China, but introduced into China with the opening of the Silk Road. Because the grape is similar to a pomegranate, the fruit is many and dense, so it is also endowed with the symbol of auspiciousness, the meaning of many children, and more happiness. Grape decorative patterns are also widely used in ancient Chinese works of art, such as porcelain, gold and silver, silk, and other decoration (Sa Mengwu, 2019).

x. Decorative Pattern of a Plantain Tree.

The plantain tree is a large-leaved herb widely planted in southern China. It has been planted for more than 2,000 years. Its broad leaves can reach three meters in length

and are shaped like a fan. Plantain trees are widely used, banana flowers can be eaten, and banana leaves and roots are a kind of medicine that can treat diseases, clear heat, and detoxify. Because of its beautiful posture, plantain is widely planted in the front and back of houses and gardens. It is also often mentioned in works of literature and artists. Plantain decorative patterns are also widespread in ceramic decoration (Liaoqun, 2007).

During the Spring and Autumn Period and the Warring States Period, Wang Yi of the State of Chu said in his book " Chu Ci Zhang Ju" that "Wizards often use plantain leaves." (Chen Dengyuan, 2014) It is recorded that in the State of the Chu, where witchcraft culture was prevalent, plantains were usually used as a sorcerer's magic casting tool, with a rich and mysterious color (Sa Mengwu, 2019).

Rain hits Plantain tree - In the Tang Dynasty, plantain was used more in literary works to express the author's thoughts and feelings. For example, Tang Dynasty poet Du Mu has a poem called "Plantain is moved by rain, so it is planted in front of the window. Pitiful, he drips water sound, keeps back home dream. Dream far away from home, feel a turnover." (Gu Qing, 2016). Rain has a sad meaning in Chinese traditional culture. The poet uses the phenomenon of "rain hitting banana" to reflect his homesickness and his low mood that he cannot sleep for a long time (Liaoqun, 2007).

Plantain tree bamboo Stone -- Because the plantain leaves are enormous and can provide a place for people to enjoy the cool, there are many painting themes of enjoying the cool under the plantain tree. In addition, Chinese painters after the Song Dynasty usually painted plantain trees, bamboo, and stones in their pictures at the same time, to express the character of firmness and perseverance (Sa Mengwu, 2019).

With the introduction of Buddhism to China, the plantain tree gradually became a

frequently mentioned thing in The Buddhist culture. Because the middle of the stem of the plantain tree is empty, it is endowed with the symbolic.

Figure 4.8 is a beautiful "Yu Hu Chun bottle". The background color of the pot body is yellow, and the painting decoration is red. Banana leaves and clouds decorated the neck. The abdomen is a complete plantain butterfly painting. Plantain leaves stretch; a flower is opening, and a butterfly is flying around the flower. Because of the addition of butterflies, the picture seems to have a dynamic (Liaoqun, 2007).



Figure 4.8: Plantain pattern decorative bottle of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

xi. Decorative Pattern of the Pine Tree.

Pine trees are endowed with the meaning of longevity and evergreen in traditional Chinese culture because of the growth characteristics of pine trees, which do not wither

and are not afraid of cold all year round. Cranes are also endowed with the meaning of longevity. Pine cranes are combined to symbolize longevity and longevity. In literary works, articles and poems praising pine trees are often used in art to express the author's thoughts and feelings (Liaoqun, 2007).

Confucius, a great thinker in the pre-Qin Period, said of pine trees in the Analects of Confucius: "When the weather is coldest every year, most other plants wither, but the pine and cypress stand tall and do not fall." (Chen Dengyuan, 2014) This means that when the cold winter comes, all plants and flowers wither, but only the pine and cypress remain green as usual. It is also called the "gentleman tree" because it refers to the character of a gentleman (Sa Mengwu, 2019).

Bai Juyi, a great poet in the Tang Dynasty of China, wrote in his poem "Chang Hen Ge": "In the sky, I wish to be a pair of birds; on the ground, I wish to be a pair of branches", which means I wish to be a pair of birds flying in the sky, I want to be a pair of trees growing on the ground, reflecting the loyalty of young men and women to love. (Gu Qing, 2016) Therefore, the Chinese consider the connected branches lucky, including pine trees, which grow with overlapping branches and cover each other, reflecting everlasting and unchanging love (Chen Dengyuan, 2014).

In Chinese funeral culture, there is the custom of planting pine trees in cemeteries. This custom started in the Shang and Zhou dynasties. In the early days, pine trees were planted in the tombs of the rulers. Later, they were widely used and have continued to this day (Gu Qing, 2016). On the one hand, planting pine trees in a cemetery can serve as a symbol, making people know that the place is a cemetery after seeing the pine trees. As recorded in Chang Yan, a history book of the Han Dynasty, "Most of the trees used for

burial in ancient times were pine and cypress and plane trees, which were used to mark the location of tombs." (Chen Dengyuan, 2014) Second, pine trees planted in cemeteries can be used to express the memory of ancestors but also to ward off evil spirits and protect cemeteries from harm. Pine trees are also regarded as the god of protection of cemeteries. It can also ensure that the family is as long as the pine tree (Gu Qing, 2016).

In addition to being widely planted in cemeteries, the pine tree is also regarded as a symbol of longevity and health because it is not afraid of cold, is evergreen, and has strong vitality (Chen Dengyuan, 2014). Therefore, the pine tree is often used to express the desire for longevity in folk, saying that "it will not grow old just like the pine tree". The Book of Shi Jing, a literary work from the pre-Qin period in China, contains verses about pine trees used to celebrate the birthdays of rulers: "As the moon lasts, as the sun rises. Like the life of the south mountain, it will never collapse. It's as thick as pine and cypress." It means eternal as the moon, rising every day like the sun as long as Zhongnan Mountain does not collapse. As lush as pine and cypress (Wang Simian, 2015).

In China, there is also a saying about pine trees that refers to the phenomenon of a dried pine tree sprouting again. According to records, there was once a pine tree in Guizong Temple on Lushan Mountain in Jiangxi Province, which was called "pine" because it dried up and died when the temple was abandoned. When the temple was revived, the pine tree also sprouted and revived. Therefore, it is believed to have the meaning of "rebirth of life and death" in Buddhist culture. In Buddhist culture, there is also a saying about pine forest, which is generally believed to be a perfect environment for people living in seclusion. The Song Dynasty Buddhist monk Shi Zhiyuan said in his poem "Song Xia Zi Qian", "Play in the forest and stay in the forest at night. The friends you can

see are the moon and pine and bamboo.” (Yuan Xingpei, 2014).

Figure 4.9 is a ceramic pen holder. The background color is white, and the theme of the picture is the character's story. At the back right of the picture is a large pine tree. It is stout, with straight trunks and green leaves. One branch reaches into the middle of the picture. Pine trees are often used to express permanent meanings and complement the figures in the picture. The pine trees and figures in the picture are depicted with meticulous brushwork, and the picture is neat and rigorous (Chen Dengyuan, 2014).



Figure 4.9: Pine tree with figure decoration.

(Source: Palace Museum Website)

4.1.2 Animals Decoration Theme Pattern.

Animal decorative patterns also belong to a common category in ceramic decoration, and there are commonly used animal patterns in Qing Dynasty.

Table 4.4: The meaning of animal decoration theme in Chinese culture

(Source: History of Chinese ceramics)

Animals Decoration Theme Pattern	
Theme	**Meaning in Chinese traditional culture**
Crane	auspiciousness, gentleman, longevity, nostalgia, and immortals in literature; "Cranes standing in a flock of chickens"; a good harvest; it means a stable country; country's stability, prosperity, and strength; immortals and the supernatural powers; celebrate the birthdays of the elderly; love and companionship between husband and wife.
Mandarin duck	sweet love and harmonious couples; express blessings; couple's love; loyalty
Fish	having more children and happiness; means abundance, having excess wealth; wealth yearly; "mystified"; communication between humans and gods; the missing of the deceased and the hope for the prosperity of the family; hope their children can become a dragon and have a smooth future
Deer	auspiciousness and beauty; representing good fortune; longevity and health; transport somebody to where the gods gather; bravery and satirizes
Bat	good luck; give you good health and long life; happiness; pursuit of good sense
Lion	celebrate the arrival of important festivals; with great power; wisdom

i. Decorative Pattern of Crane

Because of its elegant posture, Crane is considered a fairy in Chinese culture, which means it is a fairy among birds. Pine trees and Cranes are usually combined in the decorative patterns of Chinese ceramics and Chinese paintings to symbolize health and

longevity. Cranes often appear in various literary works and are endowed with various human qualities to express the author's thoughts and feelings. "Cranes standing in a flock of chickens" is a Chinese idiom about cranes, which means cranes are standing in a flock of chickens. It is used to express the nobility and splendor of cranes and has gradually formed connotations and symbols of auspiciousness, gentleman, longevity, nostalgia, and immortals in literature (Yuan Xingpei, 2014).

According to Jiao Shi Yi Lin of the Han Dynasty, "White crane holds beads in its mouth and emits light when eating at night. It means a good harvest; it means a stable country." (Wang Simian, 2015).

It shows that cranes symbolized the country's stability, prosperity, and strength in the Han Dynasty. If cranes appear in life, it means good things will happen.

The Yellow Crane Tower by Cui Hao, a poet in the Tang Dynasty: "The ancient people have gone by yellow crane, leaving the yellow Crane Tower empty." (Yuan Xingpei, 2014) It means that the past gods have flown away in cranes, leaving only the empty Yellow Crane Tower behind. The poet takes the crane as a vehicle of the immortals, reflecting the symbol of the immortals and the supernatural powers (Gu Qing, 2016).

In Chinese folk culture, cranes symbolize longevity and are often used to celebrate the birthdays of the elderly. There are also Chinese idioms such as " White hair and child's face", which means graying hair but still having a child-like face, to describe the elderly as looking young." Pine crane longevity" means longevity and health, and the crane also a symbol of a gentleman. When an old person dies, it is said to "Ride the crane to the West," which means ride the crane to heaven. (Liaoqun, 2007) In Chinese folk culture, the crane is a passionate bird, symbolizing love and companionship between husband and wife.

Sometimes it also symbolizes family affection. In modern society, young men and women sometimes choose to fold beautiful paper into the shape of a crane and give it to their lovers to express their love.



Figure 4.10: Qianlong Period. Imitation wood grain. Bamboo crane diagram Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

Figure 4.10 is a pen holder. It looks like wood, but ceramic mimics the texture of wood. The belly of the pen holder is decorated with a painting of pine trees, cranes, and stones. Two pine trees are located on the right side of the picture. They grow side by side with luxuriant branches and leaves, symbolizing vigorous vitality. Under the pine tree stood three cranes. They strolled leisurely and looked about. In traditional Chinese culture, both pine trees and cranes have the meaning of longevity and permanence, expressing people's expectation of eternal youth. The painting method of the picture is very rigorous, and the depiction of details is very important (Gu Qing, 2016).

ii. Decorative Pattern of Mandarin Duck

The Mandarin duck is a beautiful water bird easily seen in natural ponds. They play

freely in the water. Because the Mandarin duck generally appears in pairs, it represents the meaning of sweet love and harmonious couples. It is usually used as an art decoration pattern in various works of art and products to express blessings.

In the pre-Qin Dynasty, the Book of Songs, the earliest poetry collection in China, contained many verses about birds, among which mandarin ducks were one of them. For example, a chapter in the Book of Songs, Xiao Ya ·Mandarin duck, records about Mandarin duck: " Mandarin duck flies to the sky and nets to catch. Gentleman celebrates longevity; ten thousand years can enjoy happiness." In the poem, the mandarin duck is endowed with the symbol of love, which contains the blessing of the couple's love (Wang Simian, 2015).

A similar story can be found in the eastern Han Dynasty literary work Peacock Flies Southeast: "The two families asked for a joint burial. Pines and cypresses were planted on the east and west sides of the tomb, and plane trees were planted on the left and right sides. The branches cover each other, and the leaves cross. There are two birds in the leaves, named Mandarin duck. They call each other with their heads up. They call each other till five o'clock every night." (Yuan Xingpei, 2014). The story is about two young people who love each other and die because they can't be together. After they died, the two families buried them together, and two mandarin ducks appeared in a tree beside the tomb. They sang at night as if they were sorry for the two young people. Cui Bao of the Wei, Jin, and Southern and Northern Dynasties wrote in his book Notes on Ancient and Modern times: "Mandarin ducks are not separated. If humans capture one, the other will die of missing." Mandarin ducks are faithful birds. If one of them loses his partner, the other will die of missing his partner (Mou Zhongjian, 2007).

There is a record of the mandarin duck in the book Maoting Kehua written by Huang Xiufu in the Song Dynasty: "A man named Zhang Zipeng was good at writing large characters and using a small crossbow. He often boasted that he was good at using a crossbow. Once, he went to Jiazhou Academy with his friends. On the boat trip, he captured a bird with a crossbow and shared it with a friend. When he arrived in Qingshen County, he saw two mandarin ducks. He killed one of the males with a crossbow and used it as food. Another female was following their boat, and when she saw her mate in the pot, she ignored the boiling water and jumped into the pot filled with hot water. He cried a few times and died." This is a touching story, which also shows the loyalty of mandarin ducks to their partner and love (Wang Simian, 2015).

In folk culture, the mandarin duck symbolizes love, representing the love and companionship between husband and wife. When young men and women hold a wedding, they usually use mandarin duck patterns for clothes, shoes, bedding, and so on, containing the benefit of sweet love and the blessing of a better life (Gu Qing, 2016).



Figure 4.11: Mandarin ducks decorate the bowl of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

Figure 4.11 is a blue and white - colorful bowl. The decorative pattern is divided

into three parts. The first part is inside the mouth of the bowl, decorated with words. The second part is located outside the mouth of the bowl and is painted with blue and white paint. The third part is the belly pond painting depicting the mandarin duck, lotus, and lotus leaves. Two mandarin ducks are looking at each other, expressing their deep friendship, and one is about to fly. The drawing of decorative patterns attaches great importance to details, and the feathers of mandarin ducks are clearly visible and look natural (Chen Dengyuan, 2014).

iii. Decorative Pattern of Fish

Fish is a very familiar animal in our daily life and often appears on our table as our food. At the same time, there is a large number of "fish roe", and people give fish the connotation of having more children and happiness. On the other hand, the word "surplus" in Chinese culture means abundance, having excess wealth, and the Chinese character for fish is pronounced the same way. Thus, according to the principle of homophony, fish also represents abundance, having surplus wealth yearly. As early as the primitive period, fish patterns have been used as decorative patterns on Chinese painted pottery, which has always occupied a mainstream position in Chinese art history. Many artistic works use decorative fish patterns for decoration in all dynasties (Chen Dengyuan, 2014).

As early as the primitive period of human beings, fish mainly appeared in daily life as human food. People not only ate fish but also used fish bones other than fish to make needles for sewing or make ornaments to hang on the body and even took fish as a symbol and totem of the tribe. Because the fish has a solid reproductive ability, it is endowed with the symbol of many children and surplus wealth. Because of the beautiful meaning of fish, it has become a pervasive decorative pattern, gradually realizing the transformation from

practicality to aesthetic function (Yuan Xingpei, 2014).

Human face fish pattern painted pottery basin is a special kind of early Chinese fish decorative pattern. Because of its peculiar shape, people love many different types of guesses about the reasons for the formation of decorative fish images. In terms of formal language, the designer made creative changes in the shape of the fish and added a human face image to the fish. Therefore, researchers believe this is the image of fish "mystified" by early ancestors, which expresses the communication and communication between humans and gods and thus reflects a religious concept of early Humans (Liaoqun, 2007). In function, the colored pottery basin with a human face and fish pattern is used to cover the urn coffin of the dead children. It is a standard funerary tool to express the missing of the deceased and the hope for the prosperity of the family and the prosperous descendants. With the development of The Times, the symbolic meaning given by humans to decorative patterns will also change, which is related to the needs of that time (Liaoqun, 2007).

In the Story of Pipa Ji: "Children go out today, parents come to see their children off. Parents hope their children can become a dragon and have a smooth future." (Yuan Xingpei, 2014). Carp jumping dragon gate is a typical decorative pattern in Chinese folk culture and art, with good symbolic meaning, meaning that the carp, through their efforts, towards the ideal direction of struggle, will eventually realize their dreams, from the carp into a dragon, to achieve the transformation of identity (Gu Qing, 2016).

In addition, fish is endowed with the auspicious meaning of surplus wealth; usually, fish and other decorative patterns with good purpose together form a picture, such as fish algae decoration, children holding carp picture, fish and lotus picture, fish and pomegranate picture.

Lao Tzu's philosophy is the starting point of Chinese aesthetic history, Chinese philosophers and thinkers in the pre-Qin period. Lao Tzu once explained the relationship between Yin and Yang in detail: "Tao begets one, life begets two, two begets three, and three begets all things. Everything bears Yin and embraces Yang."(Wang Simian, 2015). What is and what is not, the virtual and the real always go together. The world is composed of chaotic gases divided into Yin and Yang. Yin and Yang are combined, and all things in the world are produced. Yin and Yang are opposites and harmonious and unified. This was Lao Tzu's earliest explanation of where everything in the world came from, and his idea was later promoted by Taoist culture (Gu Qing, 2016).

Chinese Daoist culture further developed The Yin and Yang theory of Lao Tzu and created the Taiji diagram, which was formed out of fish. Taiji pictures are symbolic patterns of Taoism and often appear in Taoist culture. For example, as you can see below, inside the Taiji pictures are two deformed fish shapes, one black and one white, head to tail. This picture expresses the concept of Yin and Yang in Chinese Taoist culture. Yin and Yang alternate and never stop, reflecting the harmonious unity and balance of all things in the world (Chen Dengyuan, 2014).

Fish as decorative patterns have a long history and have appeared in large numbers on pottery since primitive times. With the improvement of painting and porcelain technology, the expression of a fish pattern is more and more abundant, and the decorative effect is improving. Figure 4.12 is a blue and white - colorful revolving heart bottle; the blue and white part depicts the flower decoration. A colorful picture of a swimming fish can be seen in the open frame of the abdomen. A red carp was swimming in the water, surrounded by green grass and pink shells. The ceramic inside can be turned freely, and

different images can be displayed by turning (Chen Dengyuan, 2014).



Figure 4.12: Revolving heart bottle decorated with fish pattern of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

iv. Decorative Pattern of Deer

Deer is a typical mammal, often used as prey in ancient hunting activities and sometimes kept in courtyards by old Chinese nobles. With the development of times, human beings have endowed deer with many symbolic meanings, such as symbolizing auspiciousness and beauty.

In the book of Songs, the earliest collection of Poems in China, there is a line like this: “The little deer is singing, my friend is coming, I will play music to welcome him.” In traditional Chinese culture, the pronunciation of deer is the same as that of the Chinese characters representing good fortune (Liaoqun, 2007). Therefore, the deer is endowed with the meaning of good fortune and good luck by the Chinese people. The ancient

Chinese book Tai Ping Yu Lan says: "A deer lives for a thousand years. Its fur turns white and white when it is 500 years old." (Wang Simian, 2015). The deer is considered a symbol of longevity and health in Chinese culture. When used as decorative patterns, deer and pine trees and Ganoderma are combined to express the yearning for health and longevity (Chen Dengyuan, 2014).

In Chinese Taoist culture, the deer is not only a symbol of longevity; it is mythological and often used as a means of transport to where the gods gather.

In Buddhist culture, deer are the embodiment of justice. Dunhuang wall painting in China, "The deer Bunsen figure," depicts the nine-colored deer (the incarnation of Buddha) saving the scenario, holding a man fall into the river, and asking the rescued people not to reveal his identity. Still, he did break a promise to sell the nine colored deer, the people who betrayed a deer of nine colors and the whole body covered with sores as punishment. This story reflects the deer's justice and bravery and satirizes people who don't keep their promises (Yuan Xingpei, 2014).



Figure 4.13: Deer decorative pattern Zun of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

Figure 4.13 is a pastel ceramic. The left and right sides of the neck are decorated with a Panchi pattern. The abdomen of the object draws a complete picture of mountains and deer. It is also called the "hundred deer picture" because there are 100 deer in it. In the painting of the picture, the use of traditional Chinese painting techniques, the perfect fusion of ceramic art and Chinese painting art. Deer demeanor and action are different: pine lush, tall, straight mountains. The picture attaches great importance to the performance of the sense of space; the picture has obvious near and far space. The combination of elements expresses the pursuit of eternity and longevity (Chen Dengyuan, 2014).

v. Decorative Pattern of Bat

Bat is a kind of flying mammal, its appearance and mouse similar, looks very ugly; the whole body appears black, always at night activities, and loves to fly at night. In traditional Chinese culture, bats are regarded as a symbol of good luck. Ge Hong of the Jin Dynasty recorded in his book Bao Pu Zi, "Bats of a thousand years old are white as snow and hang upside down with heavy brain. If you can get hold of it, dry it and grind it into powder, it will give you good health and long life." Eating bats are thought to lead to a longer life. Bats were also used as medicine by Hua Tuo, a medical scientist in China's Han Dynasty (Liaoqun, 2007).

The pronunciation of bat in Chinese characters is the same as that of the Chinese character expressing happiness. Chinese culture attaches importance to homophones and transfers the meaning of happiness to bats. From then on, bats have been the symbol of expressing happiness. According to the shape of bats, people designed decorative bat patterns to be used in daily life and often used together with other decorative patterns to express good meanings, extending a variety of implied meanings to define their pursuit of

good sense, happiness, and longevity (Chen Dengyuan, 2014).



Figure 4.14: Bats and flowers decorate lampshades of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

Figure 4.14 is a ceramic lampshade. Various decorative techniques, such as painting and carving, are integrated into this piece. The abdomen is decorated with four floral drawings. The rest is hollowed out and on the yellow background, decorated with many orange bats patterns. Bats have different forms and are lively. The orange body has different shades of decorative effect. Bats have the symbolic meaning of happiness and beauty, expressing the pursuit of good meaning (Gu Qing, 2016).

vi. Decorative Pattern of Lion

The lion decoration pattern, which occupies an important position in Chinese traditional culture, was used as early as the Han Dynasty. But it is this typical Chinese decorative pattern; its prototype lion did not come from China at the earliest; therefore,

Chinese lion culture is the product of cultural exchanges between China and the West (Gu Qing, 2016).

There are many records about the origin of the lion in Chinese literature. They all believe that the lion came from the Western regions. Li Shizhen, a medical scientist in the Ming Dynasty, wrote in his book Compendium of Materia Medica that "the lion came from the countries of the Western Regions" (Wu Shan, 2006).

There are also many records in historical documents about lions from western regions to The Han Dynasty in China. The Book of the Later Han ·Hedi Ji (88 AD) states that "envoys from the Kingdom of Rest contributed lions." "History of The Ming Dynasty" also has a record about the lion "Xuande five years, Zheng He sent to the West. Back and forth through the year, brought back rare treasures and Kylin, lion, camel chicken to return." (Chenyan, 2000). As late as the Qing Dynasty, there is also a record of Portuguese envoys presenting lions to Emperor Kangxi of the Qing Dynasty. Because they were so valuable, nobles would keep lions in their courtyards, just as pets are kept today. Yan Liben, a painter in the Tang Dynasty, once painted a picture called Zhi Gong picture, in which there were several lions of different sizes（Wu Shan,2006）.

In traditional Chinese culture, people regard the lion as a divine animal with an auspicious symbol. The Chinese designed various decorative patterns based on the lion's appearance, which were used to decorate silk, ceramics, and gold and silver articles. They sometimes put statues of lions on their doorsteps to ward off evil spirits, believing that lions can bring happiness. If the lion is placed in the tomb as a tomb- guarding beast, it is thought that the lion can drive away from the devil, ensure the safety of the grave, and ensure that the dead people are not disturbed. In Chinese folk culture, when there is an

important festival, people wave the made lion to celebrate the arrival of important festivals, such as The New Year and the Lantern Festival (Yuan Xingpei, 2014).

The lion is regarded as a guardian animal in Buddhism, and the Buddhist culture has endowed it with great power. In addition, In Chinese Buddhist culture, the lion is regarded as the amount of Manjusri bodhisattva and the vehicle that Manjusri must use to travel, giving the lion a symbol of wisdom (Gu Qing, 2016).

4.1.3 God Animal Decoration Theme Pattern

i. Dragon and Phoenix

Dragon decorative patterns and phoenix decorative patterns played a vital role in ancient China. The dragon has always been regarded as the totem of the Chinese nation and an animal in myths and legends. It is not an animal that exists in nature but is a combination of various animals and a product of human intelligence. It is widely believed that the form of the dragon comes from snakes, deer, cattle, pigs, horses, and other animal elements (Gu Qing, 2016).

Table 4.5: The meaning of animal decoration theme in Chinese culture

(Source: History of Chinese ceramics)

God animal decoration theme pattern	
Dragon	an animal in myths and legends; imperial power; country's ruler; responsible for rain, bringing rain to the world, and nourishing all things; an animal in myths and legends; responsible for water matters; protect residents from flooding and floods from rivers and lakes; expect their sons to grow up to be successful; express the atmosphere and joy of the festival; husband and wife, love and marriage
phoenix	expect their children to be successful. their daughters to become people like phoenixes; happiness and love; good luck; kindness, loyalty, politeness, wisdom, and credibility; husband and wife, love and marriage
Kui Dragon	Legendary animals that are mystical and represent blessings and good luck.
Panchi	Legendary animals that are mystical and represent blessings and good luck.

In China's feudal society, the ruler was considered to be the descendant of the dragon. The dragon became the symbol of imperial power and the exclusive symbol representing the country's ruler. In Chinese folk culture, there is a saying about the dragon king. People believe that the dragon king is the head of the dragon. They live in the water, and there is the palace where the dragon king lives. The Dragon King is one of the gods in Chinese culture, mainly responsible for rain, bringing rain to the world, and nourishing all things. In the dry season of the year, when there was a lack of rain, people would lay offerings and pray for rain from the dragon king, who was responsible for water matters

(Chen Dengyuan, 2014).

Therefore, people would build dragon king temples along rivers and lakes to worship the dragon king in order to pray for the Dragon King to protect residents from flooding and floods from rivers and lakes. Due to the further economic development and cultural customs, the buildings of dragon King Temple are big and small; some are tall, some are short, some are complex, and some are simple. But no matter what form the dragon King's temple is, people, want the dragon King to help and protect them (Sa Mengwu, 2019).

Chinese parents usually expect their children to be successful and their daughters to succeed. Parents expect their sons to grow up to be successful and become people like dragons and their daughters to become people like phoenixes. When young people marry, they wear dresses decorated with dragon and phoenix patterns to symbolize happiness and love. At important festivals, people wave their dragon models and lanterns to express the atmosphere and joy of the festival. On February 2, every year in China, it is called "Dragon raises his head", because it often rains on this day, meaning that on this day, the dragon king will show his strength and send rain to the world (Sa Mengwu, 2019). In Chinese culture, there are many customs and stories related to dragons and phoenixes, which reflect the importance of dragons and phoenixes in Chinese culture and regard dragons as the protectors of human beings. It means that the phoenix is a very beautiful bird; seeing a phoenix, you can get peace; the phoenix is regarded as a symbol of good luck.

Dragons and phoenixes are usually considered auspicious symbols. If they appear, good things will happen, and for a country, it means social prosperity and national stability. In addition, dragons and phoenixes are considered noble animals. Ge Hong recorded the

phoenix's noble qualities, such as kindness, loyalty, politeness, wisdom, and credibility, in his book Bao Pu Zi（Wu Shan, 2006）.

In ancient China, the dragon and phoenix respectively represented the rulers of the empire: emperor and empress. To show their difference, and their supreme status, the feudal rulers claimed to be the son of heaven, the son of heaven. From then on, the dragon became the emperor's symbol; only the emperor could wear a gown decorated with dragons because it symbolized power. In contrast, the clothes used by the emperor's wife were decorated with phoenix patterns. In ancient times, the emperor and empress mainly used dragon and phoenix decorative patterns, and others were never allowed to use them. In other words, the dragon and phoenix symbolize imperial power in feudal China. It is also a symbol representing the identity of the country's ruler (Liaoqun, 2007).

With the collapse of China's feudal society, the old culture of the feudal period was gradually broken, and the dragon and phoenix decorative patterns were no longer exclusive to the country's rulers. In Chinese folk culture, dragons and phoenixes have steadily become the symbols of husband and wife, symbolizing love and marriage. When young men and women hold a wedding, they usually wear clothes with dragon and phoenix decorative patterns, which contain the blessing of a better life.



Figure 4.15: Dragon-decorated flat bottle of Qianlong Period in Qing Dynasty (Source: Palace Museum Website)

Figure 4.15 is a blue and white – flat red bottle. The overall shape is a small mouth and round belly. The neck is decorated with a pair of Panchi patterns. The main decoration is a red dragon brandishing its claws, with Dragon skin on its body clearly visible. It faces the viewer with a majestic expression. It is behind a large number of clouds, under the body of the sea; the picture is supposed to be of the dragon jumping out of the water moment. The picture has many elements, but it does a good job of highlighting the theme (Liaoqun, 2007).

Figure 4.16 shows a phoenix decorated ceramic bottle. The base color of the bottle is blue, decorated with rich patterns. The neck is decorated with a symmetrical set of elephant decorations; The main decorative pattern of the shoulders is clouded; The decorative pattern on the abdomen is a colorful phoenix, surrounded by color clouds as auxiliary decoration, implying the phoenix flying in the sky. The bottom of the bottle is

decorated with ocean wave patterns. The shape of the ware is dignified, the color is harmonious, the description of the decorative patterns is rigorous and delicate, and it also has a beautiful symbolic meaning.



Figure 4.16: Phoenix-decorated bottle of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

ii. Kui Dragon

Figure 4.17 shows a revolving core bottle from the Qianlong period, which is collected in the Palace Museum. Inside the circular carving of the belly of the ceramic a dragon pattern, while other parts of the bottle are flower decorations as auxiliary decorative patterns.



Figure 4.17: The Kui dragon pattern is a revolving center vase of Qianlong period.

(Source: Palace Museum Website)

The Kui dragon, an animal existing in ancient Chinese myths and legend, was described in the Book of Mountains and Seas as follows: "There is a beast on it, like a cow, body without horns, a foot, in and out of the water will be wind and rain, its light is like the sun and moon, its sound is like thunder, it is called Kui." Therefore, the Kui dragon is generally considered to be a mythical animal with powerful mystical powers and a foot (Wang Shucun, 2004). During China's Bronze Age, the Kui dragon played an important role in national governance, sacrificial worship, and ancient religion. However, since the Qing Dynasty passed too long after the Bronze Age, the function of the Kui dragon as a communication between heaven and earth and gods have disappeared and gradually changed into a decorative pattern symbolizing good luck and good wishes, transforming from practical to decorative symbol (Wang Shucun, 2004).

iii. Pan Chi

The Pan Chi pattern is explained in Shuo Wen Jie Zi as follows: "Chi is like a dragon and yellow No horns." (Sa Mengwu, 2019) It means Pan Chi, shaped like a dragon, with a yellow body and no horns on its head. Therefore, it is generally considered to be a dragon without horns on its head, and some studies have suggested that Pan Chi is a female dragon. As a mythical animal, the Kui dragon is an intermediary between heaven and earth and gods in ancient witchcraft. In the Qing Dynasty, ceramic decorative patterns also lost their original mysterious symbolic significance, but as a symbol of good luck and beauty （Wu Shan, 2006.

On the ceramic bottle in Figure 4.18, the ceramic maker decorated four Pan Chi decorations on the bottle body in the form of carvings, which are red, green, and blue, respectively, which are highly decorative. In addition, Pan Chi was often used a ceramic products in the Qing Dynasty ceramics, such as the ear of a ceramic bottle (Figure 4.19).



Figure 4.18: Dragon pattern bottle of Qianlong Period in Qing Dynasty

(Source: Palace Museum Website)



Figure 4.19: Dragon Ear decorative bottle of Qianlong Period in Qing Dynasty (Source: Palace Museum Website)

4.1.4 Decorative Pattern with Religious Connotations

Religion is immeasurable in developing human politics, economy, and culture. Belief in religion is reflected in many aspects, such as the ancient sorcery in the primitive human period and various sacrificial activities after the establishment of the state. The indigenous religions of ancient China include Confucianism and Taoism. After Buddhism was introduced into China from India in the Han Dynasty, it began to flourish. Eventually, it formed a situation was Confucianism, Taoism and Buddhism co- existed and became an important part of Chinese culture. At the same time, religion- related decorative patterns began to appear and were used in the decoration of various Chinese artworks (Wang Shucun, 2004).

Table 4.6: The meaning of religious decoration theme in Chinese culture

(Source: History of Chinese ceramics)

Decorative patterns with religious connotations	
Theme	**Meaning in Chinese traditional culture**
Miscellaneous treasure	auspicious and good wishes
Eight treasures	auspicious and good wishes
Eight immortals	always do something good for people and punish those who do bad things; health, longevity, and immortality; pursuit of a safe, healthy, and happy life; to bring favorable weather and avoid disasters

i. Decorative Pattern of Miscellaneous Treasure

The decoration patterns of miscellaneous treasures were first seen in the Song and Yuan Dynasties. Various treasures refer to the treasures in The Buddhist culture, mainly used as the decoration of Buddha statues, so they are called " miscellaneous treasures " (Mou Zhongjian, 2007). Including double horn, silver ingots, rhinoceros horn, fire bead, flame, fire wheel, conch, coral, double money, clouds, Ganoderma lucidum, Fang Sheng, scroll book, pen, Xin, Ding（The tripod with two handles, gourd and so on. During the Qing Dynasty, these treasures were often used as decorative patterns to decorate ceramics and silk, with gradually enhanced decorative and aesthetic functions, representing auspicious and good wishes (Wang Shucun, 2004).



Figure 4.20: Mixed treasure decorative pattern bowl of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

ii. Eight Treasures

The eight treasures pattern, also known as the eight auspicious, is the product of Tibetan Buddhist culture, Tibetan Buddhist culture, there are eight treasures, known as the "eight treasures", the eight treasures are respectively Falun, Falun snail, treasure umbrella, white lid, lotus flower, vase, goldfish, pan long knot. Because the lotus flower often holds up the eight treasures, it is named "Lian hold Eight treasures", a symbol of Tibetan Buddhism and represents good luck and wishful wishes (Mou Zhongjian, 2007). Because of the beautiful meaning, the scope of use breaks the restrictions of religion and is widely used in various crafts as decoration, such as ceramics, gold and silver, silk, and so on (Mou Zhongjian, 2007).

Among the eight treasures, Falun refers to the palm of Buddha, symbolizing perfection. The snail comes from the three lines on the Buddha's neck, symbolizing harmony. Treasure umbrella refers to the Dharma, meaning to take away all suffering. The canopy refers to the top of the Buddha's head, which means that it can protect people from

all bad luck. Lotus refers to the tongue of the Buddha, who preached the Dharma and offered lotus flowers to the Buddha to pray for all being's indulgence (Wang Shucun, 2004).

The pot refers to the neck of the Buddha, the pot represents the Dharma, and offering the pot to the Buddha means that the world can understand the Buddhist culture. Pisces represents the eyes of Buddha and represents wisdom. Pan Chang is the symbol of the Buddha's mind, representing the Buddha's mind dharma. With the development of that time, eight treasures decorative patterns appear more and more on various handicrafts as decoration, the religious meaning of which is gradually disappearing, and the aesthetic function of eight treasures is becoming stronger and stronger. It has become a purely decorative pattern, which has become a symbol of beauty, happiness, and good luck (Gu Qing, 2016).



Figure 4.21: Eight treasures decorative pattern bowl of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

iii. Decorative Pattern of Eight Immortals.

The eight immortals refer to the eight leading characters in Taoist culture, "the eight immortals cross the sea and manifest their supernatural powers". They are mostly Tie Guaili, Zhang Guolao, Lv Dongbin, He Xiangu, Zhong Liquan, Lan Caihe, Cao Guojiu, and Han Xiangzi. They always do something good for people and punish those who do bad things so everyone respects them (Mou Zhongjian, 2007).

There are many stories about the eight immortals throughout Chinese history, such as the eight immortals celebrating birthdays. This story depicts the scene of eight immortals attending the birthday party of an older man at the South Pole. It is intended to express the blessing to the birthday star (the birthday person), which means wishing the birthday person health and longevity. The eight immortals crossing the Sea is a story about eight immortals going to celebrate the birthday of the cloud fairy. They will cross the sea on the way. Instead of taking a boat, the eight immortals cross the sea with their abilities. This story often refers to people who play to their strengths and perform miracles (Gu Qing, 2016).

The story of the eight immortals has been passed down from generation to generation, reflecting immortals' prevalence in Chinese folk culture. The thought of immortals was famous all over the country in the Qin and Han Dynasties. The idea of immortals prayed for health, longevity, and immortality. The eight immortals were the extension of this thought and the product of the Thought of immortals in China. Chinese people's pursuit of stories about the eight immortals reflects their pursuit of a safe, healthy, and happy life. There are many believers in the eight immortals among the Chinese people. This belief is extensive, but sometimes it is vague (Chen Dengyuan, 2014).

Fei Xiaotong, a Chinese writer, once said, "We have a very reasonable belief in ghosts and gods. We worship them to bring favorable weather and avoid disasters (Fei Xiaotong, 2009).

Our sacrifice is a bit like entertaining, dredging, and bribing. Our prayers are wishing and begging. Ghosts are power to us, not ideals; It is money, not justice. It reflects the utilitarianism of Chinese folk belief, just like people's belief in the eight immortals, to gain their protection and preference. When we need their protection, we send them a message for help as soon as possible, and when we don't need them, we may forget about them until we need them again. This is a slang expression in China: We temporarily hold Buddha's feet (when we need Buddha's help, we hold Buddha's feet and pray for Buddha's help). Even students who have never had religious beliefs will say, "God bless you for good grades" before exams (Fei Xiaotong, 2009).



Figure 4.22: The eight immortals crossed the sea decorative pattern vase.

(Source: Palace Museum Website)

Eight Immortals across the sea is a very popular ceramic decorative pattern; Figure 4.22 is a good example. The shape of the object is unusual because it has multiple planes. The neck of the bottle is decorated with wreaths, and the neck is decorated with dragons, lotuses, and characters. The belly of the bottle is the decorative theme of "eight immortals, each highlighting their ability to cross the sea". The painter's depiction of decorative patterns are meticulous and rigorous, and he pays attention to details. The expressions, clothes, and movements of the figures are very vivid, reflecting the superb painting technique.

4.1.5 Character Story Subject

Table 4.7: The meaning of character story decoration theme in Chinese culture (Source: History of Chinese ceramics)

Character story subject	
Theme	**Meaning in Chinese traditional culture**
Ladies' story	daily life scenes; Beauty; maternal love; family happiness
Gao Shi painting	Intellectuals live in seclusion from nature; a man of high morals; Uncompromising to the politics of darkness; man of a free spirit
Children's stories	Family members grow and continue; have lots of children; full of vigor and vitality; economic prosperity
Western figure	acceptance of different cultures; thirst for new knowledge

i. Decorative Pattern of Ladies' Story Painting

Ladies' story decorative painting is one of the important painting themes in the history of Chinese painting. Many famous painters in ancient China have created ladies' story decorative paintings. The earliest paintings with the theme of ladies appeared in the

Tang Dynasty. Many painters in the Tang Dynasty were famous for painting stories of ladies, such as Zhang Xuan and Zhou Fang (Fei Xiaotong, 2009). The women in the paintings of ladies originally meant the women in ancient noble families, and the painting of ladies' stories depicted their daily life scenes. For example, ladies play chess, worship the moon, and educate children. The painting of ladies' stories later became a very important subject of characters' stories in ceramic decoration. Especially popular in the Ming and Qing Dynasties, the range of themes gradually expanded, no longer only referring to women in the court, all related to women, depicting women's life scenes as the theme of ladies.

With the rising status of landscape painting in China, the painting of ladies' stories gradually lost its high status as in the Tang Dynasty. However, the theme of ladies' stories persisted. Although it no longer occupied the mainstream position, there were still painters famous for painting ladies' stories in every era, such as Qiu Ying in the Ming Dynasty. Due to the popularity of folk novels in the Ming and Qing Dynasties, the paintings of ladies' stories were widely used as illustrations for books, such as the illustrations of the story of Xi Xiang Ji and the illustrations of the novel Jin Ping Mei. With the popularity of colorful ceramics in the Qing Dynasty, paintings of ladies' stories began to be used in ceramic decoration, often as ceramic decorative patterns, which played an important role in ceramic decoration (Fei Xiaotong, 2009).

Therefore, it can be said that the decorative patterns of ladies in ceramics are transformed from the painting of ladies' stories. Some of these decorations show women playing with children in the courtyard, teaching children to read, play chess, embroidery, and other scenes of daily life. They wore beautiful clothes and gorgeous makeup,

representing the everyday life of noblewomen in ancient China (Wang Shucun, 2004).



Figure 4.23: Ladies' decorative pattern bottle of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

Figure 4.23 shows a pastel ceramic vase from the Qianlong period. The bottle body, with white as the background color, draws a beautiful lady flower arrangement. The picture shows a woman holding a colorful flower, and behind her is a basket full of flowers. In front of her was a crane with a peach in its mouth. The depiction of figures, flowers, and animals is very detailed, reflecting the artist's superb painting technique (Liaoqun, 2007).

ii. Decorative Pattern of Gao Shi Painting.

The figures in paintings of Gao Shi subjects are usually famous in history or legends, and sometimes the painter will place himself in the painting as one of the Kushi subjects. The reason why the painter did this was to express his admiration for the life of Gao Shi and also to express his praise for the quality of Gao Shi. They will step onto the political stage in the era of political stability. Still, in the era of chaos, to express their dissatisfaction with social politics away from political persecution, they will escape from the chaotic society and retreat to the natural landscape. The famous paintings related to this

theme are the Seven Sages of the Bamboo Forest and Rong Qiqi, Ya Ji picture, Gui Qu Lai Xi picture (Liaoqun, 2007).

He Yan of the Spring and Autumn and Warring States periods explained Gao Shi in his book The Analects of Confucius, *"Believe in learning and stick to good morals. Never go into a dangerous country, and never live in a chaotic country. If the country has a moral society, they will appear; if the country has no morals, they will live in the mountains. They believe that poverty and inferiority are shameful if the country is moral. If the country has no morality, wealth is shameful."* (Yuan Xingpei, 2014).

Zhuangzi, a literary book of the pre-Qin period in China, is a treasure house of Taoist thought, which contains the source of many reclusive ideas of Gao Shi. The Confucianism of Confucius, a Chinese philosopher before the Qin Dynasty, advocated that "excellence in learning leads to an official position". On the contrary, the Philosopher Zhuangzi preferred to be close to nature, mountains, and rivers and away from the hustle and bustle of the world. This is what Zhuangzi called Tao (Chen Dengyuan, 2014).

If a person wants to attain the highest "Tao", it is necessary to stay away from the noise of real society, abandon the rich life, ignore the gains and losses in life, and get close to nature. Only in this way can one's spirit be free and untroubled, and one has attained the Tao. Zhuangzi's idea of being close to nature was further developed during the Wei, Jin, and Southern and Northern Dynasties, and literature and painting relate to seclusion were developed. This is because of the Wei, Jin, and Southern and Northern Dynasties in China, which was an extremely chaotic and dark era. The country was divided, and the politics were dark. Many people with high morality were persecuted; although they were concerned about national politics, they were powerless in front of reality. This social

background greatly promoted Zhuangzi's idea of seclusion. Many people lived in nature as their best hiding place. They chose to be a Gao Shi to protect themselves (Yelang, 2013).

The Seven Sages of the Bamboo Forest and the Rong Qiqi is a brick painting (carved on a brick) unearthed in a tomb of the Southern Dynasty in Nanjing, Jiangsu Province, in 1959. This is a painting representing the reclusive thoughts of the senior scholars. The figures in the painting are Ji Kang, Ruan Ji, Shan Tao, Wang Rong, Xiang Xiu, Liu Ling, Ruan Xian and Rong Qiqi. The eight gathered in nature to drink, write poetry, play instruments, and play chess to escape the dark social politics. Later, this painting theme was widely used and recreated and became one of the important ceramic decorative patterns in the Qing Dynasty (Wang Shucun, 2004).



Figure 4.24: Gaoshi decorative pattern bottle of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

In addition, there are also visiting friends, walking in the mountains, cooking wine and talking about ideas, watching waterfalls, playing chess, going fishing, and other painting decorative patterns, which are common ceramic decorative patterns in the Qing Dynasty.

iii. Children's Story Theme

Children's play games are one of the most important painting themes in the history of Chinese painting and a very important genre painting type in the Song Dynasty of China. For example, Su Hanchen and Li Song were famous painters in the Song Dynasty for their baby dramas (Wang Shucun, 2004). Later, it became a popular ceramic decorative pattern in the Qing Dynasty. The "baby" in Children's play games refers to infants and children; "Play" refers to games and play. Baby scenes depict children playing and playing games together. The picture is full of childlike fun, relaxed and natural, and the life breath is strong. Some children play games, pick lotus flowers, some play polo, fishing, kite flying, football, and so on. But it is worth studying that the children in these Children play games are generally boys. Almost no girls appear, which is closely related to Chinese traditional culture (Yelang, 2013).



Figure 4.25: Children's game painting ceramic decoration of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

The reason the theme decoration of baby drama is popular is related to the development of the theme painting of baby drama itself, but it also has a close connection with Chinese traditional culture. Chinese traditional culture has always attached great importance to the family concept and placed the honor and shame of the family in a high position. As a Chinese saying goes, "There are three forms of unfilial piety, and no offspring is the greatest", so families attach great importance to their offspring (boys). (Chen Dengyuan, 2014) Proud of the many boys in the family, and believed that without them, the family would fall. In ancient times, when the birth rate of children was very low, children's themes were displayed as art forms. Reflects the love for children, the family prosperity, and many descendants of the hope (Yelang, 2013).

iv. Western Figure Decoration

Western figure decoration is a particularly popular ceramic decoration theme in the Qing Dynasty, which is the product of cultural exchange between China and the West. The most typical Qing Dynasty ceramic western figure decoration is the Virgins and Son in the Bible stories and landscape paintings. The picture is warm and natural, and the lively atmosphere is strong. In addition, the painting uses Western painting methods and has the visual feeling of Western oil painting. It reflects the depth and closeness of cultural exchanges between China and the West during the Qing Dynasty. In addition to being used by some domestic aristocrats, most of these ceramics belong to export ceramics. After being manufactured in China, they are sold to other countries and regions through various channels (Yelang, 2013).

The application of western decorative themes in ceramic art greatly effects the renewal of traditional Chinese ceramic decorative forms. In traditional Chinese ceramic art,

there are some uses of Western culture and art, but none of them are visually manifested. For example, the use of western painting pigments improves the shortage of traditional Chinese pigments so that ceramic decoration can have more color and higher color quality. But the theme of ceramic decoration is still dominated by the theme of traditional Chinese decoration. That is to say, Western painting pigments and methods are used to create traditional Chinese painting materials（Wu Shan, 2006）.

Emperor Qianlong of the Qing Dynasty was a ruler who loved Western art very much. In his warehouse, a wide variety of Western artifacts are collected, and he often asks artisans to apply Western art forms to Chinese artistic creations. The application of ceramic decoration to western figure painting has fundamentally changed the original decorative form. On the one hand, ceramic artisans use a combination of Chinese and Western painting methods to create; on the other hand, they use Western painting themes to creation ceramics (Gu Qing, 2016).

The use of western figures changed the form of ceramic decoration in the past. Some changes have taken place in the standards of ceramic painting. For example, in Western figure painting decoration, more attention has been paid to depicting figures. The depiction of the faces and movements of the characters and their costumes with attention to detail. The emphasis on facial contours, muscles, and the depiction of the relationship between light and shade is ignored in traditional Chinese painting (Chen Dengyuan, 2014).

In addition to the change in the form of the figures themselves, in ceramic painting, the representation of the picture to the sense of space is another change. Traditional Chinese painting also attaches importance to the expression of space. However, this kind of space expression does not have too much science, just the layout of the elements of the

picture. The distant peaks are drawn further away, but the size does not change much because it is not based on the use of perspective. After introducing Western painting techniques into China during the Qianlong period, they began to attach importance to the expression of the relationship between the distance and perspective of space. In the picture, the pillar behind the figure is a good example. The artist is trying to express pillar's perspective relationship and form, although the expression is not fully mature. But for traditional Chinese painting, it is a big step forward. (Figure 4.26）



Figure 4.26: Western figure painting decoration of Qianlong Period in Qing Dynasty (Source: Palace Museum)

4.1.6 Decorative Pattern of Farming and Weaving Painting (Agricultural Theme)

Farming and weaving painting is a decorative theme depicting the scene of farmers working in the fields and is one of the ceramic decorative patterns commonly used in the

Qing Dynasty. The ruler advocates the reason for the appearance of this theme in the painting because food is the root of human survival, without which human beings cannot survive (Yelang, 2013).

Table 4.8: The meaning of agricultural theme decoration theme in Chinese culture

Agricultural Theme	
Theme	**Meaning in Chinese traditional culture**
Farming and weaving painting	Express the importance of agriculture; national stability; economic prosperity;

A tillage weaving map is a decorative theme depicting farmers working in the fields. It is one of the most commonly used ceramic decorative patterns in the Qing Dynasty. Food is the foundation of human survival; humans will not survive without food. Ancestor worship and agriculture are the two most important sacrificial activities in establishment of a country. Sacrifice and agriculture can also refer to national politics, which shows the importance of agriculture in feudal society. Agriculture was greatly damaged in the early Qing Dynasty, after a long period of war. The Qing rulers attached great importance to the development of agriculture and adopted measures such as reducing taxation to encourage the development of agriculture (Gu Qing, 2016).

The Qianlong Emperor had painted tillage and weaving many times, showing that the ruler attached great importance to agriculture. In ancient China, people were divided into four levels: officials, peasants, workers, and merchants, with peasants ranking second only to officials. The side reflects the importance of agriculture in ancient China, and at the same time, it plays a role in political policy guidance (Sa Mengwu, 2019).

The creation of farming and weaving paintings emphasizes on agriculture but also reflects the expectation of harvest and the hope of national stability and social and economic prosperity. In the history of Chinese ceramics before the Qing Dynasty, there were few decorative themes to show the agricultural economy. In traditional customs, most pictures are the subjects that reflect people's good wishes and expectations for life and have good wishes and symbolic meanings. The use of agricultural economic themes is more official. In the history of the Qing Dynasty, the country suffered many natural disasters, such as floods and droughts, which caused many people to lose their lives because of a lack of enough food. If too many people in a country go without food, it will inevitably lead to political problems (Liaoqun, 2007).

Therefore, in order to express the importance of agriculture, on the one hand, the rulers of the Qing Dynasty built water conservancy and vigorously developed agricultural economy to ensure the healthy development of an agricultural economy. Ideologically, the state of mind was stabilized by vigorously propagating the government's emphasis on agriculture and farmers. The rulers of the Qing Dynasty would go to the fields to "cultivate" at a fixed time every year. Of course, this was just a ritual. The ruler's own farming proved the country's agricultural policy (Sa Mengwu, 2019). In art, agricultural economy painting is also a way to publicize the agricultural economy. Therefore, applying agricultural economic themes in ceramics is also one of the artistic activities in line with the expectations of the government.

Figure 4.27 is a ceramic decorated flat bottle with the theme of agricultural work. The flat bottle was originally a kind of metal ware commonly used by the grassland people, and later it was used in ceramics. Flat bottles can provide a larger space for decorative

patterns. At the mouth of the bottle, a circle of clouds and flowers is decorated. The two sides are inlaid with a pair of Panchi decorations. In the center of the bottle is a picture of an agricultural operation, with two huge trees growing on the right. In the distance are hills, where a farmer and a cow are hard at work (Chen Dengyuan, 2014). The production techniques of the picture are rigorous, and the sense of space is strong.



Figure 4.27: Agricultural-decorative pattern bottles of Qianlong Period in Qing Dynasty. (Source: Palace Museum Website)

4.1.7 Decorative Pattern of Poetry.

In addition to the above decoration themes, some character decoration themes, such as imperial poems and official inscriptions.

Table 4.9: The meaning of Poetry decoration theme in Chinese culture

pattern of Poetry	
Theme	**Meaning in Chinese traditional culture**
Poems of rulers	The ruler's artistic interest; the ruler's political status
Painting poem	Poetry in traditional Chinese painting， the symbol of intellectual painting

In most cases, imperial poetry as a ceramic decoration pattern is not entirely because the ruler's poetry is excellent but because it is a political phenomenon. The ruler of a country has the power to control all the affairs of the country, and it is common for ceramic makers to decorate the poems of the ruler to please the ruler. In addition, some rulers loved ceramic art very much and actively participated in creating ceramics. For example, Emperor Qianlong of the Qing Dynasty often took the initiative to hand over his poems and articles to the officials supervising the production of ceramics and asked them to be decorated on the ceramic works (Chen Dengyuan, 2014).

Poetry on paintings is a unique type of poetry in Chinese literature, which began to emerge in the Wei, Jin, Southern, and Northern Dynasties and continues to this day.

Painting poems are a combination of painting and writing (literature). Traditional Chinese painting attaches great importance to leaving blank space in the picture. Painting poems specifically refer to adding poems in the blank space of the painting to explain the painting's content, comment on the painting, or express the role of the painter's thoughts and feelings. "There are paintings in poems and poems in paintings" is the best explanation of painting poems (Gu Qing,2016). Poetry and paintings complement each other to express

thoughts and feelings more completely.

Painting poems sprouted in the Wei, Jin, Southern, and Northern Dynasties; the country was divided due to the political darkness of China at that time. Those who cannot exercise their political talents turn their attention from the practical society to the aesthetic. They were not only good at poetry creation but also good at painting. They praised the beautiful things in nature with poems and depicted the scenery in nature with paintings. When the two were combined, painting poems came into being (Yuan Xingpei, 2014).

The ceramic shape in Figure 4.28 is so unique that it can be called a 4-square bottle. Clouds, lotus flowers and a pair of Panchi decorations are decorated along the mouth. In the middle of the picture is a work of poetry and calligraphy, a literary work of Emperor Qianlong. The Qianlong emperor loved ceramic art so much that he often asked for his works to be decorated in ceramics. At this time, ceramic technology was very mature, and the maker could decorate the ceramic with various patterns (Wang Shucun, 2004).

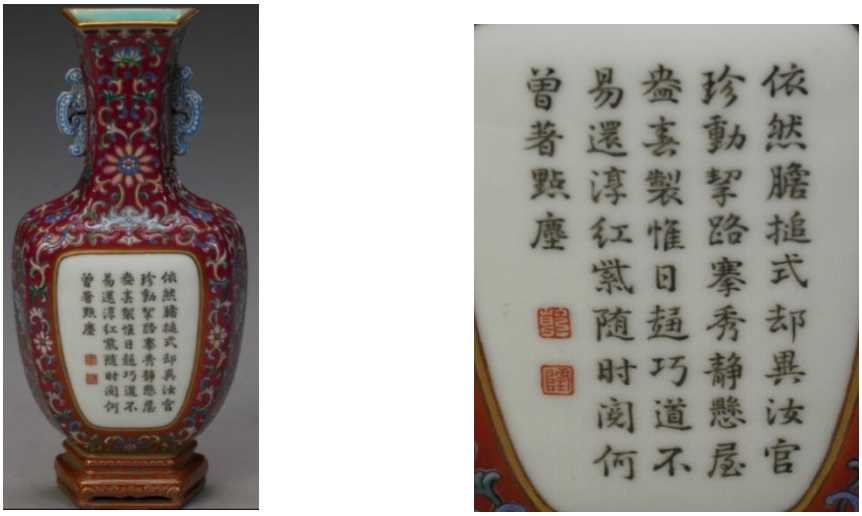


Figure 4.28: Decoration of Emperor Qianlong's poems of Qianlong Period in Qing Dynasty.

(Source: Palace Museum Website)

4.1.8 Landscape Painting

Table 4.10: The meaning of Landscape Painting decoration theme in Chinese culture

pattern of Landscape Painting	
Theme	**Meaning in Chinese traditional culture**
Landscape painting	The following of artistic trends; The lofty status of landscape painting; The status symbol of the owner

Before the establishment of official ceramic production institutions, ceramic production in ancient China was a completely independent non-governmental institution with the power of independent production. As the articles needed in People's Daily life, folk ceramics production faces daily consumers without too much pursuit of "elegant" and "noble" images. The ceramic decoration is mostly based on the common folk and familiar secular cultural images, such as plants, animals, and people images with beautiful meanings. The greatest pursuit of folk ceramic production is to have practicability, certain artistry, and necessary symbolism. After the establishment of official ceramic production institutions, this form of decoration changed great (Wang Shucun, 2004).

In traditional Chinese culture, there is an unbridgeable gap between aristocratic and official culture and folk culture and art. The aristocratic and official culture was "highbrow," whereas folk art forms were "tacky" (Wang Simian, 2015). In this regard, the ceramic art in the hands of the official will inevitably pursue ceramic decoration with a certain cultural heritage that fits with their own identity. On the one hand, the beautiful form, on the other hand, reflected in the use of senior decorative themes. Landscape painting decoration is just in line with their pursuit of high art and is inevitably respected as ceramic decoration (Yelang, 2013).

Landscape painting has a high status in the eyes of Chinese traditional intellectuals and artists. Landscape painting is not the first type of painting in China. Before landscape painting formally became an independent painting discipline, it appeared as the background of figure painting and played a certain auxiliary role. Landscape painting in pursuit of artistic conception was popular in the Five Dynasties and the Song Dynasty. It was strongly advocated by intellectuals who had the right to speak (Yelang, 2013). They believed that "the pursuit of lookalike painting is for children, and pursuing the artistic conception of landscape painting is noble". (Deng Qiaobin, 2013). Landscape painting soon overtook the pursuit of figure painting and became the leading discipline in the mainstream of Chinese painting. Although each art form has different characteristics, they are interrelated. Therefore, under the general trend of the popularity of landscape painting, the application of ceramics to landscape painting elements was inevitable and became one of the ceramic decorations with the particularity of that time (Chen Dengyuan, 2014).

The rise of Chinese landscape painting was in the Wei, Jin, and Southern and Northern Dynasties. Before the Wei, Jin, and Southern and Northern Dynasties, figure painting was the most prosperous. Zhang Yanyuan pointed out in the article that the role of painting is to educate the people, maintain the national discipline, draw those who have merit, moral noble people into images (figure painting), used to commend their meritorious deeds and achievements. Secondly, people can always see their faces and think of their achievements to regulate their behavior (Hong Zaixin, 2019). At this time in China, figure painting occupies an important position; landscape painting is still in the preliminary stage of development. The elements of landscape painting mostly exist as the background of figure painting and play a certain auxiliary role in painting (Yelang, 2013).

China was unified, peaceful, and prosperous then, and the rulers promoted Confucianism to rule the whole country. Confucianism advocated loyalty, filial piety, integrity, justice, and "learning and being an official", to participate in the country's governance by studying and becoming an official. For a political rule, the significance of painting is undoubtedly great and can even become a tool for ruling and civilizing people's thoughts (Deng Qiaobin, 2013).

The country was in chaos during Wei, Jin, and Southern and Northern Dynasties. Wars broke out, and the old rules and disciplines ceased to exist. During the war, Confucianism was neglected, the state did not value intellectuals, they lost the channels to study and become officials, and their intelligence had nowhere to be put into practice. The darkness of national politics and political persecution made them spiritually angry, and they began to turn to the search for self-value. Intellectuals began to lose confidence in engaging in politics and the educational function of figure painting. Under society's oppression, they began concentrating on literary and artistic creation activities. They lived in seclusion in landscapes and forests and used their brushes to paint the scenery around them and express their feelings (Yelang, 2013).

At this time, Buddhist thought it was introduced into China and integrated with the local Taoist thought, forming the popular metaphysical thought in the Wei, Jin, and Southern and Northern Dynasties. From then on, scholars began to be indifferent to fame and wealth; they lived in seclusion in the mountains, drank tea and talked about their thoughts, and placed their feelings on the natural landscape. Since then, landscape poetry and landscape painting have emerged in Chinese literature and art circles (Wang Shucun, 2004).

Chinese landscape painting experienced long-term development; the Song Dynasty carried out the policy of attaching importance to literature and contempt for the army. The status of scholars greatly improved; they loved artistic creation and often indulged in painting art, so landscape painting ushered in the golden age of development in the Song Dynasty. "Literati painting" (the painting of intellectuals and scholars with status and status, as opposed to professional painters, since then, the status of professional painters has always been lower than that of literati painters) developed greatly (Hong Zaixin, 2019).

Chinese landscape painting peaked again in the Yuan Dynasty, and scholars had a similar fate to those in the Wei, Jin, and Southern and Northern Dynasties. They lost the channels for political advancement and were discriminated against by rulers everywhere. They turned their energy to nature again and began to explore landscape painting. Landscape painting entered another stage in the Yuan Dynasty when ink painting quickly stepped onto the stage of history. Some famous landscape painters include the "Four Painters of the Yuan Dynasty" and Zhao Mengfu (Wang Shucun, 2004).

Two famous painting schools emerged in the Qing Dynasty: "Four Wang" and "Four Monks". These were two painting schools with completely different styles. The "Four Monks" represented the individualistic school with an innovative spirit at that time. The "Four Wang ", known as the Traditional school, is a school of painting composed of traditional Chinese literati painters. The painting camps of the two teams lasted for a hundred years and influenced the creation of landscape painting in the Qing Dynasty. The Qing emperors, including Kangxi, Yongzheng, and Qianlong, were all interested in painting. Emperor Kangxi especially admired the painting art of Dong Qichang, a Ming Dynasty painter. Emperor Qianlong was also a lover of art and paid special attention to

Zhao Mengfu's artistic achievements (Hong Zaixin, 2019). It can be seen that the official artistic fashion of the Qing Dynasty was advocating the traditional Chinese painting school.

In the Qing Dynasty, landscape painting became the most important painting in the history of painting. The "Four Wang " refers to Wang Shimin, Wang Jian, Wang Hui, and Wang Yuanqi. They were not only famous landscape painters but also had a pivotal position in the political circles at that time. Wang Hui also painted "Tour to the South" for Emperor Kangxi. Emperor Kangxi appointed Wang Yuanqi as the editor of “Pei Wen Zhai Calligraphy and Painting Book”, which was highly valued by emperor Kangxi. It can be seen how important he was in the painting world then (Hong Zaixin, 2019).

The Qing emperor's interest in landscape painting and his involvement in official ceramic making. At that time, officials supervising ceramic production were often officials with high artistic accomplishments, such as Liu Yuan, the kiln supervisor in the Kangxi Period (Yelang, 2013).

These conditions promote landscape painting in the Qing Dynasty. Ceramic decoration must occupy a place. In the Qing Dynasty, it is not surprising that landscape paintings appeared in the decoration of ceramics.

The ceramic decoration of the Qianlong period best fits the artistic trend of The Times in the application of landscape painting elements. At this time, landscape painting ceramic decoration has gone beyond the reference level. To a greater extent, it is a copy and imitation of Chinese landscape painting, which occupies almost all Chinese traditional landscape painting elements. Such as poetry, calligraphy, painting, seals, brushwork, composition, and artistic conception. It can be said that it is a new painting material for traditional Chinese landscape painting (Wang Shucun, 2004).

Before the Qing Dynasty, there were no ceramic products with Chinese landscape paintings as the main decorative patterns. We can see from the existing materials that the Ming Dynasty ceramics mainly took landscape paintings as the background of character story paintings and appeared on the ceramics in the form of auxiliary patterns. The character story painting is the main body of decoration. The ladies appreciating the moon picture bowl and the character story picture bowl in the picture below are all decorated this way (Wang Shucun, 2004).



Figure 4.29: Enamel color Four Seasons landscape decoration revolving neck bottle of Qianlong Period in Qing Dynasty



Figure 4.30: Spring scenery – detail



Figure 4.31: Summer scenery - detail



Figure 4.32: Autumn scenery - detail



Figure 4.33: Winter scenery - detail

The landscape painting decoration on ceramics in the Qing Dynasty turned a corner compared with the earlier period. Landscape painting began as the main decoration and was moved to ceramic decoration. This phenomenon not only opened up a new development direction for Chinese landscape painting but also added a new theme for Chinese ceramic decorative patterns. It is also similar to Chinese landscape painting in terms of artistic expression. The description of artistic characteristics is mainly carried out from three aspects: ink divided into five colors, a combination of poetry, calligraphy, calligraphy, and seal, artistic conception far-reaching (Hong Zaixin, 2019).

We can also see the universal phenomenon of poetry, calligraphy, painting, and printing in ceramic landscape painting. Take the above enamel-colored four seasons landscape painting from the Qianlong Period of the Qing Dynasty as an example. The landscape painting is painted using the traditional Chinese landscape painting method. The four sides of the bottle are painted with four seasons spring, summer, autumn, and winter, each with poems and texts depicting the four seasons. Each landscape picture is also equipped with a seal, and poetry, calligraphy, and painting are printed, just as the so- called *"there is painting in poetry, there is poetry in painting"*. (Wang Bomin, 1998)

4.1.9 Hai Yan He Qing – A Political Meaning

Table 4.11: The meaning of Political element decoration theme in Chinese culture.

Have political meaning	
Theme	**Hai Yan He Qing**
Meaning	The sea is calm, and the river is clear; The ruler's expectation of lasting peace.

Hai Yan He Qing Zun is a ceramic work of the Qianlong period. This is a custom-made ceramic with a political message. The background color of the ceramic is dark blue, representing the color of the sea. The ceramic neck is decorated with two petrels, representing a calm sea without waves. This ceramic is endowed with the meaning of " The sea was calm, the river is clear, the country is stable". It reflects Emperor Qianlong's expectation of national stability and social prosperity (Sa Mengwu, 2019).

4.2 The Artistic Characteristics of Ceramic Decoration: Complex and Ornate

If researchers want to describe the artistic characteristics of a work of art, they must discuss it in combination with its social background, such as the artist or the social environment in which the work of art is located. This is because works of art are not produced in a vacuum, and the production and development of works of art will be affected by all aspects of the society in which they live. As for the ceramic decoration in the Qianlong period of Qing Dynasty, the subject of this paper, because the creation of ceramic decoration was a group cooperation, the craftsmen who made ceramics did not have the right to leave their names in that era. We cannot find the name of a ceramic creator in the data, let alone know his information. At the same time, the official ceramic products of the Qianlong period of the Qing Dynasty were firmly controlled by the authorities, and the

style of ceramic art was not likely to be influenced by the personal style of the artisans (Wang Bomin, 1998).

The artistic characteristics of works of art are actually a form of artistic expression, a reflection of an era, and the expression of a nation's temperament. The works of art produced in different times must not be the same, which is why the Song Dynasty is popular in the appearance of simple and elegant celadon, white porcelain. In the Qing Dynasty, however, colorful ceramic works of art were popular (Hong Zaixin, 2019).

Therefore, before analyzing the artistic characteristics of ceramic decoration, it is necessary to discuss the social background of the Qianlong period of the Qing Dynasty, such as politics, economy, science and technology, culture and art.

The development of Chinese ceramic decoration has experienced a long process of development, and it is constantly changing in the course of history. On the basis of inheriting the excellent art forms of the previous generation, it will continue to improve and refine, and eventually form an art form that conforms to the theme of The Times. Because of the continuity and stability of this art form, it eventually forms the artistic characteristics of the era (Yelang, 2013).

Artistic characteristics belong to a relatively common art form. Therefore, for the ceramic decoration of Qianlong period, we need to analyze some common and typical artistic characteristics from the ceramic decoration of Qianlong period. In order to be simple and clear, some ceramic decorations of other periods will be selected for comparison in the discussion, so that the discussion can be more intuitive to see the difference in form (Wang Shucun, 2004).

In this section, the discussion of artistic characteristics mainly adopts Heinrich Wölfflin 's formal analysis method. Heinrich Wölfflin has always been concerned with the interpretation of the visual characteristics of works of art. In his book Basic Concepts of the History of Art (1915), Heinrich Wölfflin described the stylistic shift from Renaissance to Baroque art and summarized this shift into five pairs of concepts (Sa Mengwu, 2019).

Heinrich Wölfflin believes that line painting works mainly depict the shape and structure of the artwork. Drawing refers to allowing the presence of shadows rather than just focusing on the outline of the structure. The second concept is plane and depth. The surface of an art work is composed of plane, and depth is the visual relationship between front and back and space caused by the mixing of plane. The third concept, closed form and open form, refers to the relationship between artistic elements and the space in which they are located. The fourth pair of concepts is diversity and unity, which is used to express the relationship between artistic elements and art as a whole. The fifth pair of concepts is clear and vague, the former refers to the art with a sense of wholeness and clarity, the latter refers to the art with vague and metaphorical meaning. In general, Heinrich Wölfflin 's formal analysis is based on the visual forms of artistic works (such as lines, structures, Spaces, colors and other formal elements), and analyzes the arrangement, combination, and existence of these visual forms in order to achieve a grasp of artistic characteristics (Sa Mengwu, 2019).

The analysis of the artistic characteristics of ceramic decoration in the Qianlong period of Qing Dynasty adopts Heinrich Wölfflin 's formal analysis method. Based on the visual form elements of ceramic decorative patterns, this paper analyzes the visual state of the form elements and summarizes the artistic characteristics of ceramic decoration in

Qianlong period. In terms of the form elements of ceramic decoration, it mainly focuses on the arrangement of ceramic decoration, the types of decoration, the depiction of decoration, the use of color, and the decoration technology. On this basis, according to the differences of formal elements, the formal characteristics are classified into two types: complexity and gorgeousness (Liaoqun, 2007).

Ancient Chinese ceramic art can be traced back to the painted pottery of the Neolithic Age, but the form and color of the painted pottery are immature and simple. During the Qin and Han Dynasties, Wei, Jin and Southern and Northern Dynasties, porcelain was established, but due to the limitations of ceramic production technology and the influence of social aesthetic culture, the ceramic art decoration at this time was relatively simple. During the Tang and Song dynasties, ceramic production technology was greatly developed, and the theme of ceramic decoration increased a lot, but the form of ceramic decoration was similar to that of the previous generation. The use of color in ceramic decoration increased in the Yuan Dynasty and reached its peak in the Qing Dynasty (Gu Qing, 2016).

In addition to the limitations of ceramic decoration technology, the influence of social background is huge. Due to the different social background and aesthetic culture, ceramic decoration in different periods presents different styles. That is to say, due to different objective conditions, people have different preferences for art forms, and the creative personality is not exactly the same, so is the ceramic decoration. Due to the limitation of decorative materials and techniques, the painted pottery of the Neolithic Age has a single color, a lack of fluency, and a naive decorative form (Gu Qing, 2016). The Song Dynasty attached great importance to literature, and the aesthetic thoughts of

intellectuals profoundly influenced the transformation of art forms. Tang Dynasty changed the pursuit of gorgeous style, more inclined to the pursuit of elegant form, did not put too much attention to color. They like elegant, clean celadon, white porcelain, due to the absence of color. They paid more attention to the use of carving as a decorative means to enhance the decoration of ceramics. Therefore, the ceramic decoration of the Song Dynasty also has the elegant posture as the intellectuals (Wang Shucun, 2004).



Figure 4.34: Neolithic Age - colored pottery.

（Source：National Museum of China）



Figure 4.35: Song Dynasty - cyan ceramics.

（Source：National Museum of China）

After a long period of development, the progress of ceramic making technology provided technical support for ceramic decoration in the Qing Dynasty, coupled with the influence of the unique social environment, together to build the complexity and gorgeousness of ceramic decoration. The creator of ceramic art decorated ceramics with as many patterns as possible. The production principle is to prefer more, not less. At the same time, the ceramic decorative pattern uses more colors to declare the nobility and magnificence of the official ceramic art (Wang Shucun, 2004).



Figure 4.36: Qing Dynasty Qianlong period - pastel flower decoration pattern vase.

(Source：National Museum of China）

The ceramic art in the Qianlong period of Qing Dynasty basically served the court, and the aesthetic taste of the court was closely related to the artistic characteristics of ceramic decoration. They prefer gorgeous, gorgeous, elaborate art, and the progress of technology just to meet their needs. The Qianlong period of Qing Dynasty, as the peak of

ancient Chinese feudal society, was full of prosperous temperament in politics, economy, culture, art and other aspects (Yuan Xingpei, 2014).

The Qing Dynasty was one of the periods in Chinese history when society and economy were highly developed, and culture and art were extremely prosperous. Emperor Qianlong was one of the most outstanding monarchs of the Qing Dynasty, and his reign lasted for 60 years. The political system was reformed during his reign, the absolute monarchy was strengthened, and the government's control over the education and examination system was strengthened.

Economically, it encourages the development of commodity economies such as the agriculture and handicraft industry, forming a prosperous commodity market (Yuan Xingpei, 2014). The steady development of national politics and economy has directly led to a substantial increase in national wealth, and the reserve is sufficient. Science and technology also achieved great development at this time. Due to the long-term contact with the Western world, many new Western technologies and art forms were introduced into China. In addition, the cultural connotation of the Qianlong period is extremely rich, and the achievements are remarkable. This period summed up, inherited, and carried forward the traditions of the past dynasties of China and collected the great achievements of the past dynasties in culture and art (Li Zhiting, 2005).

Such a series of social conditions have laid the foundation for the development of ceramic art and provided a guarantee for the development of ceramic decoration. Ceramic making and decoration technology has been improved, reaching the peak of the development of ceramic decoration. The theme of ceramic decoration is further increased, and a variety of decorative types can be created in the form, directly reflecting this period's

unique artistic style (Shang Gang, 2012).

The ceramic decoration images and patterns in the Qianlong period of the Qing Dynasty are extremely rich. Various types of ceramic decoration patterns integrate various artistic processing techniques (Gu Qing, 2016).

The richness and artistry of this ceramic decoration are unprecedented. The decorative art of ceramics in the Qianlong period of the Qing Dynasty was not completely similar to any other era before the Qing Dynasty, nor was it equivalent to the artistic style of ceramics in the reign of any emperor in the early Qing Dynasty. The unique style of ceramic decoration in the Qianlong period of the Qing Dynasty is mainly reflected in its complexity and ornateness.

In Qing Dynasty's history, Emperor Qianlong was one of the rulers who loved art most, especially the production of ceramics for the ceramic decorative art of the Qianlong period, which formed a complex and magnificent style, the ruler's close attention to participation in and support for ceramic production is the essential reason.

Due to the rulers' attention and support to ceramic production, the different technological requirements and styles of ceramic decorative patterns in the Qianlong period were directly formed (Yelang, 2013).

The style of ceramic art deco in the Qianlong period is first reflected in its complexity. Specific performance in the dense and compact decorative patterns pays attention to the use of a variety of decorative techniques; decorative patterns are very rigorous depictions. Generally speaking, the more technically and stylistically complex the artwork, the more it reflects the producer's input in the production process. Taking Chinese

ceramics as an example, from the perspective of the development process of ceramic decoration, on the whole, there was a trend of transition from simple to complex (Yelang, 2013). Due to people's poor living quality and conditions in the primitive period, the requirements for pottery production were mainly reflected in its practicality, and the decorative patterns were generally simple and rough. During the Qianlong period of the Qing Dynasty, the peak of China's feudal development, material conditions far exceeded those of any previous era. Social stability enables the country's fiscal revenue to invest more invested in social, cultural, and artistic fields (Hong Zaixin, 2019).

The Qianlong Emperor not only spent a great deal of money to collect and collect various works of art but also further increased his financial investment in imperial ceramics, supporting the innovation of ceramic production technology and the research and development of decorative patterns. His high demand for ceramic production led directly to improving ceramic quality. The ceramic works of art produced by Jingdezhen imperial kilns usually face many reviews and selections: first, they are selected by the governor, and finally, they are directly elected by the ruler. Unqualified or imperfect ceramics will be directly smashed or destroyed, which is "one in a hundred." This proves that Emperor Qianlong had high requirements for ceramic production (Feng Xianming, 2013).

The rulers' support and attention to ceramic production, based on ensuring the quality of ceramics, directly affected the characteristics of ceramic decoration. Emperor Qianlong was a ruler who loved all kinds of artistic activities. He loved collecting and creating art. He has handed down more than 10,000 poems. He preferred complex and ornate works of art to elegant and simple creations. This trend was reflected in the production of ceramics and the furniture and jade art of the Qianlong period (Feng

Xianming, 2013).

During the Qing Dynasty, at the peak of China's feudal period, the pursuit of pleasure became increasingly obvious with the increase of fiscal income and the great improvement of social life quality. Social fashion began to change from the simplicity of the early Qing Dynasty to the prevalence of luxury life, and every effort was made to improve the taste and enjoyment of life. At this time, ceramic production constantly changed under the influence of this social wind direction. Due to sufficient funds for special ceramics production, various imported and advanced pigments from the West were used, directly improving the quality of ceramic decorative patterns and making the colors bright and pure. Frequent cultural exchanges between China and the West have promoted the introduction of Western art. Western painting techniques have also been widely used to depict ceramic decorative patterns, with a three-dimensional sense, clear edges, and distinct layers of decorative patterns. The application of Western painting techniques makes the painting effect of ceramic decorative patterns more rigorous (Yelang, 2013).

The pigments of traditional Chinese painting mainly rely on water to mix colors and pay attention to line drawing and dizzy dyeing. Freehand style is the typical embodiment of Chinese painting. Compared with Chinese painting, applying Western painting techniques can improve the realism of decorative patterns. Bright colors and realistic painting techniques create gorgeous features of ceramic decorative patterns. In addition to the use of bright colors, ceramic decoration at this time also pays attention to the use of gold and silver, adding the more gorgeous and brilliant effect of ceramic decorative patterns (Wang Bomin, 1998). The artworks in the Qianlong period of the Qing Dynasty were also very fond of jewelry inlaying technology. Jewelry inlaying in ancient

China was more often reflected in furniture, metal objects, and jade. Jewelry inlaying in ceramic artworks was a unique phenomenon in the Qianlong period. All kinds of jade and jewelry are cleverly inlaid on the ceramic, which properly decorates the ceramic decoration and increases the gorgeous feeling of the ceramic decoration (Wang Bomin, 1998).

Table 4.12: Characteristics of ceramic art in the Qianlong Period.

The artistic characteristics of ceramic decoration	
Artistic characteristics	**Concrete performance**
Complex	Dense decorative patterns; A mix of decorative techniques and methods; The ceramic decoration is exquisitely depicted.
Ornate	Use comprehensive, bright colors, and gold colors to embellish the picture； Set jewelry as an auxiliary decoration.

The artistic characteristics of ceramic decoration in the Qianlong period of the Qing Dynasty can be summarized as complexity and delicacy. The "complexity of ceramic decoration" is mainly manifested as the fullness and enrichment of decorative forms. Various decorative techniques and ways are mixed; The depiction of the ceramic decoration is very detailed. "Gorgeous ceramic decoration" is mainly manifested in using many colors, preferring to use bright colors; Gold is often used to depict designs; Set jewelry as an auxiliary decoration.

4.2.1 The Complexity of Ceramic Decoration

In order to clearly explain the artistic characteristics of ceramic decoration, the complexity of it is explained first. As for the artistic feature of complexity, the theme is mainly introduced from three directions, namely Decoration technique, arrangement of images and composition. In the process of image observation, the concrete form of

complexity is analyzed. As for Decoration technique, it mainly focuses on the mixed use of various decoration methods and the precision of the depiction of decorative patterns. In terms of decoration arrangement and layout, the distribution and complexity of decorative patterns are mainly concerned.

i. Full of Decorative Patterns

The Qianlong period of the Qing Dynasty was the peak of China's feudal society. Due to the long-term accumulation of wealth, pursuing luxury life constantly promoted the transformation of aesthetic standards, which gradually turned from simple and simple to complex and gorgeous. Consistent with the aesthetic spirit of this era, ceramic decorative patterns are also completely different from the previous generation, which is first reflected in the density of decorative patterns, full of dense decorative patterns that can be seen everywhere (Wang Shucun, 2004).

In ceramic decoration, the most prominent expression is to attach importance to the role of auxiliary patterns on the basis of depicting the main patterns. Many auxiliary patterns are drawn around the main patterns to enrich the picture, increasing the density of the ceramic decoration and enhancing the complexity of the ceramic decorative painting surface. The main pattern will appear in the "viewfinder frame," highlighting its dominant position (Hong Zaixin, 2019).

Ceramic is the carrier of decorative patterns, and decorative patterns do not appear independently. Therefore, the decorative pattern of ceramic is bound to have a relationship with the ceramic itself. The existence of ceramic decoration needs to consider the relationship with the ceramic surface. This will involve the distribution of ceramic decoration. the distribution of ceramic decoration is dense or sparse. Single pattern or the

combination of a variety of decorative patterns has become a problem that researchers need to pay attention to (Wang Bomin, 1998).

The distribution of ceramic decorative patterns in the Qianlong period was generally achieved through complex and dense combinations of ceramic patterns. Through observation, it can be found that the ceramic decorative patterns at this time rarely appear alone. Creators usually measure the level of technology by the number of decorative patterns, and admirers usually measure the number of decorative patterns to measure the ornate degree of ceramics. After years of accumulation, the ceramic decorative patterns of Qianlong period reached the highest peak in history. Coupled with the maturity of decoration technology, creators have countless decorative themes to choose from, and it is also technically easy to do. In addition, the social aesthetics of the Qianlong period favored rich forms. Therefore, the concept of showing off decorative techniques and decorative patterns is very profound (Hong Zaixin, 2019).

First of all, compare the ceramic decoration of the Yuan Dynasty and the Qianlong period of the Qing Dynasty, their decoration theme is the same, both plants and flowers. One is a plant-flower decorative cup from the Ming Dynasty (Figure 4.37), and the other is a plant-flower pattern cup from the Qianlong period of the Qing Dynasty (Figure 4.38). Let's not consider the specific types of flowers, but first look at the form of decoration (Wang Shucun, 2004).

The cups of the Ming Dynasty were decorated with a flower plant, each consisting of eight leaves and one red flower. In addition, the background color of the ceramic decoration is white, without too much decorative pattern. The overall decorative features tend towards simplicity (Gu Qing, 2016).

The decoration of the cups in the Qianlong period of the Qing Dynasty was fuller and more varied. Decorative patterns are divided into two types: main pattern and auxiliary pattern. The plants and flowers decorated by the main body are more realistic and exquisite. Auxiliary patterns cover the ceramic surface, and the colors are richer and more diverse. The richness and density of decorative patterns are not only reflected in the number of decorative patterns, but also reflected in the depiction of decoration (Hong Zaixin, 2019).

As can be seen from the body pattern in Figure 4.39, the structure of the body pattern itself is becoming more and more complex. Different from the style of stick figure in the Ming Dynasty, it began to develop in the direction of realism. The so- called realism, we must try to depict the details, rather than just focus on the outline of the decorative pattern. As for the depiction of peony flowers, there are many petals layered on top of each other, and the flowers are matched with many leaves. The stacking of flowers and leaves enhances the complexity of the decorative pattern (Yuan Xingpei, 2014).



Figure 4.37: Ming Dynasty - flower decoration pattern.

(Source：National Museum of China）



Figure 4.38: Qing Dynasty Qianlong period - flower decoration pattern.

(Source： National Museum of China）

In the same way, the main pattern in Figure 4.40 is "landscape painting in Four Seasons." The whole bottle has a total of nine layers of decorative bands, and the upper layer is mainly carved lid. Next is the cloud pattern, lotus decoration, main body pattern (landscape painting), banana pattern, flower decoration and so on.

Landscape painting uses lotus flowers, clouds, plantains, Ruyi, and other decorative patterns as auxiliary decorations. Breaking through the previous tradition of "leaving blank space" outside the main pattern (Yuan Xingpei,2014).



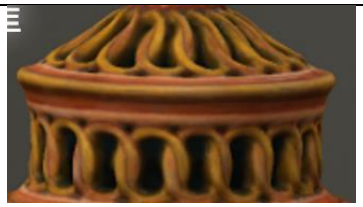
Figure 4.39: A pastel ceramic of four seasons landscape painting pot.

(Source: Palace Museum)



Figure 4.40: Details (Spring, summer, autumn and winter).

Table 4.13： An image of nine decorative patterns.

1		Cord pattern
2		Lotus pattern
3		Cord pattern
4		回pattern
5		Ruyi pattern
6		Lotus pattern
7		Plantain pattern
8		Twig flower pattern

The Qing Dynasty replaced the more comfortable decorative features of the Ming Dynasty with dense and complex decorative patterns. Ceramic decoration in the Qing Dynasty was basically covered with ceramic surfaces. Not only is the decorative color more, but it is worth noting that the ceramic decoration technology has also been greatly improved. In the color rendering, the Ming Dynasty ceramic decoration color is not uniform, the shade is not consistent (Yuan Xingpei, 2014). The gloss of the ceramic decoration is average, and the depiction of the decorative patterns appears a little rough. On the contrary, ceramic decoration in the Qianlong period was exquisite, delicate, uniform in color and high in gloss. These decorative forms combine to form a unique and complex whole (Figure 4.41).



Figure 4.41: Qianlong period - Plant and flower decoration - stool.

(Source: Palace Museum)

ii. The Integration of Various Decoration Techniques and Methods

The development of ceramic art is closely related to the progress of science and

technology and the improvement of decorative techniques. It can be said that the improvement of decorative techniques is directly related to the quality and artistic height of ceramic decoration (Yelang, 2013).

By the Qing Dynasty, according to different ceramic-making techniques, ceramics have been given different names, representing different categories of ceramics, such as blue and white, pastel, five-color, and enamel. By the time of the Qianlong period, ceramic makers could integrate different kinds of ceramic techniques with the maturity of ceramic techniques and sufficient financial support (Sa Mengwu, 2019).

The reason why Qing Dynasty ceramics are called the peak in the history of Chinese ceramics not only depends on the variety of ceramics, but also depends on the use of new techniques and decorative methods of ceramic art. Due to the rulers' love of ceramic art, ceramic production institutions were directly controlled by the authorities, in order to satisfy the court's demand for high-quality and exquisite ceramics. Special ceramic production institutions have been set up, and a lot of financial support has been invested in ceramic production institutions. Artisans strive for excellence in production and introduce many exquisite ceramics works of art (Sa Mengwu, 2019). The production skills of ceramic works of art in the Qing Dynasty are extremely high, and a variety of shapes and decorations can be produced. Can be expressed in a variety of textures and effects. The ceramic history of the Qing Dynasty has such an evaluation of ceramic art: the Qing Dynasty is too intoxicated with the perfection of technology, the pursuit of art gradually receded, and finally went to the road of showing off skills and artificial (Wang Shucun, 2004).

Although the Ming Dynasty also set up an official ceramic production organization,

for the court a steady flow of ceramic products, but due to the production technology and decoration methods, the level and quality of ceramic decoration is far less than the Qing Dynasty. In Figure 4 .43, it is a pot decorated with flowers, and the main decorative pattern is lotus. The border on the belly of the jar is called "Kai Guang", which is one of the ways to separate the composition of the picture and highlight the main pattern. At this time, the border is painted with paint, and the pattern inside the border is also completed by painting. The color is relatively simple, and the decoration method is mainly painting (Wang Shucun, 2004).



Figure 4.42: Ming Dynasty. Flower decoration pattern jar.

(Source: Palace Museum)

In contrast, ceramic decoration methods in the Qianlong period of Qing Dynasty were much richer (Figure 4.43, 4.45). Also using "Kai Guang" to highlight the theme pattern, different from painting with pigments in the Ming Dynasty, the decorative method of carving was used to make the border into a "window" form.



Figure 4.43: Qianlong period - Revolving core bottle.

(Source: Palace Museum)



Figure 4.44: Qianlong period - Revolving core bottle（detail）.

(Source: Palace Museum)

Through the window, you can also see the pattern inside the bottle, which is because there is another bottle inside the bottle, that is, a double-layer ceramic bottle. The reason why it is called "rotating core bottle" means that by rotating the outer bottle, the internal pattern can be seen. This technique of making and decorating was very popular during the Qianlong period of the Qing Dynasty and represented the highest porcelain making technique at that time (Yuan Xingpei, 2014).



Figure 4.45: Qianlong period - Revolving core bottle（with detail）.

(Source: Palace Museum)

Ceramic rotary core bottle is also a new type of ceramic, the construction is shown in 4.45. The bottle can be rotated because the ceramic itself is composed of three parts, which are independent of each other and can be combined together, and the internal bottle is also decorated with different patterns. In addition, in order to highlight the nobility of ceramics, many special pigments are used, such as gold powder. The use of gold dust decoration has become a very common phenomenon (Yuan Xingpei, 2014).

During the Qianlong period of the Qing Dynasty, ceramic production technology reached a very high level, which was not only reflected in the use of a certain technology, but also reflected in the comprehensive application of production technology. Artisans can combine the most advanced decoration and fabrication techniques in a single piece of ceramic art (Figure 4.46, 4.47).

Because each type of ceramic is fired at a different temperature, it takes time and again for the maker to finish. One of the most important representatives works the "Large

vase with various glazes" created during the Qianlong period. In bottle body decoration has as many as 15 layers; ceramic decoration categories are pastel, blue and white, enamel color, gold color, bucket color, a variety of single colors glaze (blue, blue, gold, etc.), antique glaze, etc.

In the belly of the bottle "view frame" are 12 main decorative pictures: three Yang Kai Tai, more than lucky, phoenix sunrise, peace with the elephant, immortal mountain Qiong, ancient nine tripods; 卍, bat, Ruyi, Ganoderma and flower (Liaoqun, 2007).

All the patterns represent the meaning of auspiciousness and blessing and technically represent the highest achievement of Qing Dynasty ceramics. The maturity of ceramic fabrication technology directly promotes the high demand for ceramic decoration. Ceramic artisans constantly seek new breakthroughs in the production process, and showing off ceramic production technology and craft has become the trend and fashion of the time (Sa Mengwu, 2019).



Figure 4.46: Large bottles with various glazes.

(Source: Palace Museum)



Figure4.47: Details from Large bottle.

(Source: Palace Museum)

iii. Decorative Pattern Depiction Tends to be Rigorous.

The fine or rough depiction of ceramic decoration directly reflects the level of ceramic decoration technology. In the Qianlong period, which advocated showing off ceramic-making techniques, the depiction of ceramic decorative patterns constantly pursued precision and rigor, forming a sharp contrast with the rough ceramic decoration (Chen Dengyuan, 2014).

Fine and rigorous first reflected in ceramic modeling, ceramic modeling in line with the standard on the basis of continuous innovation; no longer satisfied with the conventional modeling, a variety of double bottles, rotary bottles, neck bottles, and hollow bottles emerged one after another; In addition, the ceramic decoration reflects the high level of painting (Sa Mengwu, 2019).

Western painting techniques and pigments are the basis of fine expression, and decorative patterns with delicate and three-dimensional effects benefit from this. Figure 4.48 is one of the works using Western pigments to paint decorative flower patterns, also

known as "foreign-colored ceramics." The main patterns are lotus, peony, Chinese rose, flowers with clear edges, mainly outlined by black paint; Petals and leaves have a strong three-dimensional effect, from the bottom of the leaves and petals outward transition and dizzy dye, so that flowers, leaves, roots have different levels of colors. In addition, the lower layer of the main pattern can be seen covered with auxiliary bottom decoration - roll grass pattern and presents the relief effect. (Figure 4.49)



Figure 4.48: Hehuan bottle with broken branches and flower pattern.

(Source: Palace Museum)



Figure 4.49: Details of Hehuan Bottle

(Source: Palace Museum)



Figure 4.50: Realistic ceramics.

(Source: Palace Museum)

In addition, we can also see the rigor of ceramic decoration in Qianlong period of Qing Dynasty from Figure 4.50. The picture shows a realistic ceramic ornament. The

contents include a plate, crabs, pomegranates, walnuts, peanuts, lotus seeds, dates, sunflower seeds, etc. The craftsmen used realistic and rigorous techniques to create extremely realistic objects, with the crab's pincers clearly visible and the patterns on its body resembling the real thing. The pattern of the walnut is very natural, as is the pattern of the peanut surface. We can't even tell that the raw material of these items is ceramic, which shows the high level of porcelain production technology and accurate control of details (Chen Dengyuan, 2014).

4.2.2 The Ornate Ceramic Decoration

i. The Colors are Varied and Bright

The colors of Chinese ceramic decoration have reached hundreds from red and black in the initial period of painted pottery through accumulation and creation to the Qianlong period. Some come from domestic sources, and some from imported resources abroad. With the improvement of pigment quality, the purity of pigment is constantly improved, and the color performance of ceramic decoration is more purely. The variety of pigments is not only reflected in the color difference; the same color also has a different brightness (Liaoqun, 2007).



Figure 4.51: Foreign color, hollow dragon, and phoenix pattern revolving bottle.

(Source: Palace Museum)



Figure 4.52: Detail from the revolving bottle.

(Source: Palace Museum)

The diversity of colors leads directly to greater freedom in the choice of colors for ceramic decoration. The ceramic decorative patterns in the Qianlong period tend to be bright colors in the choice of color and paid attention to the collocation of various colors. Figure 4.52 shows a ceramic revolving neck vase with pastels in the Qianlong period. The creator chose different colors of blue, red, green, and yellow to depicts the decorative patterns. With gold as an aid, it brings strong visual enjoyment to the viewer.



Figure 4.53: Ming Dynasty, plants and flowers, fish pattern decoration pot.

(Source: Palace Museum)

In the Qianlong period of Qing Dynasty, the color of ceramic decoration was not only rich, but also the use of color was more bolds. The ceramic decoration in Ming Dynasty used more traditional Chinese colors, without too many color innovations and breakthroughs, and the color quality was relatively general (Figure 4.53). By the Qing Dynasty, especially in the Qianlong period, the traditional Chinese colors could not meet the needs of ceramic decoration (Liaoqun, 2007).

At the same time, the cultural and artistic exchanges between the Qing Dynasty and the West became extremely frequent at this time, and many Western art forms were introduced into China, and there were many painters (missionaries) from the West in the

court, who brought Western painting techniques and colors, and gradually influenced the development and changes of ceramic decoration. Many imported pigments are used in ceramic decoration, and the blending technology of pigments is becoming more mature (Chen Dengyuan, 2014). The development of pigment technology has also mobilized the change of painting technology, the planarization of ceramic decorative patterns have gradually developed to three- dimensional, and even the Western painting technology has been integrated into the depiction of ceramic decoration, such as the use of oil paints to depict images is also a common phenomenon (Chen Dengyuan, 2014).



Figure 4.54: Qianlong period of Qing Dynasty. Lotus flower decorated jar.

(Source: Palace Museum)

In Figure 4.54, the color saturation, purity, and brightness of the decorative pattern are particularly high. The jars are decorated in bright blue as a base color, and the flowers are also depicted in bright blue, pink, and green. The collision of pairs of colors with each other, coupled with the use of gold pigments, further increases the ornate sense of ceramic decoration.

ii. Use Gold Decorative Accessories.

Gold, because of its rarity, is a symbol of wealth and luxury. In China, it is mainly used in the art of gold and silver, lacquer, silk, and furniture. In the history of Chinese ceramics, the use of gold as a decorative pigment and the use of gold decorative accessories history is not earlier than the Qing Dynasty. The extensive use of gold decorative accessories is a feature of the Qianlong period, and the use of gold directly enhanced the ornate level of ceramic decoration during the Qianlong period (Chen Dengyuan, 2014).



Figure 4.55: Ming Dynasty. Flower decorated jar.

(Source: Palace Museum)

Before the Qing Dynasty, there was also a precedent of using gold pigments to decorate ceramics, but it was not common, only gold pigments were used as decorative patterns. In Figure 4.55, for example, only the mouth of the bottle is used with gold paint

(Sa Mengwu, 2019).

By the Qianlong period of the Qing Dynasty, the use of gold pigments was very common, and the decoration methods were various. The gold color of ceramics is mainly based on the production method of gold, silver, using the techniques of gilding and gilding. Usually used in ceramic mouth, edge, and ear attachment. In Figure4.56, six layers are depicted in gold from top to bottom, and two decorative accessories in the form of elephants are decorated with golds on the left and right sides, and two golden rings.



Figure 4.56: Qianlong period of Qing Dynasty. Enamel ceramics

(Source: Palace Museum)



Figure 4.57: Qianlong period of Qing Dynasty. Wall bottles decorated with hydra and poetry.

(Source: Palace Museum)

Figure 4.57 shows a wall bottle from the Qianlong period. It gets its name because it can be hung on walls. The bottle is decorated in only two colors: green and gold. Green is used as the base color, and gold is used extensively to depict decorative patterns. The luster of the golden pigment further enhances the noble and gorgeous feeling of the ceramics (Liaoqun, 2007).

With the gradual political stability of the country, the state finance in the Qianlong period continued to accumulate. The Qianlong emperor could spend more of his money on the art industry that he cared about. Since Emperor Qianlong preferred gorgeous works of art, under the historical conditions at that time, technology and economy could support his hobby. His love of noble and gorgeous style directly influenced the craftsman's principles for the design of ceramic decorative patterns (Sa Mengwu, 2019). Set Jewelry as an

Auxiliary Decoration.

With the increase in national power and fiscal revenue. Various kinds of jewelry and jade have been unearthed in large quantities. Besides being used as accessories for the human body and clothing, many art pieces have also been embedded. Jade has a high status in China, representing purity and nobility. In the Song Dynasty of China, "blue-white porcelain" was created to imitate the color effect of jade. In appreciating ceramics, "ice-like jade" is the highest standard. Although the jewelry Mosaic technology appeared early, the intersection of ceramics and jade only existed by imitating the jade color of ceramic glaze（Wu Shan, 2006）.

Jewelry has a long history in China, such as on lacquerware, furniture, gold and silver objects. However, setting jewelry on ceramics became popular in the Qing Dynasty. Figure 4.58 shows a ceramic artwork from the Qianlong period, now in the Palace Museum in Beijing. Two golden appendages in the form of elephants can be seen on either side of the neck of the ceramic bottle. The unique feature of this elephant attachment is the use of jade inlays as the elephant's teeth. (Figure 4.59) makes this ceramic work of art more precious in value and more gorgeous in vision（Wu Shan, 2006）.



Figure 4.58: Yellow ground, foreign color, hollow center, rotating neck bottle.



Figure 4.59: Detail from rotating neck bottle

(Source: Palace Museum)

The development of ceramic art in the Qing Dynasty reached the peak of Chinese ceramic history, and the ceramic art in the Qianlong period reached the peak of the Qing Dynasty. We have to sigh at the exquisite ceramic art at this time. Craftsmen in the Qianlong period created complex and ornate ceramic works of art with unique aesthetic and decorative techniques. The reason is that the formation of this artistic feature is closely

related to the social background at that time (Wang Shucun, 2004).

The Qing Dynasty was the last feudal dynasty in China, and the feudal system peaked during the Qing Dynasty. The Qing Dynasty was a feudal empire established by ethnic minorities. To maintain its dominant position, the rulers of the Qing Dynasty attached great importance to the study of traditional Chinese national culture and accepted it to the greatest extent. They strengthened the revival of literature and art of previous generations in all aspects, especially in literature and art, and committed themselves to summarize and inheriting China's fine cultural and artistic traditions for thousands of years. As for the ceramic decorative patterns, on the one hand, they actively inherited the traditional Chinese ceramic decorative patterns; on the other hand, they added many new styles of the time, such as Chinese landscape painting decorative patterns and Western decorative patterns. The use of ceramic decorative patterns to achieve a concentration of ancient and modern Chinese and foreign great success (Yuan Xingpei, 2014).

The Qing Dynasty was already a connected world. With the opening of navigation routes, countries were no longer isolated islands. Trade and cultural exchanges between countries entered a prosperous period, and cultures and artworks of various countries began to circulate in the world, and China was no exception. After the political rule of the Qing Dynasty became stable, the way of communication with the world was opened again. At this time, the rulers of the Qing Dynasty had access to many excellent Western cultures and artworks. They are very interested in these cultures and arts, which to some extent promotes the use of Western culture and art in ceramic decorative patterns and achieves the combination of Chinese and Western ceramic decorative patterns (Yelang, 2013).

On the other hand, due to the improvement of ceramic decoration technology and

the introduction of Western decoration technology and materials, ceramic decoration techniques in the Qing Dynasty became more mature, and painters could use more advanced and high-quality materials to create ceramic decorative patterns, which were much more delicate and complex than before. Qing Dynasty rulers in life are pursued exquisite and luxury representatives; they could obtain exquisite and precious ceramic products at any cost and pay a lot of money, which laid an economic foundation for the production of the Qing Dynasty ceramics (Hong Zaixin, 2019).

The decorative patterns of ceramics in the Qing Dynasty, whether in shape or color, reflect the characteristics of complexity and sophistication. The ceramic decoration pattern of the Qing Dynasty is a combination of ancient and modern excellent cultures at home and abroad and an overall embodiment of the aesthetic culture of this era (Wang Bomin, 1998).

The artistic performance of ceramics is reflected in the modeling and decoration. Whether it is the modeling or decoration of ceramics, it will experience a long process of development and accumulation, not achieved overnight. As for ceramic decoration, from the Neolithic age to the Qing Dynasty, ceramic decoration generally presents characteristics from simple to complex, from simple to gorgeous, from rough to delicate, and from immature to mature (Yuan Xingpei, 2014).

Different times will inevitably produce different ceramic decorative patterns. The culture and the creation of ceramic decorative patterns are interdependent. The primitive period was the initial period of human culture, and people in this period were still worried about safety, survival, and food. People in primitive times created pottery by chance. Pottery at this time was mainly practical and could only be decorated with simple tools and a small amount of color. The pottery decoration at this time was similar to children's

paintings. The main decorative patterns were geometric and exaggerated animal figures, simple and naïve and full of childlike fun.

The Qing Dynasty was the last and peak of China's feudal dynasties, which meant that China's feudal society was at the top of the parabola in the Qing Dynasty but faced decline. The rulers of the Qing Dynasty were the Manchus, who actively studied traditional Chinese culture and accepted cultures different from their own. They also liked Western culture very much. This was a period when various types of cultures gathered. The same applies to ceramic ornamentation, where various decorative elements are combined. The improvement in production technology prompted the ceramic creators to pursue the perfection of the production of ceramics, and the complexity and delicacy were the important features of decorative patterns of ceramics in the Qing Dynasty (Yuan Xingpei, 2014).

First, the integration of various cultures and the introduction of Western culture. Before the establishment of the Qing Dynasty, Manchu rulers and their tribes lived in northeast China. They changed their former nomadic life and began to live a sedentary life.

They fought well and defeated the Ming army in 1644 BC to establish the Qing Dynasty. Shunzhi, the first emperor of the Qing Dynasty, attached great importance to the study of Traditional Chinese culture, advocated the peaceful coexistence of Han nationality and Manchu, and attached great importance to the officials of Han nationality (Wang Bomin, 1998).

The Qianlong Emperor inherited his father's ideas and actively studied and inherited traditional Chinese culture. At that time, the political and cultural exchanges between China and the West increased. Many exquisite Western handicrafts, such as

clocks, watches, and ornaments, were introduced into China. Western missionaries also entered China at this time. They brought Western religion to not only China but also Western painting technology, painting raw materials, artworks, and science. This benefits the exchange and integration of Chinese culture and art. The ceramic decorative patterns of the Qing Dynasty have many shadows of Western cultures, such as the decorative patterns of Western figures and foreign characters (Wang Shucun, 2004).

Second, the progress of decoration technology. The decoration of ceramics needs the support of technology. Science and technology developed rapidly in the Qing Dynasty, and many new technologies were applied in ceramics production. The pigment of ceramic adornment increases greatly, and the breed of the same color has different tonal. The application of Western painting technology has a certain role in promoting the decoration of ceramics. For example, color enamel ceramics is created by improving the copper of the west tire painting enamel. In addition, the painter's painting technology is also an important part of ceramic decoration; the progress of painting technology prompted the refinement and complexity of ceramic decorative patterns.

Third, the preference of the rulers and the promotion of the ceramic production system. Qing Dynasty rulers loved ceramics very much and supported the production of ceramics very much. Based on the Ming Dynasty, a "royal ceramic factory" was set up in Jingdezhen, Jiangxi Province (Yuan Xingpei, 2014). It was a ceramic production institution dedicated to serving the rulers, and they paid a lot of money to support the institution at all costs. The ruler also sent officials to Jingdezhen to supervise the production of ceramics. These officials were also responsible for transporting high- quality ceramic artworks to the court for the use of the ruler and nobles. Qing rulers often used

their artworks to decorating ceramics, such as paintings and poetry. Since it was produced for the ruler, the production must have strict and even harsh requirements. Excellent artisans from all over the country gathered here, and exquisite ceramic works emerged endlessly (Yuan Xingpei, 2014).

Fourthly, in daily life, the need for furnishings and ceramics with decorative functions. Before the Wei, Jin, and Southern and Northern Dynasties, Chinese furniture was mainly in the form of low objects placed on low tables, and people sat on the floor. Currently, ceramic products are mainly practical, and ceramic decoration is almost decorated within the scope of people's vision. There are few ceramic artworks with decoration as the main function (Gu Qing, 2016).

After the Buddhist culture was introduced into China in the Wei, Jin, and Southern and Northern Dynasties, high Furniture promoted the development of ceramics to a certain extent. In particular, the emergence of furnishings can be used to display ceramics and decorative items. Classical gardens prevailed in the Ming and Qing Dynasties, and the construction of gardens also promoted the development of decorative ceramics. Adornment sex pottery and porcelain also is taken seriously by people gradually; the pottery and porcelain that appeared in a lot of modeling and adornment pattern are very beautiful and is used in adornment building. Different from the simple decorative ceramic art advocated in the Song Dynasty, the ceramic works of the Qing Dynasty combined various decorative techniques and patterns to highlight the ceramics' decoration, forming complicated decorative features (Wang Bomin, 1998).

The special historical conditions of the Qing Dynasty made the decorative patterns of ceramics complicated and exquisite. The decorative patterns of Qing Dynasty ceramics

can also reflect the cultural and artistic characteristics of the Qing Dynasty. Therefore, it can be said that the complex social and cultural background of the Qing Dynasty achieved ceramic decorative art in the Qing Dynasty.

4.3 The Form and Symbolic meaning of Ceramic Decoration Images

4.3.1 Formal Analysis of Ceramic Decoration

i. Layering Layout

Before the Tang Dynasty, the decorative patterns of Chinese ceramics were mainly carved. In the Eastern Han Dynasty, the successful firing of white porcelain laid the foundation for ceramic painting and decoration. In the Tang Dynasty, ceramic patterns painted with pigments appeared on the porcelain of Changsha kiln in Hunan Province, which is of great significance in the history of Chinese ceramics. Since then, the tradition of painting ceramics with various pigments has become the mainstream ceramic decoration after the Tang Dynasty, especially in the Yuan, Ming, and Qing Dynasties (Wang Bomin, 1998).

The ceramic decoration in the Qianlong period of the Qing Dynasty was first reflected in the multi-level arrangement of decorative patterns, which changed the previous custom of not paying attention to the hierarchical arrangement of decorative patterns. Layering means placing ceramic decorative patterns in a certain order. It is mainly manifested in horizontal multi-level arrangement, sometimes presented in longitudinal arrangement, and sometimes a combination of horizontal and vertical image arrangement. Before the Qing Dynasty, ceramic decorative patterns were divided into individual depictions, the combination of one main pattern and several minor patterns, and continuous composition. The setting and composition of decorative

paintings are mainly concise. In most cases, a lot of blank space will be left around decorative patterns, or specific color will be filled (Sa Mengwu, 2019).

Unlike previous dynasties, ceramic art in the Qianlong period divided decorative patterns into different levels, each with different decorative patterns. Multi- level decorative patterns can first make the ceramic surface filled with various decorative patterns without leaving too much blank space, enhance the complexity of ceramic decorative art, and increase the diversity of decorative paintings. Change past ceramic decoration single, simple characteristics, gradually turning to the complex decoration picture.

The reasons for the emergence of multi-level decorative patterns on ceramics in the Qianlong period are as follows: First, due to the large increase in ceramic decorative patterns, the Qianlong period of ceramic decorative patterns based on inheriting the previous generation of decorative patterns innovation, in the number of ceramic decorative patterns reached the peak of history. Second, with the increasing number of ceramic decorative patterns, ceramic decorative patterns are divided into different types to suit different usage scenarios. The most direct manifestation is the division of main and secondary decorative patterns. The division of decorative patterns using scenes promotes increasing ceramic decoration levels. The hierarchical decorative patterns in the Qianlong period divided ceramics into multiple levels from the mouth to the bottom. Generally, the decorative patterns on the belly of ceramic objects were the main decorative patterns. In contrast, those radiating from the belly to the surrounding areas were mostly secondary and auxiliary decorative patterns. The area of the main pattern is generally larger than the auxiliary pattern. Still, the main pattern with the auxiliary decorative pattern

foil is more able to highlight the complexity of ceramic decoration.



Figure 4.60: Pastel flower bottle with broken branches of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)

Figure 4.61 is a work from the Qianlong period of the Qing Dynasty. The decoration of the whole bottle is divided into five levels, giving a strong sense of order visually. The first level is a ceramic top topped with a blue cover. The second level is the side decoration of the ceramic lid. The blue Ruyi decoration pattern and the red flower pattern are painted white. The third level is the ceramic shoulder, painted with brown geometric decoration. The fourth and most important depicts a pomegranate with green leaves on its branches and rich fruit, the largest of which shows dense clusters of seeds, bright red and full of fruit. The final layer, at the base of the ceramic, depicts a circle of green leaves.



Figure 4.61: Pastel flower bottle of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)





Figure 4.62: Details.

(Source: Complete Collection of Chinese Ceramics)

Figure 4.62 is the same. The bottle body is decorated with 10 layers of patterns. They are golden edge, Hui Zi pattern, banana leaf, bead pattern, Hui Zi pattern, Ruyi pattern, lotus pattern, Suo Tou pattern, lotus pattern, Hui Zi pattern. With hierarchical

composition, increase the variety of decorative patterns. Complex but not chaotic, decorative patterns have a strong sense of rule.

ii. Open-Light Type Decorative Form

The open-light decorative form appeared on the existing yuan dynasty porcelain, especially on the decorative paintings of the Cizhou kiln and blue and white porcelain. Because they were folk ceramic works, the production techniques and paintings were not as delicate as those of Qing Dynasty official kiln ceramics. During the Qing Dynasty, the variety of color painting decorative ceramics became more; in addition to blue and white ceramics, there were new varieties, such as five colorful ceramics, Famille Rose ceramics, color enamels ceramics, etc., open-light decoration form is particularly suitable for use in ceramic painting decorative patterns. Therefore, this form of decoration began to be carried forward and became particularly common in ceramic decoration.

Open-light generally refers to the ceramics surface ware's surface, setting up a "viewfinder frame." Then, some decorative patterns are painted inside the "viewfinder frame." Generally, the decorations painted in the "viewfinder frame" are the main patterns of ceramics. It is also a way of distinguishing decorative patterns' primary and secondary status (Sa Mengwu, 2019).

Open-light decoration appeared earlier in the Yuan Dynasty, but the number was small. In the Qianlong period of the Qing Dynasty, open light decoration was widely used in ceramics. There are two main types: painted borders and carved borders. The form of the border is rich, with square, rectangular, flower shapes, and curve types. The most ornate and complex is the carved border; this decorative form is mainly manifested in the double ceramic rotating center and rotating neck bottle. The viewer can see the decorative pattern

of the inner ceramic surface directly through the "window" of the outer ceramic. The design is very clever, as if we were standing in the window to enjoy the scenery (Yuan Xingpei, 2014).



Figure 4.63: Pastel flower bottle of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)



Figure 4.64: Detail.

(Source: Complete Collection of Chinese Ceramics)

On the one hand, the extensive use of open-light decoration in the Qianlong period came from improved ceramic production and engraving technology. On the other hand, it was also closely related to the development of Chinese classical gardens. Chinese classical

gardens attach great importance to the design and use of Windows.

Designers want to achieve the effect that different Windows can see different landscapes, which is an important way to enrich the landscape forms of Chinese gardens. It is a very successful reference for ceramic creators to reasonably apply the design ideas in Chinese gardens to the decoration of ceramics (Yuan Xingpei, 2014).



Figure 4.65: Pastel flower bottle of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)



Figure 4.66: Detail.

(Source: Complete Collection of Chinese Ceramics)

Figure 4.65 shows a ceramic teapot from the Qianlong period. The belly of the teapot has a rectangular viewfinder frame, and the auxiliary decorative pattern outside the viewfinder frame is flowers. The interior of the frame depicts a garden building with stone carvings, plantain trees, lake water and trees. There are also two people sitting in the pavilion, which is a traditional Chinese landscape figure painting, which appears as the main pattern.

The edge of the viewfinder frame is in form a line drawn by paint. In contrast, the viewfinder frame in Figure 4.66 has a three-dimensional effect. The upper small viewfinder frame depicts the bat pattern, which has the effect of relief. The large viewfinder frame on the lower part was carved.

A stone, magnolia and peony are presented by hollow carving. At the same time, through the hollow carving, you can clearly see the decorative pattern inside the bottle.

iii. Rich Decorative Color

There were many colorful decorations, which we used to call "colored ceramics", which developed rapidly during the Ming and Qing dynasties, thanks to the creation and firing of white porcelain in the Eastern Han Dynasty, as well as the increase of the variety of pigments. Before the Eastern Han Dynasty, the use of color was less, and the representative ceramics included color pottery, gray pottery, black pottery, white pottery, and primitive porcelain in the primitive period. The color of pottery in the primitive period was very simple. Most of the pottery was red or brown. After the pottery was made, decorative patterns were painted on the pottery, and the colors of the decorative patterns were mainly black or red, with a small number of white pigments. The pigments at this time were all mineral pigments. The analysis of modern science and technology found that the coloring elements of red pigments were iron, and the coloring elements of black pigments were iron and manganese. In the primitive period, ceramic painting was usually a combination of red and black or a single color combined with the deep color of the pottery itself. The appearance of the colored pottery was relatively deep.

Colorful ceramic decorations can bring rich visual enjoyment, which can bring different visual and psychological feelings to the viewer. The use of color in Chinese ceramic decoration first appeared in the primitive period of painted pottery. Although colored pottery was the first to use different colors to decorate the surface of pottery, due to the restrictions of social conditions, there were few kinds of colors, mainly brown, black, red, and yellow. At the same time, due to the limitation of technical conditions, these colors are mostly natural mineral pigments with low purity, and the colors are not clean and bright enough in the vision (Chen Dengyuan, 2014).

Ceramic art in the Qianlong period of the Qing Dynasty achieved a great breakthrough in the use of color. In the history of the development of Chinese ceramics, the most beautiful colors were used surpassing the previous periods. Regarding raw materials of color, it can be divided into domestic pigment and imported pigment. The rich national fiscal revenue well meets the demand for pigment import. Combining the two pigments provides a better material guarantee for the painting of ceramic decoration.

At the same time, the colors of the Qianlong period of the Qing Dynasty not only had advantages in raw materials but the diversity of colors was also reflected in the different brightness and brightness of the same color. For example, red can be divided into different kinds of red, and so can blue. Because of this, the variety of colors has multiplied. The creator of ceramic decoration can use different hues of color to paint a picture, which makes the color of the picture more harmonious, but also enhances the color richness of the picture (Gu Qing, 2016).

As an important part of ceramic decoration, color occupies an important position, and most of the effect of ceramic decoration depends on the color. The ceramic decoration in the Qianlong period of the Qing Dynasty was so rich mainly due to the state's financial support. It is also inevitable due to the cultural and artistic exchange between China and the West. On this basis, society at this time is full of interest in beautiful art; colorful art is much more popular. Therefore, whether in technology or social needs, the rich color of ceramic decoration is the inevitable development of ceramic decorative art (Yuan Xingpei, 2014).



Figure 4.67: Blue ground Doucai lotus pool figure sitting of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)



Figure 4.68: Blue ground Doucai lotus pool figure sitting of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)

Figure 4.68 is a ceramic stool decorated with patterns of a lotus pond in the Qianlong period of the Qing Dynasty. The background color is blue. Although the volume is not large, the decorative colors used are very diverse; the same color also presents different tones, dark and light colors are used in combination with each other, the color contrast is sharp, and the use of gold to depict the edge (Liaoqun, 2007).

iv. Decorative Patterns Pay Attention to the Performance of the Sense of Space

The decorative paintings of Chinese ceramics in past dynasties transformed planarization into a spatial sense. This has a particular connection with the development of ancient Chinese painting but is also inseparable from the development of ceramic decoration itself and ceramic decorative patterns in different times related to the change of the theme. This is also due to the exchange of Chinese and Western art and culture (Hong Zaixin, 2019).

The colored pottery of the Neolithic Age is the earliest type of ceramic with decorative paintings in China. The decorative patterns of colored pottery are mainly geometric, animal, and plant patterns. Flatness is changed, abstract, summary, a contract is the main characteristic of the pattern of decorated pottery adornment, pay attention to the dimensional feeling of painting object more nevertheless model, a pattern of adornment appears with the form of tiling more. At the same time, other painting form sin the Neolithic age, such as rock painting, also have the characteristics of tiling and planarization (Liaoqun, 2007).

Changsha kiln in Hunan province is another kind of porcelain with painted decoration after painted pottery. Changsha kiln-painted porcelain was popular in the Tang

Dynasty, and ceramic products were mainly kettles. Ceramic artisans use color pigments to draw decorative patterns on the kettle. At this time, ceramic decorative patterns are mostly composed of single elements or various elements, and decorative patterns are mainly planar images, rarely shaping the sense of space. In landscape decoration, figure painters have the consciousness of the space performance, but also only will each element (mountains, birds) in the form of overlapping, with over lapping in the form of a performance space, the distant and nearby mountains have almost the same size, the distance even greater than the birds of the close to the birds of the air, the dimensional feeling of not good performance out of the picture (Hong Zaixin, 2019).

Cizhou kiln ceramics of the Yuan Dynasty are famous for ceramic products with black flowers on white background. Besides the Cizhou kiln, blue and white ceramics from the Jingdezhen kiln are also representative porcelain of the Yuan Dynasty. The ceramic decorative patterns of the Yuan Dynasty have become popular in novel story illustrations.

Applying Chinese landscape painting to ceramic decoration is an excellent breakthrough in ceramic decorative patterns. Chinese landscape painting focuses on the expression of distance in space. In the Song Dynasty, Guo Xi described the length and proportion of mountains in his theoretical work of landscape painting by Lin Quan Gao Zhi, proposed the method of "Three Far", and pointed out the painting methods to express the spatial sense of landscape scenery (Wang Bomin, 1998).

Ancient Chinese landscape painting theory has made a detailed explanation and demonstration of the painting method of near and far and space in landscape painting and also laid a theoretical foundation for the performance of spatial sense of ceramic decorative patterns. Chinese landscape painting experienced a long development process; in the Qing

Dynasty has become the mainstream painting category, painting techniques were more mature, and landscape painting decorative patterns used in ceramic decoration was also an inevitable trend. Compared with the previous dynasties, the spatial sense of ceramic decorative patterns in the Qing Dynasty was strengthened, and the decorative paintings had an excellent performance of spatial sense (Wang Shucun, 2004).

The depiction of ceramic decorative patterns is inseparable from the shaping of space. To describe the spatial relationship, it is necessary to consider the relationship between the decoration pattern and the three-dimensional relationship. Decorative pattern painting through shadow, color and other elements to create a sense of space is the tradition of painting (Yuan Xingpei, 2014).

In the early Chinese traditional painting, it did not pay attention to the shaping of space. In the Wei, Jin, Southern and Northern Dynasties, the phenomenon of large people on the mountain and large people on the tree often appeared in the painting. After the Tang Dynasty, the spatial relationship of landscape painting was described as "three distances". This is not a scientific spatial relationship, but stems from the subjective feelings of the painter. In the Ming and Qing Dynasties, with the introduction of Western painting techniques, scientific spatial relations began to be applied in traditional Chinese painting (Yuan Xingpei, 2014).

Figure 4.69 is a ceramic vase with landscape and figure painting decorative patterns in the Qianlong Period of the Qing Dynasty. The decorative pattern is drawn in the round frame, and the decorative picture is divided into three levels, which gives a clear sense of space. The first level, located at the front of the frame, depicts several large trees growing on rocks along the riverbank. The scene in the middle is of people and horses on the

riverbank. The distant mountains across the river are in the foreground. Each level of the picture is interspersed with each other; the size of things in the close-up is obviously much larger than the things in the perspective. The mountains in perspective are very fuzzy, further enhancing the picture's sense of space and depth (Yelang, 2013).



Figure 4.69: Landscape figure painting flat bottle of Qianlong Period in Qing Dynasty. (Source: Complete Collection of Chinese Ceramics)

Figure 4.70 is a ceramic vase from the Qianlong period of the Qing Dynasty. The ceramic decoration pattern is one hundred deer.

One hundred deer are painted, moving among the mountains on the ceramic decoration. They are scattered among the mountains, some near and some far away. The painter's depiction of the mountains also follows the law of different distances and sizes.

The close is clear, and the far is fuzzy, which shows the sense of space in the picture.

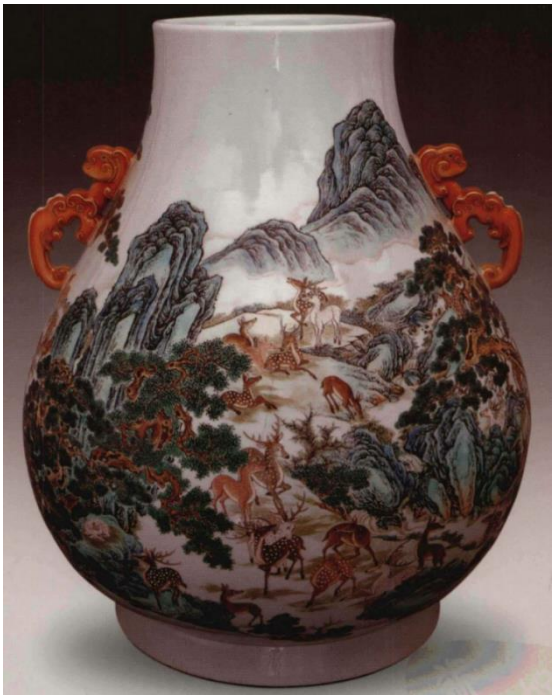


Figure 4.70: A hundred deer pattern with two ears of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)



Figure 4. 71: A hundred deer pattern with two ears of Qianlong Period in Qing Dynasty.

(Source: Complete Collection of Chinese Ceramics)

Through the introduction of the Qing Dynasty ceramic decorative patterns,

especially the landscape painting decorative patterns, through the comparison and analysis of the landscape painting decorative patterns before the Qing Dynasty, we can intuitively see that the performance of the Qing Dynasty ceramic decorative patterns in the sense of space has been very mature, compared with the previous generation has made great progress.

v. Decorative Patterns from Flat to Three-Dimensional Change

In the history of Chinese art, painting, sculpture, calligraphy, arts and crafts are the most important art categories. The carrier of Chinese painting and calligraphy is the Chinese special rice paper, which has a certain degree of water absorption. This has influenced the trend of Chinese painting in terms of painting materials. The freehand nature of Chinese painting is different from the realism of Western painting in essence, which also affects the trend of Chinese painting images. Before the Ming Dynasty, Chinese painting was generally planar (Chen Dengyuan, 2014).

In the Ming Dynasty, with the introduction of Western science and technology, painting technology. It formed the "Zengjing" painting school, which is inclined to "three-dimensional sense" and integrates Chinese and Western painting techniques. Their painting began to pay attention to the development of three-dimensional painting. Painting in the Qing Dynasty integrated more Western painting techniques, and because of the Qing emperor's love for Western painting techniques, there were many Western painters in the court. On the one hand, they painted many oil portraits of the emperor. On the other hand, it also deeply influenced the "three-dimensional sense" of Chinese painting. This also includes paintings of ceramic decorative patterns (Yuan Xingpei, 2014).

In the Qing Dynasty, the variety of colored ceramics became more and more, and

various paintings were more widely used in ceramic decoration. In the performance of ceramic decoration paintings, there was a tendency to change from flat to three-dimensional. Planarization and three-dimensional are relative concepts, and planarization decorative images were more common in ceramics before the Qing Dynasty. In the Qing Dynasty, ceramic decorative paintings paid more attention to the three-dimensional shaping of decorative images, and three-dimensional decorative images were more three-dimensional in vision. Decorative images have a distance and light and shade, and decorative images are more realistic in the sense of visual hierarchy.

In the Qing Dynasty, the three-dimensional tendency of ceramic decorative paintings appeared in enamel porcelain, blue and white porcelain, and pastel porcelain.

Among them, it is most obvious in the decorative patterns of characters, plants and flowers, and landscape paintings. On the one hand, it is closely related to the spatial and hierarchical relationship and the relationship between light and shade required by the traditional Chinese painting theory. On the other hand, it is closely related to the introduction of western painting techniques into China in the Qing Dynasty (Sa Mengwu, 2019).

In traditional Chinese painting, there are many painting theories about how to express the three-dimensional sense. For example, in Chinese landscape painting, emphasis is placed on using brush and ink to shape the three-dimensional sense, light and dark sides of mountains. In the flower-and-bird painting, there is a "boneless painting", which shapes the flower and bird elements in three dimensions. Zeng Jing, a painter in the Ming Dynasty, integrated western painting techniques into figure painting and attached importance to shaping a three-dimensional sense of figures, forming the famous "Bo Chen School of

Painting" in history. (Hong Zaixin, 2019)

The requirement of space and hierarchy in traditional Chinese painting has laid a theoretical foundation for three-dimensional ceramic decorative painting. In addition, the introduction of western painting techniques and pigments has laid a practical foundation for three-dimensional ceramic decorative painting. Traditional Chinese painting has always used to use ink to paint, plus water mixed with various pigments to draw; the pigments are relatively thin, and painters pay attention to the performance of the picture's "artistic conception" in painting, not too much attention to the realism of the picture elements. On the contrary, western painting technology pays more attention to the realistic expression of picture elements. Therefore, the three-dimensional expression in traditional Chinese painting is different from that in western painting (Sa Mengwu, 2019).

During the Qing Dynasty, the political, economic, cultural, and artistic exchanges between China and the West became frequent, which also had a great impact on the development of the Qing ceramics industry. Western missionaries came to China one after another in the name of preaching, bringing western science and art, and western painting techniques. The introduction of western painting techniques has had a great impact on Chinese painting. Zeng Jing, a figure painter in Ming Dynasty, is a representative figure who combined Chinese and Western painting techniques (Wang Shucun, 2004).

The most important of the missionaries in the Qing Dynasty was the Qing court painter Giuseppe Castiglione (1688-1766), who came from Italy and was a Catholic missionary and an outstanding painter. He had already come to China during the reign of Emperor Kangxi, and because of his outstanding painting achievements, he entered the Qing court and became a court painter in the Qing Dynasty. He lived through the reigns of

Kangxi, Yongzheng, and Qianlong. He was good at painting horses and portraits of people and painted many portraits of Qing emperors and their wives. He was also committed to integrating Chinese and Western painting techniques. He even designed the western building of the Imperial Garden of The Old Summer Palace, contributing greatly to the development of Chinese art. Take pastel ceramics as an example. Pastel ceramics were created by Emperor.

Kangxi and were popular in the reign of Emperor Yongzheng, which were in the same period as western court painters such as Giuseppe Castiglione. The most important characteristic of pastel ceramics is the use of glass white as the background color on the screen. Then the traditional Chinese "boneless painting method" drawing three-dimensional sense is undeniable. In addition, in the painting decoration of pastel ceramics, pigments from the West are often used and mixed with oil (which is different from water used in traditional Chinese painting). Because of the thickness of the pigments, it is more conducive to the three-dimensional sense of decorative patterns.

The Famille Rose ceramic bottle in Figure 4.72 shows a "story of a man", showing an old man sitting at a stone table. Books, paper, pens, and ink are placed on the table, and two children and a servant are next to the book. The objects in the picture have a strong sense of stereo, hierarchy, and space (Wang Shucun, 2004).

The three-dimensional sense of decorative pattern is mainly achieved through the painting of color and line direction.

Look first at the background in the decorative pattern. The most prominent tree in the background is a pine tree. The creator emphasizes the three-dimensional sense of the trunk through the depth of color, creating a rounded visual effect of the trunk. On the one

hand, the three-dimensional sense of the leaves is shaped by the difference in color, on the other hand, it is also shaped by the density and direction of the leaves. The three-dimensional sense of the character is mainly through the shaping of the face and clothes. Different from the sketch relationship of Western painting, the three- dimensional shape of Chinese figure painting is mainly through the depth of color and the direction of the line. The bright parts of the clothes are lighter, the shadows of the clothes are darker, and so is the face (Gu Qing, 2016).



Figure 4.72: Pastel figure story pencil holder of Qianlong Period in Qing Dynasty. (Source: Complete Collection of Chinese Ceramics)



Figure 4.73: Detail.

(Source: Complete Collection of Chinese Ceramics)

vi. Decorative Patterns Pay Attention to the Description of Details

What kind of visual effect does the artistic image finally present? Is it rough or delicate and detail-oriented? This depends to a large extent on several important aspects: the material in which the image is located, the painting technique, the materials and tools used in the painting and so on.

These aspects can directly affect the visual effect of painting images. First of all, let's look at the material of the painting image. In fact, the material influences the form and effect of the painting image to a large extent. In the history of Chinese art, for example, before the Han Dynasty, when paper was not invented, Chinese paintings were mainly painted on silk (a smooth cloth). The color of silk itself is light yellow, when painting, it will affect the color of the pigment to a large extent, and it is necessary to repeat the painting color many times in order to achieve the desired effect (Gu Qing, 2016).

When paper was invented, white paper was more conducive to the coloring of pigments, but because Chinese paper was rice paper, there would be a certain halo effect. Therefore, the freehand nature of Chinese painting has been strengthened. On the contrary, Western painting begins with realism and is faithful to it.

For ceramics, before the Han Dynasty, it was mainly pottery, the surface of pottery was relatively rough, the surface of pottery showed yellow, coupled with the color of painting pigments. Therefore, before the Han Dynasty, the decorative patterns on pottery were generally rough and the tone was relatively dim. In addition, the painting technique is not mature enough to depict too much detail. Thirdly, with the use of glaze, porcelain was invented in the Han Dynasty, and the texture of ceramic painting became superior (Chen Dengyuan, 2014).

When white ceramics were invented after the Han Dynasty, the surface of ceramics became smooth, white ceramics were easier to show colors, and smooth surfaces were easier to paint. Therefore, ceramic painting gradually changed from rough to fine. Therefore, the depiction of details in Qing Dynasty ceramic decoration is composed of many reasons. Therefore, from the point of view of art history, the creation of artists should be adapted to the material and material of painting (Liaoqun, 2007).

The characteristic of ceramic decorative patterns in the Qing Dynasty is themeticulous depiction of details in the drawing process. This is the reverse pursuit of abstractness and generality displayed by ceramic decorative patterns before the Qing Dynasty. It is a pursuit of the realistic effect of ceramic decorative patterns (Wang Shucun, 2004).

The ceramic decoration of the Qianlong period paid more attention to the detail of

the picture than any previous period in terms of visual effects. The depiction of the details of the decorative picture further highlights the exquisite effect of the ceramic decoration, which contrasts sharply with the rough ceramic decoration. No matter how small the decorative pattern, ceramic decoration creators are serious, as small as a flower petal, a leaf, a figure's clothes, or a child's hands toys. Before the Qianlong period, Chinese ceramic decoration also paid attention to details, but due to the lack of decoration technology, the effect could not be compared with this time (Liaoqun, 2007).

The ceramic decoration in the Qianlong period can be a perfect depiction of decorative details. On the one hand, due to the improvement of ceramic production technology, the improvement of ceramic production technology directly promotes the ceramic carcass to become more delicate. It's like drawing on good-quality paper; rough-quality paper doesn't have the same effect. The delicate body is more conducive to the fine characterization of decorative patterns. On the other hand, many Western painting techniques and pigments were introduced into China then. Ceramic creators used Western oil pigments to paint ceramic decorations, which could realize a realistic depiction of ceramic decoration and naturally improve the detailed effect of the picture (Hong Zaixin, 2019).

With the improvement of painting techniques, Western painting techniques were introduced. Decorative patterns pay more and more attention to details. The depiction of details can not only reflect the exquisite sense of ceramics, but also enhance the nobility of ceramic works of art.

After all, without certain economic conditions, it is difficult to achieve a detailed portrayal of ceramic decoration. The detailed depiction of ceramic decoration in the

Qianlong period is reflected in all aspects. For example, the depiction of color, the use of lines, and the refinement of carving. The previous ceramic decoration was far less than that of the Qianlong period, which paid attention to the depiction of details, mainly due to the limitations of painting techniques.

With the improvement of painting technology, as well as the improvement of the quality of painting raw materials. Therefore, it also achieved the exquisite sense of ceramic decoration in the Qianlong period. In fact, this detail is derived from the absolute imitation of things. From freehand painting to realistic painting (Hong Zaixin, 2019).

However, absolute realism cannot be used to depict Qing Dynasty ceramic decoration, because the artistic images at this time tend to be realistic, but they do not absolutely obey the scientific painting relationship. This is due to the combination of Chinese painting concepts and Western painting techniques. We can see the details of the characters from the features, clothes, bodies, trees and so on. With the improvement of painting technique, the pursuit of formal beauty developed to the extreme in Qianlong period.

Figure 4.74 is a Famille Rose porcelain vase with decorative patterns for children's games in the Qianlong period of the Qing Dynasty. The painting depicts a group of children playing in the scene; the picture appears to be more than 20 children; each child's facial expression and clothing decoration is clearly visible, and holding toys can also be seen clearly. Trees, stone Bridges, and distant mountains are in the background, all of which can be seen in neat detail.



Figure 4.74: Qianlong pastel baby play vase of Qing Dynasty.

(Source: Complete Chinese Ceramics)

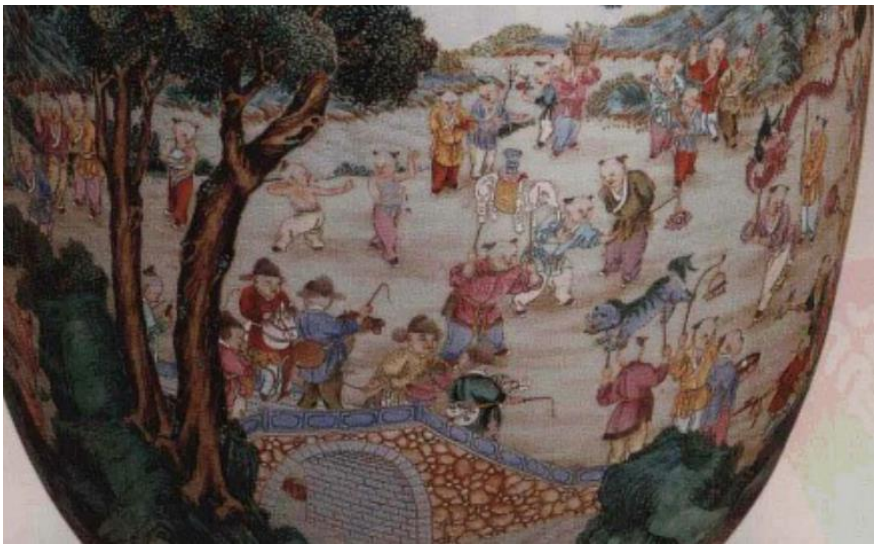


Figure 4.75: Qianlong pastel baby play vase of Qing Dynasty.

(Source: Complete Chinese Ceramics)

It is a major characteristic of Qing dynasty ceramic decoration to pay attention to the detailed depiction of ceramic decorative patterns. This not only reflected the improvement of ceramic production technology in the Qing Dynasty but also reflected the improvement of painting technology in the Qing Dynasty. This is also closely related to the introduction of western painting techniques in the Qing Dynasty, which resulted from various factors.

vii. Carving Decoration

The decorative form of carving is also the traditional Chinese ceramic decoration form. It is different from the method of color painting decoration, which is to use the use and change of color to show the picture, but the use of sculpture decoration to pursue the three-dimensional sense of decoration. The biggest characteristic of these decorations is to have a strong stereo feeling; there is an uneven feeling when touching with the hand (Hong Zaixin, 2019).

Sculpture art appeared very early in the history of Chinese art development, such as the primitive period of rock paintings and various types of sculpture. The early forms of sculpture would be used by themselves as the art of engraving. With the development of ceramic art, it has also been widely used in ceramic decoration, although ceramic sculpture decoration appeared earlier in history. But no other era can be compared with that of the Qianlong period in terms of artistic effect and sophistication, and no period of ceramic sculpture pays as much attention to realistic effects as the Qianlong period (Yelang, 2013).

The application of ceramic carving in the Qianlong period enriched the types of ceramic decoration and enhanced the complexity of the effect of ceramic decoration. The essential reason for achieving this artistic effect lies in the progress of engraving

technology, which directly leads the creator to carve on any feasible utensil surface. Due to technological progress, ceramic decoration in the Qianlong period of the Qing Dynasty always reflected the "show off of superb decorative technology," and various carvings on ceramics focused on realistic and rigorous expression (Yelang, 2013).



Figure 4.76: Peach carving decoration.

(Source: Palace Museum)

Figure 4.76 is a typical carving and decoration ceramic work from Qing Dynasty. The bottle has brown as the background color without obvious painting decoration. There are three-dimensional peaches on the bottle body as decoration. Based on carving, peaches are depicted with color, reflecting the superb skills of porcelain artisans in the Qing Dynasty.

viii. Hollow-Out Decoration

Hollow-out decorative, also a kind of carving, carved in different places is that hollow out the carved carving technique can penetrate the decorative pattern of the object or text, hollow out carved ceramic decoration pattern, has appeared a gender, both within and outside the window, like home, both inside and outside, from the outside can see the internal space, strong permeability, space feeling is wonderful, it tests the skill level of porcelain artisans. Hollow decoration techniques as early as the Qin and Han Dynasties in China appeared and were used in ceramic decoration; due to technical restrictions, hollow decoration at that time was generally naive and rough. Although the hollow-out decoration technology in the Tang Dynasty also had superb skills, it was mainly used in producing metal vessels, such as gold and silver vessels, and rarely used to decoration ceramics (Yelang, 2013).

Hollow-out decoration techniques in the Ming Dynasty and Qing Dynasty have been unprecedented development; most can reflect the level of hollow-out decoration, not the Qing Dynasty, all kinds of rotating bottles. The inner and outer layers of the revolving core bottle are transparent. The revolving core bottle can be divided into two layers. Through the hollow out of the outer layer, you can see the decorative patterns on the inner layer, which are full of mystery and a sense of science and technology, reflecting the pursuit of superb porcelain-making skills in the Qing Dynasty. Figure 4.76 is a Famille Rose ceramic from the Qing Dynasty – Open light dragon pattern revolving center bottle. The bottle body can be divided into three parts. The circular hollow on the belly of the bottle resembles a window, with clouds and dragon patterns carved..



Figure 4.77: Pastel vase with dragon pattern.

(Source: Palace Museum)

Figure 4.77 is a hollow-out celadon glazed ceramic bottle; it does not have too much color, only cyan. The abdomen has hollow-out decoration; the carving is a peony flower pattern, and the details are clear, reflecting superb carving technology.



Figure 4.78: Hollow bottle with peony pattern wrapped branches.

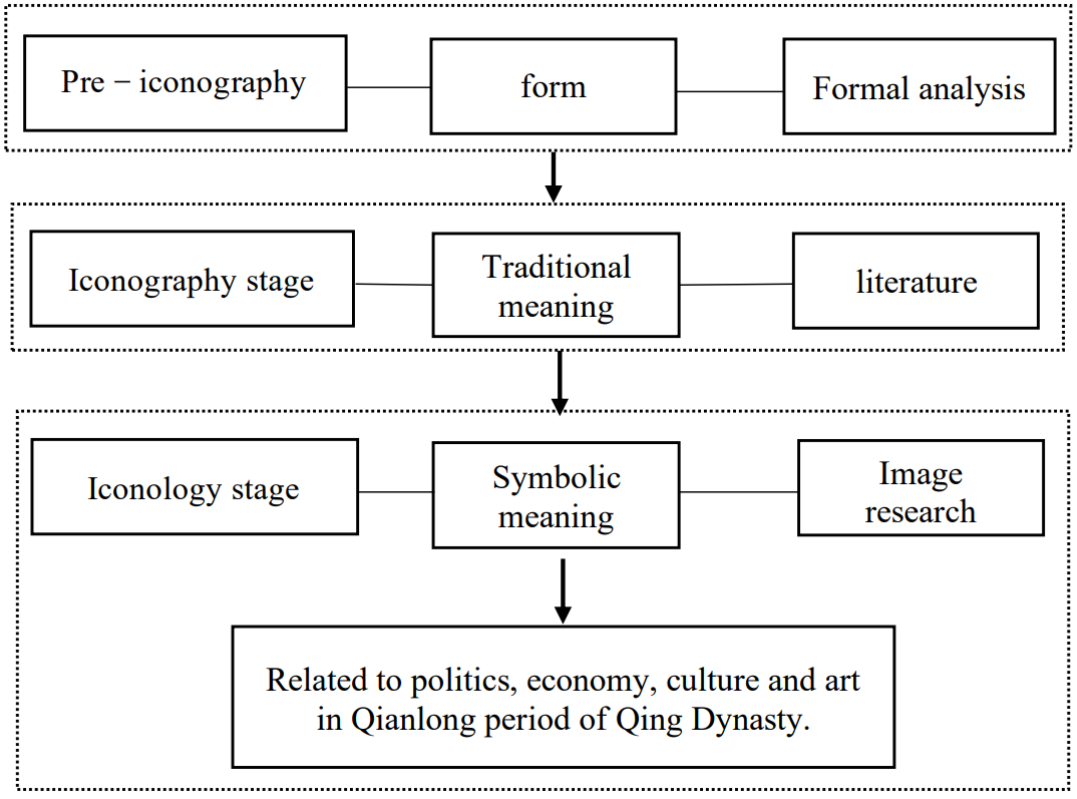
(Source: Palace Museum)

4.3.2 Iconography Symbol Meaning of Ceramic Decoration

Erwin Panofsky's iconography research method is one of the mainstream art theory research methods in the 20th century, which has been widely used in all kinds of art research by art researchers. Panofsky thinks that the research method of iconography is the research of the history of cultural symbolism and cultural semiotics in a general sense. He divided the research mode of iconography into three stages: the pre- iconography stage, the iconography stage, and the iconology stage (Wang Shucun, 2004).

The pre-iconography is mainly aimed at the external form of artistic images, similar to the formal analysis of Heinrich Wölfflin. It is our first impression of artistic images and

the most intuitive impression of the viewers. After the viewer has the first impression of the artistic image, our research enters the stage of iconography. The stage of iconography is mainly to explore the symbolic meaning and meaning of artistic images to carry out an in-depth analysis of artistic images after we understand the form of artistic images. Finally, based on pre-iconography and iconography, it explores the ideological connotation of artistic images in the historical context and within the frame of time and history. Understanding the cultural meaning of the time of artistic images cannot be ignored at this stage. In the study of iconology, researchers should connect artistic images with social politics, economy, culture, religion, and other content at that time. Analyzing artistic images and their internal relations is also a comprehensive investigation of an artistic image.



Flow Chart 4.2: The steps of image analysis.

The culture of an era and the art image of a generation can be mutually confirmed. The culture of the primitive period could not have created the artistic images of the Tang Dynasty. The cultural background of the Tang Dynasty also makes it impossible to create the artistic images of the Qing Dynasty because the culture of historical times has certain restrictions on artistic creation. The iconology analysis of the Qing Dynasty ceramic decorative patterns ensures the integrity of the iconology study of the Qing Dynasty ceramic decorative patterns. In other words, in our research, we should know what it is and why.

The culture of that time creates the art image, and the art image explains the culture of that time. Under the guidance of this theory, the iconology analysis of Qing Dynasty ceramic decorative patterns is carried out to explain the inner meaning of the Qing Dynasty ceramic decorative patterns. Through a series of historical and cultural background materials, this paper puts the ceramic decorative patterns in the historical context of the Qing Dynasty to explain the relationship between the social culture of the Qing Dynasty and the ceramic decorative patterns and then analyses the certainty of producing such decorative patterns.

Suppose the ceramic decorative patterns of the image as the form; then the image contained in the deep history and culture can be called content. The relationship between form and content is complementary and interdependent, and the form without content is empty and meaningless. In short, artistic images are created by the culture of that time; on the contrary, the culture of that time also limits the scope of artistic images.

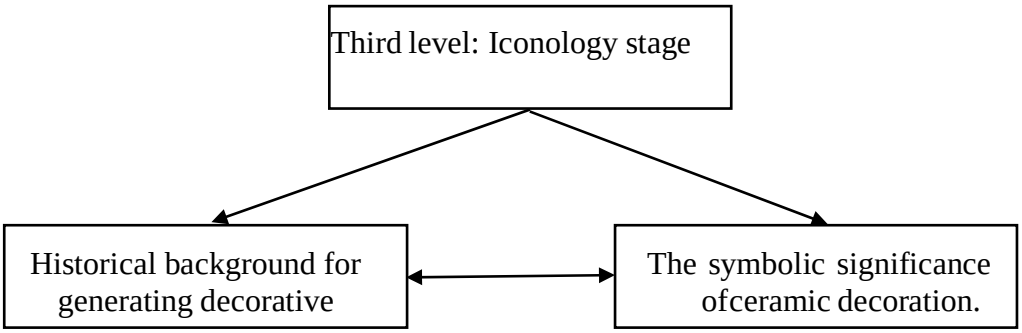
Therefore, for artistic images, researchers should not only focus on the form and implication on the surface of artistic images but also on the deep cultural significance

behind them. The driving force behind the formation of a certain artistic image also needs the attention of researchers. For the ceramic decorative patterns of the Qing Dynasty, researchers are required to explore what cultural conditions are hidden behind the ceramic decorative patterns. How did these cultural conditions promote the appearance of ceramic decorative patterns in the Qing Dynasty?

In the previous article, the theme, form and traditional meaning of ceramic decoration in the Qianlong period are sorted out. The next thing to do is to explain the symbolic meaning of the ceramic decoration. This level represents the highest stage of iconography and includes a sociocultural analysis of the causes of a particular work of art. Since the production of artworks cannot be separated from the social background, artworks inevitably carry the shadow of history and society.

Through the analysis of social history and culture, ceramic decoration is placed in the specific social background, and the inevitability of ceramic decoration is proved from the social conditions (political, economic, cultural, etc.) that produce ceramic decoration at this time. At the same time, we can understand the cultural essence of ceramic decoration.

This level of analysis means that the formal analysis of ceramic decoration needs to enter a deeper level. To enter the historical and cultural level, the inevitability of ceramic decoration is explained. This is because the production of artistic works must have a certain historical environment, in a specific historical background, there will be a special art form. Therefore, works of art are essentially epochal and are essentially the product of historical development.



Flow Chart 4.3: Symbolic meaning analysis.

This level represents the highest level of image research. As the product of the era, the artistic image has some contents beyond the subjective consciousness of the creator. By combining the social and cultural background information, the art image is placed in the specific historical background, which proves the inevitability of the art image appearing in this era. Go from the surface of an artistic image to a deeper level. Because the creators of artistic images cannot do without the influence of the environment, in a specific historical period, politics, economy, culture will affect them. Although artistic images are the works of craftsmen, they are also the products of the era and history (Wang Shucun, 2004).

The interpretation of the symbolic meaning of the ceramic decoration in the Qianlong period is the understanding of the historical background, and the artistic image is the carrier of the symbolic meaning. The image of a work of art contains not only the surface content, but more importantly the cultural significance it contains. That is, the social background that affects the direction of the creator's creation.

China's ceramic production has gone through a long process, from the emergence of pottery in the Neolithic period to the creation of porcelain in the Qin and Han Dynasties. After the development of the Wei, Jin, Northern and Southern Dynasties and the Tang Dynasty, the first peak of ceramic production was reached in the Song Dynasty, a large

number of colorful ceramics were created in the Yuan and Ming Dynasties, and the second peak was reached in the Qing Dynasty (Yelang, 2013).

The artistic performance of ceramics is reflected in the modeling and decoration. Whether it is the modeling or decoration of ceramics, it will experience a long process of development and accumulation, not achieved overnight. As for ceramic decoration, from the Neolithic age to the Qing Dynasty, ceramic decoration generally presents characteristics from simple to complex, from simple to gorgeous, from rough to delicate, and from immature to mature (Wang Bomin, 1998).

Different times will inevitably produce different ceramic decorative patterns. The culture of The Times and the creation of ceramic decorative patterns are interdependent. The primitive period was the initial period of human culture, and people in this period were still worried about safety, survival, and food. People in primitive times created pottery by chance. Pottery at this time was mainly practical and could only be decorated with simple tools and a small amount of color. The pottery decoration at this time was similar to children's paintings. The main decorative patterns were geometric and exaggerated animal figures, which were simple and full of childlike fun. In the Qin and Han Dynasties, with the development of ceramic-making technology, the shape of ceramics became more orderly, and geometric figures and animal decoration still dominated. Due to the prevalence of immortals in the Qin and Han Dynasties, there are many mysterious elements in the decorative patterns of ceramics. For example, the decorative patterns of Bo Shan furnace ceramics in the Qin and Han Dynasties are characterized by simplicity and mystery (Wang Bomin, 1998).

The Wei, Jin, and Southern and Northern Dynasties were an era of great cultural

integration. Confucian, Taoist, and Buddhist cultures were interdependent in this period, and the ceramic decorative patterns gradually showed diversified characteristics. The paintings of Wei, Jin, and Southern and Northern Dynasties showed the characteristics of comeliness, which also influenced the creation of ceramic decorative patterns. Therefore, the characteristics of ceramic decorative patterns in the Wei, Jin, and Southern and Northern Dynasties are also elegant and comely (Yelang, 2013).

The Tang dynasty was a period of extreme openness. With the prosperity of the Silk Road, Chang 'an and Luoyang became "international" metropolises, further blending Chinese and Western cultures during the Tang Dynasty. In addition to white glaze ceramics and celadon glazed ceramics, there were varieties of pottery like the Tri- glazed pottery of the Tang Dynasty. The decorative patterns of tang ceramics were also varied and changeable.

Compared with the Tang Dynasty, the Song Dynasty was an era of introversion, emphasizing culture and literature. Under the guidance of such social trends, the ceramics of the Song Dynasty were generally elegant and simple. The founders of the Yuan Dynasty were Mongolians who were bold and unrestrained in character. The most important porcelain of the Yuan dynasty was the creation of blue and white porcelain, and the decoration of blue and white porcelain was just like the character of the Mongolian nation. Unrestrained and informal. In the Ming Dynasty, people pursued refinement in life, and various types of colored ceramics were created, with delicate but not fussy decorative patterns, gorgeous but not superb.

The Qing Dynasty was the last and peak of China's feudal dynasties, which meant that China's feudal society was at the top of the parabola in the Qing Dynasty but faced

decline. The rulers of the Qing Dynasty were the Manchus, who actively studied traditional Chinese culture and accepted cultures different from their own. They also liked western culture very much. This was a period when various types of cultures gathered. The same applies to ceramic ornamentation, where various decorative elements are combined. The improvement in production technology prompted ceramic creators to pursue the perfection of the production of ceramics. Complexity and delicacy are important features of ceramic decoration images in the Qianlong period of the Qing Dynasty (Sa Mengwu, 2019).

First, the integration of various cultures and the introduction of Western culture. Before the establishment of the Qing Dynasty, Manchu rulers and their tribes lived in northeast China. They changed their former nomadic life and began to live a sedentary life (Liaoqun, 2007).

They were good at fighting and defeated the Ming army in 1644 BC to establish the Qing Dynasty. Shunzhi, the first emperor of the Qing Dynasty, attached great importance to the study of Traditional Chinese culture, advocated the peaceful coexistence of Han nationality and Manchu, and attached great importance to the officials of Han nationality (Liaoqun, 2007).

The Qianlong Emperor inherited his father's ideas and also actively studied and inherited traditional Chinese culture. At that time, the political and cultural exchanges between China and the West were increasing daily. Many exquisite Western handicrafts were introduced into China, such as clocks, watches, and ornaments. Western missionaries also entered China at this time. They brought western religion to not only China but also western painting technology, painting raw materials, artworks, and science. This benefits the exchange and integration of Chinese culture and art. The ceramic decorative patterns of

the Qing Dynasty have many shadows of Western culture, such as the decorative patterns of Western figures and foreign characters (Wang Shucun, 2004).

Second, the progress of decoration technology. The decoration of ceramics needs the support of technology. Science and technology developed rapidly in the Qing Dynasty, and many new technologies were applied in ceramics production. The pigment of ceramic adornment increases greatly, and the breed of the same color has different tonal. The application of western painting technology has a certain role in promoting the decoration of ceramics. For example, color enamel ceramics is created by improving the copper of the west tire painting enamel. In addition, the painter's painting technology is also an important part of ceramic decoration; the progress of painting technology prompted the refinement and complexity of ceramic decorative patterns (Yelang, 2013).

Third, the preference of the rulers and the promotion of the ceramic production system. Qianlong loved ceramics very much and supported the production of ceramics very much. Based on the Ming Dynasty, a "royal ceramic factory" was set up in Jingdezhen, Jiangxi Province. It was a ceramic production institution dedicated to serving the rulers, and they paid a lot of money to support the institution at all costs. He also sent officials to Jingdezhen to supervise the production of ceramics (Wang Bomin,1998). These officials were also responsible for transporting high-quality ceramic artworks to the court for the use of the ruler and nobles. Qing rulers often used their artworks as decoration on ceramics. Such as painting and poetry. Since it was produced for the ruler, the production must have strict and harsh requirements. Excellent artisans from all over the country gathered here, and exquisite ceramic works emerged endlessly (Yelang, 2013).

Fourthly, in daily life, the need for furnishings and ceramics with decorative

functions. Before the Wei, Jin, and Southern and Northern Dynasties, Chinese furniture was mainly in the form of low objects placed on low tables, and people sat on the floor.

At this time, ceramic products are mainly practical, and ceramic decoration is almost decorated within the scope of people's vision. There are few ceramic artworks with decoration as the main function (Yuan Xingpei, 2014).

After the Buddhist culture was introduced into China in the Wei, Jin, and Southern and Northern Dynasties, high Furniture promoted the development of ceramics to a certain extent. In particular, the emergence of furnishings can be used to display ceramics and decorative items. Classical gardens prevailed in the Ming and Qing Dynasties, and the construction of gardens also promoted the development of decorative ceramics. Adornment sex pottery and porcelain also is taken seriously by people gradually; the pottery and porcelain that appeared in a lot of models and adornment patterns are very beautiful and is used in adornment building. Different from thesimple decorative ceramic art advocated in the Song Dynasty, the ceramic works of the Qing Dynasty combined various decorative techniques and patterns to highlight the ceramics ' decoration, forming complicated decorative features (Yuan Xingpei, 2014).

The special historical conditions of the Qing Dynasty created the complicated and exquisite characteristics of ceramic decorative patterns in the Qianlong period. The state of ceramic decorative patterns can also reflect the cultural and artistic characteristics of the Qing Dynasty. Therefore, it can be said that the complex social and cultural background of the Qing Dynasty contributed to the ceramic decorative art of the Qianlong period.

CHAPTER 5

CONCLUSION

When the discussion on the decorative art of ceramics in the Qianlong period of the Qing Dynasty is concluded, we should have a deeper understanding of the uniqueness of the decorative patterns of ceramics in the Qianlong period. The ceramic decorations in the Qianlong period are the continuation of Chinese ceramic decoration art and the pioneer of a new ceramic decoration style. The stable political and economic environment, the rulers' emphasis on ceramic production, and the promotion of social aesthetics and artistic trends jointly created the unique Qianlong ceramic decorative art. On the one hand, the ceramic decoration in the Qianlong period summed up the traditional Chinese decorative themes and promoted the diversification of Chinese ceramic decoration. At the same time, it deepens the integration and innovation of the decoration of different themes and deepens the exchange between various cultures. It guided and enriched the development direction of Chinese ceramic decorative art after the Qianlong period (Wang Shucun, 2004).

5.1 Research Findings

5.1.1 Review of Research Questions

This research is devoted to the study of the ceramic decorative patterns in the Qianlong period of the Qing Dynasty in China. The research questions mainly include the themes and types of ceramic decorative patterns in the Qianlong period of the Qing Dynasty. What are the artistic characteristics of these ceramic decorations? And what kind of form and symbolic and ideological connotation the image of ceramic decoration has.

The research objective is to analyze the main themes and types of ceramic decoration in the Qianlong period, explore the artistic characteristics of ceramic decoration in the Qianlong period, and analyze the form and symbolic meaning of ceramic decoration images in the Qianlong period.

5.1.2 Main Findings

5.1.2.1 Theme of Ceramic Decoration

Because of the first research question, it is found that the themes of ceramic decoration in the Qianlong period of the Qing Dynasty can be divided into 9 categories, and each category also includes several different types, respectively: Plant theme（Chrysanthemum; Lotus; Peony; Pomegranate; Bamboo; Plum; Orchid; Ganoderma lucidum; Grape; Banana tree; Pine tree）、Animal theme (Crane, Mandarin duck; Fish, Deer; Bat; Lion)、God animal（Dragons and phoenixes; Panchi）、Religious theme（Miscellaneous treasure; Eight immortal; Eight treasures）、Character story（Ladies' story painting; Gao Shi painting; Children's story theme; Western figure decoration）、Agricultural theme（Farming and weaving painting）、Poetry（Poems of the ruler; Painting poem）、Natural scenery theme（Landscape painting）、Ceramic theme with political implications（Hai Yan He Qing）.

Specific decorative patterns in each ceramic decoration theme have different forms and representative meanings: Among them, plant and flower types include ： Chrysanthemum （ four gentlemen"; cold resistance; reclusive; detached; elegant and distinctive cultural qualities）、Lotus（ noble and faithful character）、peony（ national flower" of China, prosperous and prosperous; wealth and luxuriance, the

pursuit of a better life）、pomegranate（good luck, many children and good fortune; warm and brilliant; girl's dress; beautiful woman; love and friendship ）、Bamboo（ "four gentlemen"; integrity and gentlemanliness; fortitude and unyielding character; "Three friends of the Cold"）、Plum flower（ Integrity; moral character ）、Orchid（ Gentleman; integrity）、Ganoderma lucidum（health and longevity; prolonging life; energy and spirit; good for the kidneys; miracle medicine; solitude and freedom; good luck; bringing prosperity to the family; prosperous and has endless descendants）、Grape（meaning of many children and more happiness）、Plantain tree（can treat diseases; clear heat, and detoxify; firmness and perseverance; the meaning of emptiness and nothingness by the Buddhist culture）、Pine tree（Longevity; gentleman; green as usual; everlasting and unchanging love; the family is as long as the pine tree; strong vitality; "rebirth of life and death."）

Animal types include Crane（auspiciousness, gentleman, longevity, nostalgia, and immortals in literature; "Cranes standing in a flock of chickens"; a good harvest; it means a stable country; country's stability, prosperity, and strength; immortals and the supernatural powers; celebrate the birthdays of the elderly; love and companionship between husband and wife.）、Mandarin duck（sweet love and harmonious couples; express blessings; couple's love; loyalty）、Fish（having more children and happiness; means abundance, having excess wealth; wealth yearly; "mystified"; communication between humans and gods; the missing of the deceased and the hope for the prosperity of the family; hope their children can become a dragon and have a smooth future）、Deer （auspiciousness and beauty; representing good fortune; longevity and health; transport somebody to where the

gods gather; bravery and satirizes）、Bat（good luck; give you good health and long life; happiness; pursuit of good sense）.

The types of gods include Dragon（an animal in myths and legends; imperial power; country's ruler; responsible for rain, bringing rain to the world, and nourishing all things; an animal in myths and legends; responsible for water matters; protect residents from flooding and floods from rivers and lakes; expect their sons to grow up to be successful; express the atmosphere and joy of the festival; husband and wife, love and marriage）、phoenix（expect their children to be successful. their daughters to become people like phoenixes; happiness and love; good luck; kindness, loyalty, politeness, wisdom, and credibility; husband and wife, love and marriage）、Kui Dragon、Panchi（Legendary animals that are mystical and represent blessings and good luck）.

Religious culture types include Miscellaneous（auspicious and good wishes）、treasure、Eight treasures（auspicious and good wishes）、Eight immortals（always do something good for people and punish those who do bad things; health, longevity, and immortality; pursuit of a safe, healthy, and happy life; to bring favorable weather and avoid disasters）.

Character types include Ladies' story（daily life scenes; Beauty; maternal love; family happiness）、Gao Shi painting（Intellectuals live in seclusion from nature; a man of high morals; Uncompromising to the politics of darkness; a man of a free spirit）、Children's stories（Family members grow and continue; have lots of children; full of vigor and vitality; economic prosperity）、Western figure（acceptance of different cultures;

thirst for new knowledge）.

Types of farming culture include Farming and weaving painting （ Express the importance of agriculture; national stability; economic prosperity ）. Types of poetry include Poems of rulers（ruler's artistic interest; the ruler's political status）、Painting poem（Poetry in traditional Chinese painting, the symbol of intellectual painting）.

In addition, there are Chinese landscape painting types、 political and cultural painting types（Hai Yan He Qing）.

5.1.2.2 The Artistic Features of Ceramic Decoration

Aiming at the problem of artistic characteristics of ceramic decoration in the Qianlong period, it is found that the artistic characteristics of ceramic decoration in the Qianlong period are mainly expressed as "complexity and ornate". Among them, "complexity" is reflected in Dense decorative patterns; The integration of various decoration techniques and methods; Decorative pattern depiction tends to be rigorous in several ways. "ornate" is reflected in the following aspects: The color are varied and bright; Use gold decorative accessories; Set jewelry as an auxiliary decoration.

5.1.2.3 The Formal and Symbolic Connotation of Ceramic Decoration

Through research, it is found that the forms of ceramic decoration during the Qianlong period are mainly manifested in the following aspect: Layering layout、Open-light type decorative form 、Rich decorative color、Decorative patterns that pay attention to the performance of the sense of space 、Decorative patterns from flat to three-dimensional change 、 Decorative patterns pay attention to the description of details、

Carving decoration、Hollow-out decoration.

The uniqueness of ceramic decoration in the Qianlong period is the inevitability of historical development and is closely related to the social situation at that time. It is a direct reflection of the historical, social, and cultural situation in the Qianlong period.

Firstly, it is reflected in the exchange and integration of Chinese and Western culture and national culture, and the absorption and improvement of various art forms. In addition, it is closely related to the development of science and technology, which directly promotes the improvement of the quality of ceramic decoration; The rulers' attention and support to ceramic production are also indispensable. The system of governor kiln officials has made important contributions to the development of ceramic art.

The development of society led to a change in social aesthetic consciousness. The aesthetic consciousness of advocating enjoyment and luxury and the popularity of furniture culture also had an impact on the development of ceramic decoration. The special historical conditions of the Qing Dynasty created the complicated and exquisite characteristics of ceramic decorative patterns in the Qianlong period. Therefore, it can be said that the complex social and cultural background of the Qing Dynasty contributed to the ceramic decorative art of the Qianlong period.

5.2 Suggestions and Future Study

5.2.1 The innovation of this research

At present, there are many studies on the ceramic art and decoration of the Qing Dynasty, some of which are related to the Qianlong period. In general, these studies mainly include the following aspects :1. The ceramic art of the Qianlong period in the ceramic

history of Qing Dynasty. This discussion is mainly from the macroscopic Angle to grasp the ceramic art of the Qianlong period, it is impossible to conduct a special study on a certain aspect of ceramic art. 2. In the study of the history of ceramic development in Jingdezhen, the ceramic art of the Qianlong period is involved. This discussion is also difficult to do a detailed study of ceramic decoration in the Qianlong period, because the development of Jingdezhen ceramic art began before the Yuan Dynasty, with a longtime span and a lot of content, so most of the discussion is carried out from a macro perspective. 3. Research on ceramic art in Qianlong period. However, it is worth noting that there are not many books devoted to the study of ceramic art in the Qianlong period, and such studies mainly focus on the social background and comprehensive knowledge of ceramic art, covering almost the whole process of ceramic production.

There seem to be a lot of relevant studies, but a careful analysis can find that there are not many studies on ceramic decoration in the Qianlong period. The existing researches rarely classify the themes of ceramic decoration systematically, and then summarize the connotation of Chinese traditional culture. In addition, on the basis of sorting out the decorative themes, few formal research methods are used to analyze the formal characteristics of ceramic decorative patterns. There are few research topics on ceramic decoration using the three-layer research step of image science.

Therefore, the innovation of this study is as follows: 1. Special classification and meaning induction of ceramic decoration in Qianlong period. 2. Use formal analysis method and image method to analyze the form and symbolic meaning of ceramic decoration. To achieve a special study of the ceramic decoration of the Qianlong period, not only at the macro level.

5.2.2 Significance

i. From the Perspective of Academic Research

Ceramic decoration is an important part of ceramic art. There are many kinds of research on Chinese ceramic decoration art. Most of these research materials are about the development history of Chinese ceramics, a certain historical period, and a certain kind of ceramic decoration. There is a lack of specific and holistic analysis of ceramic decoration in the Qianlong period of the Qing Dynasty.

In previous studies, on the one hand, researchers always habitually took Qing Dynasty as a whole and then discussed some aspects of the Qing Dynasty ceramic art. The ceramic art of the Qianlong period is only a small part, and it is difficult to do in- depth and detailed research. For example, the form or image of Qing Dynasty ceramic decoration.

On the other hand, researchers like to take certain types of ceramics (such as blue and white porcelain) and certain decorative patterns (such as lotus flowers) in the Qing Dynasty as research objects and conduct form and image analysis on them. However, the Qianlong period is a separate historical period; a few people have systematically studied the ceramic decoration of this period.

This research topic chooses the Qianlong period as the time background, with the form and symbol of ceramic decoration as the main body, hoping to slightly make up for the lack of academic research on ceramic art in the Qianlong period. In terms of the research content, previous studies have sorted out the ceramic decoration in the Qianlong period loosely, and few researchers have systematically sorted out the subject matter (type, form, and symbolic meaning) of the ceramic decoration patterns in the

Qianlong period.

In terms of the forms of ceramic decoration, previous researchers were not comprehensive enough or had scattered views when sorting out the forms of ceramic decoration. Few researchers have systematically summarized and combed the symbolic meaning of ceramic decoration. In the research of this paper, I hope to break the habit of traditional research. The forms and symbols of ceramic decoration are classified in detail, and then the symbolic meanings of the interior are discussed.

Through the multi-angle research, hope to comprehensively present the form of ceramic decoration in the Qianlong period. At the same time, I accumulate some experience for my future academic research. I also hope that through my research, more researchers can pay attention to the research of ceramic art in a short period or with a certain ancient ruler as the research background. Because in today's academic field, (such as Ming Dynasty and Qing Dynasty), ceramic art research has been quite mature.

On the Public Level Compared with other art forms, such as painting and calligraphy, ceramic art seems more popular and favored by the public. In the major museums in China, the ceramic art exhibition area can always attract more visitors.

This is because the viewer does not directly understand the esoteric works of painting and can only evaluate a painting by what the artist paints or does not look like. For ceramic art, the audience is more active; they can more easily understand the function of a piece of ceramic, what kind of shape, and what pictures are decorated. The shape and function of the ceramic are intuitive, but the connotation of the picture is obscure. Through my systematic combing and research, I hope to provide some reference materials for ceramic art lovers. The answer can be found in what a certain ceramic decorative pattern

represents. It can also help them understand the culture and background behind the ceramic decorative patterns.

Many ceramic artworks from past dynasties are displayed in the exhibition halls of various museums in China. In today's China, inheriting history, culture, and art is a big trend. Therefore, cultural and creative industries based on ancient artworks are highly regarded. Designers use ancient art forms and decorations as samples to design products suitable for modern use. Not only to bring ancient art to life but to bring these art forms into people's homes rather than just lying in museums. However, when designers design products, they only clearly know the meaning of decorative patterns to correctly use each pattern to avoid the occurrence of wrong decorative patterns. When people choose these culturally creative products, how to choose decorative patterns suitable for their needs to clearly understand the symbolic meaning of decorative patterns. This study can provide some effective references for designers and consumers to be more confident in choosing decorative patterns.

5.2.3 Suggestions for Future Study

5.2.3.1 Suggestions for Further Exploration of the Research Topic

The decorative art of ceramics in the Qianlong period of Qing Dynasty occupies an important position in the history of Chinese ceramics. On its research, there are still many places worth exploring and paying attention to. The subject matter of ceramic decoration is the foundation of the study of ceramic decoration art. In future studies, researchers must continue the in-depth and meticulous classification of decorative themes.

On the one hand, researchers always habitually arrange the representative and typical decorative themes, and tend to ignore those unrepresentative decorative themes.

Although these themes are not representative or numerically dominant, they are also symbols of culture and art, which need researchers' attention. On the other hand, researchers often pay great attention to the main decorative patterns of a piece of ceramic art and often do not pay so much attention to the auxiliary decorative patterns, but these auxiliary decorations are often indispensable in ceramic art, and researchers also need to give certain attention. As for the meaning and connotation of ceramic decoration, many ceramic decoration patterns have a long history and have formed many different meanings in the process of historical development. When researchers distinguish the meaning of ceramic decoration patterns, they should understand them according to the specific context of ceramic decoration. In terms of research methods, in future studies, researchers need to expand research ideas, attach importance to the combination of multi-disciplines, and try to understand the significance of ceramic decoration in the Qianlong period from different perspectives. For example, emperors in the Qing Dynasty showed great attention to ceramic art, and they were even willing to participate in the creation of ceramic decoration. Therefore, the study of ceramic decoration in the Qing Dynasty should attach importance to the study of the rulers themselves, such as the rulers' political, economic, cultural and artistic propositions, and the collection of the rulers' artistic activities. Will be of great help to the understanding of ceramic art during his reign.

5.2.3.2 Suggestions are Made to Improve the Limitations of the Study

Due to the large number of ceramics from the Qianlong period of the Qing Dynasty, some are collected in museums and collectors around the world. In the process of research, there will be incomplete image data. Since modern society has been a long time since the Qianlong period of the Qing Dynasty, much data has not been mastered by researchers and need to be collected and sorted out.

Therefore, because of the limitations of these studies, researchers should collect relevant materials from archives and museums as much as possible. Always pay attention to art exhibitions and collect as many ceramic images as possible.

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APPENDIX

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THE DECORATION FORM OF CERAMIC REVOLVING CORE BOTTLES IN THE QING DYNASTY

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The ceramic revolving core bottle(CRCB) is one of the most important ceramic art varieties in the Qing Dynasty. It has an entirely different form characteristic from other Chinese ceramic varieties. This paper uses the formal analysis method to analyse the formal language features of Qing Dynasty CRCB by comparing them with other Chinese ceramic varieties, such as the differences in colour, decorative composition and structure between them and different ceramic types. The analysis shows that the Qing Dynasty CRCB has great particularity in form, such as the use of more abundant colours. Decorative painting tends to adopt the form of long scroll painting. Ceramic decoration pays attention to the expression of stereo feeling on the structure. The formation of these formal characteristics is closely related to the ruler's control over ceramic production. It benefited from applying Chinese classical garden art forms in ceramics and the revival of traditional Chinese classical painting. Through the study of the CRCB form, it is helpful to connect ceramic art research with other Chinese art forms through the characteristics of CRCB in form, and analyse the relationship between them, expand the perspective of traditional research, and promote the application of interdisciplinary research in ceramic research.

Keywords: The Qing Dynasty, Ceramics, The revolving core bottle, Decorative, Form characteristics

1. INTRODUCTION

In the history of Chinese ceramics, there have been wide, unique varieties of ceramics. The CRCB considers beauty and ingenuity, reflecting the superb production technology and particular artistic interest in Qing Dynasty ceramic art. The decorative form also reflects Chinese culture.

The creation of the revolving core bottle appeared in 18th century China, and the most exquisite works are from the Qianlong period of the Qing Dynasty. The CRCB is produced in the official kiln factory of the Qing Dynasty, which is usually referred to as the royal kiln factory in the Jingdezhen area of Jiangxi Province. The Qianlong Emperor loved art and often spent a lot of money and workforce on the production and design of ceramics. Because the firing technology of the CRCB is complicated, it is not advantageous in number. Therefore, only dozens of CRCB can be successfully fired every year, so they are very precious. CRCB in the modelling structure generally has two layers, inside and outside. The two layers can be separated. The inner layer and outer layer of the ceramic surface are painted with decorative patterns. The outer layer of the porcelain is generally left with some "windows" or unique carving hollow forms. On the one hand, it can be used as a decoration. On the other hand, it also provides a window for viewing the decorative patterns painted on the ceramic inside.

Because the inner and outer layers of the CRCB are independent of each other on the structure, it has flexibility, and the inner layer can rotate freely. It can turn because there is a rotating axis inside the CRCB, and the inner bottle and the outer bottle are connected to the internal rotating axis. By CRCB, the viewer can see the different decorative patterns on the surface of the inner ceramic through the outer "window". While CRCB, the design of the inner bottle also has "flow" and "continuity", as if it were a scroll slowly opened by the audience.

2. LITERATURE REVIEW

The literature review includes three aspects: The relationship between ceramic art and state rulers, the prosperity of Chinese classical gardens in the Ming and Qing Dynasties and the revival of Chinese classical paintings in the Qing Dynasty.

When China was in feudal society, the Qing Dynasty rulers had absolute control over the official, precious ceramic art. They could use their power to urge artisans to produce complex, ornate ceramics regardless of cost (Jiang, 2015). More importantly, the decorative form includes the design elements of Chinese classical gardens and the

form of Chinese classical paintings, which together created the unique decorative form of Qing Dynasty CRCB. The literature review is as follows:

2.1 The Absolute Control of State Rulers Over the Production of Ceramic Artworks

In the Ming and Qing Dynasties, to satisfy their desire to possess ceramic artworks, the rulers set up official ceramic production institutions in Jingdezhen, Jiangxi Province, to produce precious and beautiful ceramic artworks for the royal family (Zhu, 2021). Throughout history, the Qing Dynasty's rulers showed more attention to ceramic art, often sent particular officials to Jingdezhen to supervise ceramic art production, and made strict rules (Jiang, 2015). They often put forward requirements and suggestions for the production of ceramics and even frequently added their aesthetic preferences to the decoration of ceramics. They preferred ornate works of art to plain ones, believing that only being busy enough could reflect their supreme social status. They have very high standards for ceramic art and do not allow the ceramic to be slightly defective or unsatisfactory (Zou, 2021). The rulers gathered talented craftsmen and painters and provided them with large sums of money to obtain fine ceramic works. Because of the strict requirement and control of the Qing Dynasty rulers on the production of ceramic art, precious and gorgeous CRCB was created (Li, 2012; Zhang, 2021).

2.2 Building Classical Gardens Became Fashionable During the Ming and Qing Dynasties

The decorative form of the "window" on the CRCB originated from the element of the "window" in classical Chinese gardens in terms of a design concept. This is closely related to the construction and prosperity of Chinese classical gardens in the Ming and Qing Dynasties (Zhou, 2020). During the Ming and Qing Dynasties, the trend of building Chinese classical gardens rose in the whole country, which was the peak period of Chinese garden construction (Du, 2019). Two classical garden systems were formed: private gardens in the south and royal gardens in the north. The leading builders of private gardens in south China are wealthy businessmen and local officials, such as the Zhuo Zheng Garden and Shizi Lin Garden in Suzhou. In addition, there are Chengde Summer Resort, Beihai Park, Summer Palace, Yuanmingyuan, specially built for the royal family (Yao, 2021).

Chinese classical garden architecture, rockery, water, trees, flowers, and beautiful scenery are lovely places to live. The designer put the Chinese classical garden design into a natural landscape, habitant as if place oneself in nature, mountains, on the one hand, to meet the requirements of the owner for the beautiful living environment, on the other hand, it also satisfies their desire to enjoy the natural scenery without leaving their homes (Wan, 2019; Zhang, 2021). Chinese classical gardens exist with classical architecture. Private gardens, with their unique natural environment, are simpler and more elegant than royal gardens. The garden is full of scenery, with pavilions, terraces, small buildings, lofts, water pavilions and other classical Chinese architectural forms, and various "windows" (Yao, 2021) which can be seen in Figure 1.



Figure 1: Elements in Chinese classical garden - windows of architecture.
(Source: Researcher's photograph, 2021)

The design of Chinese classical gardens pays special attention to borrowing scenery, using various buildings to construct and separate different spaces and views. Among them, the role of the "window" cannot be ignored. In the garden, we can see all kinds of "windows" each "window" is like a camera "viewfinder", not only can separate countless small scenes but also add to the garden in the sense of hierarchy in space (Qui, 2011). In addition to the famous extensive classical gardens, the construction of the small garden is also widespread. Officials and business people are to build a beautiful garden for themselves as a place to live. The official involved in ceramic supervision and creation of officials is no exception. They applied the "window" element of classical Chinese gardens to ceramics, copied to the ceramic design and production, and increased new design elements for the ceramic decoration (Liang, 2020).

2.2 The Revival of the Classical Art Form of Chinese Painting in the Qing Dynasty

The history of ancient Chinese art includes many categories of art, such as painting, sculpture, calligraphy, and crafts, among which painting occupies a vital position in Chinese art history. Traditional Chinese painting was first painted on cloth. When paper was invented in China's Han Dynasty, painters began to use brushes, ink, and pigments

to draw on paper. Due to the large picture area, there was a unique form of Chinese painting – long- scroll paintings. Long-scroll painting has been in existence for as long as 2,000 years (Sun, 2022). The composition of the long-scroll painting is that after the painting is completed, two wooden poles are installed at each end of the picture, and then the painting can be rolled up on the wood pole and tied with a rope. This can not only reduce the space occupied by the painting but also protect the surface of the painting from being damaged (Peng, 2022). When the viewer wants to appreciate the painting, the scroll can be slowly opened from one side, and the painting is gradually presented. Extending the long-scroll is also a process of appreciating the painting because the content of Chinese long-scroll paintings is usually fluid and story-oriented (Yang, 2021).

This exceptional long-scroll painting form is inseparable from the particularity of the content and form of Chinese paintings. The Tang Dynasty, the Five Dynasties and the Song Dynasty were the popular periods of Chinese scroll painting. At that time, figure, flower, bird, and animal paintings occupied the mainstream (Lin, 2021). These paintings are mainly in the form of long-scrolls. Long lengths and small widths characterize long-scroll paintings. The painter will paint on long paper, creating long-scroll paintings. In addition, Chinese long-scrolls paintings have "continuity" in content because the story of each painting has a theme and the content of each part of the painting does not deviate from the theme (Lin, 2021).The picture cannot be fully seen in a moment but must undergo a fluid process of "being opened". As seen from the picture below, Figure 4 is the painting of Washing Clothes by Zhang Xuan, a famous figure painter in the Tang Dynasty. It shows the labor scene of women in the Tang Dynasty washing and sewing clothes. The picture is also in the form of a long-scroll. There are 12 images of women in the picture, showing three groups of washing, sewing, and ironing successively, which is also one of the paintings with "fluidity" (Peng, 2022) .



Figure 4: Tang Dynasty era by Zhang Xuan on the "women washing clothes" picture (Source: Palace Museum website, 2022)

In the Qing Dynasty, an arose trend of reviving ancient art in the art circle. Therefore, the painting circle in the Qing Dynasty was divided into two different styles according to various painting styles. One was innovative style. The painters who advocate creative painting are mostly folk painters who support the innovation of painting form (Sun, 2022). The other was a group of painters close to the rulers, who advocated a revival of classical painting and studying its methods and forms. Official drawing in the system, for the position, is higher, more closely associated with the ruler of the officials, they can participate in art activities, including those involved in the design of ceramic, their obsession and preference of classical art also has been applied to the ceramic decoration form, formed on ceramic decoration similar to the ancient painting, flow and continuous forms of painting（Peng, 2022）.

3. RESEARCH METHOD

Currently, the research on the CRCB is mainly carried out from two aspects: one is the research on decorative patterns of the CRCB, such as tracing the origin of some specific decorative designs. The second is the research on the modeling and technological characteristics of the CRCB, and the corresponding research results have been obtained. However, on the whole, these studies are still within the research scope of the history of traditional Chinese ceramics.

This study uses the formal analysis method and is based on the data of the CRCB art in the Qing Dynasty. According to the research method of Heinrich Wölfflin's（1864—1945) formal analysis, it is believed that art not only represents the background of its time but also should start from the art itself and study its internal laws and forms. Therefore, this paper uses the method of formal analysis to analyse the formal characteristics reflected in the Qing Dynasty CRCB. The specific form of the CRCB analysis process is as follows:

i. Define the research object of the formal analysis method: for example, the line, colour, composition, space and other formal elements of the artwork.
ii. Make a formal analysis of the CRCB art of the Qing Dynasty, such as the characteristics of colour application, the composition of painting decoration and structural attributes of ceramic decoration.
iii. Make a comparative analysis of the form characteristics of the CRCB and the ceramic art of the previous age, and analyses the differences with the ceramic art of the last era: for example, in the Qing Dynasty, more colours were used in the decoration of CRCB, the use of three-dimensional sense was noted in the structure of decoration, and the use of long-roll form painting was emphasized in the layout of decorative paintings.

4. ANALYSIS OF DECORATION FORM OF THE CRCB IN THE QING DYNASTY

The analysis of the decorative form of the CRCB in the Qing Dynasty is the key to solving the problem of the characteristics and origin of the decorative form. By analysing the decorative form of a CRCB, it is helpful to comb out the source of the decorative form of the CRCB. In the past, the research methods used in art research can be broadly divided into two types: focusing on the content outside the artwork (history, society, science, technology, art trend, author, or other external influencing factors) and focusing on the artwork itself (formal analysis of the work itself).

Before the emergence of formalism art theory, the study of art history has experienced a complex process, but it is generally the influence factors beyond works. With the awakening of formalism, the study of art, significant changes have taken place, no longer limited to discussing effect factors of many works of art, began by paying attention to the form of art itself, the study of art form analysis, such as the famous art theorist Wölfflin and his form analysis method, the five groups of concepts proposed by him in The Basic Concepts of Art History provide a rigorous and clear formal analysis path for researchers. The research method of formalism is one of the critical research methods of art history in the 20th century, among which the representative formalism theorists are Alois Riegl (1858-1905) and Heinrich Wölfflin (1864—1945), Clive Bell (1881—1964) and so on. Among them, the five groups of concepts proposed by Heinrich Wölfflin in his book Basic Concepts of Art History provide researchers with a rigorous and straightforward path to formal analysis and a new research direction. Each work of art is composed of specific form elements such as point, line, and surface. The combination of different form elements and different combination methods of the same form elements will constitute a new art form, which is a unique way of reflecting the aesthetic feeling of artworks. Formal analysis, its core from the artwork itself, from the visual form, the purpose is to grasp the composition of the artwork, such as the combination of lines, colour, structure, space, rhythm and other content, instead of just focusing on the external environmental factors that form specific works of art.

4.1 Rich Colour Performance Effect

Colour is an element found in every object in nature, and different colours constitute the other objects, the same kind of material can have completely different colours. At heart, we can't find two colours in the same things, these other colour features, colour can be used as a basis we distinguish between different objects. Similarly, it is the same in works of art. Colour is one of the most important elements of an artwork. We

can judge which artist's work a piece of art belongs to by the habit of using colour, and we can also consider which period a piece of art belongs to by analysing colour.

Before the Qing Dynasty, the use of colour in ceramics went through a long process, from coloured pottery (only red, brown, and black) in the primitive period to green and white pottery in the Qin and Han Dynasties, and tri-coloured pottery popular in the Tang Dynasty. In the Song and Yuan Dynasties, green porcelain, blue and white ceramic, and coloured porcelain became popular and used in China. Each era had different colour usage habits based on the continuous development of colour production technology. Colour also became a kind of basis that people named for pottery and porcelain. We are used to the name that uses colour to call pottery and ceramic, for example, green ceramic, white ceramic, blue and white ceramic.

In the use of colour, the Qing Dynasty ceramic spinning bottle art showed very different artistic characteristics from the previous generation. Through observation, it can be seen that the decoration form of the Qing Dynasty CRCB has apparent diversified and gorgeous features, which is the combination of various precious colours. Beautiful colour, exquisite painting decoration, diverse composition, and complex colour combination. Bid farewell to the past ceramic monochrome or only the use of individual colour decoration history. At the same time, various colours and plain, simple folk ceramics form a sharp contrast, showing utterly different colour decoration characteristics from folk ceramics. Folk ceramics is famous for the simple use of colour because the use of a large number of high-quality colours is to need a certain economic basis. In the process of decoration, the pigments used are precious. Based on the initial molding of ceramics, the creator used precious mineral pigments, special pigments imported from abroad, gold powder and other painting decorations, regardless of cost, using a lot of money to create some suitable for the ruler's aesthetic, representing the ruler's authority and status of ceramic art. the study of the colour application of the CRCB, not only shows the colour of the revolving bottle to the audience but also can take the colour as a symbol. It conveys the aesthetic habit and colour pursuit of the period, creator and owner of the CRCB.

4.2 Space Shaping with Stereoscopic Characteristics

Planar feature and stereoscopic feature are a group of relative concepts and two different viewing forms. For artworks, painting can be regarded as a form of artistic expression with planar characteristics, while sculpture can be regarded as a form of artistic expression with three-dimensional characteristics. Planarization pays attention to the use of point, line, surface, and other formal elements, on the plane in the form of

tiling painting creation, with the outline of painting, modeling win. On the contrary, stereoscopic features focus on the viewer's stereoscopic viewing perspective, which requires a certain sense of space, inward or outward visual extension. Plane and three-dimensional features to the viewer present a different view of appreciation, is also the creator of varying creation methods, will achieve completely different artistic effects.

For the CRCB, its three-dimensional characteristics of decoration and the sense of space are mainly displayed in the bottle body "window", these hollow "window" shapes present geometric shapes, and some also carved various decorative patterns. The design of the form has plenty circular, with plenty of squares, and plenty of polygons, have plenty of the shapes of the petals. In addition to this, the windows of these basic shapes add complex carving decoration, such as trees, flowers, animals, characters, and other forms of sculpture, to realize the revolving bottle "window" in the form of diversification and complication (Refer Figure 5 – Figure 7).



Figure 5: Qing Dynasty ceramic revolving core bottle vase with the gold fish painting in window
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 6: Qing Dynasty ceramic revolving core bottle vase with the fish painting in window
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 7: Qing Dynasty ceramic revolving core bottle vase with flower pattern window
(Source: Complete Collection of Chinese Ceramics, 2022)

"Window" decoration makes people want to "peep" the impulse of the window interior scenery. Therefore, outside ceramic painting and inner painting decoration are formed by the outside, with a sense of space and special decoration form. These "windows" can be said to be the "eyes" of ceramic. Through these "eyes", you can see the different decorations in the window, which is the finishing touch of the decoration of the CRCB.

These "windows", act as viewfinder frames in which the ceramic interiors are gathered. Before the Qing Dynasty, there was a flat "viewfinder" form before the appearance of ceramic "window" decoration, which we call the ceramic "open-light" decoration form. This decorative form had appeared since the Yuan Dynasty when creators used brushes to outline shapes such as circles, squares, and diamonds. Then fill all kinds of decorative patterns in the plane frame, draw the landscape pictures, character story pictures, flower and bird pictures, and other decorative patterns, and draw some auxiliary designs outside the frame according to the specific situation, the role of the frame is like the camera "viewfinder", play the role of highlighting the theme (Figure 8).



Figure 8: Yuan Dynasty, Cizhou kiln open-light figure flower pot
(Source: Complete Collection of Chinese Ceramics, 2022)

Before the Qing Dynasty, the planar "viewfinder frame" on ceramics was the planar frame form drawn by pigments. The "viewfinder frame" itself did not have a three-dimensional sense but was used as the frame to separate the picture. The form of the structure was also elementary but appeared in a simple geometric form, without complex decoration.

The decoration is different from the hollow-out, three-dimensional "window" decoration form popular in the Qing Dynasty. It is closely associated with the prevalence of Chinese classical gardens in the Qing Dynasty. When the designers applied the "windows" elements of Chinese classical garden in ceramics, ceramic decoration in the plane form of "window" began to appear as a "three-dimensional" trend, in the visual with inward with depth, spatial and multi-level three-dimensional decorative effect, this is an important embodiment of the aesthetic and technological progress of The Times.

4.3 Flowing and Continuous Picture Structure

The composition of the picture can be in a variety of ways. Some prefer symmetrical forms, some prefer repetition, and some prefer chaotic beauty. Different picture forms can present different artistic feelings and reflect the aesthetic pursuit of different times. This part will focus on the composition form of the main decorative pattern inside the CRCB, that is, the flowing and continuous picture structure expression form of the interior decorative painting surface. Through observing the painting inside the CRCB, it can be found that the picture inside the CRCB presents the characteristics of flow and continuity. When we look at the interior decorative patterns, the interior decorative patterns are drawn and exist in a flowing and continuous form. On the whole, they are spread out around a complete theme picture, with obvious continuity. For example, in Figure 9, we can appreciate the interior decorative pattern through the window on the ceramic. The interior fish pattern will be presented to the audience as fragments through the window. Another decorative fish pattern will appear when we rotate the ceramic bottle again.



Figure 9: Qing Dynasty, Qianlong period, fish picture decoration
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 10: Qing Dynasty, Qianlong period, children's game picture decoration (Source: Complete Collection of Chinese Ceramics, 2022)

In Figure 10, through a complex form of hollow out " window", see the inside of the bottle which transforms the mind of decorative painting, painting in the performance of the things about children play scene, respectively mapped the six children, the children dressed in gorgeous clothing, they play and chase each other, some holding a kite running forward, some followed by a warm, humorous screen showing the scene of children playing in spring. The painting as a whole take on a fluid form, and images and paintings are sequentially depicted on the ceramic while at the same time having obvious continuity.

5. CONCLUSION

After analyzing and studying the decorative forms of CRCB in the Qing Dynasty, this paper summarizes the decorative forms of CRCB in the Qing Dynasty: rich and varied colors, three-dimensional spatial structure, flow, and continuous picture structure. At the same time, the root of the formation of many decorative forms can be attributed to the following three aspects: the ruler's control over official ceramic production, and the use of unique elements in Chinese classical gardens, the use of Chinese classical painting has a close connection. It was because of the Qing Dynasty rulers' absolute control over ceramic production, the popularity of classical gardens, and the revival and study of ancient Chinese painting forms. The unique decorative form of the Qing Dynasty CRCB was formed by the joint action of various factors, which provided precious artworks for Chinese ceramic art.

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The Influence of The Retro Trend On The Pattern and Symbol of Ceramic Decoration in The Qianlong Period of The Qing Dynasty

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ABSTRACT

China's ceramic production has a long history. At the peak of the development of Chinese ceramic art, the Qianlong period of the Qing Dynasty left many precious ceramic artworks. Many exquisite ceramic decorations, some of which have clear historical retro elements, were left. This paper uses the methods of formal analysis and iconography to study the retro ceramic decorative patterns in the Qianlong period of the Qing Dynasty and analyzes the influence of the retro trend on the pattern and symbolic connotation of decorative patterns. What artistic style do these decorative patterns have, and what are the hidden social driving factors behind them.

Keywords: *Retro trend, Ceramic decorative pattern, Form,Symbolic meaning, Style*

INTRODUCTION

How did the retro trend of The Times establish a close relationship with the ceramic decorative patterns in the Qianlong period of the Qing Dynasty? Looking at the historical process of the development of Chinese ceramic art, it is not difficult to find that the development and change of ceramic art in a historical period, such as raw materials, technology, modeling, glaze color, and decorative patterns, are closely related to the social development of this era. Suppose raw materials and technology are directly related to the internal quality of ceramic products. In that case, the political, cultural, and artistic aesthetic trends of that era are closely related to the external performance of ceramic products, such as the performance of modeling, glaze color, and decorative patterns. Ceramic decorative patterns beautify ceramic products and reflect the social culture and policy guidance of The Times, which is a direct reflection of the thoughts of the rulers in feudal society.

The ceramic decorative pattern is one of the essential elements in ceramic art; ceramic products will become more decorative because of the decorative pattern. Generally speaking, the sources of

ceramic decorative patterns in an era are divided into two parts. One part is the inheritance of classic and beautiful decorative patterns in history. The other part is directly derived from the era of ceramics, and these decorative patterns are usually innovative and popular decorative themes of The Times.

For the porcelain works of the imperial kilns during the Qianlong period of the Qing Dynasty, on the basis of inheriting the excellent decorative patterns in history, there are also many decorative themes with the characteristics of The Times, including those with typical historical retro characteristics, such as the ancient ware figure, Kui dragon, Kui Phoenix, Panchi and other decorative patterns. Although these kinds of decorative patterns with retro characteristics are also derived from the ancient Chinese tradition, not every dynasty or ruler is interested in this kind of decorative patterns, so this kind of decorative patterns in the process of application needs a certain opportunity of The Times, so it is also one of the innovative and popular decorative patterns of The Times.

The extensive use of decorative patterns with retro features in the Qianlong period of the Qing Dynasty was closely related to the political orientation and rulers' hobbies in the Qianlong period of the Qing Dynasty, which was the result of the rulers' ruling thoughts and personal hobbies. The reign of Emperor Qianlong in the Qing Dynasty was the peak of Chinese feudalism and the turning point from prosperity to the decline of Chinese feudalism. In China at this time, retro ideas permeated the country's society and culture. Behind this retro trend, it is not difficult to find the factors of national political guidance and cultural control, such as the imperial examination system, literary inquisition (which violated the law due to some literary and artistic factors), and textual research are all promoting factors of the retro trend of The Times.

LITERATURE REVIEW

In the history of the feudal system in China, there were three large-scale and influential retro trends: the Song Dynasty's gemology, the Ming Dynasty's craft retro trend and the Qing Dynasty's. These three large-scale retro movements have a clear record in history, especially in the Song, and Qing Dynasties. The retro trend started from politics and then affected the economy, culture, art, and other aspects of the content, which greatly impacted society's development. (Feng Xianming,2013)

After the collapse of the Tang Dynasty regime, the country fell into chaos for a time. Zhao Kuangyin unified the country through army and force and established the Song Dynasty. Since he established the new regime by force, to prevent the situation of obtaining the regime by force from happening again, Zhao Kuangyin restricted and dispersed the power of the military rulers by various means after the establishment of the state regime. On the other hand, attaching importance to culture and improving the status of intellectuals created a social situation in the Song Dynasty where literature was more important than force. (Feng Xianming, 2013).

In the feudal period of China, the rulers of the country always attached great importance to the propaganda of the legitimacy and legitimacy of their regime, and the Song Dynasty was no exception. After the establishment of the new rule, the rulers urgently needed to establish a new national political order, which could not only emphasize the legitimacy of their regime but also play a role in strengthening the state's political rule.

Therefore, a movement reviving the ancient ritual (or sacrifice) system and advocating the ancient classical theory began within the country. The ancient etiquette system refers to China's rules on state rank, order, and etiquette formed during the pre-Qin period (Xia, Shang, and Zhou). For ancient Chinese tradition, the most direct manifestation of this political ruling order and etiquette is

the bronzes in the pre-Qin period because, in their eyes, the bronzes in the Pre-Qin period (bronze Ding) are the embodiment of state politics and the ruling order of the state.

"Zuo Zhuan" related to the bronze tripod records: "In the past, when the Xia Dynasty was implementing the rule of virtue, all kinds of strange things were painted into images, Jiuzhou contributed metal, cast into the nine tripods, the picture of all kinds of things painted down on the tripod, there are images of all kinds of things, teach people to understand the gods and strange. So people in the mountains will not meet their adverse things. There are no monsters of any kind. Therefore, I am blessed by Heaven by being able to cooperate." It can be seen from the documents that since the bronze ding was cast in the Xia Dynasty, it has been regarded as a symbol of state power, which means that whoever owns it has the legal power to rule the country and has the power with the gods, heaven, and earth. The existence of the nine bronze cauldrons is unknown due to the age, and the mysterious nature of the bronze cauldrons (communication between heaven and earth and gods) given by the pre-Qin rulers gradually faded. Still, the idea of the bronze cauldrons as a symbol of state power has been revered by later rulers (Chenyan, 2000).

Ancient China has always attached great importance to sacrificial rites, and bronze ware was also regarded as a symbol of sacrificial ceremonies to communicate with the gods of heaven and earth in the pre-Qin period. Ancient rulers carved various mysterious decorative patterns on the bronze ware, such as animal face patterns, Kui dragon patterns, Kui phoenix patterns, and Panchi patterns. They considered these mysterious decorative patterns as messengers of God and intermediaries to communicate with the gods of heaven and earth.

The political power attribute of bronze objects and their function as sacrificial objects were valued by rulers of all dynasties. After the Song Dynasty's foundation, under state policie's guidance, the rulers asked officials to edit the Xuanhe Drawings of ancient artifacts. With official support, 839 bronze artifacts, including palace collections, were collected in the book. In addition to official works, other scholars have also done similar research, such as Lv Dalin's Archaeological Map, Zhao Jiucheng's Continuing Archaeological Map, Zhao Mingcheng's Jin Shi Lu, and other books. In the book, the patterns and information of various bronzes were drawn, which made an important contribution to the study of bronzes. On the one hand, it formed the historically famous " study of gold and stone" (the study of ancient bronzes). On the other hand, it provides an important reference for the sacrificial instruments used in the foundry (Li Zhiting, 2005).

After the slow development in the Yuan Dynasty, the trend of antique imitation peaked in the reign of Emperor Xuande in the Ming Dynasty, which was still driven by political thought. Due to the "important events of the state, in sacrifice and military service", the rulers of the Ming Dynasty also paid great attention to state sacrifice. During Emperor Xuande, the economy was developed, and the politics were stable. Emperor Xuande was a ruler who loved literature and art and also liked to collect all kinds of ancient artifacts. He also ordered his minister Lu Zhen and others to write a Collection of Xuande Artifacts. He believed that the existing bronze in the court did not conform to the ancient regulations, so he ordered to regulate the imitation of bronze ritual vessels according to the shapes in the bronze works of the Song Dynasty (Li Zhiting, 2005). Since the imitation bronze vessels were mostly made of copper furnaces, they were called "Xuande furnaces", which were used for ceremonial activities and sacrifices.

There is a saying in China: "The rulers have their hobbies, and the people will do the same." With the emperor's advocacy, a cultural trend of antique imitation and retro will be formed in society. Qiu Ying, a famous painter in the Ming Dynasty, has an ancient painting of Bamboo Courtyard, which describes the story of people appreciating ancient objects in the bamboo forest. In addition, there is Cao Zhao's work on the Ancient Essentials, which is an important work on identifying ancient objects in the Ming Dynasty. (Deng Qiaobin,2013)

The regime finally fell in the late Ming Dynasty due to political darkness and corruption. The Qing Dynasty was a dynasty founded by ethnic minorities. After they established the regime by force, they adopted various political and economic policies to stabilize the country's politics and economy and win the people's political support. At the same time, the rulers of the Qing Dynasty, like the rulers of the previous generations, also attached great importance to the state sacrifice activities to publicize their regime and the legitimacy of ruling the country. (Deng Qiaobin,2013)But different from the previous generations, with the development of science and technology and the continuous progress of technology, ceramic- making technology reached the highest level in history in the Qing Dynasty. Therefore, the sacrificial objects used in sacrificial activities in many countries have begun to use ceramics instead. However, the shape is still modeled after the style of ancient Chinese bronzes, which still needs attention and ancient study bronzes.

The retro trend of the Qing Dynasty has more complex characteristics than that of the Song and Ming dynasties. Generally speaking, there are two reasons for the retro trend in the Qing Dynasty: one is the need to inherit the ancient Chinese traditional culture to reflect the legitimacy of the regime, such as the national sacrifice and the revival of the ancient Chinese ceremonial system. The other was the promotion of practical factors, such as the imperial examination system to select officials in the Qing Dynasty and a series of literary inquisitions created to strengthen the ideological control of the public, for which many intellectuals paid a heavy price. In addition, the ruler's own hobbies can also play an important role in promoting.

The Qing government belonged to the state power established by the ethnic minorities in China, and they needed to make greater efforts to gain the recognition of the people. To win over the Han intellectuals, the Qing rulers continued the imperial examination system since the Song Dynasty in selecting officials and putting forward the policy orientation of the Manchu and Han family, focusing on the appointment of Han officials. (Deng Qiaobin, 2013) In the traditional culture of ancient China, "to be excellent in learning is to be official" is always advocated by Confucianism, which means that to achieve excellent results in study and examination, one must follow the road of politics and make due contributions to the country.

Therefore, China has had systems and rules for selecting officials since ancient times, such as the Chaju system in the Han Dynasty (which mainly relied on recommendations rather than examinations) and the Jiupin Zhongzheng system in the Wei, Jin, and Southern and Northern Dynasties (examinations were still not the mainstream). These two systems of selecting officials were not inherently good at promoting class mobility because the poor in society were not easily elected. In the Tang and Song Dynasties, the imperial examination system was formally established and developed into a mature system in the Ming and Qing Dynasties. (Chen Yan, 2000). The imperial examination system opened the way for poor intellectuals to rise and progress in selecting officials. As intellectuals, they were important participants in state politics in the Qing Dynasty, and the rulers will completely determine the content of the examination. Therefore, the imperial examination system could easily be used as a tool for rulers to control their thoughts and become an institutional guarantee for rulers to control their ideology. (Deng Qiaobin, 2013).

During the reign of Emperor Qianlong, the government made clear regulations on the style of qualified essays in the imperial examination, and neither the content nor the writing standard could have any individuality or self-expression. The content of the examination is from ancient Chinese classics, not related to current affairs and political investigation; to achieve excellent results in the examination, intellectuals must study the ancient classics.

Although this is conducive to the rulers' ideological control of intellectuals, it is not conducive to the free development of academic thought (Feng Xianming, 2013). The rulers' autocratic rule in culture also profoundly impacts on academic thought and art. The literary inquisition also embodies cultural despotism in the Qing Dynasty. Literary inquisition means that in literature or art, someone expresses or the ruler thinks someone expresses something that violates a political rule. During the reign of Emperor Qianlong, literary inquisition happened frequently. Many intellectuals or officials violated the law and were killed or punished. (Feng Xianming,2013) Under such political pressure, intellectuals gradually embarked on the road of reviving ancient culture and delving into classical literature and art to protect themselves. All these contributed to the formation of the Qianjia School (the school advocating retro literature) and the development of textual research (the investigation and study of ancient classics) in the Qing Dynasty.

METHODOLOGY

This study is based on the ceramic art data of the Qianlong period in the Qing Dynasty. Based on the formal analysis method of Swedish art theorist Heinrich Wolfflin (1864-1945) and the iconography theory of German art theorist Erwin Panofsky (1892.3 -- 1968.3), this paper studies the schema and symbol of ceramic decorative patterns.

In the research process, the formal analysis explores the lines, colors, composition, space, and other formal elements of ceramic artworks. From the characteristics of color application, the composition of painting decoration, the structural attributes of ceramic decoration, and other aspects of the Qing Dynasty Qianlong period ceramic decoration pattern form analysis. In addition, the analysis of ceramic artworks should be comprehensive, not only to study the formal characteristics of ceramic artworks themselves but also to analyze the symbolic meaning of ceramic decorative patterns and the social and cultural background. This requires the use of image research methods in the process of research, in-depth exploration of the retro trend of The Times on the impact of ceramic decorative patterns, as well as the ideological connotation of ceramic decorative patterns with retro elements. (Chenping, 2008)

Emperor Qianlong was a long-lived ruler who ruled for 64 years. He was also a ruler who loved literature and art very much, and it is recorded that he wrote more than 10,000 poems. He loved collecting and collecting all kinds of ancient artifacts and calligraphy and painting works in the court. Whenever he got a painting and painting, he would comment and leave his evaluation and seal on the painting and painting works. Emperor Qianlong paid great attention to the study of bronzes, and during his reign, he edited four books on the identification of ancient artifacts. " The book records more than four thousand ancient artifacts collected in the court. After the book was published, "all the intellectuals in China studied it one after another, advocating the purchase and appreciation of ancient artifacts and collecting ancient texts", which gradually formed a climax in the study of bronze ware.



Figure 1. Qianlong Emperor appreciated ancient artifacts

(Source: The Palace Museum website)

The trend of retro also spread to the field of painting. In the Qing Dynasty, the painting circle could be roughly divided into two groups: the Orthodox school, which advocated and imitated classical paintings (represented by the Four Kings), and the innovative school, which opposed retro works (represented by the four Monks). The Orthodox painters were far superior to the innovators in political and social status. Most of the Orthodox painters were officials in the administration of the state, and they had the highest status in the painting circle because they were in line with the artistic preferences of the rulers. Under the trend of focusing on retro, innovative painters were once scorned.

Similarly, as an official ceramic production institution, the ceramic works produced by the imperial kilns during the Qianlong period must have some retro elements. Judging from the existing ceramic works produced by the imperial kilns during the Qianlong period, the restoration of ceramic works is mainly reflected in three aspects: imitation of the shape of ancient artifacts, imitation of the glaze color of ancient artifacts, and imitation of the decorative patterns of ancient artifacts. The research theme of this paper is mainly about the decorative patterns of ceramics, so the description of the retro decorative patterns will be put in an important position.

The decorative art of the imperial kiln ceramic works in the Qianlong period imitates the decorative patterns of ancient Chinese artifacts mainly bronze ones. As a symbol of state power, bronze vessels of the Xia, Shang, and Zhou dynasties were used for rulers to worship their ancestors and communicate with heaven, earth and gods. They were carved with many animal patterns, such as fish patterns, bird patterns, elephant patterns, and deer patterns, but the most representative ones are animal face patterns (also known as Taoties patterns), Kui dragon, and Panchi. These animals do not belong to the animals existing in reality. Still, the appearance of gods in the imagination of ancient people. Although they are not animals, they are closely related to the animals, in reality. It can also be said that the origin of these animals belongs to the animals existing in reality through processing and transformation. It is believed that these animal patterns were once totems of a certain tribe, and their images were carved on bronze vessels to help ancient sorcerers communicate heaven and earth with the gods.

FORMS AND SYMBOLS OF CERAMIC DECORATIVE PATTERNS WITH RETRO FEATURES

Influenced and guided by the retro trend of The Times, the designers and producers of porcelain products of imperial kilns during the Qianlong period of the Qing Dynasty applied Drawings of

ancient artifacts (paintings of ancient bronze objects), Kui dragon and Panchi patterns as decorative patterns, which became very popular at that time.

Figure 2 shows a large multi-glazed vase made in an imperial kiln during the Qianlong period, also known as the King of Chinese porcelain. With a height of 86.4 centimeters, it is collected in the Palace Museum. The level of ceramic making in the Qianlong period reached its peak in the development history of Chinese ceramics, and various advanced techniques were applied to the production of ceramics. Tang Ying, an official sent by Emperor Qianlong to oversee production, made two pieces, one pictured here, after several attempts. It is called porcelain mother because this ceramic work is composed of a variety of painting methods and decorative patterns, and it was made after several times of firing. On the belly of the vessel, there are 12 painting decorations, one of which is the decorative pattern with retro characteristics -- Drawings of ancient artifacts (FIG. 3). In the picture, white is used as the background color. Nine bronze Ding images are drawn, including 5 in the front group and 4 in the back group. Each has a different shape, the overall shape is round and squares two, and the object has three legs and four legs. From the picture, some objects are inlaid with jewelry of various colors.



Figure 2. Large vase with multicolor glaze during the Qianlong period Figure 3. Partial, decorative pattern of ancient artifacts diagram
(Source: The Palace Museum website)

In addition, some ceramic decorative patterns are imitations of ancient bronze artifacts, Kui dragon and Panchi.

Figure 4 shows a revolving vase from the Qianlong period collected in the Palace Museum. The circular viewfinder frame on the ceramic belly is carved with Kui dragon patterns, while other parts of the bottle are floral decorations as auxiliary decorative patterns. The Kui dragon is an animal in ancient Chinese myths and legends. The Kui dragon is generally believed to be a mythical animal with one foot and powerful mystical power. During the Bronze Age of China, the Kui dragon played an important role in state rule, sacrifice, and ancient religion. However, the Qing Dynasty has been too long since the Bronze Age, and the role of the Kui dragon itself in communicating heaven and earth with gods has disappeared and gradually changed into a decorative pattern symbolizing auspice and good wishes, realizing the transformation from practical to decorative symbol.



Figure. 4. During the Qianlong period, the Kui dragon pattern revolving heart bottle
(Source: The Palace Museum website)

The Panchi pattern is explained in Shuo Wen Jie Zi as follows: "If it is dragon and yellow. It has no horns on its head. It means Panchi is shaped like a dragon, with a yellow body and no horns on its head. Therefore, it is generally considered a dragon without horns on its head, and some studies suggest that Panchi is a female dragon. As an animal in myths and legends, the Kui dragon is an intermediary between heaven and earth and gods in ancient witchcraft. In the Qing Dynasty, the ceramic decorative patterns also lost their original mysterious symbolic significance, but as a symbol of good luck and beauty.

On the ceramic bottle in Figure 5, the ceramic maker decorated the bottle with four Panchi patterns in the form of carvings, which are red, green, and blue, respectively, which are highly decorative. In Qing Dynasty ceramics, the Panchi pattern was often used as an accessory to ceramic products, such as the ears of ceramic bottles (Figure 6).



(a) (b)

Figure 5. (a) dragon pattern bottle (b) dragon pattern bottle
(Source: The Palace Museum website)

GRAPHIC INTERPRETATION OF CERAMIC DECORATIVE PATTERNS WITH RETRO ELEMENTS

The imagological interpretation of retro decorative patterns is actually to explain the inherent significance of such decorative patterns. It is necessary to provide a combination of historical data, put the decorative patterns with retro characteristics into the historical context, and explore the significance expressed in the specific historical background. Iconography believes that a country's political, social, and cultural ideas are all reflected in the works of art at that time, which are hidden in the form of works of art and need to be explored by researchers.

This part of the study explains the internal meaning of ceramic decorative patterns with retro characteristics. The rulers of the Qing Dynasty came from the northern part of China and belonged to the ethnic minorities in the northern part of China. Their original lifestyle was nomadic. They had adopted a settled way of life in the Northeast before uniting the whole country.

Unification by force ushered in more than three hundred years of political rule in China. This was the last feudal dynasty in China, and it certainly entered the peak of feudal rule in all aspects. Among them, the reign of Emperor Qianlong lasted for 60 years and reached the peak of prosperity in the Qing Dynasty. During their reign, they always faced a big problem -- the relationship between Han and Manchu. As the main body of China, the Han nationality ruled China for thousands of years. How to deal with the relationship between the Manchu and Han nationality was very important for the rulers of the Qing Dynasty.

On the whole, the Qing Dynasty advocated the harmonious unity of Manchu and Han nationality in policy, but the ethnic problems were never solved. To realize the absolute rule over the Han nationality and further control the people's thoughts, the national examination system became increasingly stylized and lacked the promoting factors for ideological liberation. The examination contents were mostly ancient and traditional, which promoted scholars' attention to traditional culture to a certain extent.

In addition to political guidance, Qing rulers sometimes adopted extreme policies to deal with difficult cultural issues, such as the literary inquisition. If there is any disrespect in literature or art for the ruler of the state and the nationality to which the ruler belongs, it is punishable by a felony. Under such a high-pressure policy, many scholars had to concentrate on the collecting and arranging ancient culture to avoid mistakes in cultural studies. Textual science came into being. Textual research became a cultural trend in the Qianlong period, highly valued by intellectuals. It was a unique retro-cultural trend at that time. Therefore, the retro trend spread to ceramic art is also inevitable. But what matters most is the ruler's desire for stability and longevity.

THE STYLE OF RETRO CERAMIC DECORATIVE PATTERNS: EXQUISITE AND GORGEOUS

The art style of porcelain decorative patterns with retro features in the Qianlong period differed from that in any previous period.

On the whole, it can be summarized with exquisite elegance and gorgeousness. It is specifically expressed in six aspects in the form: multi-level picture composition form, richer colors of decorative patterns, depiction of decorative patterns paying attention to the performance of the sense of space in the picture, decorative painting has realized the span from planarization to three-dimensional, and depiction of decorative patterns pay attention to the performance of detail.

The unique historical background of the Qianlong period created the unique art deco style

of ceramics. Different from the mystery of the original ceramic art, different from the simplicity of the ceramic decoration in the Qin and Han dynasties, different from the natural and elegant ceramic decoration patterns in the Wei, Jin, Southern and Northern Dynasties, different from the fullness of the Tang Dynasty ceramic decoration patterns, different from the elegance of the Song Dynasty ceramic decoration patterns, different from the dignified ceramic decoration patterns in the Ming Dynasty. The ceramic decorative patterns in the Qianlong period are highly decorative in terms of composition, layout, technique, and color, showing off the superb decorative techniques everywhere.

The Qianlong Emperor had a keen interest in art, and the development of ceramic decorative art naturally could not ignore his support. Based on the previous generation, he further strengthened the management of official ceramic production institutions and gave great policy and financial support. A large number of funds were used for the production of ceramics at this time.

A large amount of financial investment for ceramic art research and development and innovation, raw materials, production of material guarantee, and designer's design ideas will not be limited because of the lack of financial investment. Ceramic makers continue to inherit the artistic essence of the previous generation based on innovation. Pay more attention to the decorative art form of refinement and complexity. The progress of technology made the previous generation of decoration technology produce a qualitative leap, plane painting at this time was "three-dimensional". At the same time, the picture details are more detailed, and the picture sense of space is stronger.

During the reign of Emperor Qianlong, talented officials were often sent to be the administrators of ceramic production, and these officials kept close contact with the emperor. Emperor Qianlong was very fond of ornate and exquisite works of art, and many exquisite and magnificent ceramic works were developed to satisfy the ruler's aesthetic taste.

The influence of Western art on ceramic art became more and more obvious at this time. Frequent artistic exchanges provide a convenient channel for ceramic art to absorb the essence of Western art. Therefore, it was inevitable in the development of history that ornate and delicate ceramic art decoration appeared during the reign of Emperor Qianlong. At this time, ceramic art production has unprecedented conditions to ensure.

CONCLUSION

Through the narration of the retro trend during the reign of Emperor Qianlong in the Qing Dynasty, it can be found that an era's political or academic trend is not a single existence and development. In the process of development, it will always affect other fields. That era's retro trend influences the retro tendency of ceramic decorative patterns. Under the influence of the retro trend, the application of the retro type decoration appeared in the ceramic decorative patterns or was paid new attention to. The new decorative patterns will inevitably change the pattern schema and symbolic meaning of the ceramic decorative patterns. Because in the continuous evolution of history and time, the original symbolic meaning of a certain image has lost the carrier of the era of existence, and what remains is just decorative symbols that meet the aesthetic needs of the new era. Such decorative patterns are considered to have beautiful symbols. Therefore, it is used as a large number of decorative patterns, which is also the inevitable development of history.

This study mainly uses the methods of formal analysis and iconography to make a detailed

analysis of the ceramic decorative art in the Qianlong period of the Qing Dynasty, including the forms of decoration, the reasons for the formation of decoration, as well as the symbols and implications of traditional Chinese culture. The study can deepen the understanding of Chinese ceramic decoration and has a positive significance for the inheritance and protection of Chinese traditional ceramic decoration.

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