

A Brief Analysis of the Influence of Literati Painting on Blue and White Decoration in Yuan Dynasty

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Abstract

By tracing the development of literati painting, this paper explores the development of literati painting in the Yuan Dynasty under the background of historical politics and religion infiltration. It expounds the opportunity of the emergence of blue and white in the Yuan Dynasty from three aspects: the accumulation of ceramic art in the Tang and Song Dynasties, the migration of potters and the participation of literati, and the trade convenience of the Mongolian Empire across Europe and Asia. This paper expounds the influence of literati painting on blue and white decoration of Yuan Dynasty from three aspects: content subject matter, Line and ink and the artistic conception of expressing ambition.

Keywords

Escape from this World and Seclusion; Homology of Painting and Calligraphy; Taoist Nature Theory; Confucianism; Buddhism and Taoism; Fusion.

1. The Preface

Literati paintings generally refer to the paintings of literati and scholar-officials in Chinese feudal society, which are obviously different from palace painting and folk painting. They are mostly based on rich taste of brush and ink, Ignoring its form's modeling language, rely on freehand brushwork to express ambition and express emotion. Its origin dates back to the han dynasty ZhangHeng's "topographic map" and CaiYong's "Malapropism calligraphy" basis, the wei jin southern and northern dynasties YaoZui's " Do not imitate others, just to amuse themselves" view, in Tang dynasty, wang wei's Painting with poetry show became the ancestor of literati paintings, and the represented by GuanTong, LiCheng, FanKuan's " three landscape paintings", and XuXI, HuangQuan represented by "the different styles of Xu Huang" thriving flower and-bird painting. However, the literati painting in the Yuan Dynasty has its specific historical background. Compared with the officials and scholars in the previous dynasty, the literati in the Yuan dynasty are far away from the world, neglects personnel and loves nature. They become the model of literati painting in the fusion of "poem, book, painting and meaning" with ancient meaning, learning from nature, painting and calligraphy homology, and not looking alike. Also in this period, the Yuan blue and white began to appear, Jingdezhen became the national porcelain center, the prosperity of the Yuan blue and white and this period of literati painting whether there is some correlation, is a lot of people pay attention to, so here to do some personal shallow discussion.

2. The Time Background of Literati Painting in the Yuan Dynasty

2.1. Avoiding the World and Keeping Festival Drives Literati to Express Emotion with Landscape

Throughout various history period, the ruling class for talent policy, whether the pre-qin period, electoral system and training system, referral system in the period of the han, and wei jin southern and northern dynasties period is talent recommendation system with both ability and morality, and the basic finalize the design of imperial examination system in the period of sui and tang dynasties , so the imperial civil service examination system is the embodiment of the electoral system in ancient China talents, on the whole, of talent selection and reuse promotes the development and progress of society. As stated in in the article of Meng Ke Zou Renye, the state of Qin promoted Shang Yang to enrich the state and strengthen its army. the states of Chu and Wei used Wu Qi to defeat the weak enemy states. King Wei of Qi, King Xuan reuse Sun Tzu, Tian Ji and other talents, and make the princes of various countries to worship. During the yuan dynasty rulers of force under brutal rule, especially the abolition of the imperial examination system and Implement a hierarchical policy of people^①, make full read's literati no chance to enter the upper class, so choose seclusion and avoiding the world way live with shame, and put a lot of thoughts and aspirations have poured in painting and poems, and in a different way of xieyi painting express dissatisfaction with the ruling class and abide by the national integrity of character. Driven by the thought of escaping from the world, the themes of literati paintings of this period were mostly rarely show people and things, feeling sentimental and landscape, and rely on freehand brushwork to express ambition, showing a sense of being far away from the world and depressed and indifferent.

2.2. The Penetration of Religious Culture Makes Literati Painting Free from Vulgarity

In the pre-Qin period, the academic thoughts of various schools of thought reflected with the ancient Greek civilization at the same time, and the flourishing thought of the contention of different schools of thought laid a broad foundation for the traditional Chinese culture and thought. With the change of dynasties and the mutual integration of various schools of thought, the religious thoughts that have been cultivated in China mainly include Confucianism, which advocates "cultivate one's morals, run the country and flatten the world^②", Buddhism, which advocates "simple and quiet soul introspection", and Taoism, which advocates "harmony between man and nature, respect the laws of nature^②", which are collectively referred to as the religious culture of Confucianism, Buddhism and Taoism. Confucianism, represented by Confucius and Mencius' "actively strive for an official position, meritorious service", deals with the relationship between people from the perspective of self-discipline and self-cultivation. The Taoist thought represented by Lao Zhuang's "combination of hardness and softness,doing nothing to achieve goal" deals with the relationship between man and nature from the perspective of nature cultivation. The Buddhist thought represented by the Zen doctrine of "simple and quiet, and Purdue beings" deals with the relationship between man and mind from the perspective of self-enlightenment and mind cultivation. Under the specific historical background of the Yuan Dynasty, under the infiltration of religious culture ,the literati no chance to enter the upper class mostly used literati paintings with religious themes as metaphors, presenting the artistic conception of being unworldly.

3. The Yuan Dynasty Blue and White Porcelain Prosperity Opportunity

3.1. The Accumulation of Tang and Song Ceramic Techniques

Ceramic production techniques in our country experienced the Stone Age of primitive painted pottery, pottery figurine of qin and han dynasties and portrait brick, sui and tang dynasties "south green northern white" (the south of Yue kiln celadon , northern Xing kiln white porcelain), and the song dynasty, the " famous kilns are everywhere"'s flourishing age represented by Ru, Guan, Ge, Jun, Ding, five famous kilns, the accumulation of ceramic production techniques have fully, However, under the simple and elegant aesthetic concept advocated by Confucian culture, monochrome plain porcelain was the mainstream, and the decorative form of ceramic painting wasn't be seriously or even ignored. For example, the glaze decoration of tri-colored glazed pottery in Tang Dynasty, and the underglaze color decoration of copper official kiln; In Song Dynasty, Jizhou kiln black glaze painting decoration, Cizhou kiln white ground black flower decoration, Yaozhou kiln engraved and printed decoration, and Jingdezhen kiln green and white porcelain with printing and low relief decoration on the basis of shadow celadon. In addition, there have been relevant archaeological evidence that the blue and white rudiment appeared in the Tang and Song dynasties. For example, the blue and white flower handles of Gongxian kiln unearthed in Yangzhou, an important port in the Tang Dynasty (FIG.1), it can be inferred that the blue and white porcelain in the Tang Dynasty was exported^③. The fragments of blue and white bowls unearthed in the Song Dynasty in Longquan and Shaoxing of Zhejiang Province (FIG.2) were inferred to be local cobalt material based on the blue and white color. All these laid the foundation for the prosperity of The yuan dynasty blue and white.



Figure 1. Gongxian Kiln blue and white flower decorative handling pot (Tang Dynasty)



Figure 2. Remnants of blue and white bowls unearthed in Zhejiang (Song Dynasty)

3.2. Migration of Potters and Participation of Literati

Since the Song dynasty, the northern continuous war makes some historical famous kilns destroyed, highly skilled potters have been moving south to escape the disaster, and gather to the mountains and easy to hide in the southern mountainous Fuliang County (later Jingdezhen), led to the prosperity of the region's population increases and porcelain, and the establishment of the float saddle magnetic bureau. The kiln workers of Cizhou kiln and Jizhou kiln, who are good at decoration, used Jingdezhen ceramic raw materials to conduct trial production of painted porcelain. In view of the beautiful white porcelain body of kaolin, the ceramic decorative painting materials were changed from brown to cobalt, which formed a strong color contrast, and the painting skills were constantly refined. For example, in order to increase the bone strength of the fetal soil, porcelain stone is added to the kaolin, which provides the possibility for the production of large ceramic vessels. In the early Yuan Dynasty, due to the mismatch between cobalt material and fetal glaze, vitrification of glazed surface, cobalt material oxidation and fetal soil hardening phenomena appeared, and cobalt material formula cobalt oxide or manganese and other elements in the proportion of inappropriate blue and white pattern is grey and light phenomenon, It is enough to prove that "craftsmen come from everywhere" in the trial production stage. pure and fresh and free from vulgarity blue and white tone attracts a group of reclusive literati to participate in them, for the later " Porcelain is famous all over the world " to make a good bedding.

3.3. The Convenient Trade Facilitated the Import of Cobalt

Since the Mongols were fond of war, Genghis Khan's Mongol empire expanded its territory by force of conquest. The Mongol khanate conquered Central Asia, West Asia and Eastern Europe, with a territory of 33 million square kilometers. After the death of Genghis Khan, Great Mongolia established four khanates in the original territory: Khanate of Kinchai, Khanate of Ogotai, Khanate of Chagatai and Khanate of Yili. on the basis of the Ogotai Khanate, Yuan Dynasty by Kublai Khan after he destroyed the Southern Song was established. The long-time war promoted the fusion of Eurasia nation and the exchange of trade technology, among them there is high grade cobalt material, promoted the prosperity of blue and white porcelain thereby. It can be said that the smooth land Silk Road transportation network between Europe and Asia and the expansion of maritime trade have played a positive role in promoting the production, customization, craft and cultural exchange of blue and white, as well as export.

4. The Influence of the Yuan Dynasty Literati Painting on the Blue and White Decoration

4.1. The Influence of Content and Subject Matter

This period of the form and content of literati paintings is through certain metaphor boycott of alien rule, whether respect the laws of nature, far from the crowd, and rarely show people and things of the odd rocks, pines and reclusion landscape painting, or in the plum, orchid, bamboo, chrysanthemum, pine, stone for virtuous personality symbol of birds and flowers, or by the heroes, the religious allusions sage like type, disregard the figure painting of life, All of them had an important influence on the theme of blue and white decoration in this period. Such as in gaoan museum of the Yuan dynasty Painted with broken branch chrysanthemum pattern of the Yuan dynasty blue and white tall foot cup (FIG.3), the decoration of chrysanthemum decoration is a concrete embodiment, and Zhou Dunyi loves lotus, Tao Yuanming loves chrysanthemum, Wang Xizhi loves orchid, Lin Hejing loves Meihe's blue and white "Four Love diagram" plum bottle^④(FIG.4), both literati flower and bird painting elements, and allusion to the elements of the characters, especially Montaigne general Yuhuchun Vase (FIG.5), The above is not only the figure of General Meng Tian, who defended the north in the Qin Dynasty, but also the rich

intersperse decoration of strange stones, pines, bamboo leaves, flowers and other flowers, which can be said to be the comprehensive embodiment of the theme elements of the Yuan Dynasty literati painting.



Figure 3. The yuan dynasty Painted with broken branch chrysanthemum pattern of the Yuan dynasty blue and white tall foot cup



Figure 4. Blue and white "four love" plum bottle



Figure 5. Yuan blue and white Montaigne general Yuhuchun Vase

4.2. The Influence of Line and Ink

In view of the great achievements of literati painting in this period, the blue and white in Yuan Dynasty actively absorbed the literati painting in line, brush and ink, texturing method and other techniques, especially in the flat paint and texturing brush rocks, trees, and even characters' clothes. For example, the blue and white Guiguzi down the hill figure pot (FIG.6 and FIG.7), In literati painting, iron line drawing, nail head rat tail drawing^⑤ method of equal line are embodied in the three layers of abdomen for the "Giguzi down the mountain" theme decorative outline and flower hook line. The combination of fine brushwork and freehand brushwork in literati painting, and the use of brushwork is changeable reflected in the four layers of deformed lotus petal pattern painted Chen Bao's "eight yards" and three layers of strong turning pine plum branches; The techniques of flat painting and chapped rubbing in literati paintings correspond to the rubbing and filling of peonies on the second shoulder decoration. The technique of ink breaking and dyeing in literati paintings was played incisively and vividly in the process of washing and dyeing a layer of neck decorated with water ripples, making the dark and light colors varied and vivid. This works is based on the historical allusions of Guiguzi who descended the mountain to save Sun Bin and Duguchen at the request of Su Dai, is a collection of figures, rocks, trees as one of the landscape figure painting, rocks in the technique of texturing rub point dyeing shows a rich level, blue and white color level is rich, full composition, orderly density, clear priorities, and Pen and ink refining, Charm is dye-in-the-wood, be vividly portrayed, which embody the yuan dynasty literati paintings of thread.



Figure 6. Blue and white Guiguzi down the hill figure pot



Figure 7. Blue and white Guiguzi down the hill figure pot (part)

4.3. Express the Influence of Artistic Conception

Blue and white rich single tone level change and the literati painting ink points five-color CunCa DianRan transition, have the same effect. plus the elegant blue and white plain of indigo blue and white tonal and ancient literati "Green is from blue but better than blue", "rapid advancement as blue clouds", "Leaving a piece of Akagi in the annals made of green bamboo" and "on the scroll of fame" idealistic photograph echo, so attracted numerous scholars to participate in, In order to resist the infiltration of Mongolian culture by imitating the style of Jin, Tang and Northern Song in literati paintings, the freehand brushwork that follows nature and does not seek to resemble the shape replaces the expression of gorgeous and realistic court paintings, and the free ink and clever spatial level are transferred to the creation of blue and

white. Blue and white have become a carrier for literati to express their feelings with subjective understanding. Although the folk kiln no good kiln porcelain clay, skilled craftsmen, can't use its horns dragon with five claws, kirin, LuanFeng designs, such as imperial grain, but the Wild escape literati Ignoring its form, natural and unrestrained, concise piao zhuo's bold scattering, the literati painting lines as the reason, detached secular and serene simplicity of artistic conception in the blue and white incisively and vividly, the yuan dynasty blue and white art to a peak.

5. Conclusion

In the process of the yuan dynasty unified regime, relative to the long-term impact of war for the livelihood of the people, during the yuan dynasty ruled the abolition of the imperial examination system and the hierarchical policy more profound, the effects of these policies and systems to make full read's literati no chance to enter the upper class and in a state of depression and depression in the long term, on the basis of the continuous migration and refuge of people in various regions passively promote the integration of cultures among various ethnic groups, and through study the traditional to inherit and carry forward the Jin, Tang and Northern Song's Pen and ink lines, in order to resist the infiltration of northern culture; Through the practice of literati painting in the form of "Ignoring its form", it was distinguished from the gorgeous and realistic court painting, so as to express dissatisfaction with the ruling class. Through the subject form of "learning from nature", it conveys the simple and tranquil artistic conception beyond the brush and ink, so as to stick to the character of national integrity. However, it is for the period of the historical and political background and infiltration of religious culture, promote the "simple and quiet" the landscape painting, during the period of "lonely and arrogant" flower and-bird painting, figure painting of the "sturdy", It also promoted the integration of "poetry, books, paintings and ideas", making the yuan dynasty literati paintings in the history of Chinese painting a peak, while this period because of the involvement of the literati of blue and white porcelain, Branded with the brand of literati painting in this era, highlighting the bold atmosphere and natural and simple artistic conception style.

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