



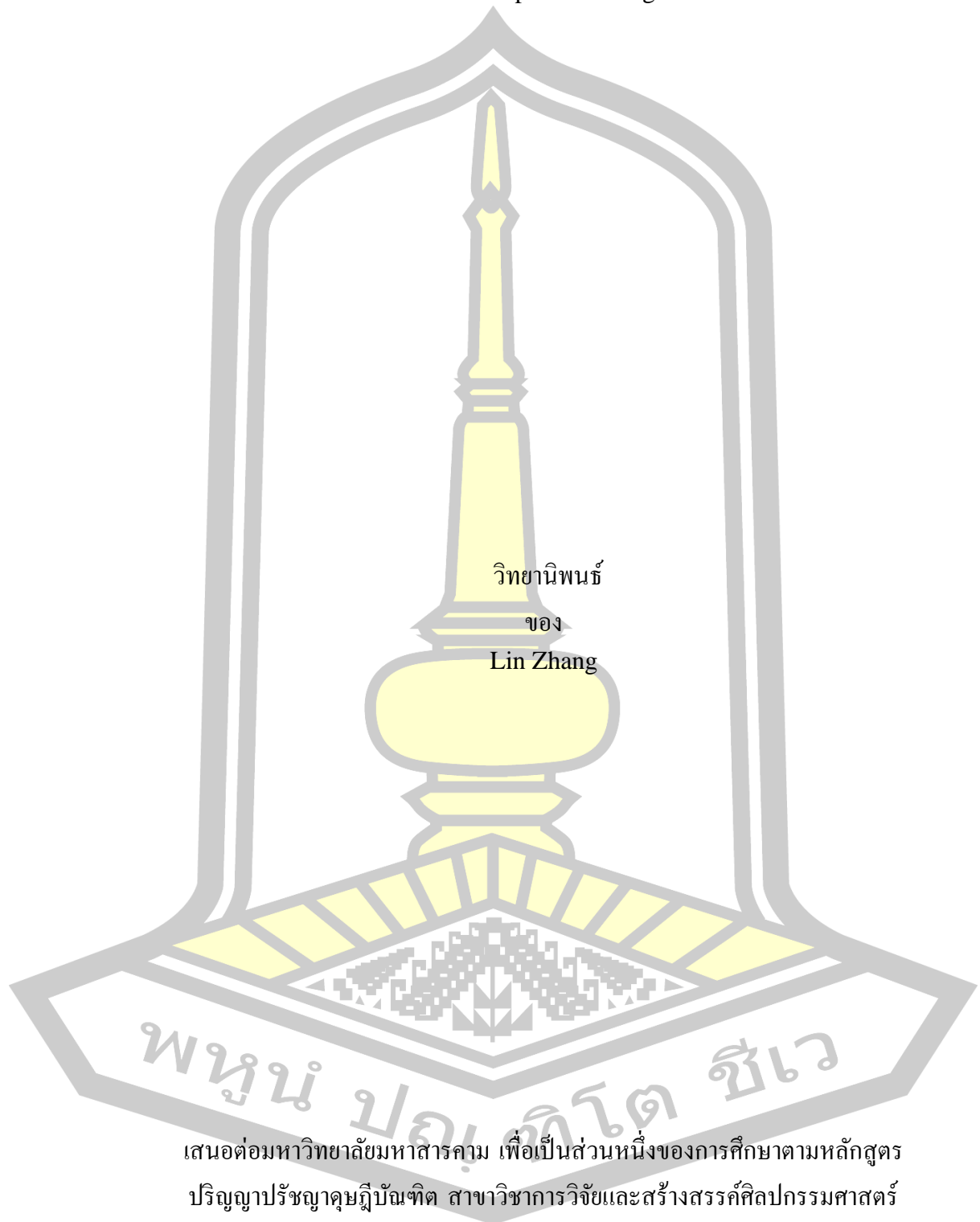
Contemporary ceramic art creation with Buddhist Symbols: Local wisdom and
ceramic development in Jingdezhen

Lin Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
May 2024

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ceramic development in Jingdezhen



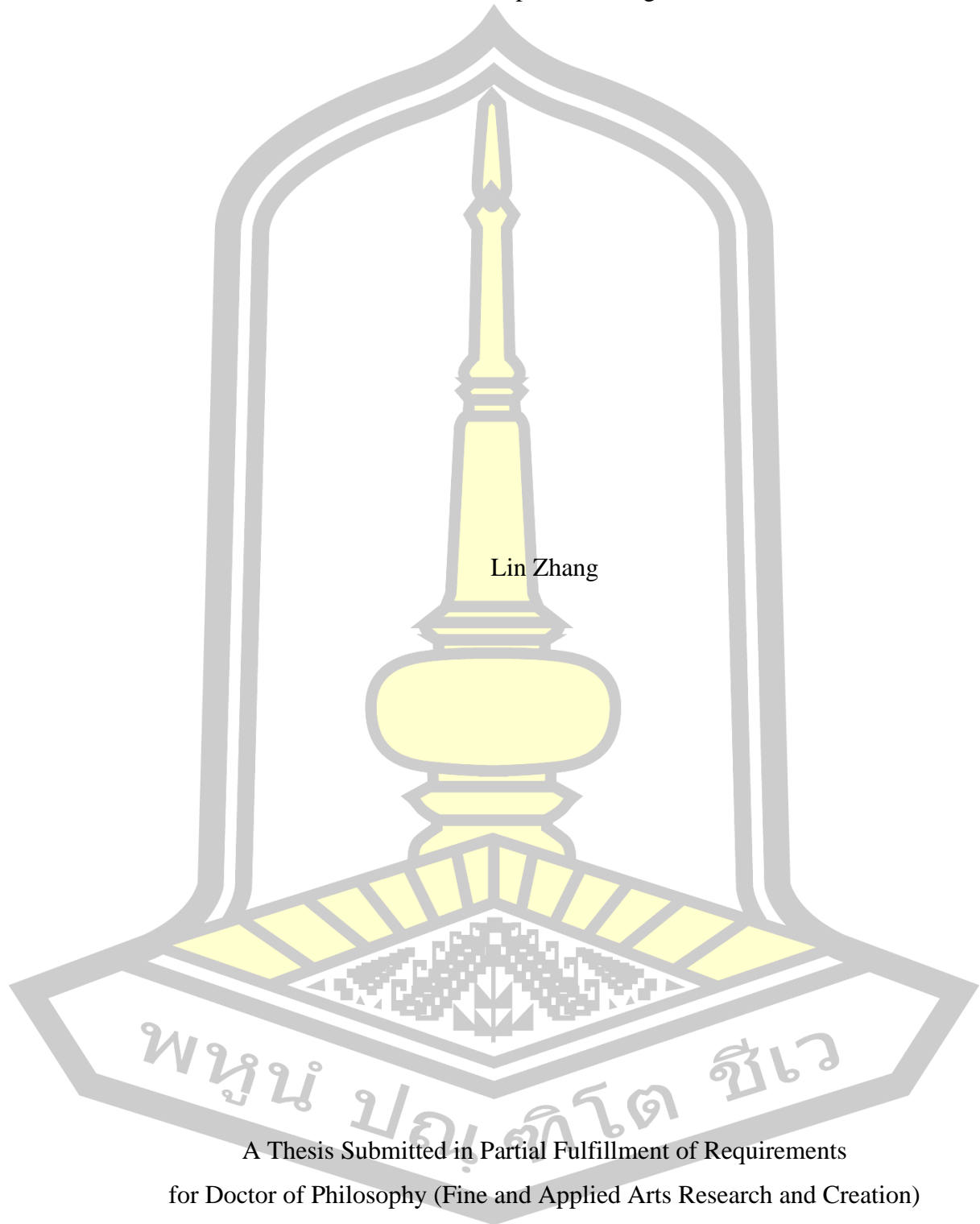
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Lin Zhang



A Thesis Submitted in Partial Fulfillment of Requirements
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May 2024

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ABSTRACT

Jingdezhen is a famous ceramic production and cultural center in China, with a long history of ceramic manufacturing. According to historical records, pottery was made in Jingdezhen during the Eastern Han Dynasty. Through the following three objectives: 1) To study the history, development and local wisdom of Jingdezhen ceramics from the Song Dynasty to the Qing Dynasty; 2) To Study and analyze Chinese Buddhist symbols from the perspective of semiotics; 3) To create contemporary ceramic works inspired by local wisdom and Chinese Buddhist symbols. Based on theoretical research and field investigation, combined with the current research situation in China, the author enumerates current cases of creation and analyzes the significance of applying innovative Buddhist patterns to contemporary ceramics in Jingdezhen.

For the increasingly developed ceramics, there are some cases in which traditional Buddhist patterns are applied to ceramics, but there are few innovations, the theory is still relatively backward, and no systematic theoretical framework has been formed. Through the study of relevant literature and papers, I have learned that many researchers have expressed their views on Buddhist element patterns from different angles. Most of these are the descriptions of the evolution process and cultural connotation of Buddhist element patterns through dynasties. Specifically, the application of ceramic Buddhist element patterns in design art is relatively rare, and most of them are gradually distant from the Buddhist origin. Although they have been applied in different fields of modern design, they are relatively scattered and lack systematic theoretical generalization, which requires further exploration and sorting. How to combine Buddhist elements with the design of contemporary ceramics in Jingdezhen to make them more artistic value and cultural charm, and how to integrate Buddhist elements patterns into the innovative design of ceramics can also represent the attitude of pottery workers in this era towards cultural transmission and inheritance.

The combination of Chinese Buddhist elements pattern and Jingdezhen contemporary ceramic design is a reflection on how traditional artifacts needed in the inheritance of Chinese culture can enter modern life, which is a kind of cultural inheritance and a manifestation of self-confidence in traditional culture.

Keyword : Chinese Buddhist elements, Jingdezhen ceramic technolog, Contemporary ceramics, Jingdezhen CHINA



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Lin Zhang

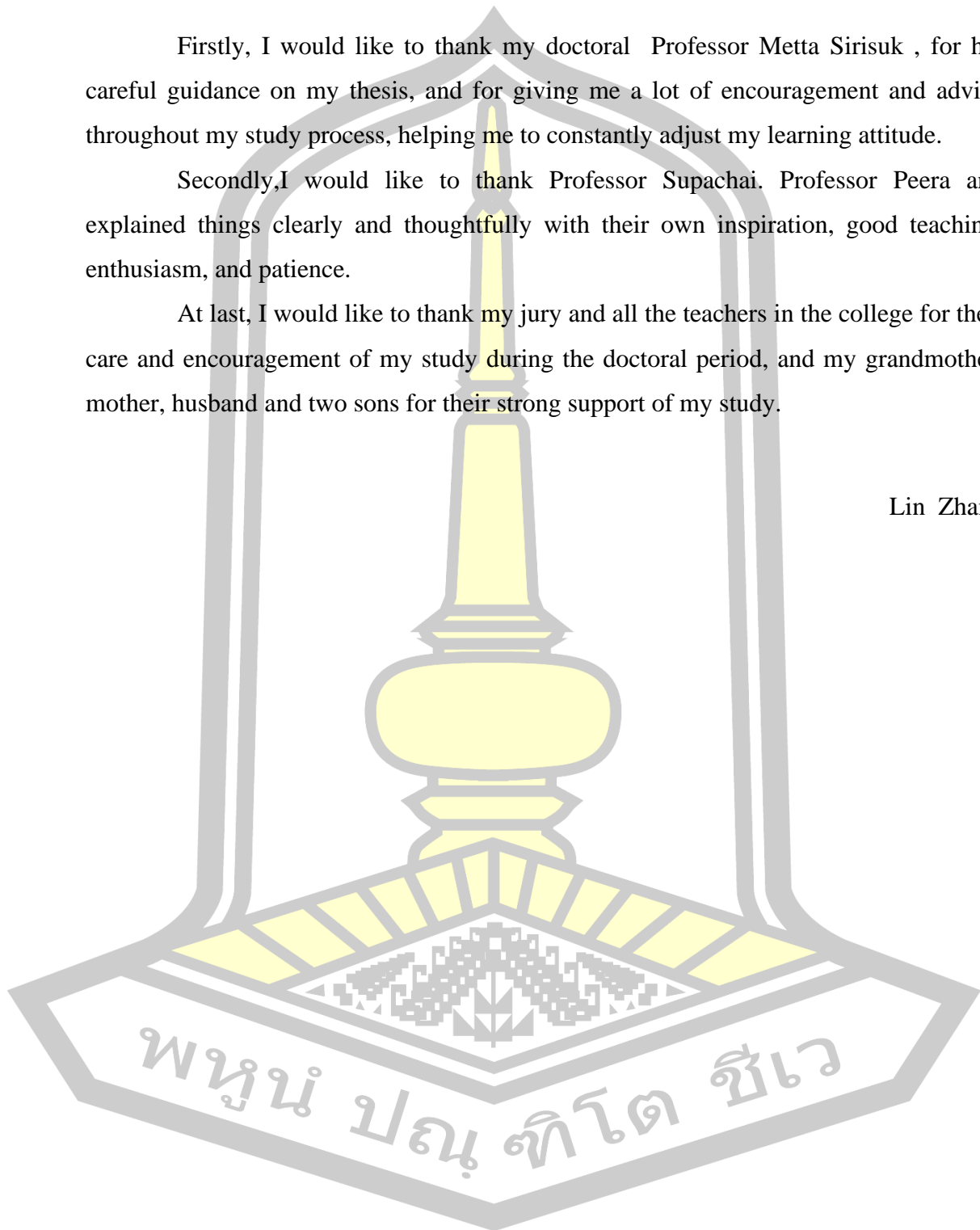


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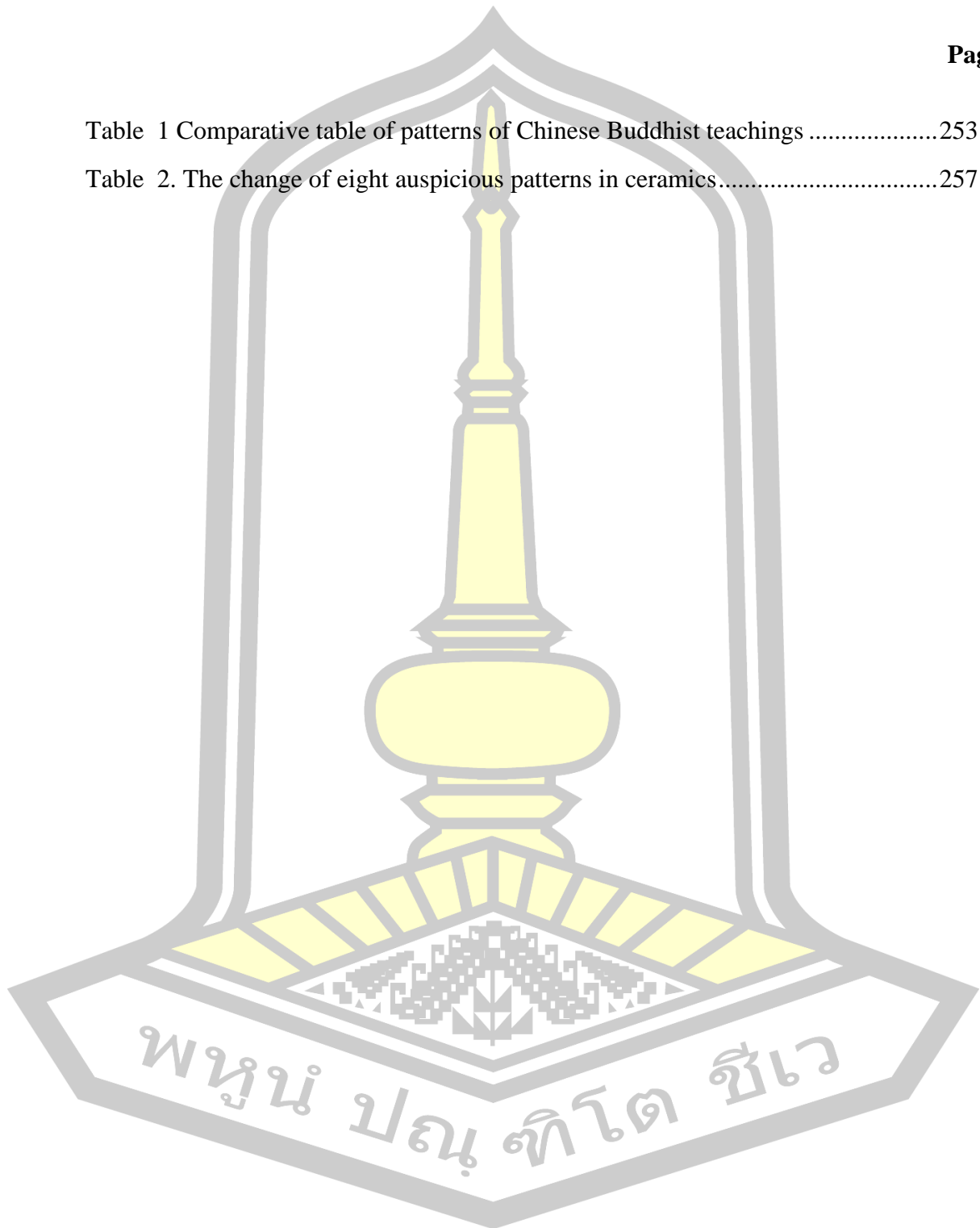
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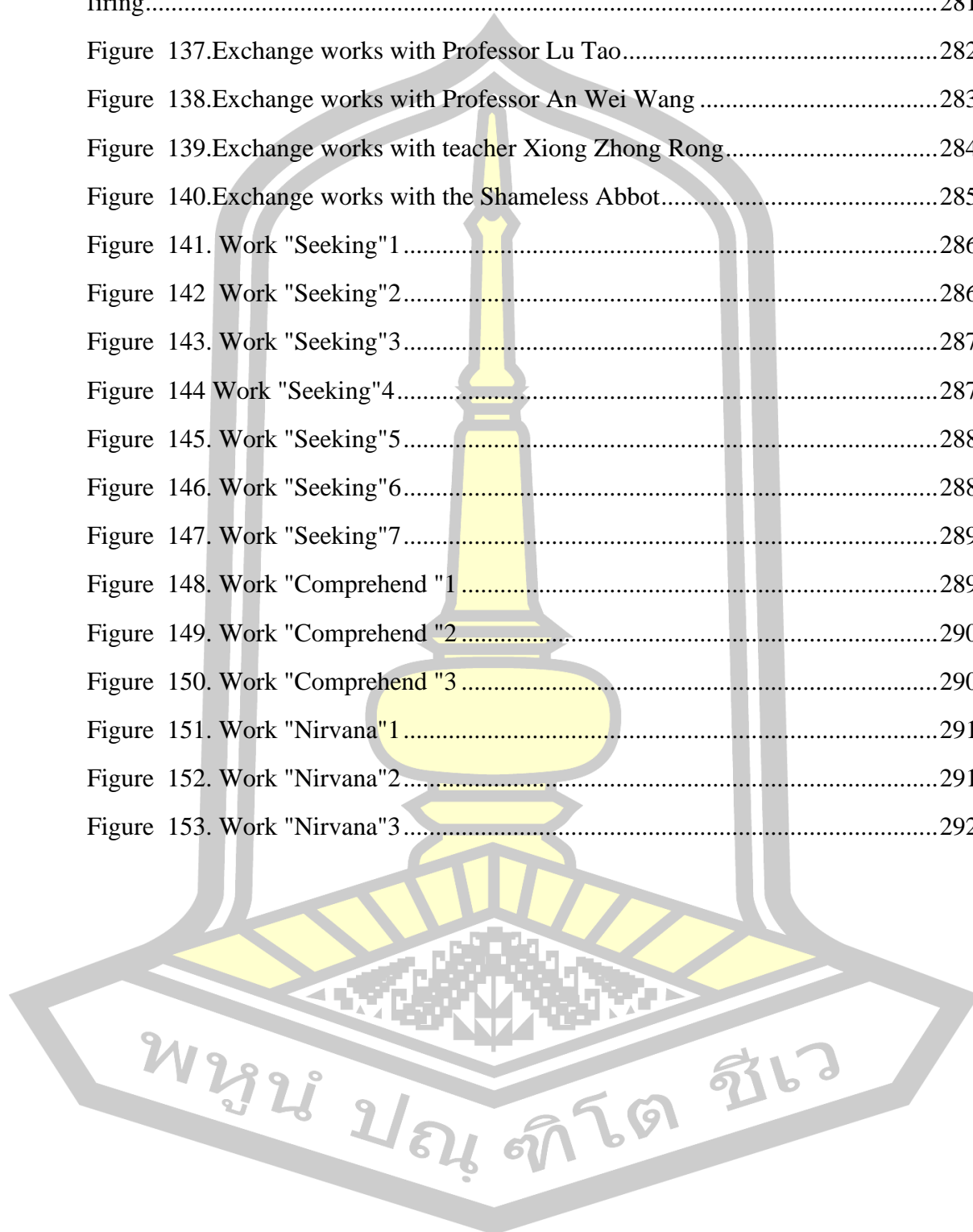
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CHAPTER I

Introduction

1. Background of Research

1.1 History of Jingdezhen Ceramics

China's Jingdezhen has a long history of making ceramics. According to the records, Jingdezhen has been firing ceramic since the Han Dynasty. From the archaeological data, China has been making ceramic from the middle and late Tang Dynasty to the present. Its ceramic making history has never been interrupted for more than 1,000 years. It is the only city in the world and even in China.

In China, the city of Jingdezhen is the representative and symbol of "ceramics". It has a long history of making ceramics, and the exquisite ceramic is famous all over the world, so it has the reputation of "ceramic capital". In terms of international influence, there are very exquisite ceramics exported to foreign countries in ancient times. The international market position of the ceramic produced in Jingdezhen, the "ceramic capital", appears on paper. In the Tang Dynasty, white ceramic made as white as jade was called "fake jade ware". In the Song Dynasty, Emperor Zhenzong of the Song Dynasty gave Jingdezhen the year name Jingde. Since then, Jingdezhen's ceramics have become famous all over the world.

Yuan Dynasty ceramics as one of the important economic development of the development of the Yuan Dynasty is beyond doubt. In addition to the official kilns that served the royal family, the development of civilian kilns was also quite rapid. Both in terms of decorative patterns and production techniques, it laid a good foundation for the development of blue and white ceramic in the Ming and Qing Dynasties. It was this foundation that made blue and white ceramic become one of the business cards of China successfully. The egg white white ceramic produced by the Jingdezhen Kiln in the Yuan Dynasty was also created because of the Chinese ruling class and Buddhism's love of white. After that, during the Ming and Qing dynasties, it became a famous national center of ceramic making. It was not until the Kangxi, Yongzheng and Qianlong dynasties of the Qing Dynasty that Jingdezhen's ceramic making technology reached its peak in history. Jingdezhen ceramic is "as white as

jade, as thin as paper, as bright as a mirror, with a chime sound ", especially the high-temperature melting process (refers to ceramic fired at 1200 degrees Celsius or above). Because the higher the temperature of firing, the greater the crystal density of glaze, high strength of ceramic surface, not easy to produce scratches, color "white" and not yellow in the white, has the reputation of "white as jade"), calligraphy, painting, sculpture, poetry in a furnace, exquisite and durable blue and white, colorful painting, gorgeous gorgeous glaze, as thin as egg shell ceramic thin embryo, All the sculptures are treasures of Chinese traditional culture and art. During the Qianlong period of the Qing Dynasty, there were many kilns in Jingdezhen and they were widely distributed. Besides the official kilns, there were two or three hundred civilian kilns, and tens of thousands of craftsmen made ceramics. The blue and white ceramic produced in this period has clear and clean pictures and bright colors, giving people a fresh and bright feeling. Colorful ceramic color is rich, the texture is delicate, the creation of pastel ceramic tone is soft, the hierarchy is clear, rich three-dimensional sense. The western oil painting is used to stimulate the painting on the ceramic embryo, and then the enamel ceramic fired into the kiln is integrated at home and abroad, and is extremely exquisite. It is the special ceramic for the royal palace.

In terms of ceramic modeling in Jingdezhen, traditional ceramic modeling pays attention to regularity, balance and symmetry. The contour lines of mouth, neck, shoulder, abdomen, waist and foot of ceramic ware are of the same length and height. The ceramic ware type is mainly practical bottles, POTS, bowls and plates. Contemporary ceramic modeling is changing, there are many geometric modeling. Such as: cuboid, cube, ball, triangle or a variety of geometry combination. Plant modeling: leaves, branches, roots, petals, fruit and so on the prototype or deformation. Breakthrough progress has been made in the shaping of ceramic texture and shape, and more artificial artistic modeling, such as: love, human body, support body and so on have endless modeling.

Jingdezhen in the ceramic technique performance: traditional ceramics, glaze smooth and fine, can not appear deformation spots and other defects. Cracks, curling, deformation and other problems of burned ceramic are all waste products. Modern ceramic focuses on finding natural beauty from deformation curling and cracking, and looking for unique visual effects of works. Explore texture effects from rough

materials and incomplete vessels, show unique forms from plain materials, and consciously curl, extrude, cut and dig the blank body into random shapes. The surface of the blank body is processed artistically to produce a coarse or delicate texture effect, or the texture of the fiber is printed with a sack, and a variety of glazes are applied: such as Wenchiao glaze, matt glaze, light glaze, matte glaze, shadow green glaze, crystal glaze, kiln flower glaze, pearl glaze, blue and white material, color material and so on, forming different artistic effects.

In ceramic decoration design: The contrast between rough ceramic surface and smooth fine and bright glaze, the combination of simple clay and delicate ceramic clay, complete picture and incomplete echo, modern and classical set off, irregular and fine fusion produce strong visual contrast effect, contemporary ceramic works, although artificial creation, but must rely on the help of kiln fire, appropriate firing temperature is an important factor in the formation of successful works. Proper texture effect also requires proper control of kiln temperature to produce. According to different instrumental forms, they are made by applying glaze, exposing fetus, engraving, printing, extrusion and other techniques. In the form of pastel, new color, painting, calligraphy carving, etc., the blank after firing is decorated.

1.2 Development of contemporary Jingdezhen Buddhist symbol ceramics

After the teaching culture was introduced into China in the Eastern Han Dynasty, the overall expression was not only in the idea of creation, but also in the type design of ceramic ware. The combination of Buddhist culture and ceramic ware has always been an important form of Buddhism to publicize its teachings through modeling, constituting a new content of the form of creation. Chinese Buddhist patterns are mainly manifested in Buddhist temples, statues, pagodas and sutras, which are an important part of Chinese traditional culture and art, among which Chinese Buddhism, Tibetan Buddhism, northern Buddhism and Huihu Buddhism are the main ones.

In the process of spreading and developing Buddhist culture in China, apart from religious beliefs and philosophical thoughts, Buddhist literature and art are also involved. For example, Chinese ceramic art, sculpture art, painting art, architectural art and other fields have a strong Buddhist cultural color. In general, the introduction and development of Buddhist culture has exerted a profound influence on Chinese

culture, philosophy, art and religion, and is also an inseparable part of traditional Chinese culture.

In China, in the early days, Buddhist Figureures were mainly drawn or sculpted for sacrificial activities, so as to spread Buddhist teachings and promote the spirit of Buddhism and give people spiritual sustenance. With the increasing development of Buddhism secularization, Buddhism also began to integrate with Chinese culture, and the Buddhist character image and communication content gradually changed into certain aesthetic culture content. People not only look at this plastic art from a realistic perspective, but also associate this Figure art with lotus, honeysuckle (honeysuckle), auspicious clouds, dragon patterns and other auspicious connotations. Therefore, the content of the Buddhist theme and plastic arts become unprecedentedly rich, and gradually linked with the aesthetic taste of our Chinese nation.

At the same time, a series of religious and cultural activities must use ceramics as a medium for religious activities (Buddhist sacrificial vessels in Ming Dynasty are all made of ceramic products). As one of the most important carriers of Chinese historical production and life, ceramic shapes and decorations emerge endlessly. These ceramic shapes and decorations not only have rich material and cultural connotation, but also have rich spiritual life content. Ceramic decoration plays a great role in the construction of human spiritual civilization. The so-called ceramic decoration is to beautify the appearance of ceramic decoration. The decorative technique with patterns symbolizing Buddhism not only beautifies ceramics, but also spreads the Buddhist spirit. Generally, such decorative ceramic wares appeared on Buddhist offerings and gradually became special objects for Buddhist activities. People used ceramics as a medium to spread Buddhist culture.

When Buddhism was introduced into China, it was accompanied by a large number of Buddhist paintings, scriptures, Figureures, plant symbols, etc., which had specific and vivid manifestations and were endowed with corresponding symbolic meanings. Many Buddhist scriptures describe in detail the specific features of various images. Vivid Buddhist paintings contain abundant lotus patterns and Buddhism-themed decorations. The artistic decoration of Buddhist elements on Chinese ceramics in the past dynasties is very rich, such as hanging moire pattern, deformable canopy

pattern, auspicious knot, treasure umbrella pattern, eight treasure pattern, Dharma statue pattern, honeysuckle pattern, Buddha statue and so on. Through years of evolution, these patterns are influenced by external environment, personal preferences and other factors, and the shape techniques have changed a lot.

Following the development of history, ceramic patterns containing Buddhist symbols, as an important subject, have gradually formed various connotations and symbolic meanings with the development and growth of human culture. At present, the innovative research on Buddhist elements and ceramic patterns is a blank. I hope to conduct research on the application of Buddhist elements patterns in ceramics in Jingdezhen, hoping to spread Buddhist elements ceramic patterns in a more diversified way. Although the patterns of Buddhist elements have a long history of development, our research should not be limited to the study of the history of the patterns of Buddhist elements, but more purposefully analyze the innovation of the patterns of ceramic Buddhist elements, study the development trend of the patterns of Buddhist elements, and make the development of ceramic decorative patterns more modern, extended and design sense. Therefore, in this case, it is of certain research significance to study the decorative role of Buddhist element patterns in ceramic art.

1.3 Importance of current research

First of all, the research of this topic is to integrate the semiotics of Chinese Buddhist culture with the contemporary ceramics of Jingdezhen, China. Through the combination of semiotics and local wisdom, the research is carried out to conduct a diversified analysis of the designated year of Buddhist element patterns, fully expand the scope of semiotics practice, improve the explanatory and explanatory power of semiotics theory, and further deepen the research of semiotics.

Secondly, symbols of Buddhist elements are closely related to people's spiritual and institutional levels. Although the loss of modern traditional spiritual culture has been very serious, emotion and art cannot be separated. Buddhist culture can bring important emotional experience to modern people, but also can continue and inherit traditional culture.

Thirdly, through the diachronic and synchronic analysis of Buddhist symbols, sorting out their changes and connotations is helpful to understand this symbol as well

as the meaning and connotation behind this symbol, which makes the return of traditional culture more purposeful inheritance and innovation.

Fourthly, Buddhist symbols are a universally accepted artistic element, which has the significance of interdisciplinary communication combined with the study of contemporary ceramics in Jingdezhen, China.

Finally, under the background of advocating multi-cultural values, the artistic expression forms of Jingdezhen ceramics are increasingly rich. At the same time, there are few researches on the innovative expression of Buddhist element ceramic patterns. As Professor Zhang Daoyi said, "The law of art tells us that once an art form appears, it does not disappear just because the person who created it disappears." That is to say, the court and the nobility have disappeared, but the style and style of court art still exist; The feudal literati disappeared, but the style and style of literati art still existed. In the final analysis, modern people have improved their taste and expanded their range of interests "(Zhang, D.Y. 1998:P53-55). While new materials, new techniques and new ideas are constantly enriching the contemporary ceramic art design in Jingdezhen, there is a phenomenon that people have to pay attention to, that is, how Chinese traditional patterns should exist in modern ceramic culture. In the theoretical circle of ceramic art, the discussion on traditional and modern, eastern and Western, individual and public views and concepts has never stopped, but a relatively unified view has not been formed. The fuzziness of thought and theory is reflected in the creation practice, which indicates that the contemporary ceramic art design works generally present a state of aphasia.

1.4 Necessity of creating works

By combining ceramic patterns of Buddhist elements in Jingdezhen, China with contemporary ceramic design, it is a reflection on how traditional objects needed in the inheritance of Chinese culture can enter modern life, and also a continuation of traditional Chinese culture and a manifestation of confidence.

1.4.1 The manifestation of the spirit of The Times

Through the study of relevant literature and papers, it is known that many researchers have expressed their views on Buddhist element patterns from different perspectives. However, it can be seen at present that most of them are descriptions of the evolution process and cultural connotation of Buddhist element patterns in the past

dynasties. Specifically, the application of ceramic Buddhist element patterns in the design art is relatively rare, and most of them are far from the origin of Buddhism. Although they have been applied in different fields of modern design, they are scattered and lack systematic theoretical generalization, which requires further exploration and sorting. However, the existing literature has provided sufficient theoretical and pictorial data for this paper.

Through the initial investigation, it is found that there are numerous research results on ceramic Buddhist patterns at home and abroad, but they tend to be theoretical. I hope to extract representative patterns of Buddhist cultural connotations as the starting point in this paper, and extract and integrate traditional Buddhist element patterns according to the emphasis of each meaning and modern needs and aesthetic concepts. Innovative patterns are applied to contemporary ceramics to give full play to their practical role.

1.4.2 The intention of ceramic decoration of Buddhist symbols is consistent with the cultural connotation of the objects

The incorporation of ceramic patterns of Buddhist elements in Jingdezhen, China into contemporary ceramic design is essentially a way for people to transfer their understanding of natural objects into objects for ideological and cultural dissemination. At the beginning, people abstractly summarized the ceramic patterns of Buddhist elements, these specific natural objects, by integrating them into the objects or painting scrolls. With the evolution of history, the patterns created by people's ceramic patterns of Buddhist elements gradually enriched their cultural connotations and increased, even representing a kind of pattern culture. Now how to inherit and innovate the ceramic patterns of Buddhist elements is one of the important topics of contemporary ceramic culture.

For example, in the ceramic art works of today's world, although the contemporary ceramics of Jingdezhen in China are decorated with novel and unique shapes, they give people a refreshing feeling. It inherits the exquisite skills of Jingdezhen traditional ceramics and integrates the modern thinking and concepts of modern ceramists. At the same time, it breaks through the expression techniques of traditional ceramics and creates art in a variety of expression ways. We should combine the long history of ceramic art with the fine tradition. Since the reform and

opening up, Jingdezhen ceramic production technology has been continuously innovated. For example, there have been breakthrough innovations in the shapes and glazes of various ceramic containers. Some of them are not only practical, but more appreciated as art.

In the creation of contemporary ceramic art in Jingdezhen, people pay more attention to the research and innovation of ceramic texture and shape, but neglect the inheritance and innovation of traditional painting techniques of Jingdezhen ceramics. I want to take the essence and discard the dross as the guiding ideology, use traditional ceramic technology to form, combine modern modeling for art processing, and use a variety of ceramic painting and carving techniques to create. Decorative ceramic works. Drawing on the expression forms of contemporary sculpture and painting, special patterns are made on blank and glaze, so that modern style and traditional decorative themes complement each other. Painting with a new composition, from the four angles of shape, texture, texture and connotation, to create their own unique visual effects. Therefore, contemporary ceramic design has inherited the connotation of implicit, calm, elegant and peaceful. How to combine Buddhist elements with contemporary ceramic design to make it more artistic value and cultural charm? How to integrate Buddhist elements patterns into Jingdezhen ceramics for innovative design, which can also represent the attitude of this contemporary ceramic worker towards cultural transmission and inheritance.

2. Research objective

2.1 To study the history, development and local wisdom of Jingdezhen ceramics from Song Dynasty to Qing Dynasty

2.2 To study and analyze Buddhist symbols in China from the perspective of semiotics

2.3 Create contemporary ceramic works inspired by local wisdom and Buddhist symbols

3. Research question

3.1 What is the historical development of ceramics from Song Dynasty to Qing Dynasty in Jingdezhen, China? What is the traditional local wisdom?

3.2 What are the types of Buddhist symbols in different historical and field backgrounds?

3.3 How to combine local wisdom and Buddhist Semiotics to create contemporary ceramic works?

4. Definition of Terms

4.1 Jingdezhen, China

Jingdezhen, a city in the northeast of Jiangxi Province, China, is known as the "ceramic capital". Jingdezhen is one of the cradles of Chinese ceramic culture, with a long history and profound ceramic manufacturing technology and artistic tradition. In the first year of Jingde during the Reign of Emperor Zhenzong of the Song Dynasty (AD 1004), the town was given the title of the Reign of Emperor of the current Dynasty due to the local abundance of green and white ceramic, which is still used today. Yuan Dynasty, Fuliang County was once promoted to state, town state. Ming Dynasty prefecture renamed county, after Jingdezhen in the administration of a county jurisdiction. In Chinese history, Jingdezhen was once home to imperial kilns of the Ming and Qing dynasties, which was one of the largest ceramic production bases in ancient China. Today, Jingdezhen's ceramic craft has become an intangible cultural heritage and enjoys a worldwide reputation.

In terms of geographical location, since the Song Dynasty of China, Jingdezhen produced ceramic clay (Gaolin Village, Jingdezhen, China is rich in a kind of clay and clay rocks dominated by kaolinite clay minerals. Because of its white and fine, also known as dolomite. Is one of the important raw materials for the production of ceramic billet) because of its excellent performance was introduced into ceramic production, improved the fire resistance of ceramic in one fell swoop, ceramic from soft ceramic with low fire degree to hard ceramic with high fire degree, made the quality of ceramics a qualitative leap, became a revolutionary event in the history of ceramic development.

4.2 Contemporary ceramics

Ceramic art uses a special ceramic material (mainly composed of locally produced kaolinite in Jingdezhen), which is combined with craft technology and aesthetic concept, and spans different categories of container and sculpture, practical and non-practical, traditional ceramic and modern ceramic, contemporary ceramic, arts and crafts and mainstream art. Traditionally, ceramic generally refers to modern ceramic or contemporary ceramic which is different from traditional ceramics. The

broad scope of contemporary ceramics not only includes all ceramic materials as the main medium, the creation theme includes personal or social cultural concerns and appeals, reflect the style of The Times of a variety of non-traditional non-practical ceramic art; At the same time, it also includes practical ceramic artworks that reflect the adoption or breakthrough of novel materials and processes, embodiments of individuation, fashion design concepts or aesthetic theories.

The biggest difference between contemporary ceramic art and traditional ceramic art lies in concepts and ways of expression. Compared with traditional ceramic art, contemporary ceramic art generally reflects the open thinking and comprehensive and cross-directional thinking mode of our times, with strong individual pursuit. Contemporary ceramic art pays more attention to the expressive force of art, the revealing power of the soul, the appeal of the spirit and the creativity of thinking. Contemporary ceramics refers to the art and production of ceramics in the modern period (late 20th century to present). In contemporary ceramics, artists employ a variety of different techniques and styles to create unique and rich works.

The development of contemporary ceramics is closely related to the progress of science and technology. Modern ceramic artists use a variety of new techniques and tools, such as electronic kilns, electronic painting, etc., which allow them to create more complex and precise works, as well as a higher yield of ceramics.

Arts and crafts or industrial design ceramic and mainstream art are the two major categories of contemporary ceramic. Arts and crafts and mainstream art, or pure art, have the following differences: the ceramic art of arts and crafts is mainly based on the concept of fashion design, practical type, vessel ceramic production, the production process pays attention to the perfection of process materials; The ceramic art of the mainstream art is based on the creation concept of the mainstream art, and the non-practical sculpture ceramics are mainly. In the process of creation, the expression of personal feelings, social demands and other ideas is pursued; The ceramic art of arts and crafts is based on the production premise of customers and market sales, which is generally in the form of mass production. The mainstream art of ceramic takes the expression of individual aesthetic view as the artistic creation motivation, which is generally made by a single piece or a limited number of pieces.

4.3 Jingdezhen Ceramics Technolog

Jingdezhen is a representative and symbol of the rich ceramic art, ceramic has a long history, the production of exquisite ceramics, famous around the world. Jingdezhen, China As early as the Eastern Han Dynasty, ancient people built workshops in Changnan (Jingdezhen) to fire ceramics. In the Tang Dynasty, due to the good soil quality of Changnan, ancestors absorbed the advantages of celadon from the south and white ceramic from the north to create a kind of blue-white ceramic. Blue and white ceramic crystal moist, with the reputation of fake jade, a large number of exports to various European countries.

Jingdezhen ceramics refer to ceramic products produced in Jingdezhen City and surrounding areas of Jiangxi Province, China. Jingdezhen is a famous ceramic production base in China, with a long history and splendid cultural traditions, known as the "ceramic capital of China".

Jingdezhen ceramics originated in the Tang Dynasty and have a history of more than one thousand years. During the Song, Yuan, Ming and Qing dynasties, ceramic made in Jingdezhen was widely used on royal and official occasions and exported to the world. Jingdezhen ceramics are famous for their delicate texture, exquisite patterns and bright colors.

Nowadays, Jingdezhen ceramics not only enjoys a high reputation in China, but also is one of the most important ceramic producing areas in the world. Its representative products include blue and white ceramic, pastel ceramic, kiln ceramic and so on. These products are loved and collected by people because of their exquisite craftsmanship and high artistic value.

4.4 Chinese Buddhist elements

Chinese Buddhism has exerted a profound influence on Jingdezhen ceramics. Since the Tang and Song dynasties, Buddhist temples have become one of the main customers of Jingdezhen's ceramic industry, and Jingdezhen's ceramic products have been widely used in the spread of Buddhist culture. Since Buddhism was introduced into China, many patterns in the Buddhist classics have been integrated into Chinese culture and art, becoming an indispensable part of traditional Chinese art.

Patterns such as lotus flowers, clouds and flames in Buddhist classics are widely used in Chinese ceramics, painting, sculpture and architecture. During this

period, Chinese Buddhism had a lot of influence on ceramics, making Jingdezhen ceramics play an irreplaceable role in Buddhist culture. At the same time, the ceramic manufacturing technology in Jingdezhen has been further developed and improved, making important contributions to the inheritance and innovation of Chinese traditional ceramic culture.

In short, the influence of Chinese Buddhism on pattern is multifaceted, involving art, clothing, home decoration and other fields, and has a positive role in promoting the development of Chinese traditional culture.

5. Scope of Research

5.1 Research area

Location of Jingdezhen: Located in the transition zone between Huangshan Mountain, Huaiyu Mountain and Poyang Lake Plain, Jingdezhen is a famous ceramic capital at home and abroad. Together with Foshan in Guangdong Province, Hankou in Hubei Province and Zhuxian in Henan Province, Jingdezhen was one of the four famous towns in China during the Ming and Qing Dynasties. Jingdezhen is one of the 24 national historical and cultural cities and Class A cities open to the outside world announced by The State Council in the first batch. In 2007, Jingdezhen was awarded the titles of "China Excellent Tourist City", "National Ecological Garden City", "National Civilized and Health City", and "Jiangxi Province Advanced City in the Construction of Civilized City". It was cities like this that created China's proud ceramic empire.

The geographic location of the collected information, Jingdezhen Yubai Ceramics Co., LTD. Jingdezhen Yubai ceramic Co., LTD. (hereinafter referred to as the company) is located in the Ceramic Industrial Park of Jingdezhen High-tech Development Zone, Jiangxi Province, "the ceramic capital of China", which is founded in March 1996. The company covers an area of more than 10 mu and has 100 employees. It is a professional ceramic manufacturer with tea cups, tea sets and tableware as the leading products and integrates ceramic design, forming and sales. In Jingdezhen City has 5 stores.

Jingdezhen Ceramic Museum: It is the first large-scale ceramic art museum in China. It was officially opened in January 1954, covering an area of 1.2 hectares, with a building area of more than 4,500 square meters and an exhibition area of more than

2,500 square meters. It has collected more than 20,000 pieces of ceramic from the Neolithic Age and ceramics from different historical periods since the Han and Tang Dynasties, among which more than 500 pieces of national precious cultural relics cover the representative varieties of Jingdezhen ceramic making in the long history of thousands of years. In terms of decoration, there are shadow blue, egg white, blue and white, colorful, pastel, colored glaze ceramic, etc. From the modeling, there are bowls, plates, cups, saucers, POTS, bottles, POTS, sculptures, etc., from the process, there are drawing billet, printing billet, inlaid billet, grouting, press and so on. In addition, the collection of many foreign ceramic and foreign ceramic, as well as stone and jade, painting and calligraphy. Especially the modern and contemporary Jingdezhen ceramic boutique is unique to Jingdezhen Ceramic Museum. All the collections are of reliable age, rich categories, high scientific value and are the most authoritative dating scale for collectors and connoisseurs, providing the most reliable physical evidence for the study of ceramic history and culture.

Jingdezhen Ceramic Folk Museum: Jingdezhen Ceramic Folk Museum is located in Jingdezhen Ancient Kiln Folk Exhibition area, covering an area of 15 square meters. It is a folk custom museum of social sciences. In July 1979, the establishment of Jingdezhen Zhushan Ceramic Exposition Area preparation office, preparation for the museum. On October 1, 1984, Jingdezhen Ceramic History Museum was officially established and officially opened. Jingdezhen Ceramic Folk Museum collections mainly come from the support of brother museum and antique market purchase; The collection includes ceramics; By the end of 2019, there were 188 pieces (sets) in the collection, including 34 precious cultural relics.

Jingdezhen Guanyin Pavilion is a Buddhist building located in Jingdezhen, Jiangxi Province. It is one of the famous cultural attractions in Jingdezhen. The ancient building is built along a mountain, about 25 meters high, with three floors and a total area of about 1,000 square meters.

The Guanyin Pavilion in Jingdezhen was originally built during the Jiajing Period of the Ming Dynasty (1522-1566) as a small nunnery in memory of local monks who died. After repeated expansion and reconstruction, gradually formed the current scale. The pavilion houses Buddha statues such as thousand-hand

Avalokitesvara, Puxian Bodhisattva and Avalokitesvara Bodhisattva, as well as inscriptions and poems written by many famous people in the past.

Jingdezhen Guanyin Pavilion is not only a place of Buddhist belief, but also a combination of art and culture. It has not only traditional Chinese architectural style, but also a concentration of ceramics, painting, calligraphy and other art forms, known as "a part of ceramic culture". As a result, the Jingdezhen Guanyin Pavilion has not only attracted tourists from all over the country, but also become the research object and creative inspiration for many artists and scholars.

5.2 Time

- 1)The time range of the study of Buddhist symbols in China: 202 AD - 2022 AD
- 2) The time range of Jingdezhen ceramic history research: 960 AD - 1912 AD
- 3)Time range of my thesis: October 2022 - December 2023

5.3 Another

5.3.1 Scope of creation

Through learning the influence of Chinese Buddhist symbols and patterns on the ceramic culture of Jingdezhen in China, I made innovative ceramic production.

5.3.2 Range of creative techniques

Through understanding the status quo and characteristics of Buddhist elements in ceramic decoration in Jingdezhen, China, looking forward to the innovation of Buddhist elements in ceramic decoration, the creation of ceramic blanks, color carving, glazing and other elements and processes. It is hoped that Chinese Buddhist elements will be integrated into contemporary ceramic decoration, imperceptitiously enhance the artistic value and aesthetic taste of ceramic decoration, and play a certain role in promoting the spread and development of Jingdezhen ceramic craft and Chinese Buddhist culture to a certain extent.

5.3.3 Range of forms of creation

Through modern ceramic carving, glazing, kiln renovation and other creative forms, extract Chinese Buddhist elements pattern for innovation. Through literature collection, field research, data analysis and other methods, the obtained information is summarized and integrated, and the representative pattern with Chinese Buddhist elements is combined with contemporary ceramic design. Finally, put the work into

creative practice and complete the work. Through the continuous attempt, analysis, summary, revision and repeated thinking of the research text, I have a deeper understanding of Chinese Buddhist elements and ceramic painting design, which makes the contemporary ceramic craft of Jingdezhen more artistic value.

6. Research Methods (Summary)

6.1 Population and Sample

6.1.1 Ceramic Artist

Lu Tao, male, China Ceramic Art University, member of China Arts and Crafts Society, member of Jiangxi Artists Association, Vice president of Jingdezhen Calligraphy and Painting Academy, professor of Jingdezhen College.

Wang Anwei, male, senior arts and crafts artist, associate professor of fine arts in Jingde University, currently the director of the Institute of Beauty Research in Jingdezhen Art ceramic Factory. Member of Chinese Artists Association, Jiangxi Branch of Chinese Calligraphers Association, member of China Arts and Crafts Society.

Dai Qingquan, male, professor of Ceramic Fine Arts College of Jingdezhen Ceramic University, director of the Teaching and Research Section of Chinese painting, master tutor. In 2016, "ceramic Bentanpela -- Exploration and Extension of Jingdezhen Ceramic Painting" was included in the National Art Fund Youth art creation project and rolling funding, 2015 Jiangxi Province Youth May Fourth Medal, his works have participated in domestic and foreign large-scale exhibitions and won awards.

6.1.2 Buddhist researcher

Master Wusheng, male, President of the Buddhist Association of Jingdezhen, Jiangxi, Abbot of Guanyin Ge Zen Temple.

6.1.3 Ceramic History Experts

Chen Yuqian, male, professor of Jingdezhen Ceramic University, doctoral supervisor, founder of Jingdezhen School, national candidate of New Century Tens of Millions of Talents Project, winner of special allowance of The State Council, leader of "Jiangxi Poyang Talents 555 Project", young and middle-aged discipline leader of universities in Jiangxi Province. He served as Deputy Secretary of the Party Committee and President of Jingdezhen College.

Xiong Zhongrong, male, Vice President of Jingdezhen Modern and Contemporary Ceramics Research Institute.

6.2 Instrumentation /tool

1) Data collection analysis Method: By collecting information about Chinese Buddhist culture and patterns in contemporary ceramics from China's knowledge network, books, periodicals and literature, we can explain a lot of problems through data, which is generally representative and can provide powerful clues for our plan. The most direct way is to get data. Many arguments in the present text need to be supported by data.

2) Investigation analysis method: By visiting Wang Anwei and Lu Tao, two national masters of ceramic arts and crafts in Jingdezhen, we will learn about the integration and development of Chinese Buddhist culture in ceramics from the perspective of creation. Then collect data from Jingdezhen Ceramic Museum and Jingdezhen Folk Custom Museum. At the same time, investigate and understand the development and evolution of Buddhist culture in contemporary ceramics from two well-known ceramic enterprises -- Yubai Ceramics Co., Ltd. and Guansong Ceramics Co., LTD. After obtaining the investigation results, make accurate statistics on the scale, scope, number and other quantitative relations and changes of the problem. Calculate, analyze and compare to make clear the relationship between quantity and change in the development of things.

3) Questionnaire analysis: Questionnaire survey was conducted on the development prospect and cultural value of Buddhist culture in contemporary ceramics by ceramic arts and crafts masters, ceramic history researchers and Buddhist scholars.

6.3 Data Collection

1) Fully excavate and analyze the historical development context and symbolic significance of the local wisdom of Jingdezhen ceramic craft.

2) Investigate and summarize the important patterns of Chinese Buddhism for analysis;

3) Analyze and summarize the design of Chinese Buddhist elements integrated into local ceramic decoration technology;

4) Analysis of the process steps of Jingdezhen ceramic comprehensive decoration design

5) Design principles, design factors, design techniques and Buddhist elements of Jingdezhen ceramic decoration

6) Analyze Jingdezhen ceramic decoration process design case, combined with actual development and design.

6.4 Data Analysis

6.4.1 Semiotics

1) Through the analysis of Ceramic patterns of Buddhist elements in Jingdezhen from the Song Dynasty to the Qing Dynasty collected in Jingdezhen Museum and Ancient Kiln Culture Museum, understand the connotation and significance of the definition of various patterns.

2) Through semiotics to understand the meaning given to Buddhist symbols and patterns under the background of defining different periods.

6.4.2 Local Wisdom

1) Study innovative Ceramic patterns and colors through learning and analyzing the history of Ceramic production and painting techniques in Jingdezhen for nearly a thousand years and combining with the Ceramic pattern production techniques of Jingdezhen Buddhist elements.

2) Understand the development of Jingdezhen's Ceramic history and culture through Jingdezhen Museum and ancient Kiln Culture Museum, analyze the market of Ceramic Buddhist patterns and make innovations, study the development trend of representative Buddhist patterns, and make the development of Ceramic decorative patterns more modern and design sense.

6.5 Research presentation

Through various analysis methods in this study and the data obtained in the field, the author studies and innovates, and discusses the development of ceramic decoration and the rich design elements it contains, starting from the Buddhist elements patterns in China and the basic concepts of Buddhist elements in contemporary ceramic decoration in Jingdezhen. It also focuses on the artistic value of adding Chinese Buddhist symbol elements to Jingdezhen ceramic decoration and

the expression form of innovative concept. It is expected that the contemporary ceramic decorative elements with the symbolic significance of Chinese Buddhist elements will play a wider role and artistic value. On the premise of adhering to the basic principles of beauty, the ceramic decoration with Buddhist elements is innovatively integrated with ceramic art design to better reflect the beauty of traditional culture. To realize the organic combination of patterns influenced by Buddhist culture and contemporary ceramics, improve the knowledge of ceramic practitioners on Buddhist culture and promote its application in ceramic art. While inheriting and developing the traditional Chinese culture, I made Jingdezhen ceramics develop in the direction of its own national characteristics. Finally, after clarifying the creative ideas and reporting to my mentor, I began to prepare my own work design. After the design is completed, I will hold a special art exhibition in Jingdezhen, China.

7. Literature Review

Through the collection and collation of relevant literature, I found so far about the patterns containing Buddhist elements in various fields of China and the development history and endowed significance and characteristics of Jingdezhen ceramics. Among them, various patterns of Chinese Buddhism and their meanings were extracted from domestic and foreign literature. From the history of Jingdezhen ceramic literature to understand the various Buddhist patterns related to the history and the meaning to express; No matter from the perspective of history, religion, local wisdom, semiotics and so on, it is found that the research on the innovative expression of ceramic patterns of Buddhist elements is still a relatively scarce field.

1) Patterns of Buddhist Elements The object of this study refers to some patterns and patterns commonly used in Chinese Buddhist culture, including lotus flower, swastika (or "swastika"), eight-phase diagram, Bodhisattva, etc. These elements have deep meaning and symbolism in Buddhist culture and are often used in temples, pagodas, Buddhist artworks, etc.

On the one hand, the origin and significance of Buddhist elements pattern can be explored from the aspects of Buddhist classics, Buddhist stories and legends. For example, the lotus flower mentioned in Buddhist scriptures is regarded as a symbol of "holiness" and "purity" in Buddhism, representing the Buddha's wisdom and compassion. The ten thousand characters represent the "wheel of Dharma" in

Buddhism, which is a symbol of Buddhist teachings. Through the study of these classics and legends, we can deeply understand the meaning behind the Buddhist element patterns.

On the other hand, Buddhist element patterns can also be studied from the perspective of art and culture. For example, by examining patterns and patterns in Buddhist artworks, we can understand the changes and evolution of Buddhist element patterns in different periods and regions, as well as their status and influence in Buddhist culture.

In recent years, the study of Buddhist elements pattern has gradually attracted the attention of scholars. Scholars from different disciplines, such as Buddhism, art history, cultural anthropology, etc., have studied and discussed the patterns of Buddhist elements. By means of literature analysis, field investigation and image analysis, they provide valuable research results for us to deeply understand the historical and cultural background of Buddhist element patterns.

2) Chinese Jingdezhen Contemporary ceramics refer to the ceramic works produced in the contemporary Jingdezhen area of China. Most of these works are based on traditional Chinese ceramic craft, combined with modern design and technical means, presenting a novel and unique artistic style, but also with certain cultural connotation and historical value. The literature review of contemporary ceramics in Jingdezhen, China can be carried out from the following aspects:

From the historical point of view, Jingdezhen is a traditional Chinese ceramic producing area, with profound ceramic culture. In contemporary times, Jingdezhen ceramic craft has been inherited and developed, forming the contemporary Jingdezhen ceramic culture with the characteristics of The Times. The relevant literature includes the history of Jingdezhen ceramics and the development of contemporary ceramics in Jingdezhen.

Jingdezhen contemporary ceramics with its unique artistic style has been widely concerned and recognized. In the literature, you can learn about the different types and artistic characteristics of contemporary ceramics in Jingdezhen, such as Jingdezhen blue and white ceramic, Jingdezhen enamel painted ceramic and so on. At the same time, you can also learn about the works of different artists, such as Li Shufu, Chen Shimei, etc.

On the basis of traditional technology, the contemporary ceramics in Jingdezhen constantly carry out technological innovation, constantly bring forth the new, and form the contemporary ceramic art with the characteristics of The Times. The relevant literature includes Jingdezhen contemporary ceramic process innovation and ceramic digitization technology.

Contemporary ceramic works in Jingdezhen are not only works of art, but also carry rich cultural connotations. From the literature, we can understand the cultural connotation of Jingdezhen contemporary ceramic works, such as the application of traditional cultural elements and the reflection of modern social problems.

In conclusion, the literature review of contemporary ceramics in Jingdezhen, China, can be conducted from multiple perspectives to further understand and understand this important category of contemporary art.

3) As one of the traditional Chinese ceramic crafts, Jingdezhen ceramics have long played an important role in the development of ceramic art. In the decorative patterns of ceramic works, Buddhist elements are often used, which not only have decorative functions, but also have certain religious significance and cultural connotation. The following is a literature review of Buddhist element patterns in Jingdezhen ceramics:

The book, compiled by the China Ceramic Museum, introduces Buddhist-themed patterns in Chinese ceramic works from ancient times. The book introduces the application and development of Buddhist themes in Jingdezhen ceramic works, including the use of elements such as Buddha image, Buddha seal and lotus flower, as well as the symbolic and cultural connotations of these elements.

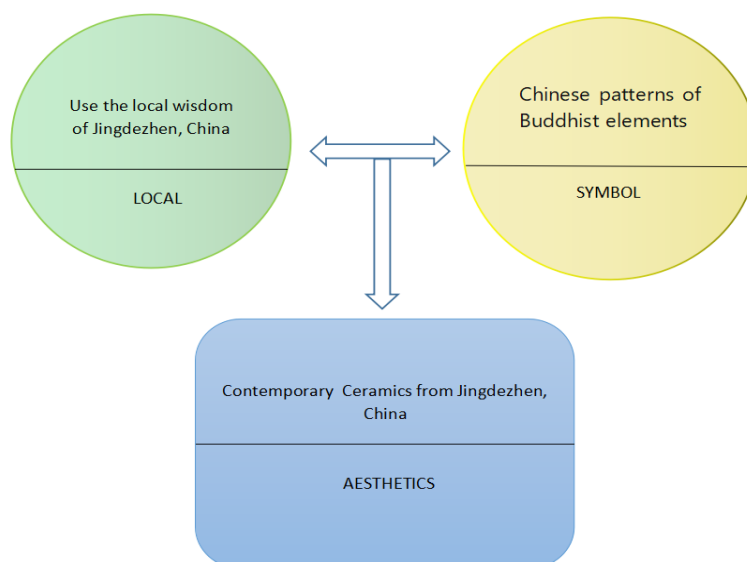
Buddhism and Jingdezhen Ceramics, This book introduces the relationship between Buddhist culture and Jingdezhen ceramics, especially the application of Buddhist elements in Jingdezhen ceramics. The book describes in detail the Buddhist patterns commonly used in Jingdezhen ceramic works, such as lotus, Buddha seal, dragon and phoenix, as well as the meanings and symbols of these patterns.

The manual, jointly written by the Jingdezhen Museum and the Jingdezhen Ceramic Association, introduces the printing of Buddhist patterns commonly found in Chinese ceramic works, including their application in Jingdezhen ceramics. The book

introduces in detail the features, patterns and applications of Buddhist prints in ceramic works.

The Development of Jingdezhen Buddhist Ceramic Culture and Its Artistic Features, This document is a thesis which mainly studies the development of Buddhist ceramic culture and its artistic features in Jingdezhen. This paper introduces the application and development of Buddhist patterns in Jingdezhen ceramics, analyzes the artistic characteristics and styles of Buddhist elements in Jingdezhen ceramics, and their application in modern Jingdezhen ceramics

8. Concept, Theory and Conceptual framework



9. Research plan

PhD Study Schedule														
Learning Content	Start Time	Completion time	2023											
			FEB	MAR	APR	MAY	JUN	JUL	AUG	SEPT	OCT	NOV	DEC	
TS2 First draft	2月1日	2月17日	■											
TS2 second draft	2月18日	2月21日	■	■										
TS2 final draft	2月21日	2月27日	■	■										
Collect pattern material	3月1日	5月10日		■	■	■	■							
Paint the first draft of ceramic pattern	3月2日	3月22日		■	■									
Go to Jingdezhen Museum to investigate	5月13日	5月21日				■	■							
Go to the ancient kiln museum for research	5月16日	5月21日				■	■							
Visit Jingdezhen ceramic craft master	5月19日	5月21日				■	■							
Visiting Buddhist experts	5月20日	5月23日				■	■							
Visit Jingdezhen ceramic history expert	5月21日	5月25日				■	■							
Draw two drafts of ceramic patterns	5月27日	6月7日				■	■							
TS3 First draft	6月14日	6月20日					■	■						
TS3 second draft	6月26日	6月29日						■	■					
TS3 final draft	6月30日	7月3日						■	■					
Improve the paper according to the research content	7月4日	7月8日						■	■					
Follow up to update the paper content and works	7月9日	10月8日						■	■	■	■	■		
Go to Jingdezhen to make works	10月11日	12月4日							■	■	■	■	■	

10. Benefit of Research

1)Through the research of thi subject, the history of Chinese Jingdezhen Ceramics and the development source of Buddhist elements are studid from the perspective of local wisdom, and the evolution process and cultural connotation of contemporary Jingdezhen Ceramics are further explored and innovated.

2)Through the research and analysis of this subject, find out the artistic forms, features, elements and symbol expression represented by Budhist Ceramic patterns in Jingdezhen from Song Dynasty to Qing Dynasty, summarize the development trend of Buddhist Ceramic patterns in contemporary Ceramic creative design, and make traditional culture return to more purposeful inheritance and innovation.

3)Through this research, the organic combination of representative Buddhist element Ceramic patterns and contemporary Ceramics is realized. Hrough the diachronic and synchronous analysis of Buddhist symbols, the change and connotation of them are clear, which is helpful to understand the symbol and the meaning and connotation behind the symbol, so that the return of traditional culture can meet the social needs of sustainable development.

CHAPTER II

The historical development of Jingdezhen ceramics

1.The origin of Jingdezhen ceramics

In the Spring and Autumn Period of China, Jingdezhen belonged to the eastern part of Chu State. In the Qin and Han Dynasties, it was under the jurisdiction of Fan County of Jiujiang County and Yuzhang County, Poyang County. The first recorded name of Jingdezhen began from the Eastern Jin Dynasty, which was called Xinping Town. During the Tang Dynasty, the town changed its name several times. In 621, it was named Xinping County. In 716, Xinchang County, also known as Changnan Town, was established; In 742, Xinchang was renamed Fuliang. From then on, Jingdezhen was directly under the jurisdiction of Fuliang County. Folklore has it that during the Northern Song Dynasty, Changnan ceramic was adopted as imperial ceramic by Emperor Zhenzong of Song Dynasty because of its excellent material -- all ceramic products were used only by the imperial court, and in 1004, Changnan Town was renamed Jingdezhen after its year name Jing de (Figure 1).



Figure 1Jingdezhen City, Jiangxi Province, China
Source: Photography by Zhang Lin, 2023

The city of Jingdezhen, located in China's Jiangxi province (Figure 2), was one of the country's earlier ceramic production bases. ceramic production in Jingdezhen has a history of more than 1,800 years since the Han Dynasty and more than 1,600 years since the Eastern Jin Dynasty¹. The earliest known kiln site in Jingdezhen is the Lantian Kiln in Tang Dynasty. A large number of ceramics have been unearthed, which proves that the ceramic industry in Jingdezhen had a certain scale in Tang Dynasty, which is just confirmed by the literature. In the Song Dynasty (960-1279), Jingdezhen became a major ceramic production center in China, and it developed further in the Ming Dynasty (1368-1644) and Qing Dynasty (1644-1912).

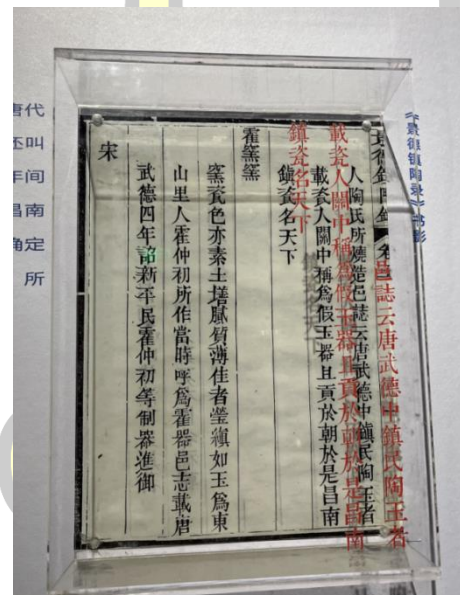


Figure 2.The Jingdezhen ceramic Record Book
Source: Photography by Zhang Lin, 2023

According to historical records, Chinese Jingdezhen ceramics began in the Han Dynasty, developed in the Tang and Five Dynasties, became famous in the Song Dynasty, began to prosper in the Yuan Dynasty, reached its peak in the Ming and Qing Dynasties, and declined in the late Qing and early Republic of China. Lasting for nearly two thousand years, the kiln fire is a feat in the history of creation of China and even the world, a miracle in the history of Chinese and even the world civilization, and a great contribution of China to mankind.

¹ Discussion on Historical and Cultural Resources and Ceramic Cultural Industry Development of Jingdezhen
Author: Zhang Yi-lei, Xin Feng Journal Name: Northern Literature: Next date: 2012 5 Periodical column: Cultural Vision Page number: 229-229 Page number: 1 page Classification number: G124ISSN: 0476-031X

More than 1,000 years before Europe mastered the technology of ceramic making, China was already capable of producing exquisite ceramics. Judging from the history of ceramic development in China, the term "ceramics" is generally divided into two categories: ceramic (Figure. 3) and ceramic (Figure. 4)².



Figure 3 ceramic

Source: <https://image.baidu.com/search>



Figure 4.Celadon from Jingdezhen

Source: <https://image.baidu.com/search>

² Title: "The Crystallization of Earth and Fire God" Author: Liu Zhiya Periodical Name: Economic Date: 2016 28
Periodical column: Culture Page number: 82-85 Page number: 4 page ISSN: 1672-8637

Generally, the clay and ceramic stone products without dense sintering of the matrix, whether colored or white, are collectively referred to as ceramic. The part with higher firing temperature and better sintering degree is called "hard ceramic", and the glazed one is called "glazed ceramic". Relatively speaking, after high temperature firing, the degree of matrix sintering is relatively dense, and the clay or ceramic stone products with good glaze quality are called "ceramics". It can be said that an important part of the history of the development of Chinese civilization is the history of ceramic development. The achievements of Chinese people in science and technology as well as the pursuit and shaping of artistic beauty can be well displayed in ceramics in many times, and the formation of very distinctive technical and artistic characteristics of each era. Jingdezhen ceramic has beautiful shape, wide variety, rich decoration and unique style. It is famous all over the world for its unique style of "white as jade, bright as a mirror, thin as paper and sound as rock". Among them, blue and white, exquisite, pastel and color glaze are collectively known as the four traditional famous ceramic of Jingdezhen. Thin body ceramic is called magical treasures, and sculptural ceramic is the traditional Chinese arts and crafts.

Ceramic is a great invention of China, and Jingdezhen ceramic is one of its representatives. "Jingdezhen ceramic Record" recorded the Tang Dynasty ceramic and Huo kiln, ceramic kiln ceramic "slightly thin body, pigment", so called "false jade", Huo kiln ceramic "color is also plain, the soil greasy, thin quality, the best is more than rigorous jade"³. At the same time, Liu Zong yuan's book "Into ceramic Shape for People" made for Yuan Cui, the chief historian of Rao Zhou, also recorded the relevant conditions of Jingdezhen ceramic. These materials prove that mature ceramic was made in Jingdezhen in the Tang Dynasty at the latest. The Song Dynasty was a peak in the history of ceramic development in China, when kilns in the north and the South echoed each other, and there were many famous kilns, including the five most famous kilns. And Jingdezhen relied on the reputation of blue and white ceramic, broke the situation of "South green and north white" since the Tang Dynasty, and

³ Title: Exploration of the Early Kiln Industry of Jingdezhen in Tang Dynasty Author: Chen Yanhua Periodical Name: Southeast Culture Date: 2 Issue, 2017 Periodical column: Regional Civilization Page number: 87-92 Page number: 6 Pages Classification number: K871.43,K878.5 Fund Project: Jiangxi Art History (13YS01), a key project of the 12th Five-Year Plan of Social Sciences in Jiang.xi Province, Journal level ISTIC,CSSCI,PKUISSN: 1001-179X.

formed its own system, so it was included in one of the six kiln systems. The Qing white ceramic has the characteristics of "showing white in the green, white in the green", which was loved by the Song Dynasty emperor Song Zhen zong, so the origin of the Qing white ceramic Chang nan Town was given the "Jing de" year title by the Song Zhen zong, from Changnan Town to Jingdezhen.

According to historical records, China Jingdezhen ceramic history has been more than two thousand years, at this time, Jingdezhen area has been in the Shang and Zhou original ceramic on the basis of firing "glaze on the surface" "blue ceramic"⁴. In the Jin Dynasty, according to a famous craftsman, he had made great contributions to the progress and improvement of the quality of ceramic in Jingdezhen area at that time, so he was honored as the "master teacher" and set up temple sacrifices in successive dynasties. With the progress of The Times and the prosperity of the economy in the south of the Yangtze River, Jingdezhen ceramic technology has also improved, and the products have been sold all over the country. In 583 AD, Chen Shubao, the emperor of the Southern Dynasty, ordered the kilners here to make exquisitely carved ceramic pillars in order to build a pavilion for the Haohui. Before long; Sui Dynasty was established: Sui Field emperor and here to build lion elephant Dalu two dedicated to the palace. All these show that at that time, the ceramic industry in Jingdezhen area had a considerable technical level, and ceramic products also had a greater impact, so that it attracted the attention of the supreme ruler. After the end of the short-lived Sui Dynasty, the prosperous Tang Empire was established, and during the reign of Emperor Li Yuan's Wude (AD 618-626), the ceramic industry in Jingdezhen area of China had a greater development. Two famous people came out, one named Tao Yu and the other named Huo Zhongchu. These written records illustrate a fact: from the Han Dynasty to the Tang Dynasty, the Jingdezhen area had not only been engaged in the production of ceramics, but had already entered the stage of ceramic production after nearly a thousand years of exploration and pursuit. The ceramic of the Tang Dynasty had achieved considerable achievements and had a great influence in China. Liu Zongyuan, the famous writer of the Tang Dynasty, wrote

⁴ Title: Eternal Flowers on ceramic Author: Shen Guiyun Periodical Name: State Grid Date: 2015 10 issue Page number: 14-17Page: 4 ISSN: 1673-4726

"Into ceramic Shape" on behalf of Yuan Cui, the chief historian of Rao Zhou, praising the exquisite craftsmanship of Jingdezhen's ceramics in this period.

The establishment of Yuan Dynasty put an end to the division that had existed in China for hundreds of years since the late Tang and five Dynasties. At this time, most of the famous kilns in the Song Dynasty had declined due to the war, while Jingdezhen Kiln flourished on the basis of the Song Dynasty. In the Yuan Dynasty, the Float Beam ceramic Bureau was set up in Jingdezhen, which was the beginning of Jingdezhen as an official kiln, and the Float beam ceramic Bureau promoted the development of Jingdezhen's ceramic industry. With the support of the rulers, Jingdezhen ceramic had new innovations in craftsmanship and decoration, creating new ceramic varieties such as blue and white ceramic and underglaze red ceramic. At the same time, the "two-element mixing method" of ceramic stone and kaolin was invented in Jingdezhen in the Yuan Dynasty, which solved the crisis of ceramic raw materials since the Southern Song Dynasty, greatly promoted the development of the ceramic industry, and laid the foundation for the prosperity of the ceramic industry in Jingdezhen in the Ming and Qing dynasties.

In the Ming Dynasty, Jingdezhen began to become the center of China's ceramic industry. During the reign of Hongwu, the Ming government set up an imperial ceramic factory in Jingdezhen, and from then on Jingdezhen became an official kiln exclusively for the royal family. The imperial ware factory brought together skilled craftsmen from all over the country and created many new ceramic varieties, such as Doucai, wucan and various colors of glaze, which shaped a unique artistic style and aesthetic taste. In the late Ming Dynasty, with the development of commodity economy, the people kiln also gradually rose, and finally stood with the government kiln, forming a prosperous scene of "official people competing with the city". According to the history, "from Yanyun to the north, south Cotoe, east Sea, west Shu, everything, all taken from Jingdezhen", Jingdezhen thus became the national ceramic industry center.

In the Qing Dynasty, the Qing government set up a royal kiln factory in Jingdezhen, and both official and civil kilns began to innovate a lot. The technical level was far ahead of generations, with a wide variety of types. The firing technology of blue, white and enamels was further improved, and new varieties such as enamel

and pastel were created. Jingdezhen ceramic making industry reached the highest level in history, especially in the Kang, Yong and Gan Dynasties. The development of society and economy promoted the prosperity of the ceramic industry, which was a golden age of China's ceramic production. In 1712, Yin Hongxu, a French missionary to China, wrote a letter vividly describing the prosperity of Jingdezhen at this time, "Jingdezhen had only 300 kilns before, but now there are 3,000... At night, it was like seeing a big city on fire everywhere, or a big furnace with many vents." This fully shows that Jingdezhen was already a prosperous ceramic capital at that time.

From the Eastern Han Dynasty to the early and middle Qing Dynasty, Jingdezhen eventually became a world-famous ceramic capital after thousands of years of development. However, in modern times, with the invasion of foreign forces, the ceramic industry in Jingdezhen began to decline from the peak, and the production of ceramic gradually declined. In the face of this situation, people of insight began to explore actively, and promoted the modernization transformation of Jingdezhen ceramic industry.

"Tiangong Kaiwu" in the earliest recorded "after seventy-two, can be synthesizer."⁵ It shows the 72 precise processes of making ceramics in Jingdezhen (Figure. 5). The number of these 72 processes, the distribution is both meticulous and scientific, which is summed up by the inheritance of Jingdezhen ceramic culture for thousands of years. Each process, each craftsman, all play their own extreme skills and efforts, and finally with the knowledge of all living beings, create a beautiful object.

⁵ Tiangong Kaiwu is the first comprehensive work on agriculture and handicraft production in the world. It is a comprehensive work of science and technology in ancient China. Some people also call it an encyclopedia work. Foreign scholars called it "the encyclopedia of Chinese crafts in the 17th century"



Figure 5 .Ceramic making process in Jingdezhen

Source: <https://image.baidu.com>

With the collapse of the Qing Dynasty, the last feudal dynasty in China, the "imperial kiln factory" also gradually came to an end in the historical stage. Later, the bureaucratic capital of the Republic of China took over the ceramic industry of Jingdezhen, but it still could not change the declining trend of Jingdezhen ceramic industry. After the founding of the People's Republic of China, along with the rise of the wave of industrialization, Jingdezhen ceramic industry after recovery, transformation, rapid development and other stages, the establishment of major state-owned ceramic factories, ceramic output by leaps and leaps, many lost processes through the encouragement and support of the state through experts, workers R & D recovery, and innovation, molding production to achieve from manual to mechanical, And then to the function of the technical progress; The firing process goes through four stages of wood, coal, oil and gas to achieve environmentally friendly production⁶. Traditional art ceramics with unique techniques, complete categories and wide varieties have been exported to more than 130 countries and regions, and have always been an important gift for national cultural exchanges with other countries. Over the past 70 years, Jingdezhen, through the inheritance and innovation of ceramic craft and art, has played the unique advantages of the national ceramic center and industry

⁶ Title: Research on the Restoration and Development of Ceramic Art in Jingdezhen of New China (1949-1965) Author: Gu Linyan Awarded by: Jingdezhen Ceramic Institute Year: 2016 Awarded degree: Master Classification number: J527 Discipline Major: Art Tutor Name: Zhou Sizhong.

leader, and has taken the road of development and innovation of Jingdezhen itself, so that the kiln fire has been kept alive and thriving for thousands of years. Until now, Jingdezhen is still the millennium ceramic capital and ceramic pilgrimage place renowned in China and other countries.

Since the founding of the People's Republic of China in the 1950s, Jingdezhen has completed the socialist transformation of ceramic handicraft industry and established the "Top Ten ceramic factories" (Figure. 6), which has restored the development of ceramic production and trade, and promoted the new development of ceramic making skills. By the mid-1980s, Jingdezhen ceramics developed into the country's largest, most reasonable structure, the most complete supporting industrial system. In the 21st century, through restructuring and reorganizing the state-owned "Top ten ceramic factories", ceramic Industrial Park, Jingdezhen Ceramics Group and Tao Wen Travel Group were established, and vigorously developed the joint-stock private ceramic industry, opening a new journey of transformation and upgrading of the ceramic industry.



Figure 6 Shu Guang ceramic Factory is one of the top ten ceramic factories
Source: National Art Museum of China Provide

2. Development history of Jingdezhen ceramics

Jingdezhen is the world's representative of "ceramics". This small city in Jiangxi Province, China has a history of ceramic making for thousands of years. The exquisite ceramics it produces are famous all over the world. The poet Chen Zhisu wrote in Jingdezhen , "Mo Xiao dug the mountains with thick hands, and made the earth into the king's capital. There are people from overseas, and the rugged mountains are smooth roads."⁷ The international market position of ceramics produced in Jingdezhen, China, the "ceramic capital", is evident on paper. It has a long history of ceramic production. In the Tang Dynasty, it produced white ceramic as white as jade. After the amazing shadow celadon was produced in the Song Dynasty, Emperor Zhenzong of the Song Dynasty gave Jingdezhen his year name, Jingde, and Jingdezhen's ceramics became famous throughout the world. After the brilliant Yuan, Ming and Qing dynasties, Jingdezhen became a national ceramic making center "gathered by kilns all over the world". To the Qing Kangxi, Yongzheng, Qianlong three dynasties Jingdezhen ceramic development to the highest peak in history. Jingdezhen ceramics have the characteristics of "white as jade, thin as paper, bright as a mirror, sound as qing". (Figure 7) In the Qianlong period, there were many kilns for firing ceramics in Jingdezhen. The blue and white ceramic produced in this period had clear and clean pictures with bright blue colors.



Figure 7. Jingdezhen Royal Kiln ceramic Factory
Source: Photography by Zhang Lin, 2022

⁷ Poet Chen Zhisui's "Jingdezhen" depicts the historical impression of Jingdezhen as a ceramic capital in a simple and realistic way. In the poem, the three words of "earthware", "Wangdu" and "Kaoling" are the three key words for Jingdezhen to become the unique leader of Chinese ceramic art history and even the world ceramic history.

The wucai ceramics had strong colors and magnificence, which was a new development compared with the ceramic making technology in the Ming Dynasty. The pastel ceramics created have soft tones, distinct layers, and a three-dimensional sense of glaze. The western oil painting was used to stimulate the painting on the ceramic embryo, and the enamel ceramic made by firing in the kiln integrated Chinese and Western patterns and painting characteristics, and was extremely exquisite. It was a special supply for the Chinese royal family at that time. In these colorful and precious ceramics, through various channels, along the land "Silk Road", the sea "ceramic road", "travel in nine domains, and overseas" for the spread of Chinese culture and art economic and trade exchanges, played a positive role in promoting, and made a significant contribution to the enrichment and development of world culture.

Jingdezhen has a long history of ceramic production and rich ceramic culture. Jingdezhen ceramics originated in the Tang Dynasty, and gradually formed its unique style and skills through the development and inheritance of the Song, Yuan, Ming and Qing dynasties. Jingdezhen ceramic is famous for its exquisite craftsmanship, greasy decoration and unique glaze color.

The main types of Jingdezhen ceramics include blue and white ceramic, wucai, pastel, bucket color, exquisite, new color, carved ceramic and so on. Among them, blue and white ceramic is one of the most iconic ceramics in Jingdezhen, famous for its cobalt blue pattern and white body. Blue and white ceramic went international through the Silk Road in the Yuan Dynasty and reached its peak in the Ming Dynasty, becoming a classic piece in the history of Chinese ceramics.

At the same time, China's ceramic culture was greatly influenced by Buddhist art, and many ceramic decorations were based on Buddhist Figures, plants, symbols, etc. It can be said that Buddhist culture occupied an extremely important position in China's ceramic culture.

China's ceramic art is a craft with a long history, and the craft is the combination of aesthetics and life. At that time, the working people sublimated their daily life, and then combined art and science, so ceramics came into being. Ceramic culture is often a reflection of the thoughts of The Times, and directly expresses the lifestyle, political environment and natural characteristics of the people at that time.

Therefore, the change and development of ceramic culture directly reflects the evolution of contemporary people's lifestyle and aesthetic taste, and is a perfect reflection of people's thoughts and emotions. For example, many ceramics in the Warring States Period use the dragon pattern (Figure. 8). Peony pattern is also popular in Tang Dynasty ceramics (Figure. 9), and lotus branch pattern is used in Yuan Dynasty (Figure. 10). These are the expressions of semiotics on social culture in various historical periods. However, the spread and development of Buddhism in our country has been widely and for a long time, so the ceramic culture in our country must have some reflection and carry forward to Buddhist art.



Figure 8.Dragon pattern ceramic cylinder
Source: Photography by Zhang Lin, 2023



Figure 9.peony pattern blue and white ceramic plate
Source: Photography by Zhang Lin, 2023



Figure 10.blue and white ceramic pot wrapped with branches and lotus pattern
Source: Photography by Zhang Lin, 2023

Since Buddhism was introduced into our country in the Han Dynasty, various heads of gods and Buddhas, related symbols and characters have been widely spread in our country⁸. These elements have met our people's aesthetic standards in terms of shape and color after our people's localized transformation. The creation and development of ceramic technology is based on practical life, which is a perfect embodiment of practical life, so the gradual integration of Buddhist culture has become an inevitable.

2.2.1 History of ceramic development in the Song Dynasty

1) Historical background of Song Dynasty

The Song Dynasty was an important period in Chinese history. It was divided into two stages: the Northern Song (960 -- 1127) and the Southern Song (1127 -- 1279).

The Northern Song Dynasty (960-1127) The Northern Song Dynasty was founded in 960 under the self-proclaimed emperor Zhao Kuangyin, who replaced the Later Zhou Dynasty. The capital was located in Tokyo (today's Beijing, China) and the capital was Bianjing (today's Kaifeng, Henan Province). In the early period of the Northern Song Dynasty, the political and military strength was relatively strong, the state governance was relatively stable, and the economy was prosperous. The imperial examination system was further developed and became the main way to select officials, which also laid the foundation for the later feudal gentry rule.

The Southern Song (1127 -- 1279) After the collapse of the Northern Song, some descendants of the royal family fled to the south and founded the Southern Song, with its capital in Lin 'an (present Hangzhou, Zhejiang, China). During the Southern Song Dynasty, although the country lost much of its territory in the north, cultural prosperity continued. The Southern Song Dynasty was relatively relaxed in politics, focused on culture and education, and promoted the imperial examination system. During the Southern Song Dynasty, poetry, painting, woodcut printing and other cultural and artistic forms were further developed.

⁸ Title: The Influence of Lotus Patterns in Buddhist Art on Chinese Ceramic Culture Author: Li LAN Journal Title: Art Education Research Date: 2012 9th Issue Journal Column: Humanities Research Page Number: 41-43 Page number: 3 Pages Classification number: J527ISSN: 1674-9286.

During the Southern Song Dynasty, the threat of Jin Dynasty and Mongolia gradually increased, especially the rise of Mongolia posed a great threat to the Southern Song. When the Southern Song collapsed in 1279, the Yuan Dynasty was established and unified China.

The Song Dynasty was a period of cultural prosperity and economic development, but it also faced problems of foreign invasions and political corruption. Its cultural achievements had a profound influence on later generations. In the later Zhou of China, Zhao Kuangyin seized power and established Kaifeng as the capital of the Song Dynasty (Figure. 11), which was known as the Northern Song Dynasty in history. The Song Dynasty was the heyday of ceramics in China, and "Song ceramic" was also famous in the world. Ding kiln, Ru kiln, Guan kiln, Ge kiln and Jun kiln are five famous kilns. They are beautiful in shape, elegant and dignified. They not only surpass the achievements of predecessors, but also can be matched by later generations.⁹



Figure 11 Qing white-glazed bowl in Jingdezhen Song Dynasty
Source: Jingdezhen Ceramic Museum 2023

The Song Dynasty was the heyday of ceramic making in Chinese history, and Buddhism was also an important cultural and religious force in Chinese society during this period. The introduction of Buddhist art played a crucial role in the development of Chinese ceramic craft. The popularization and expansion of Buddhism in China led to the extensive construction of Buddhist buildings such as temples and pagodas, which required a large number of offerings, including Buddha images, flowers, lamps,

⁹ Title: "On the Significance of Modeling to the ExJingdezhen Ceramic Museumpression of Ceramic Art" Author: Wang Yongping Awarded by: Jingdezhen Ceramic University Year: 2019 Awarded degree: Master's Degree Discipline: Design Tutor Name: Lv Jinquan.

sacrificial objects, etc. The production of these offerings promoted the development and continuous innovation of Jingdezhen's ceramic manufacturing industry.

After Buddhist elements were gradually integrated into ceramics, Buddhist themed ceramic works also began to appear, such as Buddha, lotus, eight treasure pattern and swastika pattern, which became important ceramic decorative patterns. Drawing inspiration from Buddhist stories and images, ceramic artists created many exquisite works with Buddhist themes. In addition, Buddhist culture has exerted a profound influence on the aesthetic concept and artistic conception of Jingdezhen ceramics. Buddhism emphasizes inner tranquility and detachment, and this spiritual pursuit also influenced the creation of ceramic art at that time. Ceramic objects pursue a simple, elegant and pure aesthetic feeling, which is in line with Buddhism's pursuit of spiritual purification and practice.

The introduction of Buddhism into China made Jingdezhen ceramics more widely applied and developed. Buddhist ceramic works enriched the ceramic culture at that time and spread the culture as a carrier. At the same time, Buddhist aesthetic concepts also influenced the shape and style of ceramics at that time. All these provided an important historical background and cultural foundation for the development of ceramic art in Jingdezhen at that time.

2) Background of Jingdezhen ceramics in Song Dynasty

The Song Dynasty (960-1279) was an important opening year for the development of Jingdezhen ceramics, and it was also one of the golden ages in the history of Chinese ceramics. In the Song Dynasty, Jingdezhen's ceramic skills reached a high standard and many classic ceramic works were created. In the Song Dynasty, Jingdezhen succeeded in firing blue-white ceramic, which had a great influence on the ceramics in the South of the Yangtze River. Many ceramics imitated the blue-white ceramic of Jingdezhen and spread throughout the eight provinces of Jiangxi, Fujian, Zhejiang, Guangdong, Guangxi, Hubei, Hunan and Anhui. They formed a blue-white ceramic system with Jingdezhen as the center and ranked first among the six major ceramic systems in the Song Dynasty. At the same time, Jingdezhen ceramics in the Song Dynasty opened a new era. In addition to the innovation of ceramic glaze, it also added the innovation of carving patterns, which made Jingdezhen ceramics have a more diversified development.

3) In the type of ceramics

There are many kinds of ceramics in the Song Dynasty, and each type of ware has a variety of forms. Craftsmen use different external contours of thickness, horizontal, length and bending to combine into different shapes, practical and beautiful, and many ware have obvious characteristics of The Times.¹⁰ Such as bottles, most of them are daily necessities, many styles (Figure 12), there are jade bottle, spring bottle, plum bottle, flat belly bottle, straight neck bottle, melon rib bottle, multi-tube bottle, olive bottle, gallbladder bottle, gourd bottle, dragon and tiger bottle, clean bottle, etc. Most of the changes in the shape of the vessel are manifested in the mouth, neck and abdomen. Generally can be divided into two categories, one is the bottle body slim and beautiful; The other is the bottle body is short and stable, but most of them are elderly.

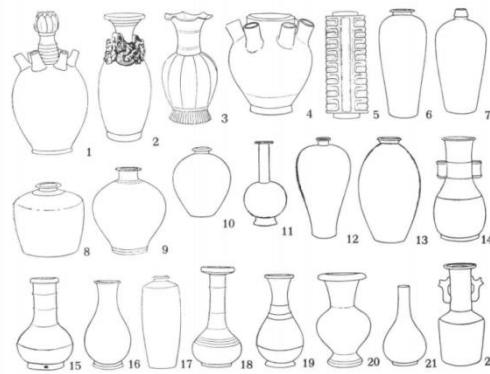


Figure 12. ceramic type of Jingdezhen in Song Dynasty
Source: 《Jingdezhen ceramic history》 2012

4) In terms of pattern and decoration

The pattern design of Jingdezhen ceramics in the Song Dynasty is rich and varied, reflecting the aesthetic taste and cultural atmosphere of the society at that time, and there are many other styles and changes. The creation and inheritance of these patterns not only reflect the wisdom and skills of ancient ceramic artisans, but also the precious heritage of ancient Chinese ceramic culture. The decorative themes of ceramics in the Song Dynasty are extremely rich, among which flowers are one of the main decorative contents. Dragon, phoenix, crane, unicorn, deer, rabbit, swimming

¹⁰ Title: Excavation and Promotion of Intangible Ceramic Culture Author: Peng Renhua, Pan Huicheng Periodical Name: Jingdezhen Ceramics Date: 2003 Issue 3 Periodical column: Research and Discussion Page Number: 4-6,3 pages: 4 Pages Classification Number: G0ISSN: 1006-9545.

fish, mandarin duck, duck, flower island, baby play and landscape patterns are also common themes. Hui pattern, rolled branch, rolled leaf, curved belt, cloud head, lotus flower, money pattern is mostly used for the decoration and side decoration of the ware.¹¹ By the craftsman's skillful hand, with different techniques, it shows different expressions, moods and shapes of the objects skillfully combined into a perfect and harmonious whole. The pattern decoration of northern folk ceramics has the characteristics of prominent theme, complete composition, free and unrestrained, simple and bold.

5) In the glaze

Jingdezhen ceramic industry in the Song Dynasty has shown prosperity, according to archaeological findings, the Song Dynasty kiln site distribution to more than 30, there are more than 300 kilns, ceramics also developed to hundreds of types.¹² Glaze is also one of the very important links, glaze is used to cover the ceramic surface of a coating, after high temperature firing to form a glaze, so that the ceramic has smooth, hard and waterproof characteristics. Glaze is an important part of the ceramic production process, which can affect the color, texture and decorative effect of the ceramic. Different glaze compositions and firing processes will produce different effects. Common glazes used in traditional ceramic making in China's Song Dynasty include the following:

Blue glaze: Celadon is a ceramic characterized by blue glaze, and its production technology was further improved and enhanced in the Song Dynasty. The representative works of celadon are Ding Kiln celadon of the Northern Song Dynasty Guan Kiln and Ru kiln celadon of Song Dynasty Guan Kiln. These green ceramics are exquisitely made, with green glaze color and solid body, which became the favorite collection of nobles and literati at that time.

¹¹ Title: An Introduction to the Gossip Pattern ceramic of Song, Yuan, Ming and Qing Dynasties Author: Cao Ran Awarded by: Tianjin Normal University Year: 2017 Awarded degree: Master Classification number: K876.3 Discipline: Cultural Relics and Museology Supervisor Name: Yang Xiaolai

¹² Title: A Brief Discussion on the Development History of Jingdezhen Ceramics Author: Hong Ling, Hu Tiantian Journal Name: Jingdezhen Ceramics Date: 2015 Issue 3 Journal column: QIAN NIAN CI DU, the Millennium ceramic Capital Page Number: 1-2 Pages Number: 2 pages ISSN: 1006-9545

Shadow blue glaze: Shadow celadon was successfully fired on the basis of celadon and white ceramic fired during the Five Dynasties. Shadow celadon ceramic is exquisitely processed and delicate, with the reputation of "plain muscle jade bone".¹³The glaze color is white in the pan green, and there is white in the green, shining like jade, and the underglaze ceramic is engraved with various fine patterns. The three combine with each other, complement each other, and form the shadow celadon of "color is better than Qiongjiu". Its fine and beautiful, clear and elegant, "light to MAO Mei" graceful appearance, become a very precious variety in China's ceramic history, so that it can be among the famous kilns in the Song Dynasty forest.

White glaze: Glaze ceramics are usually based on white ceramic, which makes the base of the whole ceramic show a pure white, clean color. In the Song Dynasty, the production of white-glazed ceramics occupied an important position in the entire Chinese ceramic production, and was favored by all levels of society due to its elegant appearance and practicality. White-glazed ceramics became valuable objects for the court and wealthy classes at that time, and were also widely spread among the people. Now, white-glazed ceramics in the Song Dynasty have become an important collection in the art market and are cherished by people.

With the passage of time, Jingdezhen's ceramic craft gradually developed more changes and innovations. In the middle of the Northern Song Dynasty, Jingde began to produce Jun ceramics, and the Jun Kiln was famous for its unique glaze color and ornamentation. Jun Kiln ceramic enamel color is changeable, there are blue, purple, blue, yellow and other colors, exquisite decoration, known as "the first glaze in the world". At the same time, in Jingdezhen ceramics pay attention to the development of ware type and glaze color.

6) Jingdezhen Kiln Mouth in Song Dynasty

Jingdezhen Kiln in Jiangxi Province, China was one of the important ceramic kilns in the Song Dynasty. It had high-quality raw materials for firing ceramics, easy to burn and oily pine wood. The Changjiang River running through the city provided relatively convenient land and water transportation, especially the gathering of

¹³ Title: Protection of Jingdezhen Imperial Kiln Site Author: Xiang Xianbiao Awarded by: Nanjing Normal University Year: 2017 Awarded degree: Master Classification number: K878.5 Discipline: Cultural Relics and Museum Supervisor Name: Wang Genfu.

experienced craftsmen brought excellent experience in ceramic making from all over the country¹⁴. The kiln reached a considerable height in the selection of ceramic raw materials, ceramic making technology and decorative patterns, which can be said to represent the level of ceramic firing in the Song Dynasty. Qing Lanpu recorded two kilns in Jingdezhen in the section of the Kiln Survey of the Five Dynasties in the volume of Jingdezhen ceramic Record. One is "Tao Kiln" and the other is Huo Kiln. The ceramic kiln was also made in the early Tang Dynasty. The soil was only white soil, the body was slightly thin and the pigment was moistened. Yi Zhiyun, Tang Wudeshong town people carrying ceramic person Guanzhong, known as "false jade ware", and tribute in the court, so Changnan town ceramic famous in the world. Huo kiln, kiln ceramic color is also plain, the soil is good greasy, thin quality, the best warm like jade, for the east mountain people Huo Zhongchu made, then called Huo ware. In the annals of the city, Huo Zhongchu, a new commoner of the Tang Wude four years of edict, made his wares into the imperial court¹⁵. Jingdezhen ceramic Record is an important reference book for studying the history of ceramics in Jingdezhen, and has always been quoted by scholars who study the history of ceramics in China. It mainly produces celadon. Celadon is a type of ancient Chinese ceramics known for its unique turquoise glaze. Huo Kiln is characterized by the ceramics produced in both greenish glaze and plain color (the unglazed part), and its soil is good at keeping fine¹⁶.

2.2.2 History of ceramic development in Yuan Dynasty

1) Historical background of Yuan Dynasty

In the middle of the 13th century, the Mongol Empire destroyed the Song

¹⁴ Interpretation of Northern Kiln Mouth Elements in Southern Green and White ceramic Firing
Author: Zhao Junpu, Liu Mengjia Periodical Title: Beauty and Time (last ten-day issue) Date:
2015 Issue 11 Column: Tradition and Innovation Page: 38-39 Page: 2 ISSN: 1003-2592.

¹⁵ Jingdezhen Tao Lu (Qing Dynasty) Lanpu Original Work by Zheng Yangui Supplement, six
volumes, and later added to eight volumes by disciple Zheng Tinggui, in addition to the head "Tu
Shuo" and the end "Tao Lu Yu Lun", a total of ten volumes, was printed and published by the
Different Jing Tang in 1815 (four volumes and one letter). The first volume, "Map" and "Map of
Jingdezhen" describe the brief history of Jingdezhen, with a map of Jingdezhen.

¹⁶ Title: "On the Creative Art Thought reflected in Ancient Chinese Ceramics" Author: Zhu
Guangyu Awarded by: Southeast University Year: 2005 Awarded degree: Doctor Classification
number: J527 Discipline Major: Art Tutor Name: Zhang Daoyi.

Dynasty and replaced it in the Central Plains. During the reign of the Yuan Dynasty, the appearance of the decorative art of the Yuan Dynasty, Enameled red and blue and white, played an important role in the history of ceramics¹⁷. Ceramics were paid attention to in the late Yuan Dynasty, when the Mongolian people in China advocated white and blue, and this color preference was closely related to Persia. During the Yuan Dynasty, it was very close to the Western regions and was influenced by the Western Region culture, which led to the integration of Jingdezhen ceramic patterns with the cultural characteristics of the Western regions. The blue and white ceramic on white background was the product of Jingdezhen people's kiln. In the Yuan Dynasty, they were used as goods for foreign exchanges and were mostly transported to the Western regions. The quality and sales of ceramics in the Yuan Dynasty were greatly improved compared with those in the Song Dynasty. In the museums of Iran and Turkey, there are many very precious blue and white ceramics of Yuan Dynasty. Yuan Dynasty ceramics were decorated with engravings, prints, decals, painted flowers, etc. The color painting on the ceramics has also become the mainstream. The art production in the Yuan Dynasty had its own unique style, bold, rough and vigorous, which was completely different from the style of the Song Dynasty. Religion prevailed in the Yuan Dynasty, and these religious thoughts were also reflected in the ceramic culture. The development of ceramics in the Yuan Dynasty was both elegant and popular, which promoted the vigorous development of ceramics industry. The management experience of ceramics in the Yuan Dynasty also left valuable experience for the later generations.

The Yuan Dynasty only existed for more than 90 years in Chinese history¹⁸. Due to the backward mode of production of the Mongols at that time, the social, economic and cultural development of China was once reversed. However, on the basis of the Southern Song Dynasty and the Jin nationality, many aspects of the

¹⁷ Title: Philosophical Exploration of Jingdezhen Ceramic Culture Author: Zhang Wenbo Awarded by: Jingdezhen Ceramic University Year: 2018 Awarded degree: Master's Degree Major: Philosophy.

¹⁸ Title: On the Development History of Jingdezhen ceramic Author: Tan Quanting Journal Name: China Science and Technology investment Date: 2017 4 issue Journal column: Theory wide Angle Page number: 381 Page number: 1 page ISSN: 1673-5811.

economic field, especially handicraft industry, developed and improved to a certain extent.

In the early Yuan Dynasty of China, the development of agriculture was advocated, the Nongsang Summary was edited, and cotton planting was advocated. At that time, the sericulture and textile industry is also quite developed. The mass production of agricultural raw materials inevitably gave rise to a group of processors independent of raw material production. It was under this circumstance that a large number of craftsmen who specialized in weaving silk were born in the Yuan Dynasty. The rulers of the Yuan Dynasty attached great importance to artisans with certain skills. Official artisans were exempted from all other tasks and their status could be hereditary, which objectively provided favorable conditions for the development of handicraft industry.

The officials took sevenths of the proceeds and the operators took three-tenths¹⁹. Private trade among the people was forbidden, but it could not be banned at all. Therefore, in the Yuan Dynasty, both the official and private overseas trade was very developed. The increase in the demand for foreign trade commodities inevitably promoted the further development of various handicraft production. It was under this background that the ceramic production in the Yuan Dynasty developed. For a long time in the past, ceramics in the Yuan Dynasty were neglected. Since the 1950s, due to the continuous discovery of underground and submarine ceramics of the Yuan Dynasty, it gradually attracted people's attention, allowing international scholars to seriously study the history of ceramic making in the Yuan Dynasty.

The Yuan Dynasty was an important dynasty in Chinese history established by the Mongols, while Buddhism remained an important cultural and religious force during this period. Therefore, the Buddhist influence on Jingdezhen ceramics continued to exist and develop in the Yuan Dynasty.

In the Yuan Dynasty, Buddhism continued to spread and develop in China. Besides temples and pagodas, the patterns and decorations on Jingdezhen ceramics also covered Buddhist stories, legends and symbols. These patterns not only reflect

¹⁹ Title: Qianlong Ceramic Poetry and Ceramic Aesthetic Author: Hou Shanxiang Journal Name: Journal of Hubei Academy of Fine Arts Date: 2020 Issue 4 Journal Column: Ancient Art History Page number: 62-69 Page number: 8 page Classification number: J05ISSN: 1009-4016.

Buddhist beliefs, but also enrich the pattern elements of the ceramics. This has further expanded the demand for innovation in Jingdezhen's ceramic craft.

At the same time, ceramic works with Buddhist themes also appeared one after another in the Yuan Dynasty. Ceramic artists drew inspiration from Buddhist stories and images to create many exquisite Buddhist themed works. Buddha statues, lotus flowers, Buddhist artifacts, etc., are still important elements of ceramic decoration. In Jingdezhen ceramics of the Yuan Dynasty, works with Buddhist themes continued to enrich the ceramic culture of the time.

In addition, the aesthetic concept and artistic conception of Buddhism were also reflected in the Yuan Dynasty ceramics. The Buddhist statues in Jingdezhen in the Song Dynasty also reached a very high level, absorbing the essence of Buddhist art and grottoes, so their shapes were beautiful and skilled. Even their clothes and costumes vividly reflected the characteristics of Buddhist culture. Buddhism emphasizes detachment from the world, the pursuit of inner peace and compassion. This spiritual pursuit influenced the creation of ceramic art at that time, and the shape and style of ceramic objects still pursued a simple, simple and pure aesthetic feeling.

Jingdezhen ceramics in the Yuan Dynasty were influenced by Buddhism. Works with Buddhist themes enriched the ceramic culture at that time, and the Buddhist aesthetic concept and artistic conception also influenced the artistic expression of ceramics at that time. All these provided important cultural background and artistic characteristics for the historical evolution of ancient Chinese ceramic art.

2) History of ceramic-making in the Yuan Dynasty

In the Yuan Dynasty, it was founded by the Mongols and ruled by Kublai Khan. In the early Yuan Dynasty, the ceramic industry in Jingdezhen was not well developed. However, with the stability of the Yuan regime and the prosperity of the economy, the ceramic production in Jingdezhen gradually flourished. The ceramics in Jingdezhen in the Yuan Dynasty were mainly celadon, the most representative of which was the blue and white ceramic of the Yuan Dynasty.

The process of making ceramic in the Yuan Dynasty plays an important role in China's ceramic history. In the Yuan Dynasty, there were major kilns such as Jun kiln, Ci zhou kiln, Huo Kiln, Longquan kiln and Qiang hua Kiln, which continued to produce traditional varieties on the basis of the previous dynasties. Moreover, due to

the increase of export ceramic, the scale of production was generally expanded, the number of large utensils increased, and the firing technology became more mature²⁰. Jingdezhen Kiln has made a new breakthrough in ceramic making technology. The first is the progress of the raw materials for making the tyre. The "dual formula" method of ceramic stone plus kaolin, which is unique to Jingdezhen, China, increases the temperature of firing the ceramics, reduces the probability of deformation and damage of the utensils, and thus can fire quite large vessels with momentum. The second is the burning of blue and white, underglaze red, so that the combination of Chinese painting skills and ceramic making technology more mature, with a strong Chinese style and style of underglaze color ceramics developed to a new stage, while in the ceramic pattern also integrated the minority ethnic, Buddhist and foreign culture. Finally, the success of color glaze firing, high temperature firing of white glaze, red glaze and blue glaze, is a sign of proficiency in a variety of color agents, thus ending the Yuan Dynasty before the ceramic color is mainly imitation jade limited situation. The achievements of Jingdezhen Kiln in the Yuan Dynasty laid a solid foundation for the high development of the ceramic making process of Jingdezhen ceramics in the Ming and Qing dynasties, and therefore Jingdezhen became the ceramic making center of China in the future, and won the crown of the ceramic capital of the world.

3) In terms of modeling

China's ceramics in various historical periods have different styles, and different styles are first expressed in modeling. The shape of ceramic in Yuan Dynasty is the same as in other times. It inherits the traditional Chinese shape and integrates the elements of Chinese minority nationalities. It has both inheritance and innovation. The plum vase and jade vase of the Yuan Dynasty can be clearly seen as inheriting the style of the Song Dynasty. The shape of POTS, plates and bowls had great changes compared with those of previous dynasties²¹. Four series of small mouth

²⁰ Title: "Because of the people of the Exposition is to enrich the contents of the exhibition"
Author: Li Min Journal Title: Museum of China Date: 2003 2 issue Page number: 85-88 Page
number: 4 pages Classification number: G26ISSN: 1002-9648.

²¹ Discussion on the Beauty of Craftsmanship Hidden in Jingdezhen blue and white ceramic by
"Empathy Theory" in the Art of Epiphany Year: 2014.

flat pot, tall cup, capuchin pot and Domu pot are new varieties in the Yuan Dynasty. Yuan Dynasty ceramics, whether inheriting or innovating, have a remarkable feature, that is, large image, thick tire and weight, which can be said to be the style of its times.

Yuan Dynasty ceramics are mainly shaped pot, bottle, handle pot, plate, bowl and tall cup. Pot is a common ware in Yuan ceramic, from its shape (Figure 13), it can be basically divided into two categories: one is straight mouth, sliding shoulders, gradually wider below the shoulder, to the largest part of the abdomen, flat bottom.



Figure 13. Blue and white ceramic vessel type of Yuan Dynasty in Jingdezhen
Source 《Jingdezhen ceramic history》

4) In terms of pattern and decoration

The decoration methods of Yuan Dynasty ceramics include engraving, marking, printing, pasting, piling, engrave and giving²². All over the north and south curtain fields according to the product's tire, glaze characteristics, the use of both beautiful and practical decoration methods, these are respectively described in the previous relevant chapters. Here is mainly about the decorative art of Jingdezhen kiln, especially about the decoration of blue and white.

In the Yuan Dynasty blue and white ceramic large ware, there are still many scratched decoration. But this decoration method is no longer the main position, the

²² Title: An Introduction to the Gossip Pattern ceramic of Song, Yuan, Ming and Qing Dynasties
Author: Cao Ran Awarded by: Tianjin Normal University Year: 2017 Awarded degree: Master
Classification number: K876.3 Discipline: Cultural Relics and Museology Supervisor Name:
Yang Xiaolai.

prevailing is the printing decoration. In addition to the Shu Fu ware and blue and white glaze ceramics widely used, red glaze and blue glaze ware also have printing. Not only the pattern is clear, but also because of the color effect of different color thickness of red and brown glaze, it is more three-dimensional than white glaze printing. This printing method was also applied in the blue and white ceramics at that time. Shanghai Museum cut Yuan Dynasty blue and white melon, bamboo and grape Ring-mouth plate is a vessel that is printed first, and then painted with drill material.

Carving is hollow work, which is a new technique. A pair of blue and white glazed POTS with red lid unearthed in Baoding City, Hebei province, is a representative work of this decoration. The abdomen of the pot is beaded and carved with flowers, branches and leaves, and filled with red and these two colors, which has the decorative effect of floating and elegant. Ceramics with carved patterns are not often seen. This kind of carved POTS are also spread abroad. Flower painting knock painting flowers, is the use of cobalt, copper material as a colorant, in the tire painting pattern, and then on the glaze burned into the underglaze painting decoration, this is the method of blue and white glaze electric red ceramics.

Printing due to the constraints of the impression, can not be free to play, the decorative subject matter is not wide, the common is mainly double cloud dragon and bowl branch flowers. Painting flowers with brush painting, as desired, the material is wide, so blue and white, enamel red decoration content is very rich.

The blue and white pattern of the Yuan Dynasty is divided into two categories: main pattern and auxiliary pattern. The abdomen and the center of the dish of the bottle and jar are the main patterns, and the others are auxiliary patterns. Common as the theme decoration are plants, such as pine, bamboo and plum, peony, lotus, twilight lotus, chrysanthemum, morning glory, plantain, ganoderma lucidum, camellia, begonia, melon, grape and so on. Animals, such as dragon, wind, crane, deer, Charioteer, ceramic daddy, kirin, lion, seahorse, fish, mantis, cricket and so on. Others, such as bamboo stone, miscellaneous treasure, cross rod and so on. Auxiliary grain has rolled grass, brocade ground. Hui pattern, money pattern, wave, banana leaf,

Lianjian, cloud shoulder, deformed Lium, tangled branch flowers and so on²³.

In addition to the above decorative content, worthy of special attention, is the prevalence of historical stories, such as Zhou Yafu Xiaoliuying, Xiao He under the moon chasing Han Xin, Meng Tian General, three Gu thatched cottage, etc., are used as Yuan blue and white ceramic decoration. It is closely related to the development of drama novels and prints in the Yuan Dynasty. There is no doubt that the content of characters' stories on ceramics in Ming and Qing dynasties was greatly influenced by it. Early Ming Dynasty, some so-called Qin, chess, calligraphy and painting blue and white big pupil pattern, is the continuation of this style²⁴.

5) In terms of ceramic glaze

The ceramic making technology of Jingdezhen in the Yuan Dynasty was further developed and improved. In the firing process, the potters of the Yuan Dynasty mastered the technology of more fine control of temperature and atmosphere, which made the quality of ceramics more stable and excellent. In addition, ceramics from Jingdezhen in the Yuan Dynasty began to be exported to Southeast Asia, the Middle East and other places, becoming an important foreign trade commodity.

Yuan Dynasty into the Central Plains 91 years, ceramic industry than the Song Dynasty for decline, but this period also has new developments, such as the rise of blue and white and enamel red, a large number of color ceramic popular, white ceramic became the mainstream of ceramics, glaze color white blue, led the development of ceramics in the Ming and Qing dynasties, get high achievements²⁵.

In the Yuan Dynasty, Jingdezhen successfully fired blue and white ceramic and underglaze red ceramic, which are two very distinctive and valuable categories. Blue and white color is strong, stable color, decorative never fade, and the style is

²³ Discussion on the Beauty of Craftsmanship Hidden in Jingdezhen blue and white ceramic by "Empathy Theory" in the Art of Epiphany Year: 2014.

²⁴ Title: A Brief Discussion on the Development and Characteristics of Chinese Ancient ceramic Technology -- Taking Song, Yuan, Ming and Qing Dynasties as an Example Author: Liu Jinying Journal Name: Art Science and Technology Date: 2014 2 Issue Journal column: Art Research Page: 161-162 Pages: 2 pages ISSN: 1004-9436.

²⁵ Title: Appreciation of Ancient Chinese Ceramics Author: Shi Xiaowei Journal Title: Art and Art Life · Wenhui Art Court Date: 2014 8th issue Journal Column: Art appreciation Page number: 26-26,55 pages: 2 Pages Classification number: J527ISSN: 1005-5312.

beautiful and elegant, plain and beautiful. The smooth and transparent blue and white glaze and the plain and clean white tyre are cleverly matched to set off each other, quite the characteristics of Chinese ink painting, and marks the arrival of a new era from plain ceramic to colored ceramic; Yuan blue and white with its multi-level, full picture, primary and secondary distinct decorative characteristics and to the main painting and engraving, marking, printing decorative techniques, for the development of China's ceramic art opened up a new way. Enamli Hong with copper red material on the tire painting pattern cover with transparent glaze in the high temperature reduction atmosphere burned, so that the glaze presents red pattern ceramics, burning difficult, bright color, so that today it is still an extremely precious ceramic category. Enamlhong can decorate ceramics alone, or it can be combined with blue and white, called blue and white enamlied, the two reflect each other and are extremely valuable.

Blue and white (Figure. 14) is made from a pattern painted with cobalt on white ceramic. Only one blue is used, but the shade and level of the pigment can present extremely rich and diverse artistic effects. Blue and white is simple and gorgeous, complex and unified, just like blue calico cloth, with simple, honest and elegant characteristics, has become the main variety of ceramics



Figure 14. blue and white ceramic pot
Source: Jingdezhen royal kiln ceramic factory

Glaze red (Figure. 15) is oxidized instead of cobalt material, practice and blue and white underglaze painting, due to the reduction into snow red, glaze through red, so the name glaze red, Yuan Dynasty after Jun kiln appeared another red performance

method, not easy to burn, is a more difficult to fire ceramics, is often gray red or dark brown, quite unstable, not much production, less handed down.



Figure 15. Glaze red ceramic bottle in the Yuan Dynasty
Source: Jingdezhen royal kiln ceramic factory

Outstanding achievements were also made in high temperature color glaze firing. Established in 1278, the "Shufu" ceramic burned by Fuliang ceramic Bureau was thick and opaque, white and slightly green, just like goose egg color (also known as "egg white glaze"). This kind of white and moist oval white glaze is the basis for the production and development of blue and white and underglaze red color ceramic, and also laid a certain foundation for the development of glaze glaze ceramic and "white" ceramic in the early Ming Dynasty. The appearance of other color glazes such as red glaze, blue glaze, gold glaze, etc., marks that people have a skillful grasp of the hair color law of various color agents, which makes Jingdezhen ceramic decoration colorful, thus ending the glaze color of ceramics before the Yuan Dynasty is mainly imitation jade, indicating the arrival of a new era.

6) Jingdezhen Kiln Gate in Yuan Dynasty

Yuan Dynasty ceramic kiln site in Jingdezhen mainly includes Zhushan, Hutian, urban Looma Bridge, Dai Jialong, Guanyin Pavilion, Zhongdukou, Zengjialong, Tangxia, Yinkeng Wu, Yao Li, Liyang, Liyao and so on. From the remains of these kiln sites, it can be seen that the kiln forms of ceramic fired in Yuan

Dynasty in Jingdezhen mainly include horseshoe kiln, dragon kiln and gourd kiln²⁶. Among them, the use of dragon kiln was more common, which played an important role in the development of the ceramic industry in this period, and the "divided chamber dragon kiln" (i.e. gourd kiln) that began to be used in the later period was also evolved on its basis (see "Hutian Kiln"). In terms of heat utilization, the dragon kiln is superior to the steamed bun kiln in the north. It effectively uses the heat of the flue gas and the heat taken away by the product, reduces the heat loss of the exhaust gas to a minimum, and raises the firing temperature to about 1300 degrees Celsius; It has the advantages of fast heating, fast cooling, quick burning, and maintaining the reduction atmosphere; And because of the pine wood as fuel (so the local commonly known as chai kiln), the flame is long and less ash, and does not contain sulfur or very little content, for white ceramic, blue and white ceramic, color glaze and other traditional ceramic glaze color effect is good, suitable for the conditions of multi-variety production(Figure.16). It represents the highest level of Chinese traditional ceramic kiln building skills. ceramic is the art of earth and fire. Tang Ying, the governor of ceramics in the Qing Dynasty, also said: "The kiln fire is dependent on the success of ceramic." It can be seen that the kiln technology of Jingdezhen in the Yuan Dynasty is one of the key factors to determine the quality of Yuan ceramic.



Figure 16 .Distribution map of kilns in Jingdezhen in Yuan Dynasty
Source: 《History of Jingdezhen City》

²⁶ Title: Overview of Jingdezhen Yuan blue and white Kiln Site Author: Li Yiping Periodical name: Collection Date: 2007 5 issue Page number: 52-56 Pages Number: 5 pages Classification number: K878.5ISSN: 1005-3964.

2.2.3 History of ceramic development in Ming Dynasty

1) Historical background of Ming Dynasty

China's Ming Dynasty was founded on the basis of the peasant uprising at the end of the Yuan Dynasty. Zhu Yuanzhang, the first emperor of the Ming Dynasty, was the leader of the peasant rebellion. He took some measures to restore and develop agricultural production from the beginning of the Ming Dynasty. By the 26th year of Hongwu (1393), the country's agricultural land amounted to 8,577,23,300 hectares. With regard to industry and commerce, in order to achieve the purpose of restoration and development, policies such as lowering the commercial tax rate were also adopted. As for handicrafts, the system of job classification adopted by workers in rival industries was changed in Yuan Dynasty²⁷. In the Yuan Dynasty, handicraft workers with special skills were mostly forced to work in official industrial workshops and could not be free. The feudal and ultra-economic profit-sharing system of "shift" and "living and sitting" greatly hindered the development of capitalism in the late Ming Dynasty. However, compared with the labor slavery system in the Yuan Dynasty, the shifters could freely operate handicrafts except for three months of service for the government industry in three or four years, and the good craftsmen could also engage in their own business after paying six yuan a month as a fine silver, which undoubtedly played a great role in promoting the development of handicrafts production at that time.

The social economy of the Ming Dynasty and, by the sixteenth century, the capitalist element had further developed. Some of the important handicraft industries at that time, such as textile, iron smelting, coal mining, printing and ceramic manufacturing, entered the development period of workshop handicraft industry²⁸. It was under such a social background that the production of ceramics in the Ming Dynasty opened its glorious era.

²⁷ Title: "Production and Characteristics of purple clay teapot in Ming and Qing Dynasties" Author: Wang Tao Journal Name: Jingdezhen Ceramics Date: 2002 Issue 2 Journal column: China ceramic Industry Page number: 9-10 Pages Number: 2 pages ISSN: 1006-9545.

²⁸ Research on the Decoration of Ceramic Calligraphy in the Ming and Qing Dynasties Author: Pan Xiaomin Awarded by: Zhengzhou University Year: 2013 Awarded degree: Master Classification number: J527 Discipline Major: Art Name of Supervisor: Li Fang.

The Ming Dynasty was an important dynasty in Chinese history, and it was also a prosperous period in the history of Chinese ceramics, while Buddhism remained an important religious and cultural force in Chinese society during this period.

Despite the dominance of Confucianism in the Ming Dynasty, there were still many Buddhist temples that existed during the Ming Dynasty. Some famous Buddhist temples were preserved and developed in the Ming Dynasty, such as Mount Emei and Mount Putuo. Although some temples were suppressed and destroyed in the early Ming Dynasty, they gradually recovered later. Some monks also continued to practice and spread Buddhism during the Ming Dynasty. This made the demand for ceramic craft still large, and temples needed a large number of ceramic offerings, including Buddha statues, flower offerings, lamps, etc.

Buddhist ceramic works developed in the Ming Dynasty and to a certain extent. Finding inspiration in Buddhist stories and images, ceramic artists created many exquisite works with Buddhist themes. Buddha statues, lotus flowers, Buddhist artifacts and so on are still important elements of ceramic decoration. In Jingdezhen ceramics of the Ming Dynasty, works with Buddhist themes continued to enrich the ceramic culture of the time.

The Buddhist works of Ming Dynasty enriched the ceramic culture at that time, and the Buddhist aesthetic concept and artistic conception also influenced the shape and style of ceramic objects at that time. All these provided important cultural background and artistic characteristics for the development and inheritance of ancient Chinese ceramic art.

2) Background of ceramics in Jingdezhen, Ming Dynasty

In addition to the large kilns such as Cizhou and Longquan in the Song and Yuan dynasties, the production of coarse and fine ceramics to varying degrees spread throughout Shanxi, Henan, Gansu, Jiangxi, Zhejiang, Guangdong, Guangxi, Fujian and other provinces. Among them, the Fahua ware of Shanxi, the Baiyan ware of Dehua and the purple sand ware of Yixing of Jiangsu were the special achievements of this period. And the export ceramic production in Fujian, Guangdong and other places also had a considerable scale. However, as far as the whole ceramic industry is

concerned, the representative level of the Ming Dynasty is the national ceramic industry center -- Jingdezhen, Jiangxi province.

The ceramics produced in Jingdezhen in the Ming Dynasty were of large quantity, variety, high quality and wide market. Song Yingxing explained in *Tiangong Kaiwu* that the ceramics produced in Jingdezhen had a large output and a wide market. In terms of variety and quality, the blue and white ware of Jingdezhen is the mainstream of ceramic production in the country: the colored ceramic represented by Chenghua Doucai is an unprecedented masterpiece in the history of ceramic making in China: the success of the firing of copper red glaze and other monochromatic glazes in Yongle and Xuande periods indicates the high technical level of ceramic makers at that time²⁹. Jingdezhen is at the center of the ceramic industry in the country. It not only needs to meet the market of China and other countries, but also undertakes the production of all the imperial ware and all the imperial kiln ware given and exchanged by the Ming government internally and externally.

The Ming Dynasty Jingdezhen became the capital of ceramic, and the foundation was laid in the Yuan Dynasty. The successful firing of new varieties of blue, white and underglaze in Yuan Dynasty, the emergence of high temperature monochrome glazes of fog blue and copper red with cobalt as coloring agent, and the application of gold-extracting decorative techniques all created technical conditions for the brilliant achievements of Ming Dynasty colored ceramics and monochrome glazes. However, Jingdezhen could not occupy the leading position in the national ceramic making industry in the Yuan Dynasty. At that time, Longquan, Cizhou and Jun Kiln and other major kilns still had a considerable scale. Since then, the situation has changed significantly. These labor forces generally came from three aspects.

The first is the migration of farmers from small plots of land to towns, but these people can only serve as support workers. The second is the ceramic artisans passed down from generation to generation, which is the main body of ceramic manufacturing. But these skilled workers are often forced by the "shift" system every three or four years, and have to work in the official handicraft industry. It is not until

²⁹ On the Promotion of Soft Power of Non-profit Organizations Author: Geng Shi Periodical Name: Enterprise Culture (next ten-day issue) Date: 2012 11 Periodical column: Culture Forum Page Number: 231 Page number: 1 page ISSN: 1003-5400.

the twelfth year of Wanli, when the official artisans are changed to the employment system, that the enthusiasm and technical talent of these skilled workers are better brought into play. The third is the auxiliary workers such as "Shangfu" and "sand tuffman" who were originally recruited by the official kilns. Because they had been engaged in the ceramic production for a long time, they became skilled workers by auxiliary work³⁰.

3) In terms of modeling

The shape of Ming Dynasty ceramics is diverse, but also more prominent, there are some vessel shapes before Ming Dynasty, such as plate, bowl, wash, three-legged stove, rainbow, pot, tall foot bowl, covered bowl, lamp, slag bucket, plum vase, jade Yicun, full-ear vase, and many new vessel shapes such as: Moon bottle, long neck square mouth fold pot, spherical bottle, octagonal candlestick, flower watering, tubular flower seat, inverted bell bowl, etc. Some of them obviously have a strong style of West Asia, which was closely related to the development of East-West communication at that time, and some of the utensils themselves are made to meet the needs of foreign countries.

4) In the decorative process of pattern

In the pattern decoration, it can be said that the inheritance and integration of the Song Dynasty Cizhou, Baicun kiln to Yuan blue and white pen painting wind and develop towards a more beautiful and elegant direction. Decorative to plant pattern (Figure 17) mainly, such as twinned lotus, peony, rose, camellia, chrysanthemum, ganoderma, rose, etc. symbol of longevity, auspicious fruits such as peach, pomegranate, lychee, loquat, grape, cherry and so on often appear. Animal patterns, in addition to a few unicorn, sea good waves, mainly dragon and phoenix patterns. In addition, There are also picture decorations such as pine, bamboo, plum, fairy mountain pavilion and baby play picture. Animal prints and Figureures are usually attributed to the Xuande period.

³⁰ "Jingdezhen Trade Guild and Ceramic Development in Ming and Qing Dynasties" Author: Zhan Jia, He Bingqin Journal Name: Chinese Culture Forum Date: 2010 Issue 1 Journal column: Historical research Page: 11-18 Classification number: K248 Fund Project: National Social Science Foundation of China (09BF048) Level: CSSCI,PKUISSN: 1008-0139.



Figure 17. Ming Dynasty green color wrapped branch pattern cover box
Source: Photography byZhang Lin, 2023

With the social stability and economic prosperity of the Ming Dynasty, Jingdezhen's ceramics industry entered a golden age. During this period, the ceramic craft in Jingdezhen was constantly innovated, and many representative ceramic styles appeared. Among them, the Guan kiln ceramics in the middle of the Ming Dynasty were particularly famous. Guan kiln ceramics are high-grade ceramics made especially for the royal family and officials, and are known for their exquisite craftsmanship and ornate decoration. The Ming Dynasty Guan kiln ceramics are characterized by pure glaze color, solid body and beautiful shape, and the common styles are Guan kiln blue and white, Guan kiln wucai and so on.

In addition, there were some new developments in Jingdezhen ceramic industry in the late Ming Dynasty. During this period, Jingdezhen began to produce new types of ceramics such as pastel ceramic, a decorative technique in which multiple colors are painted on white ceramics, and Yanglihong ceramic, a decorative technique in which red patterns are painted under a transparent glaze.

In Yongle period, Jingdezhen successfully burned Linglong ceramic, and in Chenghua period, it created fine blue and white Linglong ceramic. Linglong ceramic is green and bright, blue and white are elegant, integrated and attractive³¹.

The successful firing of Dalong Jar and thin fetal ceramic is the embodiment of the high technical achievements of Jingdezhen ceramic industry and the amazing intelligence of ceramic making technicians in the Ming Dynasty. The diameter and height of the Dalong cylinder are more than 70 centimeters, and the whole body is decorated with five-clawed dragon whiskers. The shape is huge, imposing and solemn, and it is a special thing for the emperor, and others can not arrogate and use it to further reveal its mystery. The production of thin fetal ceramic, from another aspect shows the artisan ingenuity and intelligence of the ceramic make (Figure.18), the thinnest and thinnest fetal ceramics, its thickness is only 0.5 mm, the thickest is only 1 mm, really "thin as paper".



Figure 18. Engraved bowl of thin fetal ceramic in Jingdezhen
Source: Jingdezhen Ceramic Museum 2023

5) In terms of glaze

Blue and white ceramics of Jingdezhen

Some of the blue and white ceramics handed down in China and other countries at the end of the Yuan Dynasty and the beginning of the Ming Dynasty

³¹ The Development and Evolution of Jingdezhen Ancient Ceramic Kiln Author: Hu Zhongyuan
Awarded by: Jingdezhen Ceramic Institute Year: 2013 Awarded degree: Master Classification
number: K876.3 Discipline: History of Science and Technology Supervisor Name: Zheng
Naizhong.

seem to belong to the products of the Hongwu period. Its characteristic is that the general blue and white color tends to be dark and stupid, which may be due to the war environment at that time, interrupted the use of domestic green materials on the imported green surface. In terms of pattern decoration, it began to change the style of the Yuan Dynasty with more layers and full patterns, and tended to leave more blank; Flat chrysanthemum pattern is used more. The drawing room of calabash leaves is not as regular as that of Yuan Dynasty. The fragments of red glaze ware found under the Xuande layer, the former site of Jingdezhen Imperial Ware Factory, are decorated with Lianbo patterns, which are very similar to the red glaze ware unearthed in Yuan Du, Beijing. In addition, there are blue and white ceramic pieces with flat chrysanthemum patterns, which seem to belong to Hongwu ceramic. Blue and white ceramics of Yongle and Xuande period The blue and white ceramics of this period are famous for their fine body, glaze, rich and colorful blue shapes and beautiful patterns, and are known as the golden age of blue and white ceramics in China.

Compared with the Yuan Dynasty, the technology of the blue and white ceramics of the Guan kiln in Yongle and Xuande period was further improved³². The fetal quality is delicate and white, and the glaze layer is crystal and thick, which is one of the characteristics of this period. And in the habit, and the glaze layer more fat belong to the Yongle Dynasty products.

Here we also talk about blue and white glaze red (Figure 19). It is similar to blue and white underglaze color production, using copper as a colorant. The blue and white underglaze red of the Yuan Dynasty has matured, and the Wuli red ware of Xuande in the Ming Dynasty has also been handed down to the world. This kind of Xuande Enamlihong three-fish tall cup is collected in Shanghai Museum. Chenghua, Hongzhi, Zhengde period of blue and white ceramics such as the use of different blue and white materials to stage, Yongle, Xuande period of the Guan kiln blue and white, the use of green materials are mainly imported Su Ma Liqing. The blue and white ceramics of the three imperial kilns of Chenghua, Hongzhi and Zhengde were the periods when the imported green materials and domestic green materials were used.

³² A Brief Discussion on blue and white ceramic of the Ming Dynasty Author: Zhang Hong Periodical name: Popular Literature Date: 2007 9 Periodical column: Theoretical research Page number: 23-25 Pages Number: 3 Pages Classification number: J5ISSN: 1007-5828.



Figure 19. Blue and white enamel red ceramic pot in Ming Dynasty
Source: Jingdezhen Ceramic Museum 2023

The blue and white ceramics of the Hongzhi (1488-1505) dynasty were the continuation of the Chenghua style in terms of the type, decoration and use of green materials. The green materials used in it are mainly equal green, but due to the difference in ingredients and firing temperature, there are still different colors of thicker and lighter. Utensils are mainly composed of plates and bowls. Among the decorative patterns, lotus pond swimming dragon is the most characteristic. However, from the conception of the theme, the dragon symbolizing the prancing is actually in the lotus pond, which is very incongruous. Such a theme will be used less in the future.

Jiajing, Longqing and Wanli blue and white ceramics in the early years of Jiajing blue and white ceramics marked by the use of recycled green materials is another prominent stage in the history of Ming Dynasty blue and white ceramics. Jiajing blue and white is not all the use of green color, but with the use of green and Ruizhou stone green.

The early blue and white ceramics of Wanli (1573-1619) were basically similar to the style of Jiajing, and the pigments used were often green. Some of the artifacts, if there is no Wanli Nian style, it is difficult to compare with the area of Jiajing period.

Wanli's blue and white ceramics, in addition to the early green materials are still used in green, and Jiajing style is similar, after the middle period, may be due to the green break and use domestic green materials³³.

Wanli blue and white ware types are diverse. In addition to the extremely difficult dragon jar and screen, such as the 73 cm high blue and white vase unearthed in Dingling Tomb, the imperial ware factory also burns other utensils such as Fen pan, MAO stone, candlestick, pen tube and so on. In addition to the common dragon and phoenix patterns, various animal, plant and Figureure patterns were also popular.

Blue and white ceramic of people kiln in Jingdezhen

In the Ming Dynasty, ceramic was a very common daily utensil for urban residents. In the twenty-sixth year of Hongwu (1393), the Ming government had explicitly stipulated the system of utensils used by all strata³⁴. Officials with less than six articles, urban and rural landlords, merchants and urban residents generally used ceramics. It can be imagined that the market supply of ceramics in civilian kiln was large at that time. However, because the folk ceramics are not easy to retain, and the people kiln ware generally has no year, so the research of the Ming Dynasty people kiln ceramics needs to be in-depth.

The blue and white ceramics of the Ming Dynasty Jingdezhen people Kiln, from China and other countries handed down and some specimens unearthed and collected after the founding of the People's Republic, we introduce the following respectively by period³⁵.

From the ceramic pieces collected from the lake field, the blue and white ceramics of the people's kilns in the Xuande period of the early Ming Dynasty, although the blue and white ceramics of the people's kilns in the early Ming Dynasty were also used in religious utensils and various folk daily necessities made of

³³ A Brief Analysis of the Reform of blue and white ceramic in the Yuan and Ming Dynasties Author: Zhang Deren Periodical name: Cultural Relic identification and appreciation Date: 2017 8 Periodical column: Ji Gu Page number: 50-52 Pages: 3 pages ISSN: 1674-8697.

³⁴ An Overview of Jingdezhen Folk Ceramics Author: Xu Tianhua Periodical Name: Management Observation Date: 2010 15 issue Page number: 281 Classification number: K89ISSN: 1674-2877.

³⁵ "Identification of Jiajing, Long Qing, Wan Li blue and white ceramic" author: Gao Ashen Journal title: ProsecutorFengyun Date: 2014 Issue 14 Column: Quality of Life -- Connoisseur Page: 88-91 Page: 4 ISSN: 1005-5444.

imported "Suma Li" green materials with more iron content, most of the products from the early Ming Dynasty to the Chenghua Dynasty were made of domestic materials, and their cyan color was basically gray than the blue and white ware of Yongle and Xuande official kilns with Suma Li Qing. At the same time, it does not carry black spots³⁶. The utensils of this period are highlighted by plates, plum bottles and jars.

The decorative patterns of other utensils, such as plates and bottles, are mainly broken lotus, peony, deformed chrysanthemum, peacock, phoenix, water fowl in lotus pond, and basically no dragon pattern. This has a lot to do with the early Ming Dynasty's "no overrule" regulations. Chenghua, Hongzhi, Zhengde period of the people kiln blue and white ceramics Chenghua, Hongzhi period of the imperial kiln blue and white shell used is the light color of the limbs Tangqing³⁷. The high-quality green materials were controlled by the government, but they were not as valuable as the imported materials. It was entirely possible for the people kilns to get some better green materials through various ways.

In the fifth year of Longqing, Xu Shi, the imperial historian, suggested to the Emperor to reduce and slow down the burning of imperial vessels, and mentioned that "the three-layer square boxes and other vessels are very different in style and difficult to make at the time." In the tombs of Ming Dynasty in Shanghai, not only multi-layer round box of blue and white Figureures, but also multi-layer blue and white box of silver ingot type were found. In the Ming Dynasty tomb in Jiangxi Province, the unearthed blue-and-white Pu-button lid high ear incense burner is rich in cyan and exquisite in shape. The decorative patterns of white clouds, green cranes and Qiangui

³⁶ The blue and white Decoration of Jingdezhen Minkiln in Ming Dynasty Author: Chen Zhili Periodical name: Jingdezhen Ceramics Date: 2003 4 Periodical column: Ancient Ceramics Research Page number: 6-8 Pages Number: 3 Pages Classification number: K876 ISSN: 1006-9545.

³⁷ The blue and white Style of Wanli Minkiln Author: Yang Bing, Luo Jin Journal Name: Ceramic Research Date: 2003 3 issue Journal column: Ceramic Forum Page number: 40-42 Page number: 3 page ISSN: 1000-9892.

have strong Taoist colors. It is the representative work of the blue-and-white ware of the people's kilns during the Wanli Period³⁸.

Ming Dynasty ceramic and Chenghua Doucai

Color ceramic, from a broad point of view, should include spot color, underglaze color, glaze color and bucket color, but the customary so-called Ming Dynasty ceramic color ceramic, refers to the glaze color and bucket color.

The prevalence of glazed ceramics in Ming Dynasty was the result of the practice of Chinese potters for thousands of years. As early as the Neolithic Age, people have realized that some natural minerals such as iron ore, storage stone, ceramic clay, etc., can be used as red, black, white and other colors on the surface of the ceramic painted into a variety of patterns, which is the famous shadow ceramic³⁹. The prevailing lead glaze in the Han Dynasty was a low-temperature glaze made of copper and iron as coloring elements. To the Tang Dynasty, and further use of some minerals containing cobalt, iron, manganese in the lead glaze coloring effect, thus made with blue, yellow, green, white and other shades of Tang tri-color. In the Song Dynasty, Cizhou Kiln in northern China used a brush dipped in color material to trace a simple pattern on the ceramic glaze that had been burned, and then placed in the furnace at about 800 degrees Celsius to burn the color material on the glaze, which was called "Song Red and green color". Some of the above technological inventions, most of them originated in the north, and later passed on to Jingdezhen. The craftsmen of Jingdezhen absorbed these techniques, integrated them, improved them and improved them. In the Ming and Qing dynasties, they made an important contribution to the formula of glaze glaze. On glaze color is developed on the basis of low temperature color glaze. In addition, people also combined the overglaze color with the underglaze color, which had been relatively mature at that time, to create a successful unique bucket color.

³⁸ "The Characteristics of blue and white Decoration of Jingdezhen Minkiln in Ming Dynasty" Author: Chen Zimin Journal Name: Ceramic Research Date: 2003 4 issue Journal column: Ceramic Forum Page number: 35-37 Page number: 3 page Classification number: K876.3 ISSN: 1000-9892.

³⁹ Research on the Art of Handmade Living Ceramics Author: Lyu Jin-quan Awarded by: Southeast University Year: 2008 Awarded degree: Doctor Classification number: J527 Discipline Major: Art Supervisor Name: Zhang Daoyi.

The combination of blue and white under the glaze and red color on the glaze can be called bucket color in a broad sense, which is the preparation stage for the invention of Chenghua bucket color. In a certain sense, it is epoch-making. Because, in the Ming Xuande before, underglaze blue and white and glaze color process has long been mature, but they are separate existence. Only in the Xuande period did the two processes combine to create a new process of the combination of underglaze blue and white and overglaze color. The emergence of this new process is likely to be inspired by the blue and white underglaze red in the Yuan Dynasty. Qinghua Yanglihong is made of blue and white drilling material and copper red material, which is colored under the glaze and burned at a high temperature. But the blue and white red colored ware is first burned into blue and white ceramics, and then painted with iron red patterns on the glaze, and then baked at low temperature. Because of the difficulty of the burning of underglaze red, it is very difficult to get bright red, and the burning of iron red is much easier than copper red. The existence of difficulties, prompting craftsman to create a new process. It was this new technology that laid the foundation for the development of Doucai ceramics in the Ming and Qing dynasties.

Chenghua bucket color ceramic bucket color is a combination of blue and white under glaze and color on glaze ceramic process⁴⁰. The name of the bucket color, often seen in the Ming Dynasty documentation, "Museum overview" "Our Huanxuan remaining language" "Qing Chezang" "Changwu annals" and so on are only Chenghua wucai or "blue and white installed five colors" name. The main Chenghua Doucai ceramics handed down are basically hidden in the court in the Qing Dynasty, but the name of Chenghua Doucai is not found in the archives of the Internal affairs Office during the Yongzheng period.

⁴⁰ Research on Canton ceramic and Cultural Exchange between China and the West Author: Ye Xiaoyan Awarded by Jingdezhen Ceramic Institute Year: 2012 Awarded degree: Master Classification number: K876.3 Discipline: Design Art Tutor: Zhang Wenbing

In fact, the main achievement of Chenghua Doucai is to create a new process of combining blue and white under glaze and a variety of colors on glaze. In the Song and Yuan dynasties, the simple on glaze color was mainly red and green color. In the Ming Xuande Dynasty, the process of combining underglaze blue and white with overglaze color began, but the glaze was mainly a single red color. Chenghua bucket color ceramic glaze color, generally there are three or four kinds, Ming and Qing people especially appreciate the chicken cup and Gaoshi cup, nine autumn printing box, etc., some glaze color up to more than six kinds, and the characteristics of the color is very bright. Such as bright red, bright color such as blood, uneven thickness: oil red, heavy color and light: goose yellow, delicate transparent and flash green: apricot yellow, color flash red; Dense waxy yellow, color slightly transparent: turmeric(Figure 20), color rich light weak: water green, leaves green, mountain green, etc., color are transparent and flash yellow: pine green, color deep and flash green: peacock green, light green transparent: peacock blue, color heavy: grape purple, color such as ripe grapes and transparent: Chu purple, color dark: purple, color rich and dull.



Figure 20. Ming Dynasty Chenghua Doucai chicken jar cup
Source: Jingdezhen Ceramic Museum 2023

Most of the colored materials used in China's ancient ceramics are natural minerals, among which the main coloring elements are iron, copper and diamond⁴¹. There were not many colors on the glaze before Chenghua, and the colors used in the famous Jingqin Blue were far less than Chenghua Doucai. The use of different

⁴¹ Research on the Art of Handmade Living Ceramics Author: Lv Jin-quan Awarded by Southeast University Year: 2008 Degree conferred: Doctor Classification Number: J527 Discipline Major: Art Supervisor Name: Zhang Daoyi

materials and proportions to make so many colors is a great creation of the ceramic workers in Chenghua period. The achievements in this respect laid the foundation for the development of wucai colors in Jiajing and Wanli periods, and wucai colors and Yongzheng pastels in Kangxi of Qing Dynasty.

The method of drawing and applying color of Chenghua bucket decoration has its own characteristics⁴². At that time, the application of underglaze blue and white hook contour line, in flowers and characters clothes, with flat paint method of color, leaves only positive, no Yin and Yang back points, flowers only painted positive, there is no opposite side of the difference: the characters are dressed in a single color without a surface: there is no sense of concave and convex stone. A thousand branches do not wrinkle skin, flowers more than one color.

Chenghua Doucai's high technological achievements, after the two dynasties of Hongzhi and Zhengde, developed into a new stage of Jiajing and Wanli colorful ceramics in the history of colored ceramic. According to the classification of colored ceramic in "Nanyao Notes", "Wucai" should refer to the simple glaze on the color. Chenghua period of color ceramic, mainly with Figurehting color, with blue and white as a foil purely colorful ware, very rare. However, it is not absolutely absent, such as the Palace Museum in Beijing has a collection of Chenghua colorful twigs hibiscus male. Among Hongzhi colored ceramic handed down from the ages, there are colorful pine, bamboo and plum plates decorated with red, green, verdant green and color. Zhengde also has a glaze on the multicolored ware, but relatively rare.

Jiajing, Wanli period of color ceramics, in addition to white red color and other single-color glaze on the color and the following will be described in the three colors, there are two main categories: one is red, green, yellow based pure glaze on the color (including a variety of colors of gold) one is blue and white as a color and a variety of colors on the glaze combination of blue and white colorful ceramics. The so-called typical Jiajing and Wanli multicolored customs should refer to this kind of blue and white multicolored ware.

⁴² Research on the Image of Treasure Pattern on Ceramics Author: Wu Qingfang Awarded by Jingdezhen Ceramic University Year: 2018 Awarded degree: Master's Degree Subject: Fine Arts Tutor Name: Yang Bing.

First of all, the blue and white on the blue and white colorful wares of Jiajing and Wanli are not in the main position like the Chenghua Doucai. In the Chenghua bucket color, blue and white is the decisive main color of the whole pattern, with blue and white hook the outline of the pattern, the color on the glaze is filled in according to the scope of blue and white, or the first half of the pattern is painted with blue and white, and then colored on the glaze. Some patterns are basically performed by blue and white, and the glaze is only slightly added level, and even this embellishment is dispensable. The blue and white colorful is in the whole pattern, not to blue and white as the color of everything, but the blue and white used as a color in the whole picture.

The official kiln color ceramic of Jiajing and Wanli period is mainly blue and white wucai ware. There are also some simple five-color displays on the glaze, and the group is relatively rare. Its color is mainly red, green, yellow three kinds.

From the real thing handed down, there are yellow earth red color, red earth green color, yellow earth purple color, yellow earth blue color, persimmon green color, yellow earth green color and so on. Among them, some varieties will be burnt three times. For example, yellow ground red color, generally known as red Rehmandi color, but its production process is first to high temperature burned into ceramic, and then poured yellow glaze, the second time to 850 degrees Celsius --900 degrees Celsius fire burned into yellow ceramic, and then iron red according to the need to fill out the pattern, to low fire baked. Due to the use of red cover to yellow ground, the surface is better like a red yellow color.

The development of color ceramic, to the Zhengde period, in addition to the common white ground green color, blue and white red, green color and glaze on the five colors, created a new variety of "plain three-color"⁴³. This element tri-color has two characteristics, the first feature is that the color does not use red, which is the opposite of the Ming Dynasty pure glaze on the color of red as the main color. In ancient China, marriage, birthday and other festive event, with red: funeral and other elements, generally with white, blue, green, yellow and other colors.

⁴³ On "Multiple Firing" and its Aesthetic Characteristics in ceramic Art Author: Yu Jiexing
Awarded by: Jingdezhen Ceramic Institute Year: 2012 Awarded degree: Master Classification
number: TQ174.65,J527 Discipline: Design Art Tutor Name: Huang Huanyi.

Ming Dynasty Jingdezhen high temperature single color glaze and low temperature monochrome glazed ceramics have great development. In 1964, among the ceramics unearthed in the Ming Imperial Palace in Nanjing, there were varieties of sauce glaze and blue glaze in the Hongwu period. From the real objects handed down, Yongle period imitation Longquan glaze, imitation Yingqing; Xuande period of sauce glaze, blue and Chenghua period imitation Ge kiln ware also have a high level. The most outstanding achievements of single color glazes in the Ming Dynasty are Yongle, Xuande red glaze and blue glaze, Chenghua malachite green and Hongzhi yellow glaze.

In the Xuande period, the red glaze system developed further and increased significantly in production quantity, but the embryo and glaze were slightly thicker than Yongle, giving a dark color. However, this was compared with Yongle red glaze ware. Xuande Red glaze also has very successful works.

6) Jingdezhen ceramic kiln in Ming Dynasty

Since the Ming Dynasty, kiln sites (Figure. 21) have tended to concentrate in Jingdezhen, both the official kiln and the people kiln are inclined to painted ceramics, Song ceramic is dominated by a singlecolor glaze, and after the Ming Dynasty into the painted world, the ceramic body also tends to thin, fine, white requirements, remember the style on the body from now on, the age, the hall, the name of the person, so that the research evidence has a more accurate identification.



Figure 21. Jingdezhen Ming Dynasty kiln site
Source: Jingdezhen ancient kiln 2019

The private kilns in Jingdezhen during the Ming Dynasty produced fine ceramics of the highest grade, in addition to the general products commonly needed for the Chinese and other markets. After Jiaping, all ceramics needed by the court were produced by the people's kilns. Landowners and bureaucrats also needed some high-quality furnishing ceramic to meet the needs of their luxurious life. This part of the product is also the wisdom crystallization of the artisans of the people kiln.

Jingdezhen people kiln products, through the ceramic dealers to sell all over the country. In the late Ming Dynasty, China's merchant capital was very active.

Yongle, the Jingdezhen Guan kiln of Yongle (1403-1424 AD), Emperor Chengzu of Ming Dynasty. The ceramic making process has many innovations on the basis of Yuan ceramic, with delicate and lubricated fetal quality and white color. In particular, the name of bright red glaze, sweet white glaze and blue and white ceramic has been handed down to the world and occupies a special position.

2.2.4 History of ceramic development in Qing Dynasty

1) Historical Background of the Qing Dynasty

Qing Dynasty is the second unified Chinese regime established by the minority nationalities in China, and it is also the last feudal dynasty in China. The ceramic culture of the Qing Dynasty is the high crystallization of all the working people's wisdom, is the representative of the most skilled era, thousands of years of ceramic production accumulation, as well as the raw materials of Jingdezhen, the early Qing Dynasty political clarity, there is a period of long-term prosperity, the emperor's attention, these factors make the ceramic industry to flourish, the ceramic level of the peak⁴⁴. The ceramics of the Qing Dynasty are fine and magnificent, outstanding and extraordinary, which is the most beautiful chapter in the history of ceramics. The representative of the development of the whole ceramic industry in the Qing Dynasty is Jingdezhen, China. Representing its highest level of ceramic manufacturing is the Jingdezhen Guan kiln. Especially during the Kangxi, Yongzheng and Qianlong dynasties, the development of Jingdezhen reached its peak period.

⁴⁴ Philosophical Exploration of Jingdezhen Ceramic Culture Author: Zhang Wenbo Awarded by: Jingdezhen Ceramic University Year: 2018 Awarded degree: Master's Degree Major: Philosophy Tutor Name: Wang Wenhua.

These three emperors had a great degree of preference for ceramics, production excellence, regardless of cost issues, all kinds of famous ceramic products have been re-developed, not only that, but also created famous products -- enamel (Figure. 22), pastels and other color ceramic. For the famous ceramics of earlier times, the Qing Dynasty also made imitations, and even reached the point of imitation. The development of ceramics in the early Qing Dynasty, the improvement of technology and the complexity of varieties were unprecedented in the previous dynasties. Continuous innovation and development made ceramics usher in the peak.



Figure 22. Jingdezhen Qing Dynasty enamel painted ceramic cup
Source: Jingdezhen Ceramic Museum 2023

From the perspective of the whole society, the early and middle Qing Dynasty was in the period of the decline of feudalism and the development of capitalist factors⁴⁵. At the beginning of the Qing Dynasty, due to the impact of the peasant uprising at the end of the Ming Dynasty, the land was redistributed. In order to facilitate its long-term rule, the Qing government took some measures, such as building water conservancy, temporarily exempting some taxes from painting, abolishing the shackle of "artisan status" for some handicraft workers, and so on. With the hard work of the peasants and handicraft workers, the social economy of the Kangxi, Yongzheng and Qianlong dynasties entered a prosperous period. The production of Chinese ceramics also reached a historical peak during this period and entered the golden age of ceramics.

⁴⁵ 2007 WORLD Chinese INDUSTRIAL DESIGN FORUM Sponsor: China Academy of ART
Time: 2007-10-01 Venue: Beijing. The INFLUENCE OF THE ANCIENT CERAMICS OF OUR COUNTRY ON MODERN DESIGN Author: HU BIN.

The Qing Dynasty was the last feudal dynasty in Chinese history, and Buddhism remained an important cultural and religious force in Chinese society during this period.

Ceramic works with Buddhist themes continued to appear in the Qing Dynasty and were developed to a certain extent. Drawing inspiration from Buddhist stories and images, ceramic artists created many exquisite works with Buddhist themes. Buddha statues, lotus flowers, Buddhist artifacts and so on are still important elements of ceramic decoration. In Jingdezhen ceramics of the Qing Dynasty, works with Buddhist themes continued to enrich the ceramic culture of the time.

In addition, ceramics of the Qing Dynasty were also influenced by Buddhist aesthetic ideas in terms of shape and style. Buddhism emphasizes detachment from the world, the pursuit of inner peace and compassion, and this spiritual pursuit influenced the artistic expression of ceramics at that time to a certain extent. Jingdezhen ceramics in the Qing Dynasty still pursued a simple, elegant and pure aesthetic feeling, which was in line with the spiritual pursuit of Buddhism.

The Buddhist themed works of Jingdezhen ceramics in the Qing Dynasty enriched the ceramic culture at that time, and the Buddhist aesthetic concept and artistic conception also influenced the shape and style of the ceramics at that time. In the Qing Dynasty, the Jingdezhen official kiln also produced Buddhist temple articles, such as the Bemba pot, which was produced for the imperial court to give to the lamas of the world. The imperial court also gave the Bemba pot to the Confucius Temple in Qufu as a sign of respect.

2) Background of Jingdezhen ceramics in Qing Dynasty

The origin of Qing Dynasty ceramics is relatively extensive. However, like the Ming Dynasty, Jingdezhen is still the ceramic capital of China, which represents the level of the whole era.

In the early Qing Dynasty, the ceramic making industry in Jingdezhen was in a state of stagnation, even the production of official kilns was no exception⁴⁶. The court of Shunzhi Dynasty had assigned Jingdezhen several times to make dragon jars and

⁴⁶ Analysis on the Use Function of European Export ceramic from 15th to 19th Century Awarded by: Jingdezhen Institute of Ceramics Year: 2013 Awarded degree: Master Classification number: K876.3 Discipline Major: Specialized History Supervisor Name: Zhan Jia

hurdle plates, but they could not be completed. In the tenth year of Kangxi Dynasty, sacrificial vessels were made. In the thirteenth year of Kangxi, due to the war of Wu Sangui, the foundation of kiln industry in Jingdezhen was almost completely destroyed. It was not until around the 19th year of Kangxi that the ceramic industry in Jingdezhen developed by leaps and bounds on the basis of the Ming Dynasty, and Jingdezhen became a prosperous city again at that time.

3) In terms of styling

Qing Dynasty ceramics due to the expansion of its application scope and the emergence of new varieties, so in the category and variety: compared with the Ming Dynasty has increased. According to the use of ceramics, it can be roughly divided into the following types: Plates, bowls, cups, saucers, POTS, boxes and stools, tables, pillows, candlesticks and so on.

Belonging to the display and play items are vases, flower statues, flower vessels, wall bottles, bridge bottles, screen plugs, flower POTS, flower receptions, snuff bottles and melons and fruits, animal elephant ceramic, all kinds of imitation crafts ceramics and ceramic carving, ceramic sculpture, etc⁴⁷.

The stationery and entertainment supplies include inkstone, water jar, ink seal, nib, pen holder, pen holder, hospital bed, chess set, cricket can and so on. In addition, there are a variety of antique ritual vessels, sacrificial vessels and all kinds of religious instruments.

Kangxi vase, the shape is varied, of which those with small mouth and big belly are called bottles, those with similar belly size are called zunge, those with large mouth and small belly are called flower gu or flower plug, and especially small flower gu is called slag bucket. In the bottle, there is a mouth with two sides, a thin and short neck, and the bottle body is straight as a cutoff cylinder, and its shape is like a rod plant, commonly known as a rod bottle.

In addition, there are also commonly known as Xiangleg Zun (shaped like an elephant leg), Chuchizun (shaped like a water chestnut), and zun zun, rattle zun and so on. Among the cups and bowls, the Golden bell cup of the Kangxi period was like

⁴⁷ On the Type and Decoration Characteristics of Qing Dynasty ceramic Author: Lin Yahong
Periodical name: Jingdezhen Ceramics Date: 2013 6 Periodical column: Ancient Ceramics
Research Page Number: 24-25 Page number: 2 page ISSN: 1006-9545.

an upside-down small steel bell. The shape of the Li bowl is like a hat placed on the side.

Compared with Kangxi period, there were some changes in the shape of ceramics in Yongzheng period. Both Kangxi and Yongzheng imitated the shapes of Xuande and Chenghua dynasties of Ming Dynasty, but Kangxi damaged Chenghua more than Xuande, while Yongzheng mainly imitated Xuande. Yongzheng blue and white, imitation Xuande's big plate, chicken heart bowl, holding the moon bottle, jade pot spring bottle. Plum bottle, holding pot and so on are very common: bucket color is to imitate the day character pot, horseshoe cup, chicken jar cup and so on. In the Kangxi period, some special crystal kinds of artifacts gradually decreased in the Yongzheng Dynasty, and some basically no longer appeared. For example, the prince statue, willow vase, chrysanthemum vase, etc. of Kangxi Hongbean red, had disappeared in Yongzheng period, and the Fengtail statue, stick vase, apple statue, Guanyin statue, horse block statue, and square vase were also gradually reduced. There were some vessel shapes that began to appear in the late Kangxi period, such as the olive vase. Others, such as leg bottles, were more popular during the period of paralysis. There is a popular in the Qianlong Dynasty, the image of a cow head, so it is also called Baishijian, it started in Yongzheng.

The ceramic shapes of Qianlong period were more varied than those of Yongzheng period. Tianqiu vase, gourd vase, ox head statue and so on are very common⁴⁸. Qianlong was a person who regarded himself as "elegant". Under his advocacy, the habits of advocating elegance prevailed among the middle and upper classes of the landlord class. The variety and precision of various ceramic study utensils were beyond any previous period. Powder enamel pen holders, ink beds, pen holders, paperweights, printing plates, and purple boxes of letter style were new and different in style, all of which were exquisitely crafted.

4) In the decorative process of pattern

⁴⁸ A Study on the Royal Style of Pastel Art in the Reign of Qianlong in the Qing Dynasty Author: Li Na Awarded by: Jingdezhen Ceramic Institute Year: 2012 Awarded degree: Master Classification number: J527 Discipline Major: Design Art Tutor Name: Ning Gang.

The three dynasties of Kangxi, Yongzheng and Qianlong are known as the historical peak of ceramic making in China⁴⁹. However, the whole Qing Dynasty had little reform in the ceramic production tools, and the achievements of the ceramic industry were mainly the improvement and improvement of decoration.

In addition to the color glaze, the decoration of ceramics in the Qing Dynasty was mainly painted, especially the comprehensive decoration of various glaze colors plus painted⁵⁰. Qing Dynasty ceramics painted pattern decoration, mainly divided into two categories. One is a simple pattern, such as twig lotus, twig chrysanthemum, weaving peony and other kinds of twig flowers so: group dragon, group wind, group crane and various group flowers: as well as dragon, wind, whole dragon, cloud dragon, police, cloud thunder, back pattern, Haitao pattern and so on: In addition, there is a particularly popular ice plum pattern in the Kangxi period: Qianlong, Jiaqing period pastels ceramic wind tail pattern and so on. The other is the pattern picture with the theme of flowers, flowers and birds, landscape, character stories, etc. Official kiln ceramics are mainly based on various patterns, especially the winding lotus and dragon and phoenix patterns. The plates and bowls of five-color dragons and phoenixes are essential things for the emperor's wedding. Landscape and character themes are also used, but they are more delicate than the folk kiln, and less lively. Flower patterns to Kangxi wucai and Yongzheng, Qianlong pastels are more prominent, the common rose, rose, are in line with the feeling of delicate and beautiful, and plum, hydrangea, magnolia, begonia, grapes, bamboo stone, etc., are also lifelike and moving. The pine tree seen in the trees is often the dry of eggplant color, the black needle, the friendship to hard green, rich Cui want to drop. Cloth pastels in the "over the branch" technique, but also the use of handy, not only in the bowl between the outer wall and the inner wall over the branch (that is, the trunk,

⁴⁹ An Introduction to the Gossip Pattern ceramic of Song, Yuan, Ming and Qing Dynasties Author: Cao Ran Awarded by: Tianjin Normal University Year: 2017 Awarded degree: Master Classification number: K876.3 Discipline: Cultural Relics and Museology Supervisor Name: Yang Xiaolai.

⁵⁰ An Introduction to the Gossip Pattern ceramic of Song, Yuan, Ming and Qing Dynasties Author: Cao Ran Awarded by: Tianjin Normal University Year: 2017 Awarded degree: Master Classification number: K876.3 Discipline: Cultural Relics and Museology Supervisor Name: Yang Xiaolai

flowers, leaves part outside, part inside), but also developed to the body and the cover between the branches.

Flower patterns During the Qianlong period, there were many peony paintings in the center, and various flowers such as chrysanthemums, trumpet flowers, morning glory flowers, etc. were painted around the map, which means that all flowers are Rui. This kind of pattern, called "pile of flowers" and "licking flowers on brocade", was almost the main theme of pastel flowers in the Qianlong Dynasty.

Birds and beasts as the theme of the pattern, almost every dynasty prevailed, but the Kangxi dynasty with a ferocious monster as a decoration, often painted hair fine, a sense of gaze and upright, is more unique.

5) In terms of glaze

The Kangxi, Yongzheng and Qianlong dynasties in the early Qing Dynasty reached the historical peak of China's ceramic making technology (Figure. 23). Most of the existing techniques and varieties in the Ming Dynasty were improved or innovated⁵¹.



Figure 23. Jingdezhen Qing Dynasty various glaze type ceramic
Source: 《Jingdezhen ceramic history》 2016

For example, the color of Kangxi blue and white is bright and pure, unique style: Kangxi Wainwu invented the blue color on the glaze and although color, more

⁵¹ "Try to discuss the reason of the miracle of Chinese ancient ceramics export" Author: Li Chunzhi Periodical name: Ceramic Science and Art Date: 2009 9 Periodical column: History of Ceramics Page number: 29-31 Page number: 3 pages Classification number: K2ISSN: 1671-7643.

diverse than the Ming Dynasty color, and because of the higher burning temperature, more thorough and bright than the Ming Dynasty; The variety of Figurehting color increased, and the firing of Yongzheng Qing glaze in the single color glaze reached the most mature stage in history: yellow, blue, green, alum and other colors of glaze have also been greatly improved, and the copper red glaze and underglaze that once declined in the middle of the Ming Dynasty have been restored and further developed in the Kangxi and Yongzheng periods.

During this period, many new colored glazes and varieties were created, such as powder shadow, enamel color, underglaze tri-color, first color and Wujin glaze, sky blue glaze, coral red, pine green glaze and breast fat red with gold as coloring agent.

At present, a large number of blue and white ceramics with various shapes and unique pattern decoration, which are not written in the Kangxi dynasty, are not official kiln ware but people kiln ware at that time. The advantages of the blue and white kiln of Kangxi are: bright color, distinct layers and diverse themes.

The blue and white in ancient China used natural cobalt ore as coloring agent. Due to the cobalt oxide, manganese oxide and iron oxide contained in the cobalt ore, the coloring effect is not the same, if the manganese oxide and iron oxide content is more, it will produce purple, black and gray phenomenon. The more successful Kangxi blue and white is gem-blue color, very bright. The blue is transparent and bright. The color of this color is determined by the chemical composition of the cobalt ore used, as well as the appropriate temperature at which it is processed and fired.

As for the blue color materials at different temperatures will show different shades of color, Kangxi blue and white pure blue bright color firing success, reflects the Jingdezhen ceramic artisans long-term technical accumulation results. Another important feature of Kangxi blue and white is its distinct layers⁵². Ming Dynasty blue and white ware, especially before Zhengde blue and white color often have different shades of layers, but this is the natural effect caused by the brush when applying green material with a small brush, even if there are some color separation layers, the hue is

⁵² Number and Its Philosophical Methodology in Traditional Ceramic Technology Author: Zou Xiaosong, Sun Xinming Journal Name: Journal of Ceramics Date: 2018 Issue 3 Journal Column: Inheritance and Innovation Page Number: 360-363 Pages: 4 Pages Classification number: TQ174.74 Fund Project: Jiangxi Province Culture, Art and Science Planning Project (YG20160551) Journal Level: ISTIC, PKUISSN: 1000-2278.

not much. Kangxi blue and white ware is completely by the craftsmen mature use of more kinds of different shades of green materials, consciously resulting in a variety of different shades of color. Because of its different shades, the same kind of blue material forms different feelings in color, and even different shades of rhyme can be distinguished in a stroke. Kangxi blue and white ceramics have the reputation of "blue and white and colorful", which refers to this feature. The scientific division of labor is very important to improve the proficiency level of artisans in painting and coloring. This hierarchical blue and white coloring method is conducive to the expression of the mountains far and far and the folds inside and outside of the artistic conception in the ceramic picture, which creates favorable conditions for the expression of the colorful picture themes of Kangxi blue and white ceramics.

Underglaze red is made of copper red material as colorant. The color is given on the ceramic court, and then the transparent material is burned at a high temperature of about 1250 degrees Celsius. This process began at the end of the Yuan dynasty in Jingdezhen. In the Xuande period of the Ming Dynasty, the enamelhong ceramics had already gained a certain reputation, but like the steel-red monochromatic glaze, it once declined after the middle period of the Ming Dynasty and only recovered in the Kangxi period.

In Kangxi and Yongzheng periods, the production of Underglaze was improved at the level of Ming Dynasty. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, underglaze red was also burned more successfully, but it was often black and gray because of bad hair color. Xuande's Underglaze red ceramics passed down from generation to generation is few, its successful works in addition to a few bright red, most of the color is light but very beautiful. After the middle of the Ming Dynasty, the Enamlhong products are not only difficult to find, even if there are some occasionally, they are mostly gray in color. Qing Kangxi period of underglaze red is basically able to grasp the effect of hair color, its steel red effect is generally more stable, and Xuande successful works are reading red. During the Yongzheng period, Underglaze Hong had a bright red hue, and the yield was very

high, which was that the black effect of copper red had basically been successfully mastered to a very mature stage⁵³.

A major breakthrough of Kangxi Wucai was the invention of axle layup color and black color. The color of the blue color can exceed the depth of blue and white, while the black color of Kangxi period has the luster of black dust, which sets off the colorful fruit surface and enhances the painting effect. Therefore, the Kangxi glaze on the five colors is more delicate and charming than the Ming Dynasty glaze on the five colors. It basically changed the situation that the combination of blue and white colors on the underglaze and the overglaze in the Ming Dynasty dominated the status. Moreover, all the colors of Kangxi wucai greatly increased than that of Ming Dynasty, especially the use of gold color broke through the single technique of Ming Jiajing in alum red, blue and other ground, and often increased the effect of rich and beautiful in the colorful picture. As mentioned above, the glaze of the production of five colors is first burned into white ceramic at high temperature, and then painted color, and then burned at low temperature in the color furnace. If the furnace temperature is too high, the phenomenon of color flow will appear, and the furnace temperature is too low, the luster of the color is insufficient. In the Ming Dynasty Jiajing Wucai can accidentally find this kind of luster insufficient color ceramic, it is the color burning temperature is too low caused. Kangxi wucai is generally bright color, luster thorough and bright, which is due to the good control of the burning atmosphere.

As for the preparation and use of gold powder, the French missionary Antreco dish recorded in his first letter to the church, "If you want to make gold, grind the gold, pour it into a ceramic bowl, mix it with water until a layer of gold appears on the bottom, usually keep it dry, when used, take part of it, dissolve in an appropriate amount of rubber water, and then add lead powder."⁵⁴ The ratio of gold and lead powder is 30 to 3, and the method of gold color on the ceramic body is the same as that of the above color." This method of directly depicting the gold powder ceramics,

⁵³ A Brief Discussion on the Cultural Value of Ancient Chinese blue and White ceramic Culture Author: Zhang Dongyu Journal Title: Art Science and Technology Date: 2015 Issue 11 Journal column: Art Research Page number: 129-129,153 Pages: 2 pages ISSN: 1004-9436.

⁵⁴ "Qing Guangxu Ji blue tracing Gold eight immortal Figureures sky bottle appreciation" Author: Yin Xiaoliang Periodical name: Cultural relics World date: 2011 issue 5 Periodical column: Cultural relics appreciation ,Page: 67-68 Taxonomic number: K296.7ISSN: 1009-1092.

due to the complexity of the process, the amount of gold consumption is also relatively large, so in ancient times is only used for more advanced ceramics. In the late Qing Dynasty, after the decorative method of liquid gold, commonly known as "gold water", was introduced, the above method was no longer used on ceramics. "Jinshui" is a kind of gold resinate, which was invented by the German Gunn. It is characterized by simple use, low gold consumption and magnificent appearance.

Ming Dynasty has a new special handicrafts, it is in the copper tire with blue as the ground color, with copper wire, filled with red, yellow, blue, green⁵⁵. White and other several color glaze and burned into exquisite handicrafts. Shui Le period has such products, because its blue is the best in the most Thai years, so it is the most Qin blue ". In the early Qing Dynasty, gold enamel similar to cloisonne was imported from abroad. Copper enamel and other utensils were also popular in China at that time on faces of different textures such as copper, glass, materials and ceramic, and enamel ware was painted with various imported enamel materials. These enamel ware were called copper fetal painting enamel ", ceramic fetal painting enamel "and so on on the original labels kept by instructors. "ceramic enamel painting" is also the famous Chinese and foreign enamel enamel ceramics. It is specially used for the emperor and concubines of the official court to play through and for religious and sacrificial supplies.

In general, the pastel hall ware of the Qianlong period was not as beautiful and elegant as that of Yongzheng, but there were still a large number of exquisite handicrafts. In the painting process, carmine red flowers mostly hook the stem, not like before just a single friendship rendering. The production of brocade ground, blue ground and yellow ground filling pastels is gradually increasing. As for the pastels like turning fat red ground, gold ground powder shadow, black lacquer inlaid with silver and silver wire opening pastels and some vegetable leaves end ground pastels, red ground powder shapes and pastels tracing devices are relatively precious varieties. In this period, ceramics with both pastel and enamel decorative techniques appeared.

⁵⁵ Analysis on the Characteristics of Jingdezhen Sancai in Kangxi Period of Qing Dynasty Author: Wang Fang Periodical name: Chinese Ceramics Date: 20167th Periodical column: Ceramic Art Page number: 97-100 Pages Number: 4 Pages Classification number: TQ174.74ISSN: 1001-9642.

Tang Ying "Tao Cheng Chronicle Stele" recorded Jingdezhen glaze color count of fifty-seven, of which thirty-five are about color glaze⁵⁶. From the real things handed down, in the early Qing Dynasty, especially in Kangxi and Yongzheng, most of the large bottles of the imperial kiln were monochrome.

The color glaze of Qing Dynasty was complicated and varied in variety. Red glaze has iron red, copper red, gold red points, blue glaze also has sky blue, wine and other blue, green glaze more melon skin green, Li bird green, autumn competition green difference, in addition, there are eggplant skin purple, Wujin glaze and so on. China's traditional green glaze firing technology tends to be stable until the Yongzheng period. In the early Qing Dynasty, a large number of burned Shang makeup, imitation official, imitation Ge, imitation Jun glaze and tea art, crab shell green, rust flower and other iron crystal glazes belong to the fan order of color glaze, the former is the use of open pieces or scouted changes as decoration, while the latter is the use of iron crystals as decoration.

Among all the colored glazes, the high-temperature copper red glaze is the most difficult one to burn. In the early Qing Dynasty, the firing technology of copper red glaze reached the highest level in history.

Lang Kiln red During the Kangxi period, there was a very successful product imitating the Ming Dynasty Xuande ruby red glaze, which was commonly called Lang kiln red. "In Yuan Magazine"⁵⁷ said that Lang Tingji mimicked the Ming Dynasty Chenghua and Xuande ceramic "and" extremely difficult to distinguish ". According to records, the kind of Kangxi imitation Xuande ruby red called Lang Yao red is not without reason. Lang kiln red ware is characterized by deep and brilliant color, like the first coagulation of cow blood - Yin scarlet (there are called cow blood), the glaze is bright and flowing, the inside and outside of the utensils are open, and the bottom foot is transparent beige or apple green trembling color, commonly known as rice soup bottom or apple green bottom, but also has a natural red glaze bottom. In addition to the mouth edge, the more the whole instrument goes down, the more

⁵⁶ Tang Ying briefly introduced twenty processes of ceramic production in Tao Ye Tu Shu. It is important because "this is our country's first systematic work on ceramic technology.

⁵⁷ Zai yuan Magazine is a documentary work of Chinese Qing Dynasty notes.

colorful the red, which is due to the glaze flowing naturally at high temperature and under the agglomeration device.

6) Jingdezhen Kiln Mouth in Qing Dynasty

At the end of Ming Dynasty and the beginning of Qing Dynasty, the technology of kiln firing into ceramic in Chai kiln has been greatly improved, and on the basis of the technology of dragon kiln and gourd kiln, the egg-shaped kiln was creatively developed, that is, the town kiln. After the Qing Dynasty, after a long time of exploration and the progress of kiln technology and the improvement of kiln structure, pine wood is rich in turpentine, using pine as fuel for kiln firing ceramic, through the burning process of volatile turpentine has a moisturizing effect on ceramics, kiln objects are heated water gas and the glaze of the body fusion, so that the fired ceramic enamel is implicit, moist, white and green. Kiln workers gradually realized that pine was the best fuel and the highest thermal effect. To this end, pine wood was used as a special fuel for firewood kiln, and gradually replaced the historic monopoly position of Cha kiln. Chai kiln is the main kiln type of kiln in the Republic of China, the division of labor in the kiln industry is also very clear, and has a strict kiln (internal labor organization to kiln as a unit) labor mix and management system, its scope of responsibility and specific kiln industry division is very fine and clear.

Ceramic production in the Qing Dynasty, divided by Jingdezhen's official kiln as the center, local kilns were extremely prosperous and prosperous⁵⁸, and got great achievements, especially the gradual western wind, ceramic export, Western raw materials and technology introduced, affected by foreign influences, making the ceramic industry more rich and colorful, but also due to mass production and imitation of the style, the academy pursued fine and delicate, although there are amazing works, However, the lack of originality and ingenuity.

There is a difference between high temperature and low temperature firing in the kiln. The high temperature color glaze is burned in the lime glaze using calcium oxide as a flux at a temperature of more than 1200 degrees Celsius. Low temperature color glaze is the use of lead oxide as a flux in the temperature of 700 degrees Celsius

⁵⁸ Research on the Evolution of Chinese Peony Decoration Characteristics Author: Li Shaying
Awarded by: Zhejiang A&F University Year: 2016 Awarded degree: Master Classification
Number: J525 Discipline: Design Tutor Name: Li Qinpu.

- 900 degrees Celsius fired. This is the difference between "the normal color of the glaze in the window" and "the color in the furnace" as said in "Nanyao Notes".

3. Jingdezhen contemporary ceramic development

Jingdezhen ceramics have a rich history of contemporary development, from the early 20th century to the present, has experienced many changes and innovations. At the same time, the contemporary ceramics of Jingdezhen, relying on the history and culture of ceramic making for thousands of years, has once again appeared a prosperous situation of a hundred flowers blooming and a hundred schools of thought contending.

1) The development of contemporary Jingdezhen ceramics in the shape of objects

The characteristics of contemporary ceramic art in Jingdezhen are first expressed through the shape of the objects. Most contemporary ceramic artists constantly seek for the sense of The Times in ceramic decorative modeling, and do not limit the tradition in the inheritance of tradition. They flexibly apply the laws and rules of formal beauty of ceramic modeling, use body composition techniques, and create multiple styles, varieties and materials with modern design principles such as associative design and analog design. Such as eight party bottle, spring bud bottle, square shoulder bottle, straight mouth bottle and other kinds of new modeling, changing the traditional ceramic modeling for a long time to the curve change of the main modeling style; Changed the conventional balance and symmetry of ceramics, as well as the situation of seeking perfection, seeking circle, seeking differences, complicated and stale in the shape design. Contemporary ceramic ware modeling design summarizes the design experience in history, draws lessons from the modern modeling design concepts at home and abroad, and turns the complexity into a simple one.

There have been many contemporary ceramic modeling styles with the characteristics of The Times and without loss of fashion. Although many contemporary ceramics still have traces of traditional styles in their shapes, and even some are completely borrowed from traditional styles, contemporary ceramic modeling design uses the method of shape evolution to increase or decrease and change on the basis of the original shapes, so that the shapes can produce obvious

changes. One is to keep the height and size of the original objects unchanged, while the caliber, shoulder diameter, bottom diameter and other parts are scaled up to form a series of new shapes; The second is to change the volume of the local shape, which causes the change of the shape through the increase or decrease of the local volume.

Taking art ceramic pot modeling as an example, changing the turning line between the shoulder and neck of the shape can change to produce a new shape. Contemporary ceramic ware modeling (Figure. 24), whether it is the variant ceramic ware modeling of traditional style or the innovative modern daily ceramic modeling of new style with straight lines, almost all have the new characteristics of full shape, simple line, smooth turning, regular shape, beautiful and colorful shape, strong contrast and rich material.



Figure 24Jingdezhen contemporary art ceramic works
Source: Photography by Zhang Lin, 2020

They can adapt and coordinate with modern social fashion, modern life taste, modern cultural trend of thought and modern aesthetic psychology. With the development of modern life and tourism and the change of market demand, the category of daily ceramics has gradually enriched, has developed commemorative ceramic, gift ceramic, hotel ceramic, custom ceramic and other new products, and gradually formed the daily family ceramic and hotel industry ceramic two major daily ceramic ware modeling system.

2) The development of contemporary Jingdezhen ceramics in terms of decorative style

Contemporary Jingdezhen ceramics have also made certain innovations in the development of decorative style. First, in terms of decorative style, since the Qing Dynasty, the elaborate, decorative and luxurious "court" painting style in the field of

Jingdezhen ceramics art has been generally improved, replaced by a modern simple, simple and bright style, which is more suitable for the aesthetic taste of modern society and more highlights the personality characteristics of artists. Second, in terms of decorative forms and techniques, the painting styles of ceramic painting and paper painting gradually moved closer after the end of the Qing Dynasty. The situation of traditional ceramic painting dominating the art world has been replaced by expressive and informal painting methods. The stylization and decoration of ceramic decoration have been broken, and the definition of craftsmanship is no longer limited by the expression forms of traditional ceramic decorative colors, techniques and materials. Forming a new pattern of ceramic decoration with different styles and numerous schools. Artists' creative concepts are being updated and decorated.

Consciousness is constantly updated, pay more attention to the shape of the color, because of the material of the art, pay more attention to the treatment of virtual and real space, artistic conception of the space, the new technology materials, the comprehensive use of ceramic art painting language, so that ceramic painting decoration to the direction of diversification and innovation.

Ceramic painting decoration breaks through the boundary between painting and craft, restores the exploration of the true nature of ceramic art, and reflects a strong sense of The Times, nationality and internationalization; Third, in the decoration theme, the modern social life style has created a broader world for artists and provided more creative materials. Contemporary ceramic art creation is mostly based on natural scenery, folk customs and national culture of real life themes as the main theme.

The realist is meticulous, rigorous and meticulous, and the depicted object is vividly depicted, which is amazing artist's wonderful technique. Freehand brushwork is vigorous and generous, magnificent, a few strokes, the form and spirit are out, making people feel the artist's chic ink charm and feelings. The abstractor is ingenious and profound in meaning. He melds the form and creativity into a furnace, and makes

people feel that he is skilled and rich in interest, while leaving people more room for association⁵⁹.

3) The development of contemporary Jingdezhen ceramic art

Modern blue and white ceramic: Blue and white ceramic is one of the four traditional famous ceramic in Jingdezhen, which began in the Tang Dynasty, matured in the Yuan dynasty, and prevailed in the Ming and Qing Dynasties. It is also one of the main decorative forms of Jingdezhen ceramics. After the founding of the People's Republic of China, Wang Bu combined the technique of "splitting water" in ink painting with the technique of "iron line drawing" to paint blue and white figures, flowers and birds, creating a new look of artistic ink and blue and white ceramic painting that had not been seen since the Ming and Qing Dynasties, and pioneering a new form of ceramic art painting by literati, high temperature firing, commonly known as blue and white in the glaze. The innovation of this technique makes blue and white painting like painting on rice paper, quite the charm of traditional Chinese ink painting, the ink rhyme is vivid, rich in interest, and shows the distinctive characteristics of The Times.

Modern pastel ceramic: pastel is one of the four famous traditional ceramics in Jingdezhen. It is unique in its artistic expression form with national characteristics. Modern pastels art ceramic according to the development of society, when needs and changes of the generation, in the 1950s and 60s of the 20th century, the theme of modern pastel ceramic is distinctive, eulogizing the new era, and it has made unprecedented progress and prosperity in reflecting modern social life.

Appear the appearance of diversified painting styles and multi-patterns. The second half of the 20th century was a period of rapid development of human science and technology⁶⁰, and the development of science and technology injected new vitality into ceramic art. After a long exploration, artists generally believe that the

⁵⁹ Research on Jingdezhen Ceramic Art Author: Zhu Canhua Periodical Name: Art and Art Life · Wenhai Art Court Date: 2013 4 issue Page number: 23-23,25 pages Number: 2 Pages Classification number: J527ISSN: 1005-5312.

⁶⁰ The Evolution and Innovation of Modern Painterly ceramic Painting Art by Li Wenye, Zhang Yinling, Dai Mingrong Journal Title: Chinese Ceramics Date: 2005 Issue 4 Journal Column: Ceramic Art Page: 74-75,Pages: 2 Pages Classification number: TQ174.74 Journal level: ISTIC,PKUISSN: 1001-9642.

expression of poetry, book, painting and printing in one is not the only way of pastel ceramic painting. Pastel ceramic painting can be regarded as decorative painting on ceramic objects, but also as a pure artistic expression form of painting. Compared with Chinese painting and oil painting, pastel ceramic painting is just a different medium of artistic expression. At this time, pastel ceramic painting art is the artist to conjure up new creative ideas, the traditional process of pastel combined with pure painting art creation, and give full play to their respective advantages and specialties, while constantly digging, using new materials, with new techniques, skills, and some even improve the painting tools, to show the charm of ceramic painting works.

Modern ancient colored ceramic: Ancient colored ceramic is the traditional decoration of Chinese ceramics, and is a traditional famous ceramic with local characteristics in Jingdezhen. Ancient colored ceramic is the most famous in the Qing Dynasty Kangxi ancient color.

Modern new color ceramic: New color ceramic is a kind of color ceramic decoration introduced into China from European countries dominated by Germany in the late Qing Dynasty and early Republic of China. Because of its colorful artistic style and the unique effect of its craft, it has developed rapidly in less than a century, and has become a major form of contemporary ceramic decorative art in Jingdezhen. Modern new color ceramic decoration forms include new color hand painting, ink color tracing gold, brush flower, spray flower, applique, ceramic equal.

The new reform and development show a new atmosphere of vitality: first, the traditional sculpture skills and modern Western sculpture skills are integrated; second, the representation of a large number of works with real life themes has changed the traditional pattern of dominating the world with the theme of immortal Tao and divine Buddha, and has a breakthrough development in the innovation of materials and artistic techniques. The representative figures in this field are Professor Zhou Guozhen. He uses the vision of modern ceramic to combine the color glaze of Jingdezhen with the clay bar and plate building technology for the creation of animal sculpture, thus creating a contemporary ceramic sculpture with a variety of scenery and nature and man. And Professor Yao Yongkang, the original clay sheet rolled sculpture technique.

Modern creative art ceramic: a new and innovative creative ceramic, creating a new art field for Jingdezhen ceramic art. Chinese arts and crafts master Professor Qin Xilin, he uses folk blue and white ceramic painting techniques combined with modern ceramic, to change the traditional ceramics seeking perfection of the regular style, through carving, engraving, pinch, pull and other processing methods, so that the shape changes, full of dynamic.

Tracing technique: Tracing gold (Figure. 25) was created in the Ding Kiln of the Northern Song Dynasty in China⁶¹. Garlic juice is used to blend gold powder to make use of its natural viscosity. The garlic juice was painted with gold and then burned in the kiln, which was never removed. The Jingdezhen Imperial Kiln Factory in Ming and Qing Dynasties also used to trace gold to decorate color glaze ceramic.



Figure 25. Ugin glaze tracing gold
Source: Jingdezhen Ceramic Museum 2023

The production process of gold color: To be on the gold color, the gold will be ground, poured into the ceramic bowl, so that it and water mixed precipitation, until the bottom of a layer of gold so far. Usually keep it dry, when used, take part of it, dissolve in the right amount of rubber water, and then add the right amount of lead powder, gold and lead powder ratio of 30:3. The method of applying gold on ceramic

⁶¹ On the Artistic Characteristics of Multi-color ceramic Exported in the Kangxi Period of Qing Dynasty by Zhan Jianwen and Zhan Huolong Journal Title: Journal of Jingdezhen High School, Date: 2nd Issue, 2011 Journal Column: Research on Ceramic Technology and Ceramic Culture Page: 74,78 Classification number: TQ174.6 ISSN: 1008-8458.

is the same as that of applying color. With this mixed gold color material painted on the ceramic, into the kiln after low temperature firing.

The production process of the gold color: To apply the gold color, the gold is ground and poured into the ceramic bowl, so that it is mixed with water and precipitates until a layer of gold appears at the bottom of the water. Usually keep it dry, when used, take part of it, dissolve in the right amount of rubber water, and then add the right amount of lead powder, gold and lead powder ratio of 30:3. The method of applying gold on ceramic is the same as that of applying color. Use this tuned gold color material painted on the ceramic, into the kiln after low temperature firing into the type of ceramic gold color decoration.

Modern high temperature color glaze: High temperature color glaze (Figure 26) is one of the four famous ceramic in Jingdezhen. After the founding of New China, the government attached great importance to the restoration and development of traditional color glazes in Jingdezhen. In 1954, the Jingdezhen Ceramic Research Institute was established, which concentrated talented color glaze artists to work in the institute and let them concentrate on the study of ceramic glaze. In 1978, the National Science and Technology Conference was successfully held, the majority of ceramic science and technology staff were greatly encouraged, and scientific research results emerged in endlessly.



Figure 26. Jingdezhen high temperature color glazed ceramic vase
Source: Jingdezhen Ceramic Museum 2023

Varieties of color glaze decoration have been developed, not only restored Jun red glaze, sacrifice red glaze, Lang kiln red glaze and other dozens of high temperature color glaze, but also created and burned out blue flower glaze, ujin glaze, crystal glaze and other dozens of new varieties of color glaze. In 1985, the new formula of large Lang red glaze won the "Third Prize of National Science and Technology Progress". In the 1980s and 1990s, Jingdezhen ceramic decorative art entered a new period of historical development. In the form of decoration, pastels and blue and white enamel were the main paintings, and showed a trend of great development.

At this time, Jingdezhen high temperature color glaze firing process has also been significantly improved, adapt to coal kiln, oil kiln firing Jun red, Lang kiln red, Sanyang Kaitai, sacrificial red, kiln change, rose purple and other copper red glaze formula has been developed in a short period of ten years, and has begun small batch production. Deng Xiping is the inheritor of the national intangible cultural heritage project of modern color glaze making. She has recovered many lost techniques after in-depth research, and created new varieties of Phoenix Yi glaze, feather silk glaze, rainbow glaze and other high-temperature color glaze, so that the production technology of high-temperature kiln glaze in Jingdezhen has risen to a new level. The progress of science and technology and the improvement and change of the firing method have opened a new world for the painterly exploration and artistic creation of contemporary ceramic high-temperature color glaze.

Through the high temperature fired above 1300 degrees Celsius high temperature glaze painting works, the use of unique color glaze, color base glaze and other high temperature color glaze color glaze painting exploration, the pursuit of the image of the kiln change, artistic conception. The high-temperature color glaze painting of the innovative performance of ceramic art, that is, the high-temperature glaze color, has become a new category of decorative expression forms of ceramic art. At this time, high-temperature color glaze painting decoration is a typical form of epoch-making milestone in the innovative performance of contemporary ceramic art, marking that the high-temperature color glaze painting process and creative performance have reached a new level. In addition, in the high temperature glaze painting performance techniques are also gradually improving, such as Jingdezhen

ceramic Museum Pan Wen fu created "Golden GUI Lin" high temperature color glaze works, he combined the high temperature color glaze process and painting artfully, creating an unprecedented new situation.

The value of color glaze is not only in itself, but more valuable is to create a more beautiful material for the development of Jingdezhen ceramic art, and promote the innovative development of ceramic decoration categories, such as high temperature glaze color, high temperature color glaze painting, high temperature color glaze engraving comprehensive decoration and other ceramic art decoration categories came into being. Since the 21st century, the modern color glaze after decades of development, its application range is more extensive, diversified forms of artistic expression. Modern high-temperature color enamels are favored by many contemporary ceramic artists for their colorful richness, image expression of the freehand and lyrical beauty of changeable Chinese painting style, and the beauty of rich kiln-changing decorative craft.

The glaze painting decoration of modern high-temperature color glaze enriches the expression form of high-temperature color glaze art creation of modern ceramic painting artists in Jingdezhen, and constitutes a new language and new context of contemporary ceramic painting. At this time, the combination of high-temperature color glaze painting with underglaze body carving, overglaze pastel, powder ink color, ancient color, new color and other overglaze and underglaze painting art expression forms, the pursuit of natural natural artistic realm, the expression of Chinese culture unique poetic and painting artistic conception, creators according to their own creative experience, the use of different high-temperature color glaze glaze as painting pigments, Breaking through the definition and limitation of traditional ceramic painting material decoration, and creating a brand new ceramic painting art form. An industry supports a city. In modern Jingdezhen ceramics are in the ascendant and have broad prospects.

Nowadays, the kiln fire in Jingdezhen has not been extinguished for thousands of years, and ceramic skills have been passed down from generation to generation. Contemporary ceramic handicraft workshops and ceramic art studios can be found all over the city, industrial parks and streets. In addition, there are ceramic art lovers from all over the world, and tens of thousands of graduates from well-known art colleges,

professional painters and famous artists gather here because of their love for ceramics. At the same time, the new ideas and creativity of the "A foreigner who developed ceramic art in Jingdezhen" people have injected new vitality into the development of this ancient city art, making it exude more colorful charm and strong vitality.

4) The development of contemporary Jingdezhen ceramics combined with Buddhist culture

China's Jingdezhen has a long history of ceramic making and cultural inheritance. In contemporary ceramic making, works influenced by Buddhist elements are a unique style of creation. Buddhism, one of the important religions introduced into China in ancient times, has been spreading since the 1st century AD, exerting a profound influence on Chinese culture and art. In contemporary ceramic making in Jingdezhen, Buddhist elements are incorporated into the design and production, which reflects the creator's respect and pursuit of Buddhist belief and culture.

In terms of Buddha images and Buddhist stories, the images of Buddha and Buddhist stories often appear in contemporary ceramic works in Jingdezhen. Ceramic artists express their belief in and respect for Buddhism by shaping Buddha statues and depicting Buddhist stories. The works, which often employ traditional hand-made techniques, show an exploration of the aesthetic and spiritual connotations of Buddhism.

In terms of Buddhist patterns, contemporary ceramic works in Jingdezhen also show some Buddhist symbols, such as lotus, Falun, and eight treasures (Figure 27). These symbols have special meaning in Buddhism and are regarded as symbols of auspice and wisdom, so they are used to decorate ceramic works and give the works deeper connotations.



Figure 27. An ancient colored eight-treasure pattern ceramic plate from China's Qing Dynasty

Source: Jingdezhen royal kiln ceramic factory, 2022

In terms of Buddhist mood, contemporary ceramic works in Jingdezhen often present a zen and otherworldly atmosphere. Through the abstract expression of lines, colors and forms, these works convey tranquility, understanding and transcendent emotions, so that viewers can feel the wisdom and realm of Buddhism in addition to aesthetic appreciation.

The influence of Buddhist elements on contemporary ceramics in Jingdezhen is not only reflected in specific patterns and images, but also in the spiritual connotation and aesthetic conception of the works. By incorporating Buddhist beliefs and wisdom into ceramic making, Jingdezhen ceramic artists have created a unique artistic style that gives the ceramic works a more profound connotation and cultural value.

4. Summarize and analyze the development and application of Jingdezhen ceramics

China Jingdezhen ceramic culture has a rich history. In the process of China's modernization, the development process since 1949 is obviously of great special value and significance. An emerging regime during this period transformed China from an agriculture-based country with a per capita GDP of less than RMB 100 to the world's second largest economy with a per capita GDP of more than US \$10,000 based on industry and services. Ceramic art design and the country's historical changes are closely linked, looking back to the development history of China's ceramic industry since 1949, in the 1950s and 1960s, people once regarded handmade ceramic technology as an inefficient and backward ceramic production mode, which needs to be replaced by industrial large-scale production mode, and to do a series of major reform measures. After the reform and opening up, the economic reform and ideological liberation let people re-understand the cultural value and economic value existing in the handmade ceramic technology. During this period, the ceramic industry in Jingdezhen seemed to return to the production form of traditional handmade ceramic overnight. However, after the 21st century, ceramic handicraft design was transformed into a cultural and creative industry with the support of national policies, and the development of intangible cultural heritage protection made the traditional ceramic craft become a cultural heritage that needs to be protected and valued. From the perspective of diachronic, the development of Jingdezhen ceramic

art design in the past 70 years has already had a history worth sorting out and exploring.

1) The development status of contemporary ceramic art design is worthy of reflection

At present, under the background of advocating multi-cultural values, the artistic expression forms of Jingdezhen ceramics are increasingly rich. As Professor Zhang Dao yi said, "The laws of art tell us that once artistic forms appear, they do not disappear just because the people who created them disappear. That is to say, the court and the nobility have disappeared, but the style and style of court art still exist; The feudal scholar-officials were gone, but the style and style of literati art still existed. In the final analysis, the appreciation of modern people has increased, and the scope of interest has also broadened." In new materials, new processes, new ideas do not

While enriching the contemporary ceramic art design, there is a phenomenon that people have to pay attention to, that is, how the traditional ceramic making technique should exist in the modern cultural context. In the theoretical circle of ceramic art, the discussion of various viewpoints and concepts such as tradition and modernity, East and West, individual and public has never stopped, but a relatively unified view has not been formed so far. The ambiguity of thought and theory is reflected in the creation practice, which shows that the contemporary ceramic art design works generally show a state of aphasia. In the face of such a complex and even contradictory situation, people can't help thinking, what is the reason for this dilemma? How should the traditional ceramic art keep pace with the modern lifestyle? What kind of ceramic art can represent China in dialogue with the world? In the face of these questions, a deep reflection is needed to answer them.

2) The theoretical research of contemporary ceramic art design is relatively weak

The research on Jingdezhen ceramics has always been paid attention to by various experts and scholars, and a lot of theoretical achievements have been achieved. However, from the point of view of the research time range, most of the relevant studies are aimed at the investigation and analysis of the history of ancient ceramics, in contrast, the relevant research results on the development of Jingdezhen ceramic art

design after 1949 are relatively weak. Taking Jingdezhen pastel ceramic as an example, previous studies mainly focused on the period before 1949, and mostly stayed at the level of historical development, technological techniques and aesthetic analysis, lacking a certain theoretical depth.

At present, the academic circle has not made a theoretical summary and analysis on the cultural change, value transformation and skill inheritance of pastel ceramic art design since the 1950s from a certain height. As far as the actual situation of the current development of Jingdezhen pastel ceramic art design is concerned, it is an objective fact that the theoretical research lags behind the practical development. One of the reasons is that this historical period is relatively close to the present, and many related research works have not yet been carried out, and the research results are relatively lacking. Second, after the founding of the People's Republic of China, no matter the major policies of the country, the economic environment and the cultural environment have undergone great changes. Ceramic art, including pastel, as a material carrier reflecting the changes of The Times, cannot develop independently from the changes of the social environment. Complex social changes have increased the difficulty of the study of pastel art design, which also leads to relatively few research results. Therefore, regarding the development of Jingdezhen's pastel art design from 1949 to 2019, there exists academic research space for further discussion, development or breakthrough, and to study it from the perspective of design can produce more academic value and practical significance. With the above thinking on the contemporary Jingdezhen ceramic art design, combined with my own professional direction, the author chooses Jingdezhen pastel ceramic art design as the research object.

In the early Ming Dynasty, the ceramics industry in Jingdezhen went through a period of development. Early Jingdezhen ceramics were mainly blue and white ceramic, a decorative technique of painting blue patterns on white ceramics. Blue and white ceramic rose gradually in the early Ming Dynasty and quickly won the favor of China and other countries. Among them, the famous blue and white ceramics in the Ming Dynasty include "Wan li Nian System" and "Jia jing Nian System".

Jingdezhen ceramic culture in the Ming and Qing dynasties, the social atmosphere has changed a little, from the original rigorous gradually to lively, the

performance on ceramics is more to show the Figure which represents the importance of people themselves. In the Ming and Qing Dynasties, for ceramics, the practical value gradually faded, and turned into more appreciation goods, which is a display of culture. The functional change determines the development direction of Jingdezhen ceramics.

Jingdezhen fired ceramic, in the Song Dynasty and the previous period, the burning is celadon, white ceramic and blue and white ceramic, ceramic is not painted, its decorative techniques to carve the main, the most carved content is lotus pattern and part of the eight treasures pattern, the type also some use lotus leaf and other Buddhist mascot shape. Therefore, the ceramic of Jingdezhen during this period had played an important role in the spread of Buddhist culture.

With the development of The Times and the demand of the economic market, Buddhist ceramics were in short supply. After liberation, the Chinese government set up special ceramic factories to create and design Buddhist ceramic artworks. Representative ones, such as the original Jingdezhen Sculpture ceramic Factory, mainly produced arhatan, Guanyin (Figure 28), Figureures traveling to the West, Dharma and other Buddhist sculptures and artworks, such as drippy-water Guanyin, sending Child Guanyin and lotus Guanyin Thousand-hand Guanyin, etc.; As well as ha Ha arhat, eighteen Arhat, fun Arhat; Maitreya Buddha, etc; ceramic plate paintings and bottles produced by the original art ceramic factory: eighteen arhats, eight immortals crossing the Sea, Dharma, Avalokitesvara themes, Buddhist eight treasures patterns, etc.; The subject matter is wide, and the quality and quantity of the products reach an unprecedented scale.



Figure 28. Ceramic blue and white Guanyin ceramic plate
Source: Jingdezhen Guanyin Pavilion, 2021

The development of ceramic comprehensive decoration in Jingdezhen is an inevitable product under the influence of the trend of modern art. Its emergence and development not only meet the diversified aesthetic needs of modern people, but also expand the aesthetic sense and artistic language of contemporary ceramic art. Under the guidance of traditional ceramic art, full attention is paid to the integration and development of science and technology and culture, the organic combination of color, decoration, craft and material, and the organic combination of various elements in the decoration process, thus forming a comprehensive, aesthetic effect gathering and artistic characteristics of a new type of decoration category.

Ceramic comprehensive decoration (Figure 29), a new method of expression, has greatly increased the expression of the language of ceramic materials, changed the traditional appearance of single and uniform ceramic paintings in the past, fully imparts the luster, texture, color and texture of different materials in the picture, and brings the viewer a fresh and refreshing visual experience and psychological feeling.

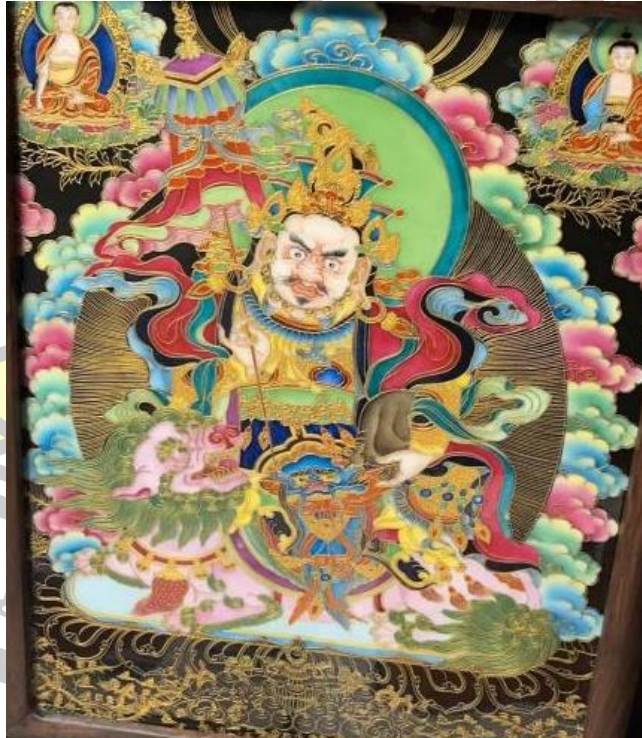


Figure 29. Jingdezhen Buddhist theme ceramic comprehensive decorative works
Source: Photography by Zhang Lin, 2023

As the ceramic comprehensive decoration is the benchmark product of the historical development of ceramic culture to the current period, it has profound epochal and humanistic characteristics. In this historical background full of cultural integration, the local ceramic art road of Jingdezhen has developed vigorously, showing lasting innovation vitality. Every worker engaged in ceramic art, while inheriting the precious ceramic culture left by predecessors, must also keep up with the pace of The Times and actively integrate into the contemporary trend, so that the development of ceramic art presents a trend of cross-border integration of multiple disciplines and fields.

This extensive cross-border communication not only enriches the connotation of ceramic art creation, but also injects a steady stream of inspiration into our creative path. From tradition to modernity, from craft to design, from art to science and technology, the integration of various fields inspires each other, giving birth to unprecedented artistic sparks. Ceramic art has gradually transcended traditional boundaries, integrating various art forms such as painting, sculpture and craft to present a more diverse and expressive face.

From the perspective of cultural development, such diverse exchanges have prompted Jingdezhen's ceramic art to embark on a new stage of internationalization and specialization. Through exchanges and cooperation with ceramic masters from all over the world, Jingdezhen's ceramic art has gradually emerged on the international stage, contributing its unique strength to the global spread of Chinese culture. At the same time, the development of specialization has also led to the deepening of ceramic art in terms of technology, craft and art theory, providing a solid foundation for the creation of higher-level works.

In short, Jingdezhen's ceramic art road continues to move forward and innovate constantly under the nourishment of history and culture. The double help of cross-border exchanges and international development will make it shine on the current art stage, and make more outstanding contributions to the inheritance and innovation of Chinese ceramic culture.

The ceramic history of Jingdezhen is not only an outstanding representative of Chinese ceramic craft, but also a living witness of Chinese traditional culture, like an ancient and precious cultural log. The transmission of this thousand-year tradition is

crucial to the protection and inheritance of ancient Chinese ceramic skills, which provides a precious opportunity for future generations to learn and understand this cultural heritage, so that the new generation of ceramic craftsmen can absorb the essence of the wisdom of their predecessors. The ceramics of Jingdezhen have gained a worldwide reputation for their excellent craftsmanship and stunning beauty of design. Like works of art, they are mediating the essence of Chinese aesthetic feelings and culture. These exquisite works of art have been widely disseminated to the international market, not only winning international recognition for Chinese aesthetic concepts and artistic traditions, but also bringing a cultural enjoyment from China to people around the world, bridging the gap between cultures and promoting the coexistence of cultural diversity. Jingdezhen ceramics, as one of the representatives of traditional Chinese culture, played the role of cultural emissaries through global trade and cultural exchanges, not only passing on the beauty and wisdom of ceramics, but also promoting the mutual exchange and interaction between Chinese and foreign cultures, enhancing the understanding and friendship between different civilizations, and building a more harmonious international community.

Through its unique cultural symbols, historical background and artistic style, Jingdezhen ceramics have provided researchers with a precious resource for in-depth exploration of Chinese culture, religious beliefs and traditional values. These ceramic works are not just static works of art, they contain the dynamic changes and cultural evolution of ancient Chinese society, and are a vivid history book that has deposited thousands of years of wisdom.

In this way, studying Jingdezhen's ceramic history can not only reveal the technical evolution of ceramic craft (Figure 30), but also help us better understand the deep deposits of Chinese culture. These ceramics reflect the beliefs, aesthetics and lifestyles of the Chinese people, providing us with a glimpse into ancient Chinese society, religious rituals, and social hierarchies.

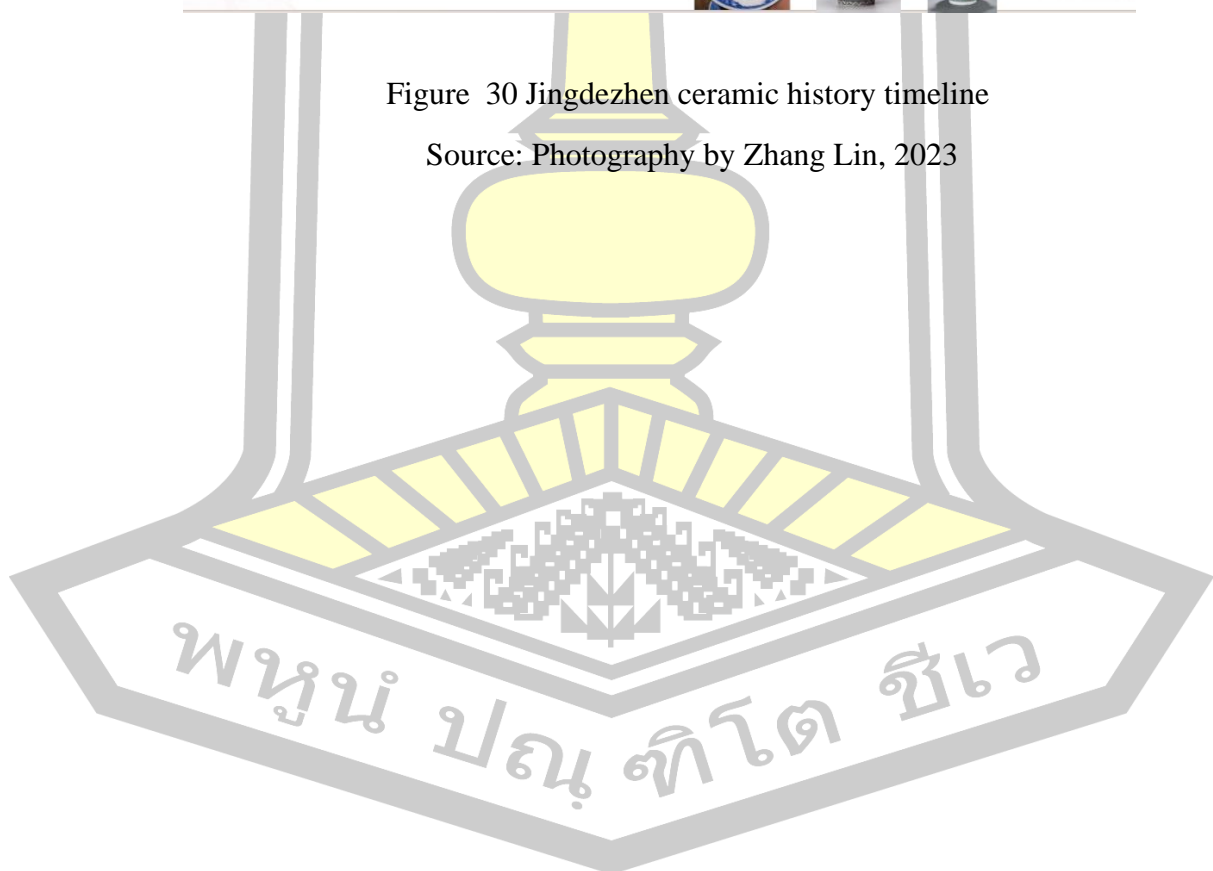
In addition, the international spread and influence of Jingdezhen ceramics can also be regarded as an important case study of cultural exchange and globalization. They show how Chinese culture spreads and blends on the international stage, providing an interesting template for us to understand the interaction and adaptation between different cultures. Therefore, Jingdezhen ceramics are not only an enjoyment

of beauty, but also an important tool for in-depth research and understanding of Chinese culture and its role in global culture.



Figure 30 Jingdezhen ceramic history timeline

Source: Photography by Zhang Lin, 2023



CHAPTER III

Local Wisdom of Jingdezhen Ceramic Production Process

1. The influence of Jingdezhen local wisdom on ceramics

Jingdezhen is the ceramic capital of China for thousands of years. It is a prefectural city in Jiangxi Province, located in the northeast of Jiangxi Province, bordered by Dongzhi County of Anhui Province in the northwest, Wannian County in the south, Poyang County in the west, Qimen County of Anhui Province in the northeast and Wuyuan County in the southeast. It is between 116°57 'to 117°42' east longitude and 28°44 to 29°56 'north latitude. With a total area of 5256 square kilometers. Jingdezhen is the core city of the Poyang Lake city cluster, with major roads including the Hangzhou-Rui Expressway, the 206 National Highway and the Jiguang Expressway. The route connects Beijing, Shanghai, Guangzhou, Qingdao, Shenzhen, Dalian, Chengdu, Tianjin, Haikou, Xiamen, Xi 'an, Kunming, Nanjing, Ningbo and other places. Changjiang River is the mother River and the largest river in the territory⁶², and the West River and the South River are important tributaries, which feed into the Yangtze River in Jingdezhen city. Since ancient times, most kilns in Jingdezhen have been set up on both sides of the Changjiang River, and accompanied by other ceramic production and service industries around, forming a complete chain of ceramic production, marketing and transportation. In history, Changjiang River is also the most important channel for Jingdezhen's foreign communication.

Jingdezhen (Figure 31) has a subtropical monsoon climate with abundant sunshine, abundant rainfall, mild and humid weather, and four distinct seasons. In the transition period of spring, summer, autumn and winter, there are often warm and cold air converging, so it is rainy and rainy. Summer sultry, winter cold⁶³.

⁶² Jingdezhen Plastic Pipeline Project Investment Analysis Report Author: Source: Website.

⁶³ Jingdezhen Chronicles was published by Chinese Language Dictionary Press in 1990.



Figure 31. Changjiang River in Jingdezhen
 Source: <https://image.baidu.com/search> 2015

Jingdezhen is a hilly area, located in the transition zone between Huangshan Mountain, Huaiyu Mountain and Poyang Lake plain. It is a typical red soil hilly area in South China⁶⁴. The city has obvious mountain features, rich forest resources in the territory, the forest coverage rate is as high as 70%, the main tree species are Chinese fir, masson pine, pine, camphor tree, bamboo, etc. The rich forest resources provide a lot of high-quality fuel for ceramic firing, to ensure its millennium kiln fire constantly.

Jingdezhen is surrounded by rich mineral resources, the main minerals are ceramic stone, kaolin, coal, hook ore, sulfur, limestone, marble, especially ceramic stone, kaolin and coal reserves play a decisive role in ceramic production, providing favorable conditions. The Kaolin produced in Jingdezhen is famous in the world, all this kind of mineral is called kaolin internationally, because it is located in the north mountain of Jingdezhen, Wuhu town, Gao Ling village, Gao Ling mountain production of the soil, so the international common kaolin scientific name one "Kaolin" comes from this, and because China Jingdezhen is the world's first learning to apply kaolin to ceramic firing area. And the fine quality of the soil, coupled with Jingdezhen's superb ceramic firing technology and let it get this name. Ceramics made from kaolin produced in Jingdezhen once represented the highest quality of Chinese ceramic products. In addition, Jingdezhen is also very rich in coal resources, one of

⁶⁴ Wang Fangli, Yu Wenxia Journal Name: Journal of Jingdezhen High Technical College Date: 2011 2nd issue Journal column: Research on Ceramic Technology and Ceramic Culture Page: 107-108 Classification number: F590.3ISSN: 1008-8458.

the three major coal-producing areas in Jiangxi Province, which are mainly distributed around Leping, a county-level city under Jingdezhen's jurisdiction.

The whole Jingdezhen urban area is high on all sides and low in the middle, surrounded by mountains and hills of all sizes, and rich in water resources around the city. Tang Ying, governor of Tao during the Yongzheng Period of the Qing Dynasty, recorded in his book *Tao Ye Map*: "Jingde is only one town, and it lies within the region of Fuyi, for over ten li around it, surrounded by mountains and surrounded by water, and comprising one prefecture in the middle."⁶⁵ The terrain of Gang can withstand natural disasters to a great extent, for example, the waters can withstand floods, and the surrounding mountains can effectively slow down large earthquakes. The Zhushan District of Jingdezhen is on the high side of the city and near the Changjiang River, so the imperial kiln factory was set up here. The main roads and markets of Jingdezhen were also formed around the imperial kiln factory. Such favorable conditions for Jingdezhen to become the most perfect ceramic producing area in the country were formed by the favorable weather, geographical conditions and a large number of ceramic artisans moving to the south.

In history, the complicated process of making ceramics is a great invention in China and even in the world, and the ceramics made in Jingdezhen is the representative of it. Jingdezhen has a long history of ceramic making, "Xinping metallurgy ceramic, beginning in the Han Dynasty", Jingdezhen area began to make ceramic from the Han Dynasty, but there is no archaeological evidence to support it.

The ceramics of the ceramic kiln were "slightly thin and with moist pigment", so they were called "false jade wares". The ceramics of Huo kiln were "plain in color, with greasy soil and thin in quality, and the best ware was not only transparent but also like jade"⁶⁶. At the same time, Liu Zongyuan⁶⁷'s book on Behalf of Yuan Cui, the

⁶⁵ Research on the Protection and Renovation of Jingdezhen Lane -- A Case Study of Pengjia Lane
Author: Wan Meicheng Awarded by Jingdezhen Ceramics Institute Year: 2013 Awarded degree: Master's Degree Classification Number: TU984.114 Discipline: Design Art Supervisor Name: Xu Jin.

⁶⁶ The Exploration of Early Jingdezhen Kiln Industry -- The Main Harvest of Lantian Kiln Excavation
Author: Qin Dashu, Liu Jing, Jiang Xiao-min, Li Ying Chang Journal Name: Southern Cultural Relics Date: 2015 Issue 2 Journal column: The Art of Earth and Fire Host: Wang Guangyao Page number: 128-137 Page number: 10 page ISSN: 1004-6275.

chief historian of Rao Zhou, also recorded the relevant conditions of Jingdezhen ceramic. These materials prove that mature ceramic was made in Jingdezhen in the Tang Dynasty at the latest.

From the Eastern Han Dynasty to the early and middle Qing Dynasty, China's Jingdezhen eventually became a world-famous ceramic capital after thousands of years of development. However, since modern times, the ceramic industry in Jingdezhen began to decline from the peak, and the production of ceramic industry gradually declined. Faced with this situation, people of insight began to explore actively, and promoted the modernization transformation of Jingdezhen ceramic industry.

As a famous ceramic producing area in China, Jingdezhen has forged its unique ceramic making skills with its rich local wisdom and traditional crafts. Ceramic artisans in Jingdezhen not only know the characteristics of local clay and mineral materials, but also find the best material combination for different types of ceramic products through careful selection and reasonable proportions. This exquisite selection process contains the potters' rich practical experience and unique aesthetic taste, which makes each work show its unique uniqueness.

The traditional firing technique passed down to the present day is the precious wisdom of Jingdezhen ceramic artisans. These skills, passed down from generation to generation, include a deep understanding and precise control of fire, temperature and burning conditions. During the ceramic firing process in Jingdezhen, craftsmen accurately master specific temperature and combustion parameters to ensure high quality of finished ceramics. This skill not only guarantees quality, but also imparts a unique texture and vivid color to the ceramics, thus creating rich color, texture variation and depth between the works.

Jingdezhen ceramic artisans have a wealth of accumulated experience. Through constant experimentation and innovation in different glaze recipes, they create a variety of unique glaze colors and decorative effects, injecting infinite

⁶⁷ Liu Zongyuan (773 ~ November 28, 819), styled Zihou, Chinese, Han nationality, ancestral home Hedong County (now Yongji and Ruicheng area of Yuncheng City, Shanxi Province), born in Hedong Liu family, known as Liu Hedong, Mr. Hedong. Because the official end Liuzhou provincial history, also known as Liuliuzhou, LiuYu Creek. Tang litterateur, philosopher, essayist and thinker.

creativity and vitality into every ceramic work. These glazes are not only the decoration of the appearance, but also the carrier of the inner emotion and expression of the work, giving the work a deep emotional connotation.

The unique and exquisite ceramic making skills in Jingdezhen come from the inheritance and development of local wisdom. Whether it is the selection of mineral materials, the inherited firing skills, or the innovation of glaze formula, these wisdom and techniques have been passed down in the long river of history, and bloom new glory in modern ceramic production. Jingdezhen ceramic production inherited a wealth of traditional manual skills, including drawing, painting, carving and so on. These ancient techniques required the potters to possess great skill and patience, and it is this ingenuity that makes Jingdezhen's ceramic works detailed and artistic. The drawing technique gives the works their original form, while the depiction and carving infuse the vivid emotion of the works, with every detail showing the ingenuity and artistic creativity of the potters.

In the construction and application of kilns, Jingdezhen ceramic artisans possessed abundant wisdom (Figure.32). They were well versed in the characteristics and firing requirements of different ceramic products, so they were able to accurately choose the right type of kiln. Whether it is the size and shape of the ceramics, or the characteristics of the glaze, potters are able to choose the best kiln during the firing process to ensure the stability and consistency of the firing results. This wisdom makes Jingdezhen's ceramic works not only show a high degree of consistency in appearance, but also ensure a super high level of excellence in quality.



Figure 32. Jingdezhen ceramic artisans re-drying ceramic embryos
Source: Jingdezhen Ceramic Museum 2021

The inheritance and innovation of these local wisdom and traditional crafts make Jingdezhen ceramics have a unique position in China's ceramic industry and become an important representative of Chinese ceramic culture. These crafts not only represent the inheritance of technology, but also contain rich cultural connotation and emotional expression. Ceramic making in Jingdezhen combines history with reality through these traditional crafts, and has made outstanding contributions to the prosperity of Chinese ceramic culture. The uniqueness of Jingdezhen's ceramic making lies in its deep and time-honored ceramic tradition, which has a long history and is the cultural wisdom accumulated over hundreds of years. This tradition carries the memory of history and the accumulation of culture, infusing Jingdezhen ceramics with heavy emotion and meaning.

What is even more striking is Jingdezhen's unique glaze techniques. Through the clever use of glaze, Jingdezhen's ceramic works show a unique color and texture, rich changes in glaze color and clever presentation of artistic effects, so that the works have a strong visual impact and ornamental value. Jingdezhen ceramics are well known for their unique glaze techniques. Blue and white ceramic, wucai ceramic and pastel ceramic are all representative works of Jingdezhen ceramics. The potters of Jingdezhen formed a unique style of glaze through the constant exploration and innovation of glaze formula and glaze application techniques.

Jingdezhen's rich mineral resources also provide unique conditions for ceramic production. Potters can make full use of the abundant local clay and mineral materials (Figure 33) to create ceramic works of various textures and colors in different combinations, which enriches the form and expression of the works.



Figure 33 ceramic stone, a raw material for ceramics in Jingdezhen
Source: 《Jingdezhen ceramic history》 2019

At the same time, Jingdezhen has a variety of kiln types, which provides greater creative space for ceramic making. Different types of kiln can produce different temperatures, atmospheres and effects, and potters can choose the most suitable kiln according to the needs of the work, so that the firing effect of the work is more perfect. Jingdezhen has a variety of kiln types, such as dragon kiln (Figure. 34), small dragon kiln, and Guan kiln, each of which is suitable for different types of ceramic firing. The inheritance and use of these kilns have made Jingdezhen's ceramic making have more diversified and unique characteristics.

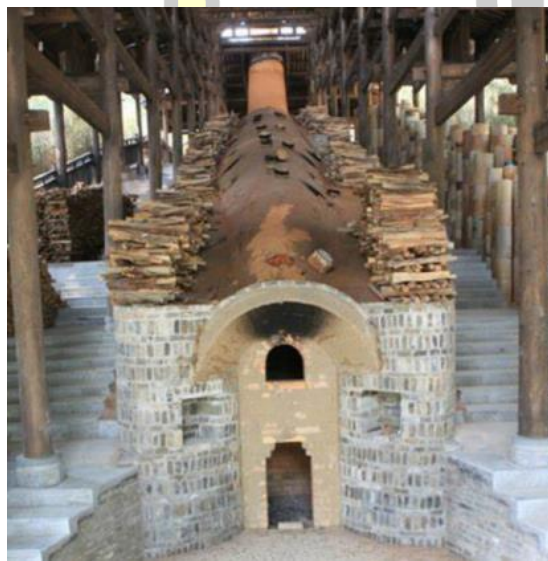


Figure 34Jingdezhen Dragon Kiln
Source: 《Jingdezhen ceramic history》 2019

What is most appreciated is the continuous pursuit of artistic innovation by the potters of Jingdezhen. While inheriting the tradition, they continue to try new techniques, forms and themes, making Jingdezhen's ceramic works always fresh and innovative. This positive attitude towards artistic innovation has made Jingdezhen ceramics show a unique charm and status not only in China, but also in the world.

The unique charm and status of Jingdezhen ceramics stems from its long tradition, unique glaze techniques, rich mineral resources, diverse kiln types and unremitting pursuit of artistic innovation. These characteristics together shape the unique style of Jingdezhen ceramics and make them shine in the world of ceramic art.

2. Ceramic process of Jingdezhen

Located in the northeast of Jiangxi Province, Jingdezhen is known as the "global ceramic capital" and attracts worldwide attention. After a long history, the city has flourished for thousands of years with its unique ceramic tradition. Today, Jingdezhen is still full of vitality, its traditional ceramic craft is still as bright as ever in this era, and the fire is still burning. At this time, Jingdezhen is still full of unique charm in the field of ceramic industry, and continues to attract ceramic lovers from all over the world to explore its rich cultural heritage and excellent craftsmanship.

Although Jingdezhen ceramics originated in the Han Dynasty, developed in the Tang Dynasty, and was established in the Jingde period of the Northern Song Dynasty, ceramic experts and scholars from all over the world have long been fascinated by Jingdezhen's thousand-year-old prosperous ceramic industry, and have been amazed by the exquisite ceramic works created in its long history and the craftsmanship involved in making these fine works. The reason why Jingdezhen has been able to breed and maintain excellent ceramic craft is not only due to its unique geographical conditions, but also closely related to the long-standing local wisdom inheritance. Therefore, our research goal is to conduct a comprehensive and detailed analysis of Jingdezhen ceramic craft on the basis of in-depth investigation of its tradition and modern development, and explore its development of various factors and operating mechanisms. The purpose of this study is to conduct a comprehensive and in-depth investigation of Jingdezhen ceramic craft from the perspective of local wisdom.

3.2.1 Raw materials and fuels of Jingdezhen ceramics

Jingdezhen is rich in water resources and crisscrossed by small and large streams. The mainstream Changjiang River (Figure. 34), originating from Qimen City, Anhui Province, China, runs through the city from north to south through Fuliang and finally flows into Poyang Lake. More than 50 rivers flow into the Changjiang River, forming a convenient water transportation network, which brings a lot of convenience to the production and transportation of Jingdezhen ceramic industry to various places.



Figure 35 Changjiang River in Jingdezhen City
Source: <https://image.baidu.com> 2016

Firstly, water for ceramic production is ensured. Ancient ceramic making not only drew water from rivers⁶⁸, but also used many Wells to draw water and wash mud, making full use of the abundant underground water. Secondly, it provided convenient water transportation. The traditional water transportation of ceramic in Jingdezhen mainly has two routes: one way from Poyang Lake to Ganjiang River to Guangdong, and the other way from Poyang Lake to Yangtze River to various cities along the line. Water transportation of ceramics not only transport more than the land, but also can avoid the road on the bumpy, reduce losses. Finally, adequate water resources are provided. East river valley is the leading producer of all kinds of ceramic clay mineral, water head is big, water resources are fully applied in the production of ceramic clay in Ming and qing dynasties ceramic industry booming, yao and surrounding areas is only equipped with millstones, three thousand. Millstones shattered the history of China stone has been nearly two thousand years, its widespread use bring great convenience to the production of the ancient ceramic clay, easily the most heavy work by the hydraulic machinery, to meet the demand of the history of Jingdezhen ceramic clay.

1) Ingredients

Jingdezhen's traditional ceramic raw materials and fuels are from the local materials, almost no need to import raw materials and fuels from other areas to meet

⁶⁸ hainan habitat characteristics in shennongjia forest region, the preliminary study of the author: Lu Zhou, cassie, Zhong Liangfu journal name: date of guangxi agricultural biological science: April 2003 issue of column: experimental study on pp. 253-255260 pages: 4 pages classification number: Q958.122 fund project: Guangxi Natural Science Foundation (0135003) Journal Level: ISTIC,PKUISSN: 1008-3464.

the needs of the entire ceramic production, fully reflects the local wisdom of Jingdezhen ceramic craftsmen.

Jingdezhen is located at the confluence of the Changjiang River and its tributaries, the West and East Rivers, and is surrounded by mountains. Ming Dynasty, Fuliang County, Ma Cang Mountain, Chaotian and nearby Yugan, Wuyuan and other places, are rich in ceramic production raw materials.

In Fuliang County and the surrounding areas of Jingdezhen, the Huaiyu Mountains stretch between undulating areas, and the mountains are rich in pine wood, which can be shipped to Jingdezhen via the Changjiang River and its tributaries, providing rich fuel for the kiln. At that time, many kilns were located along the Changjiang River and its tributaries. The river water could not only be used for washing China clay, but also for water-powered treadmills to crush China clay.

In order to develop the ceramic industry in Jingdezhen, there must be sufficient water resources and raw materials for making ceramic, which is a necessary condition for the development of the ceramic industry. It is recorded in the Jingdezhen ceramic Record that "soil and water are suitable for ceramic" in Jingdezhen, which proves that the local natural conditions are very conducive to the development of Jingdezhen ceramic industry.

Jingdezhen and its surrounding areas are rich in raw material resources of ceramic industry, such as ceramic stone, kaolin, glaze fruit, glaze ash, refractory soil, etc., which provides unique geographical advantages for ceramic production. Various raw materials needed by Jingdezhen ceramic technology are satisfied. Among them, ceramic stone is one of the main raw materials for manufacturing ceramic. Jingdezhen ceramic stone is mainly composed of kaolin (Figure 36) and quartz. It has fine and uniform particles, hard texture, good fire resistance, and good plasticity and plasticity at high temperatures. These characteristics make Jingdezhen ceramic stone very suitable for the production of ceramic. When making ceramic, Jingdezhen ceramic stone is usually mixed with other raw materials, such as ceramic clay, glaze and so on. By finely processing and forming these raw materials, and then firing them at high temperatures, a variety of exquisite ceramic products can eventually be obtained.



Figure 36. Kaolin, raw material of Jingdezhen ceramics
Source: 《Jingdezhen ceramic history》 2019

Kaolin is also one of the main raw materials for the manufacture of ceramic. It is white with a slight gray or yellow color, and was first found in Gaoling Village, Dongxiang, Fuliang (present Jingdezhen), Jiangxi Province, so it got its name. The word "Gaolin" was first seen in the 21 year of Kangxi in the Qing Dynasty, recorded in the Annals of Fuliang County, and the national standard transliterated "Gaolin", becoming an international noun⁶⁹. Jingdezhen kaolin is a kind of special clay material produced near Jingdezhen City, Jiangxi Province, China.

"Kaolin" is a kind of non-metallic mineral, which is a kind of clay and clay rock dominated by kaolinite group clay minerals. Kaolin because of its white and delicate color, also known as "dolomite", because it is produced in Jiangxi Province Jingdezhen Fuliang Dongxiang Gaoling land named. Kaolin, more dull, the quality of pure kaolin color white and delicate, its impurities when yellow or gray brown and other colors. The appearance of kaolin is loose soil block and dense rock block, soft soil with good plasticity and refractories and other physical and chemical properties. Kaolin and water combined to form mud, under the action of external forces, wet soil mud can be molded into various shapes, and can keep its shape unchanged for a long time. Kaolin is an important clay mineral commonly seen in nature. It is formed by weathering of feldspar or other silicate minerals in igneous rocks and metamorphic rocks in acidic media lacking alkali metals and alkaline earth metals. The mineral composition of kaolin is mainly composed of kaolinite, illite, hydromica, quartz, feldspar and other kaolinite cluster minerals, the main mineral composition is

⁶⁹ Application of amphotery-Yin (Yang) ion complex modification on the adsorption of phenol and Cd²⁺ on yellow brown Soil Author: Liu Wei Awarded by: Northwest A & F University Year: 2018 Awarded degree: PhD Discipline: Environmental Engineering Supervisor Name: Meng Zhaofu.

kaolinite. Kaolin is the necessary mineral raw materials for ceramic industry, and its use is very wide, and it is an indispensable main raw material for the manufacture of ceramic and refractory materials.

Jajang soil is the raw material of ceramic making in Jingdezhen Yuan and Ming dynasty. It is a kind of kaolin produced in Ma Cang Mountain near Jingdezhen, so the name is given. Jacang soil (Figure. 37) refers to a special ceramic raw material used in Jingdezhen's ceramic industry. Jacang soil is one of the commonly used raw materials in Jingdezhen ceramic production. It is obtained from the clay ore containing kaolinite, quartz, feldspar and other minerals through processing, crushing, screening and other processes. Jacang soil has the characteristics of strong adhesion, good plasticity, small shrinkage after firing, etc., which is very suitable for ceramic production. In the ceramic making process in Jingdezhen, marcang soil is often used as fetal soil (also known as billet), which is the basic material used to make ceramic vessels. After forming, drying, trimming and other steps, the marcang soil was then glazed and fired to eventually form exquisite ceramic works.



Figure 37. Jicang soil

Source: 《Jingdezhen ceramic history》 2019

Glaze fruit: Jingdezhen ceramic industry used ceramic stone to make glaze using water hammer, washing, commonly known as "glaze fruit" (Figure. 38), glaze fruit is the face of the blank, glaze fruit is also very extensive, all ceramic glaze color, are used as glaze raw materials. Its chemical composition is similar to that of the ceramic stone used in the blank. It is a representative mineral containing sericite, quartz and feldspar, which has a slightly lower melting temperature and better

transparency than the ceramic stone. The stone ceramic clay deposits of Jingdezhen during the Republic of China period for glaze fruit are mainly distributed: One is Fuliang Yaoli glaze fruit.

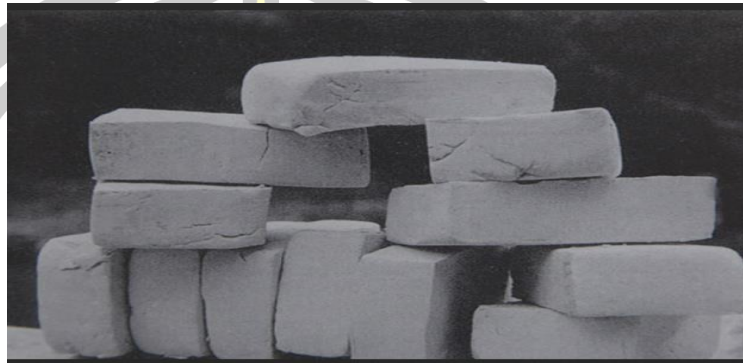


Figure 38. Glaze fruit

Source: 《Jingdezhen ceramic history》 2019

The glaze paste, or glaze, is applied to the surface of the ceramic body. According to literature records, the glaze paste used in Jingdezhen ceramic is made of glaze fruit and glaze ash. The ceramic raw materials are mainly composed of silicon oxide, alumina, calcium oxide, potassium oxide and sodium oxide. The glaze ash is made of limestone and anchovies.

dun ceramic raw materials are processed to make brick clay, which is called "Buzi" (Figure. 39) or "Baibu". This term is widely used in Chinese and foreign ceramic literature. A special term for ceramic raw materials. After China clay is dug up from the producing place, it is processed and washed by water-powered treadmills to make small brick-shaped pieces. Jingdezhen is commonly known as "Buzi", Buzi is the soil for making billets. The raw materials of buzi(Figure 39) and glaze fruit made of ceramic stone are minerals containing quartz, sericite and a large number of feldspar as the main body. There are a variety of raw material deposits of weathered and unweathered type, mostly distributed in vein shape. The deposits of buzi are mainly distributed in Jingdezhen Sanbaopeng, Shouxi, Nangang, Yugan of Jiangxi and Qimen of Anhui. Sanbao Peng no zi: produced in Fuliang Sanbao Peng, its excellent mineral quality, green, for fine ceramic large ceramic, ceramic carving, ceramic plate will use the raw materials of ceramic, but also for ordinary ceramic, coarse ceramic glaze.



Figure 39.Buzi

Source: 《Jingdezhen ceramic history》 2019

Bai Tu, for the production of ceramic clay, white soil color is white, hence the name. White clay industry is the mining and processing industry of ceramic clay, that is, an industry that provides ceramic raw materials for the production of ceramic. White clay can be divided into kaolin, dun seed and glaze fruit three categories, kaolin mixed into the seed for bone use. The seed is the soil for making the billet, and the glaze fruit is the face of the billet, which plays a bright and smooth role.

Finally, the improvement of fetal glaze process covers a series of innovations and progress, mainly in improving the quality and beauty of ceramic products, which is also one of the important points of local wisdom reflected in Jingdezhen ceramic production process, the key is the improvement of fetal glaze process and its characteristics include China clay formula: The raw materials used in the formulation of Gaoling China clay and ceramic stone are binary, which improves the physical properties of the product (that is, increases the firing temperature above 1300 degrees Celsius, reduces the deformation rate), improves the degree of ceramic ization of the fetal quality, so that it can make large parts; The ceramic produced in Jingdezhen has also changed from soft ceramic to hard ceramic; In addition, the addition of kaolin also ensured the pure whiteness of the Yuan Dynasty fetal quality, but due to the limitation of the processing level of raw materials at that time (such as the cleaning of ceramic stone and not carefully enough), the color of fetal bone was white as the base color, slightly gray, the degree of gray with the degree of scouring of fetal soil, kiln temperature and other factors and different shades of color, showing the following characteristics: One is white and not fine, the tire making raw materials are excellent, but the water processing is not delicate enough; The second is coarse but not loose,

the fetal soil particles are coarse but sintering tightly; The third is greasy wet dry, tire mud after the stale process, not only improve the plasticity, but also after burning the fetal moisture; Fourth, there are many tiny holes in the tire (mostly narrow-shaped).

And because the fetal material often contains iron and other metal impurities, these impurities caused by trachoma, brush marks, iron spots and so on are clearly visible on the ceramic cross section of the ceramic body, in only the transparent blue and white glaze of the ware, you can also see small black particles. The body of large objects such as POTS, bottles and POTS is generally thick and solid, while the body of small objects is thinner and lighter.

2)Fuel

In ancient China, ceramic kilns in Jingdezhen relied mainly on wood as fuel. The firing of ceramics required extremely high temperatures, and wood was one of the most common fuels at that time due to its ability to generate the required high temperatures when burned. However, with the passage of time, especially into the modern industrial period, the Jingdezhen ceramic industry underwent a major fuel innovation and gradually shifted its focus from wood to coal.

The forest cover a wide area in Jingdezhen, with a coverage rate of more than 56%. There are many kinds of trees, among which masson pine is the most abundant. Jingdezhen used to burn ceramic products in the way of wood burning, and the main burning fuel was the trunk of masson pine, which was the most widely distributed, making full use of the forest resources in the territory (Figure 40). In order to save forest resources, Jingdezhen people also use pine branches, wolffthorn grass and other burning ceramics Jingdezhen ceramic fuel mainly includes the following: charcoal: In the ancient and traditional ceramic making process, charcoal is one of the commonly used fuels. Charcoal can provide high temperature and combustion stability, suitable for the firing of ceramics; Beech: Beech is a hard wood, which is often used as a fuel for Jingdezhen ceramics.

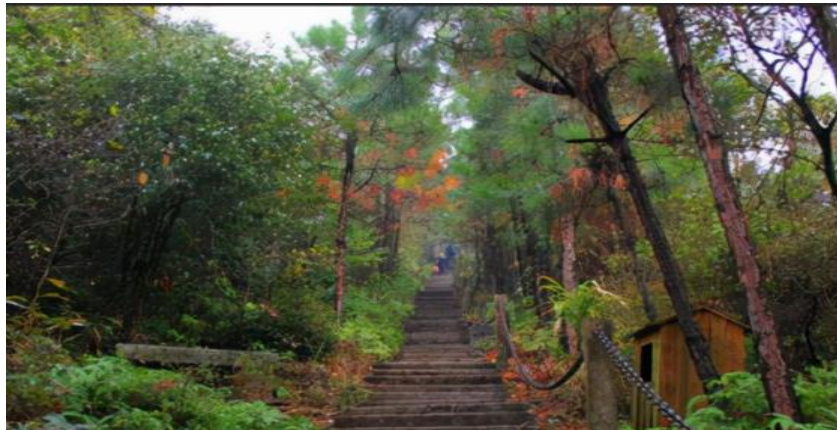


Figure 40. Lengs huijian Mountain Road
Source: Photography by Zhang Lin, 2022

The high temperature generated when it burns is conducive to the melting and setting of the glaze components in the ceramic firing process; Pine: Pine is also one of the woods often used in Jingdezhen ceramic firing. As a soft wood, pine produces a stable flame when burning and can provide continuous high temperature; Willow: Willow is a fast-growing softwood that is also widely used as a fuel for Jingdezhen ceramics. It burns relatively quickly and is suitable for producing high temperatures quickly during ceramic firing.

These woods are used as fuel in the firing process of Jingdezhen ceramics. By burning in the kiln (Figure. 41), high temperature is generated to burn the ceramic body into ceramic, and promote the combination of glaze and ceramic body, as well as the flow and setting of glaze, so as to produce high-quality Jingdezhen ceramic products. However, with the increasing awareness of environmental protection, the Jingdezhen ceramic industry is also exploring the use of more environmentally friendly fuels instead of wood to reduce the impact on the environment. For example, there are coal, natural gas, diesel and electricity.



Figure 41 Firing site of Jingdezhen Chai Kiln
Source: 《Jingdezhen ceramic history》 2019

Coal: With the development of industrialization, coal has become the main ceramic fuel. Coal has a high calorific value and a high combustion temperature, making it able to provide enough heat to complete the high temperature firing process of ceramics.

Natural gas: Natural gas is widely used in the ceramic industry as a clean energy source. Compared with traditional fuels, the combustion of natural gas produces fewer exhaust gases and pollutants and has less impact on the environment.

Diesel: Diesel is also used as a fuel by some ceramic manufacturing plants. Diesel produces a high amount of heat when burned, but also emits a certain amount of exhaust gas and pollutants.

This change in transition to coal brings multiple benefits. First, coal combustion can provide higher heat, allowing ceramic kilns to easily reach the required high temperatures, helping to improve production efficiency and the quality of ceramics. Secondly, coal combustion conditions are more stable, which helps to control the firing process and ensure the consistency and stability of ceramic products. In addition, coal resources are relatively abundant and relatively cheap, which makes Jingdezhen's ceramic industry more competitive.

Therefore, with the wide application of coal, Jingdezhen ceramic industry has made remarkable progress both technically and economically. This shift has not only boosted the development of the ceramic industry, but also affected the social and economic structure of Jingdezhen and its surrounding areas. In modern times,

Jingdezhen's ceramic industry continued to use coal as its main fuel. However, with the increasing awareness of environmental protection and the emphasis on air quality, some kiln farms are also exploring the use of more environmentally friendly fuels to replace coal, such as natural gas, electricity, etc. These measures help reduce the environmental impact and improve the sustainability of ceramic production.

3.2.2 Ceramic production techniques in Jingdezhen

Jingdezhen has rich natural resources, mature technical conditions, stimulated by domestic and foreign market needs, Jingdezhen ceramic industry in the Yuan Dynasty on the basis of rapid progress, become the country's ceramic industry center. At that time, the division of labor in Jingdezhen ceramic workshops was meticulous and orderly. In the Ming Dynasty encyclopedia *Tiangong Kaiwu*, the production process of ceramic production was detailed, including ramming stone, mud, preforming, wenshui, overcutting, circular, calligraphy and painting water spraying, rust, box filling, kiln filling, and baking. There were a total of 72 processes (Figure.42), which were divided into 11 categories: First, the mineral processing is not, Jingdezhen ceramic stone is rich in quartz and sericite, as well as a number of kaolinite, feldspar and other rocks of minerals, its complex mineral composition and chemical composition, easy to meet the production of ceramic conditions.



Figure 42. Process of making ceramics in Jingdezhen

Source: <https://www.bing.com/images/search?view=detailV2&ccid=r5PEanua&id>

The mountain landscape Jingdezhen has rich ceramic mineral resources, high-quality raw materials, coupled with mature manual skills, for Jingdezhen ceramic provided a good congenital conditions, the process which includes Kanshan, ore burning, stone transport, gravel, screening, ramming, washing, scouring, screening, pulping, making (d) n, ship loading, storage; Second, burning glaze, the so-called "glaze", in fact, it should be called ceramic glaze, and a little more sophisticated, it can also be called ceramic glaze. It is a colorless or colored glassy thin layer covered on the surface of ceramic products.

To put it more commonly, the glaze of ceramics is equivalent to the layer of skin wrapped in our bones and flesh. This link includes burning glaze, burning ash and matching glaze; Third, in the process of firing, in order to protect the ceramic billet from contamination and damage, to ensure that the fetal quality is intact, it is necessary to put the billet into the box in advance. This step is to make the saggar required for the following. The saggar improves the yield and loading capacity of the products, as well as certain thermal conductivity and stability to ensure the quality of fired ceramic. Mainly made of refractory mud sheet rolled into a barrel, the final molding box has different specifications can be loaded with different needs of billets, this link includes box making, plating box; Fourth, in order to unify the size of the ceramic billet and maintain consistency, it is necessary to make a mold first. Generally coarse ceramic clay and corny clay as raw materials, hand-made, low-temperature firing, molding links include mold making, mold repair, stereotyping; Fifth, if the glaze is the skin of ceramic, then the bones and flesh of ceramic, we call it the body.

To make the blank body, you have to use the "no" that you have done before, from a rectangular no to a variety of instrumental shapes, which is not as easy as we take apart LEGO toys and then assemble them into a shape. The process of mud making billet includes making billet, melting, washing, thickening, stale, shoveling mud, stepping mud, kneading mud, making billet, printing billet, li billet, receiving billet, cutting billet, loading billet, picking billet and drying billet; Sixth, the blue and white of Jingdezhen is the most representative ceramic decoration, which has important significance in the history of arts and crafts in China and even in the world.

Its firing process is to use cobalt ore containing cobalt oxide as raw materials, depict patterns on the ceramic body, and then cover a layer of transparent glaze, after high temperature into the kiln firing, cobalt material is blue, strong coloring force, bright hair color⁷⁰.

The 72 ceramic making processes also include the painting of blue and white. E and white processes involve E materials, test, light painting and mixing; Seventh, ceramic carving is a key step in the ceramic making process, which gives the ceramic work its unique appearance and texture. The carving process includes carving, round carving and carving; Eighth, ceramic glazing is a crucial step in the process of ceramic production, it can not only add beautiful appearance to ceramic works, but also protect the ceramic surface, increase its durability, glazing link includes glazing, water, swing glaze, blowing glaze, dipping glaze, pouring glaze, promoting glaze, filling glaze, taking glaze, clearing foot; Ninth, this process is to load the saggar, moved into the kiln chamber and layered, saggar in a certain order one by one tired. There are many factors to consider in the kiln process. One is to consider the fire resistance of the burned ceramic and the temperature adaptation of each area of the kiln chamber. The other is to ensure that the saggar of the whole kiln is arranged neatly, not inclined and unstable. But also to leave a certain flame flow gap for the kiln. In short, the full kiln is not a simple operation of opening and closing the kiln door, which requires strong skills and proficiency. The kiln firing process includes opening the kiln, repairing the box, filling the blank, filling the kiln, picking wood, igniting, putting the pile, firing the kiln, opening the kiln, seeing the color, selecting ceramic, loading the basket and clonking the kiln; Tenth, glaze color, is directly on the fired ceramic glaze to apply color. For example, the glaze on the five colors, enamel color, pastel, all belong to the glaze color ceramic. Its color materials are widely used, bright glaze color, diverse varieties, with strong artistry, glaze color process includes grinding, grid color, drafting, drawing, laying, painting ceramic, filling, washing and dyeing, raking, writing, baking flowers; Eleventh, the packaging

⁷⁰ "Taking Tang, Song and Yuan Dynasties as an example to analyze the Beauty of blue and white ceramic" Author: Xu Dan Periodical name: Commercial Information Date: 2012 37 Periodical column: Theoretical research Page: 176-176 Pages: 1 page Classification number: J527ISSN: 1673-4041.

link includes packaging with higher quality millet grass, to prevent bumps in the transportation process, the last step is to pack the wrapped ceramic into the wooden barrel, so that it can be shipped out in the barrel.

Jingdezhen ceramic workers worked in this traditional handmade ceramic workshop for generations and continue to do so to this day. Jingdezhen's traditional ceramic decoration mainly includes blue and white, exquisite, enameled red, carved, ancient color, pastel, color glaze, etc., each with its own artistic features. Among them, blue and white, exquisite, pastel, color glaze, collectively known as Jingdezhen four traditional famous ceramic⁷¹. The following is a brief introduction to the four famous ceramic manufacturing processes in Jingdezhen.

Jingdezhen blue and white ceramic was created and burned in the Yuan Dynasty. Natural cobalt was used to paint and decorate the ceramic blank, and then it was fired at high temperature after glazing. The glaze was crystal clear, thorough, quiet and elegant. The blue and white material dissolves between the fetal glaze, the hair color is green, although the color is single, but through the clever water separation techniques to produce rich tones. Linglong ceramic was created and developed on the basis of the hollowing process in the Xuande period of the Ming Dynasty, with a history of more than 500 years. It was made by carving a rice grain shaped Tonghua hole on a thin blank, then filling the Tonghua hole with a special Linglong glaze and firing it in a kiln. In the Qing Dynasty, Jingdezhen ceramic artisans also skillfully combined blue and white with Linglong, forming the blue and white exquisite ceramic that everyone loves. Pastel ceramic, also known as soft color ceramic, is a kind of glaze painting and low-temperature firing method of painting decoration.

On the basis of wucai ceramic in the late period of Qing Dynasty and Kangxi Dynasty, pastel ceramic was influenced by enamel ceramic making technology and created a new kind of glaze color. From the late Kangxi dynasty to the Yongzheng and Qianlong dynasties, pastel ceramic became more and more perfect, and became popular in the later dynasties. Its production process is: first on the white ceramic to

⁷¹ ceramic Capital Changnan Author: Yu Wengao Periodical Name: Teacher Expo Date: 2014 7th issue Periodical column: Reading Pages: 60-61 Pages: 2 pages ISSN: 1008-5009.

hook out the outline of the pattern, and then fill the color, in the temperature of more than 700 degrees Celsius baked, the color is soft, the picture is delicate and neat. Color glaze is to add some kind of metal oxide in the glaze, after roasting, it will show some inherent color, which is the color glaze. Affecting the color of the glaze is mainly the metal oxide that plays the role of coloring agent, in addition to the composition of the glaze, particle size, firing temperature and firing atmosphere has a close relationship, a wide variety, including red, green, blue, black, white and flower glaze, crack glaze, crystal glaze and other unique varieties.

However, among the many techniques of ceramic production in Jingdezhen, the main procedure is the three main processes of pulling blank, firing and glazing. These traditional manual crafts play an important role in Jingdezhen's ceramic production, making Jingdezhen's ceramic products enjoy a high reputation in China and even around the world.

1)"Throwing"

Throwing is the beginning stage of ceramic making. Making a drawing requires the potter to place a piece of clay on a turntable and slowly shape the rotating ceramic by hand and with water. The potter uses the strength and skill of his fingers and palms to gradually pull the ceramic body up into the desired shape. The process of pulling the blank requires the potter to have a steady hand and skillful experience to keep the blank body even and achieve the desired shape and size.

2)Firing:

Firing is the process of putting a drawn ceramic or formed ceramic body into a kiln for sintering. Firing is the most critical link in ceramic production, which determines the quality and characteristics of the ceramic. Control conditions such as temperature, time and oxygen in the firing process will affect the quality of the finished ceramic. In Jingdezhen, there are many kinds of kilns, and different ceramic products require different types of kilns for firing, such as dragon kilns, official kilns, and small dragon kilns.

3)Glazing:

Glazing is the process of applying a layer of glaze to the surface of a ceramic body before or after firing. Glaze is a liquid, glassy substance that, after being applied to the ceramic surface, is fired to form a hard, smooth surface. Different types and

formulations of glazes can produce different effects, such as transparency, tinting, glazing, etc. Glazing can improve the texture of the ceramic, enhance stain resistance and durability, and give the ceramic a unique appearance and decorative effect.

The inheritance and continuous development of ceramic production techniques in Jingdezhen has made Jingdezhen an important producing area of Chinese ceramics, and many world-famous ceramics works of art have been born. The inheritance and innovation of this tradition has endowed Jingdezhen with an excellent ceramic craft tradition, and the ceramic works produced are full of profound cultural deposits and unique artistic charm. Ceramic production in this region not only represents China's outstanding ceramic tradition, but also shows the exquisite Chinese ceramic art to the world, and makes outstanding contributions to the world cultural heritage and the prosperity of ceramic art.

3.2.3 Tools for making ceramics in Jingdezhen

Confucius once said: "If a worker wants to do a good job, he must first sharpen his tools." The "tool" mentioned here refers to the tool.

In order to make perfect and exquisite ceramic products, the traditional ceramic artisans in Jingdezhen must choose and adopt appropriate tools according to the needs of raw material preparation, molding, decoration, firing and so on (Figure 43). Therefore, tools occupy an indispensable and important position in traditional ceramic production in Jingdezhen. Jingdezhen artisans give full play to their wisdom, constantly explore and study in the actual production, and develop a rich variety of production tools, which can meet the needs of all production processes.



Figure 43. Jingdezhen ceramic artisans using tools to repair the blank
Source: Jingdezhen Ceramic Museum 2023

There are many traditional ceramic making processes in Jingdezhen, and almost every process requires the use of appropriate tools. The first is the tools needed for the mining and preparation of ceramic raw materials. Artisans in the mine to dig ceramic stone ore or kaolin ore need to use a claw pick, hoe, pole, dustpan, basket, wheelbarrow and other mining tools and transport tools. Raw material preparation is smart use of natural streams in the mountains, the use of water vertebrae as a crushing tool, will be mined to crush the ore, greatly saving manpower and improve efficiency. The pulp washing, precipitation and other processes after the crushing of raw materials also need to use the corresponding tools.

Jingdezhen ceramic tools are indispensable partners for potters in the process of ceramics. These tools are necessary for manual ceramic making, and they play a key role in the key links such as drawing, forming and glazing, ensuring the smooth progress of ceramic making and the final output of high-quality finished products.

These include drawing wheels of various shapes and sizes, ceramic moulds, carving knives and brushes, kilns for firing, as well as tools needed to measure, mix and screen raw materials. For example, the pull wheel helps the potter shape the clay into the desired shape, the tire mold is used for the production of complex shapes, the carving knife and brush are used for decoration and detailing, and the kiln provides a high-temperature firing environment.

The use of these tools (Figure. 44) requires professional skill and experience on the part of the potter, as their skillful application is essential to create beautiful, uniform and durable ceramic products. Jingdezhen ceramic artisans have mastered the skills of these tools through multi-generation inheritance and practice, and combined them with creativity to create world-renowned ceramic. These tools are not only tools for ceramic making, but also one of the crafts that carry historical, cultural and artistic traditions.



Figure 44. Some of the tools of ceramic making
Source: Photography by Zhang Lin, 2023

Turntable: A rotating table used by potters to pull billets. The turntable helps the potter mold the billet evenly into the desired shape.

ceramic sets: ceramic sets are the basis for ceramic making. It is an unfired ceramic body drawn or shaped by a potter.

Cutters: Cutters include tools of various shapes and sizes that are used to cut, carve, and trim ceramic billets or finished products.

Ceramic brush: A brush used to apply glazes or draw patterns. Depending on the need, potters may use brushes of different sizes and materials.

Ceramic mold: A tool for making shaped ceramics that can be used to produce a large number of similar shaped ceramic items.

Kiln gear: Includes a variety of tools for placing and supporting ceramic items, ensuring that the items do not warp or break during firing.

Glaze container: A container for storing and stirring the glaze to maintain its quality and uniformity.

Burners: kilns used to carry out ceramic firing, there are different types of kilns suitable for firing different types of ceramic articles.

These tools are the basic tools of ceramic making in Jingdezhen. With the skills and experience of the potters, the ceramic products in Jingdezhen can be skillfully made, showing a rich variety of forms and decorative effects.

3.2.4 Introduction of Jingdezhen ceramic kilns

Jingdezhen Ceramic Kiln refers to the ceramic production facilities and kilns located in and around Jingdezhen City, Jiangxi Province, China. These kilns, special buildings used to fire ceramic products, play a key role as a core component of Jingdezhen's ceramic industry and a reflection of the local wisdom of Jingdezhen ceramics.

Since ancient times, the workshops and billets in Jingdezhen ceramic industry have not set up their own kiln kiln fields, and must be delivered to kiln owners specializing in the kiln industry for burning, commonly known as "kiln" or "firing". During the Republic of China period, engaged in ceramic kiln this line is the kiln industry, also known as the kiln household or kiln factory. Billet workshop, billet factory will make good billet load the saggar to the kiln kiln to fire into ceramic, kiln kiln according to the quality of its billet ceramic and the position of its billet in the kiln charge kiln fees⁷².

1)Wood kiln burning industry

Because its burning fuel is pine wood, it is called Chai kiln (Figure 45), and because the chai kiln is created by Jingdezhen, it is named Jingdezhen Kiln, referred to as town kiln. The town kiln is an important part of the traditional ceramic making technique in China



Figure 45.Jingdezhen Chai Kiln
Source: Jingdezhen Ceramic Museum 2023

⁷² A Study on ceramic Industry in Jingdezhen of the Republic of China Author: Wu Xiumei
Awarded by: Soochow University Year: 2009 Awarded degree: Doctor Classification number: J527,J509.2 Discipline: Design Art Tutor Name: Zgekai.

Points. The shape of the kiln is like half an egg covering the ground, also known as egg kiln. Using pine wood as fuel, the kiln consists of several parts, such as the kiln body, kiln door, kiln chimney, kiln bed, parapet wall, fire opening and fire watching hole. All of them are made of kiln bricks. The structure of the town kiln and its masonry technology have always been monopolized by the "twin kiln shop", and the skills are passed on by the father and the teacher. They are never passed on to anyone except the people of the clan. According to the report, "In the early years of the Republic of China, there are 114 large firewood kilns in the town, distributed in Jingdezhen urban and rural areas, the royal kiln to Zhu Mountain as the core, the kiln field scattered around Zhu Mountain, forming a huge kiln group."

In 17 years of the Republic of China, there are 106 firewood kilns in Jingdezhen that have kiln names, addresses and kiln owners. Such as Pengjia on the yellow old kiln, Luohan kiln; Sceneryroad Shi Jia kiln, Lao Gong kiln; Liuhe kiln of Jiefang Road, Jiao Shang kiln of Jinjiarong, Shixi kiln, Sanyuan kiln of Royal Ridge, Dayou kiln and so on. The Jingdezhen Chai Kiln was built in the Chen Dynasty (551-589) and developed to 300 kilns in the Yuan Dynasty. At the end of Ming Dynasty and the beginning of Qing Dynasty, the technology of kiln firing into ceramic had been greatly improved, and on the basis of the technology of dragon kiln and gourd kiln, the egg-shaped kiln was creatively developed to form the town kiln. After the Qing Dynasty, after a long time of exploration and the progress of kiln technology and the improvement of kiln structure, pine wood is rich in turpentine, using pine as fuel for kiln firing ceramic, through the burning process of volatile turpentine has a moisturizing effect on ceramics, kiln objects are heated water gas and the glaze of the body fusion, so that the fired ceramic enamel is implicit, moist, white and green. Kiln workers gradually realized that pine was the best fuel and the highest thermal effect.

To this end, pine wood was used as a special fuel for firewood kiln, and gradually replaced the historic monopoly position of Cha kiln. Firewood kiln for the Republic of China kiln into the main kiln type, the Republic of China town kiln kiln industry division of labor is also very clear, and has a strict kiln (internal labor organization to kiln as a unit) labor mix and management system, its scope of responsibility and specific kiln industry division is very fine and clear.

The process of kiln firing in firewood kiln generally has to go through three important stages: filling the pot with the kiln, firing the kiln and opening the kiln:

Pot full kiln: Jingdezhen is commonly known as "full kiln". There are kiln workers will be made of ceramic goods, according to its corresponding shape size into the kiln saggar, kiln workers according to the kiln position and requirements determined by the pile master in turn full kiln, full kiln when different shape, different process production of billets in the kiln position, depending on its grade and fetal glaze soft and hard, the kiln fire has before, middle and after the division, the big saggar on the back of the kiln chamber, Small saggar in front of the kiln. In the kiln, the saggar is arranged in a column shape branch, and there is a certain distance gap between the saggar columns to open the fire road. After the whole kiln is full of good, the kiln door is finally built with kiln bricks. After the kiln door is sealed, leave a hole, and you can ignite the fire.

Kiln firing: also known as "firing", is an important link of clay into ceramic. As the saying goes, "ceramic mud to do fire, billet do well, not as good as burning." It shows that burning kiln industry is very important, the time of burning kiln, because the size of kiln is not the same, the dry and wet climate, and the dry and wet of kiln wood are not the same, the length of burning kiln time is different. The time of burning a kiln is about 20 to 24 hours, generally starting from the afternoon of the first day into the kiln, and starting to burn the kiln to add wood "sliding fire", that is, the kiln wood slowly slipped into the kiln, and then gradually add wood to add wood. The burning principle is to add firewood to the kiln temperature slowly rise, so that the kiln body slowly heated, the body moisture gasification, this stage for low temperature firing stage, also known as slow fire period. From the ignition of the billet to the combustion reduction flame for the slow fire period.

The second is the drying and oxidation stage, after two hours, the temperature of the kiln head area is about 500°C -700 °C, the front-end saggar in the kiln is slightly red, and the pine wood is used to block the firewood mouth until the flame enters the chimney as appropriate after each firewood throw, and the water vapor is rare, and the flame in the kiln gradually extends to the rear section. Three kiln kiln fire reduction flame stage, the chimney began to ventilation, 10 hours after the chimney smoke, the kiln burning temperature of about 950°C, burning in the middle of the

night, also known as the second half of the burning. This stage is divided into two small sections of heat and fast fire, heat stage kiln 12 hours after the kiln hall saggar is burned red, this period is the heat stage, the chimney wind strong, the fuel is fully burned, the chimney without black smoke, the temperature gradually increased to 1050°C to 1200°C high temperature.

The middle two "clear fire", once at the end of the first half of the night, the second time at the end of the second half of the night, raking the kiln fire, let the fire fall, closed the kiln fire, burned to 1250°C -1320 °C high temperature when the body and the enamel began organic fusion, so that the ceramic glaze is implicit and moist. Finally, for the rapid fire period, at this time the pine wood in the kiln burns rapidly, the frequency of input is increased, and the temperature in the kiln rises to about 1350°C. Firewood kiln "temperature measurement and fire" is an indispensable important link, the Republic of China firewood kiln kiln fire, temperature and extinguishing completely rely on the town kiln pile master in long-term production practice to explore and sum up the valuable experience, feeling and eyes, by the spit to observe the kiln temperature to determine the blank ceramic into ceramic and other conditions.

In addition, the kiln temperature can be observed according to the temperature and color change of the kiln object when it is heated: the initial red is 500°C, dark red is 700°C, light red is 900°C, bright light red is 1000°C, orange yellow is 1100°C, bright orange yellow is 1200°C, white is 1300°C, dazzling purple is 1500°C. The cost of burning ceramic in Chai kiln is high and the difficulty is high. When burning kiln, at least 1-2 experienced masters supervise each stage to grasp the heat when heating up and prevent overtemperature. Kiln fire heating is not enough will appear ceramic burning "cool", kiln fire is excessive will appear ceramic burning "old" defect, kiln fire heating is too high, there will be "kiln collapse", "kiln down" possibility. Therefore, ceramic production is called the art of fire, and no matter how well the blank of the utensils is done, the previous achievements will be wasted if the kiln is not good. In order to make the ceramic in the kiln perfect, the kiln is divided into three shifts in the first half of the night and the second half of the night, and the kiln is responsible for the billet kiln workers in the first half of the night, and the surface kiln workers in the second half of the night, and the pile master is responsible for the day

shift, requiring it to burn the ceramic products in the kiln according to the ideal firing temperature, until the ceramic products in the kiln are burned well, and the glaze is white and green.

In the afternoon of the second day, the fire is stopped, and the kiln can be opened after cooling for one day and two nights. How much time is needed to burn a kiln, there is no fixed time regulation, generally according to the size of the ceramic billet fired in the kiln, how much, and the season of the kiln, the temperature and the quality of the kiln wood and other factors. The ceramic fired by the kiln is glazed like jade, bright but not dazzling, and the glaze is clean and elegant, calm but not gorgeous.

Kiln opening: Kiln opening means that after the town kiln throws wood into the kiln for about 24 hours of cease-fire and cooling, the kiln workers move the already fired ceramic saggar out of the kiln in turn. When the kiln is opened, the saggar in the kiln is still purple red, and it is difficult for people to get close to it. Kiln workers need to use dozens of layers of cotton cloth to make gloves and kiln vests, and wrap them with wet towels to take ceramic and open the kiln. First open the small pieces, then open the large pieces of ceramic. Before opening the kiln, collect the foot kiln workers notify the kiln billet households and workshops, billet factory "open the kiln", the kiln workers start on both sides of the kiln door, the billet workers and kiln workers will be moved out of the kiln saggar in turn, according to the symbols on the saggar classification, and then the kiln management personnel registered in the account, and then by each billet factory workers will remove the ceramic from the saggar one by one, and the ceramic worker with the ceramic basket. Kiln ceramic by the ceramic workshop of its ceramic workers a load load back to the billet factory, the saggar by the handyman, collect the feet of the kiln wall reserve.

The main varieties of kiln products are: blue and white ceramic, white fetal ceramic, blue and white ceramic, color glaze ceramic, blue and white Linglong ceramic and so on. In addition to the bulk products such as ash ware, most of the ceramics produced in the Republic of China are fired by Cha kiln, and the rest of the various ceramics are fired by Chai kiln.

2) Crouching kiln burning kiln industry

Cha kiln, because the fuel burned in Cha kiln is Cha wood, so it is named. Croua kiln is one of the kiln types used for the longest time in Jingdezhen. The

reasons are as follows: First, geographical advantage. Because Jingdezhen is located in the mountainous area, Croua firewood grows everywhere; Second, Cha kiln ceramic fuel local materials, convenient transportation, firing cost is low.

The ash ware made in Jingdezhen of the Republic of China, in addition to part of the kiln after the kiln with the kiln position firing, the rest are Cha kiln firing. According to the History of Jingdezhen ceramic Industry, there were 22 households and 22 kilns in 17 years of the Republic of China⁷³. The labor organization of the workers inside the kiln burning ceramic industry of Cha kiln is basically similar to the types of kiln workers and the kiln burning industry of Chai kiln households, with an average of 23 workers per kiln.

Kiln workers category. Kiln labor division: there is a "pile" master, and the pile is an important one in the kiln workers. His job is to watch the kiln fire, command the kiln workers to fill the kiln, fire watching the kiln and other related matters. Croucher kiln firing ceramic its full kiln, kiln, kiln, roasting process and methods and the tools and equipment are roughly the same as the kiln, Croucher kiln kiln owners and kiln workers are basically Du Chang, Jiangxi Province. "Since Ming and Qing dynasties, the owners of Jingdezhen kiln should burn Cha kiln and chai kiln. The Republic of China also tried to burn coal kilns, but the time was very short⁷⁴." It is reported that "in the early years of the Republic of China, there were more than 30 kilns. Due to the rapid development of fine ceramic in Jingdezhen, crude ceramic was gradually eliminated, thus Cha kiln kiln is getting worse and worse, 28 years later, Cha kiln is only located in the middle of Dengke lower lane Zhu Mingxing Kiln, Zhu Minxing new kiln, Zhu Guang shun Kiln, Gong Dinghe Kiln in Kuanong, Zhu Meixing Kiln in Hengnong, Wang Mei Xing kiln in Oil and Yanxiang, Zhu Xinghua Kiln in watericazhou, 19 Cha kiln, etc. In the early 1960s, the ceramic firing industry of Cha Kiln in Jingdezhen gradually disappeared."

⁷³ Research on the Inheritance Effect of Jingdezhen ceramic Industry on Ceramic Education Author: Wang Lingzhi Awarded by: Jingdezhen Ceramic University Year: 2018 Awarded degree: Master's Degree Major: Fine Arts Tutor Name: Cao Chunsheng.

⁷⁴ Preliminary Study on the Relationship between ceramic Production and Forestry Ecology in Jingdezhen in the Ming and Qing Dynasties Author: Cui Peng, Zhan Jia Journal Name: Agricultural Archaeology Date: 2010 4 Issue Page number: 242-245,248 page number: 5 page ISSN: 1006-2335.

3) Coal kiln ceramic firing

Jingdezhen ceramic has been using the time-honored kiln for thousands of years. The color of the ceramic fired in the kiln is glossy and elegant, forming the unique white jade ceramic features of Jingdezhen ceramics. However, with firewood as fuel, the kiln has a large volume, a firewood kiln consumes tens of thousands of tons a year, and the growth of firewood is slow, making Jingdezhen ceramic production output is small, the cost is high, and it is difficult to adapt to the needs of ceramic production and development. At the beginning of the 19th century, Germany, France and other European ceramic industry first adopted coal-fired ceramic technology, and later Japan also successively used coal kilns to fire ceramic. During the Republic of China, many knowledgeable people in Jingdezhen tried to transform the wood-fired kiln process and introduced foreign coal-fired kiln technology.

In January of the 18th year of the Republic of China (1929), the Construction Department of Jiangxi Provincial Government proposed the approval of the provincial government meeting: the establishment of Jiangxi Provincial Ceramics Bureau in Jingdezhen, dealing with the guidance and improvement of the ceramic industry, Zhang Hao as the director, the bureau address in the south side of Wulong Temple beside the Lotus Pond. In the Bureau of Ceramics also built a similar shape and volume of coal kiln as the foundation of the kiln into coal kiln, the kiln was built for trial firing. And hired Japan Nagoya ceramic workers Zhongyuan Liaoziqin as a technician, to teach coal kiln technology, which is Jingdezhen ceramic industry to learn and understand the beginning of foreign coal kiln firing technology. Jingdezhen ceramic workers are very concerned about coal kiln ceramic, the influence of coal kiln ceramic throughout Jingdezhen, when the coal kiln is called "foreign kiln".

The attempt of coal kiln ceramic process, method and technology opened up a new era of burning ceramic with coal in Jingdezhen in the Republic of China. Since then, due to the change of the current situation, the firing of ceramic in coal kilns stopped and did not achieve the expected application effect. "The experiment of government-run coal kiln did not succeed, but some of the teaching staff and graduates of a group of industrial schools interested in the innovation of coal kiln firing technology raised funds to organize the Sindan ceramic Company to build a circular coal kiln in Maanshan, Jingdezhen, and Xu Jindan presided over the firing."

During the period of the Republic of China, although it was not widely promoted in the late years of the Republic of China, it played an enlightening role in the development of Jingdezhen ceramic industry from kiln firing ceramic to kiln firing ceramic technology, and cultivated a group of technical backbone of kiln firing ceramic. Due to the characteristics of low cost and high firing temperature, "In 1950, on the basis of experimental firing in Jiangxi Ceramic Professional School, square inverted flame kiln and round inverted flame kiln were tested and successfully developed and put into production respectively.

In 1955, in Jingdezhen Jianguo ceramic Factory branch (later called Cosmos ceramic Factory), a number of coal firing kilns were formally built and put into production test. In 1957, the circular inverted flame coal kiln built by the 12th Craft Factory of Jingdezhen City (later changed to Jingdezhen Building Sanitary ceramic Factory), the green rate of the kiln is 86%, the color of the ceramic surface is no less than that of the kiln, and the whiteness has exceeded the highest level in history, opening up a broad road for Jingdezhen to use coal instead of wood to fire ceramic technology." In 1965, 131 inverted flame circular coal kiln furnaces were built in Jingdezhen. In 1966, Jingdezhen Guangming ceramic Factory built 77 meters long coal burning tunnel kiln; In 1975, 15 tunnel kilns were built in Jingdezhen. Since then, ceramic firing in coal kilns gradually replaced the traditional chai kilns, and the clonic-kiln industry gradually became unspecialized in management.

In 1976, Cosmos ceramic Factory and Guangming ceramic Factory took the lead in establishing one oil-fired tunnel kiln each. Since 1987, a number of large ceramic factories have changed the original oil-fired tunnel kiln into gas-fired tunnel kiln. In 1990, Sculpture ceramic Factory took the lead in building a gas-fired shuttle kiln in Jingdezhen. Shuttle kiln with liquefied gas as fuel, kiln body specifications according to the needs of design and production can be large or small. Shuttle kiln is generally 4 meters long, 2.50 meters wide, 2.70 meters high, kiln chamber 3.70 meters long made of iron plate, kiln wall with refractory masonry, kiln chamber with aluminum silicate fiber arch made of. There is a kiln car in the kiln, which is 3.60 meters long and 1.40 meters wide. Since then, Jingdezhen wood kiln, coal kiln, oil burning tunnel kiln ceramic gradually replaced by gas kiln ceramic. In modern

Jingdezhen ceramic making industry, gas fired shuttle kiln and gas fired tunnel kiln are mostly used to bake ceramic with coke gas or petroleum liquefied gas.

Dragon kiln: Dragon kiln is one of the traditional kiln types in ancient China, and it is also the representative kiln of Jingdezhen ceramics. It is usually built with a mountain and is in the shape of a dragon, hence the name. The dragon kiln is characterized by a uniform temperature inside the kiln, which is conducive to the mass production of ceramic products. Jingdezhen Dragon Kiln is one of the traditional kilns of Jingdezhen ceramics, and also one of the representative types of traditional Chinese ceramic kilns. It gets its name from its dragon-shaped shape and is an important tool for ceramic firing in Jingdezhen, with a long history dating back to ancient times.

The dragon kiln (Figure. 46) is characterized by a large kiln chamber and uniform firing temperature, which enables it to fire large-scale ceramic products and is suitable for the production of large quantities of ceramic. The construction of the dragon kiln is generally built by the mountain, the kiln chamber is located inside the mountain, and the chimney part protrudes from the side of the mountain. The overall shape is like a winding dragon, hence the name dragon kiln.



Figure 46. Jingdezhen Dragon Kiln
Source: Jingdezhen Ceramic Museum 2023

In the firing process of the dragon kiln, ceramic products are placed in the kiln chamber, then the kiln door is closed, the fuel is lit, and the temperature inside the kiln gradually rises. The characteristic of the kiln is that the firing temperature is

relatively uniform, which can make the ceramic products get relatively consistent firing effect in the whole kiln chamber.

Due to the structure and firing characteristics of the dragon kiln, it is suitable for firing many types of ceramic products, including blue and white ceramic, wucai ceramic, pastel ceramic, etc. These ceramic products enjoy a high reputation in China and even in the world.

Small Dragon Kiln: Small dragon kiln is a variant of the dragon kiln, the kiln is smaller in size and the firing effect is more fine, which is suitable for making exquisite ceramic works. Jingdezhen Small Dragon Kiln is one of the traditional kilns of Jingdezhen ceramics. It is a variant of the dragon kiln, which is suitable for firing small ceramic products. The small dragon kiln played an important role in the production of ceramics in Jingdezhen, especially for firing some exquisite ceramic and crafts.

Small dragon kilns are characterized by relatively small structures, usually a scaled-down version of a dragon kiln, with a furnace capacity smaller than that of a large dragon kiln, which is suitable for firing small batches of ceramic products. It is also shaped like a meandering dragon in a curved shape, hence the name Small Dragon Kiln.

During the firing process of the small dragon kiln, ceramic products are placed in the furnace, then the kiln door is closed, the fuel is lit, and the temperature inside the kiln gradually rises. Like the dragon kiln, the small dragon kiln has a relatively uniform firing temperature, which can make the ceramic products get relatively consistent firing effect in the whole kiln chamber.

Small dragon kiln is mainly used for firing some exquisite ceramic products, such as handicrafts, exquisite ceramic, decoration and so on. Due to the small size of the small dragon kiln, it can be flexibly carried out small-scale production, and has a unique advantage for fine ceramic works.

Gourd kiln: The Jingdezhen gourd Kiln (Figure 47) is one of the traditional Chinese ceramic kilns and one of the representative kilns of Jingdezhen ceramics. The gourd kiln gets its name from its gourd-like appearance.



Figure 47 Jingdezhen gourd Kiln
Source: Jingdezhen Ceramic Museum 2023

Gourd kilns have a long history dating back to the Ming Dynasty and are a type of ancient Chinese imperial kiln. The gourd kiln is mainly used for the firing of Jingdezhen ceramics, especially for the firing of high-temperature ceramic, such as blue and white ceramic, wucai ceramic and so on. The characteristics of the gourd kiln are simple structure, good ventilation, and able to provide stable high temperature, which is suitable for large-scale production and firing.

Gourd kilns are gourd-like in appearance and usually consist of two parts: the kiln chamber and the chimney. The kiln chamber is the furnace in which the ceramic products are placed, while the chimney is used to discharge the exhaust gas from the combustion. Gourd kilns are usually built on hillsides to make full use of the natural terrain, which allows the chimney to be in a high position, conducive to the emission of exhaust gases.

In the firing process, ceramic products are placed in the kiln chamber, then the kiln door is closed, the fuel is lit, and the temperature inside the kiln gradually increases. The temperature control in the firing of the gourd kiln is very important, and the potter needs to adjust the burning temperature and time according to different ceramic products and firing requirements to ensure that the ceramic products are fired with stable and high-quality results.

As an important tool for ceramic making in Jingdezhen, gourd kiln has inherited rich ceramic making wisdom and traditional skills. In modern times, although some kilns in Jingdezhen have turned to modern equipment such as electric kilns, gourd kilns are still an important symbol and representative of Jingdezhen's ceramic culture.

Electric kilns: With the advancement of modern technology, some kilns in Jingdezhen have switched to electricity as an energy source for firing ceramics. Electric kilns (Figure 48) have temperature control and stability, making the firing process more precise and convenient.



Figure 48. Small electric kiln in Jingdezhen
Source: 《Jingdezhen ceramic history》 2019

The prosperity of Jingdezhen's ceramic industry cannot be separated from the construction of ceramic kilns. The people of Jingdezhen used the local wisdom to gradually change the structure of ceramic kilns on the basis of ceramic kilns, thus creating a new type of ceramic kiln system, which showed the wisdom of Jingdezhen ceramic craftsmen, and also showed that Jingdezhen ceramic making technology inherited the excellent tradition of the past dynasties, and had great development in technology and art. From the mining of raw materials, selection, the improvement of the formula of fetal glaze, forming, drying, firing and decoration, a series of technological processes have made significant progress.

The construction and use of Jingdezhen ceramic kiln is an important link in ceramic production. According to the characteristics and firing requirements of different ceramic products, the potters choose the appropriate type of kiln, master the key parameters of firing temperature, time and atmosphere, and ensure that the ceramic products get stable and high-quality firing effect in the kiln. The inheritance and use of these kilns ensured the traditional continuation and innovative development of Jingdezhen's ceramic craft.

3. Contemporary ceramic craft in Jingdezhen

Since the end of the 1970s, more and more art exhibitions in China have been reported and pictures of works published by Europe, America, Japan and African countries. American fiber artist Rothgaard and French fiber artist Vanman came to China to give lectures and teach their skills in art colleges and universities. It is especially worth mentioning that the exhibition of American artist Rosenberg's works at the National Art Museum of China has demonstrated the wide application and profound connotation of material art, which has continuously inspired the visual inspiration of the young generation. Rosenberg emphasized the significance of media (materials, tools, techniques, etc.) in his works, which expanded the concept and vision of Chinese artists, and had a positive impact on the groups engaged in contemporary ceramic creation around the world. Jingdezhen has undoubtedly become a paradise for young and middle-aged potters to engage in modern ceramic experiments. Jingdezhen ceramic art educators and ceramists "self-expression", face the reality, consciously shoulder the mission of spreading the information of the new era and transforming the real ceramic art, a strong sense of responsibility prompted them to turn their eyes to the broad field of sociology, and devote their minds to the interpretation of philosophical thinking. This phenomenon also shows that the young ceramists in Jingdezhen are no longer satisfied with the "aesthetic" surface of the creation, and begin to seek "to think along the track of the soul". In the form, texture and glaze of ceramic modeling, they began to explain their values and philosophy, tending to the ideological expression of the works, more profound and profound, and the Eastern style of metaphor, symbol and other conceptual creation became a common phenomenon.

The development situation and trend of ceramics in the world are also more

truly and clearly displayed in front of Jingdezhen, such as "tea ceremony", "flower ware" and other life ceramics, "music burning performance", "pull body performance", etc., which stimulates the ceramists' creative ideas and aesthetic taste to continue to broaden and improve. At the same time, it gradually dispelled the strong sense of responsibility and heaviness and patterning in the previous ceramic creation. Therefore, people began to pay more attention to and emphasize the language of the three elements of mud, glaze and fire, excavating and releasing the texture, texture, color and gloss of the three elements and the real visual perceptual characteristics and psychological fit. In any case, the events in Jingdezhen and the Jingdezhen Ceramic Institute played a key role in the rise of modern ceramic art in Jingdezhen.

After the founding of the People's Republic of China, Jingdezhen entered the modern development period. On the one hand, the contemporary ceramic craft of Jingdezhen has carried on the comprehensive inheritance of the traditional ceramic craft of Jingdezhen, and on the other hand, it has carried on the innovative development on the basis of inheritance. In the early days of the founding of the People's Republic of China, Jingdezhen boldly carried out reform, transforming the original Jingdezhen manual ceramic system into a modern state-owned ceramic factory, and adopting the most advanced ceramic machinery and equipment for mass production. These state-owned ceramic factories, known as the "Top Ten ceramic factories", had been brilliant for decades. In the middle and late 1990s, the "Top Ten ceramic factories" were shut down, closed down and restructured successively, and the handmade ceramic system was revived and became the pillar industry of Jingdezhen ceramics again. Nowadays, Jingdezhen ceramic industry takes ceramic cultural creative industry as the core, and takes daily ceramics, building sanitary ceramics and industrial ceramics as the auxiliary, forming a new ceramic industry system. Under the new contemporary ceramic industry system, Jingdezhen ceramic technology has also undergone great changes. The wisdom of Jingdezhen ceramic workers on the basis of inheriting the tradition of innovation, the formation of the traditional and modern blend of the new ceramic craft system.

In the past, Jingdezhen's manual ceramic work relied on the accumulation of experience of predecessors and developed without any scientific data as a theoretical

basis⁷⁵. Different products come from the hands of different craftsmen, and there is no unified evaluation standard between industries. For them, the blood relationship is more than the principle of merit-based use, this custom can be called the authority and norms of the industry, and should not be infringed. The existence of this kind of small workshop makes each skill without any exchange of experience and monopolizes and develops separately. With the development of society, the traditional family-style inheritance will be broken down, and all industries will gradually accept "outsiders". The group organizations in Jingdezhen began to re-divide and integrate, forming a new inheritance system, which was called "mentoring system" or "trade gang".

This traditional way and technique may hinder the inheritance and development of ceramic making technology in Jingdezhen in a certain sense, but meticulous division of labor and more professional teaching methods will also make talents in various fields improve their skills faster and products of higher quality. In terms of output, although less industrialized products can be produced in large quantities, and the process may not be as satisfactory as industrial production, it does not mean that this method is backward. The value of handmade crop art is worthy of attention, cherish and protection.

3.3.1 Jingdezhen ceramic technology concept innovation

Jingdezhen ceramic artisans and ceramic artists constantly try new designs, decorations and shapes to create works with more contemporary aesthetic value. They combine traditional ceramic craft with modern art and design to break the old impression of tradition and bring forth the old to create unique ceramic works of art.



⁷⁵ A Brief Discussion on the Development of Traditional and Modern Ceramic Craftsmanship in Jingdezhen Author: Xiong Yue Journal Name: Jingdezhen Ceramics Date: 2018 Issue 1 Journal column: Ceramic Culture Page number: 28-29 Page number: 2 page ISSN: 1006-9545.

The development of modern science and technology has also brought new possibilities to Jingdezhen ceramic craft. The kiln and glaze technology in the ceramic manufacturing process in Jingdezhen are constantly updated, which makes the ceramic production more accurate and more stable quality. At the same time, the application of modern technologies such as 3D printing (Figure 49) has also provided new solutions for the complex shapes and structures of ceramics.



Figure 49. 3D ceramic printing in Jingdezhen
Source: 《Jingdezhen ceramic history》 2019

At the same time, contemporary ceramic art in Jingdezhen refers to artists using ceramic materials, or ceramic materials as the main creative media, to express the ideals, personalities, emotions, psychological consciousness and aesthetic values of contemporary people through the creation of works. This art form emphasizes the deep exploration of the inner world of human beings, rather than merely focusing on the representation of the objective world. In contemporary ceramic art, artists focus on adopting novel forms of expression and creation to transform artistic techniques such as abstraction, symbol, metaphor, association and image into visual works. Through the clever use of ceramic materials, they show the flow of human consciousness and the presentation of diverse perceptions of today's world and society.

This contemporary ceramic art is not only an artistic creation, but also a profound reflection on culture, society and the individual mind. It provides a platform for the audience to reflect on contemporary life, values and emotional experiences, while also enriching the language and expressiveness of ceramic art, bringing new dimensions and layers to the aesthetic experience. This shows that contemporary ceramic art has subverted the traditional aesthetic system, and it has abandoned the

practical functionality required by traditional ceramics. This is a brandnew creative concept.

Contemporary ceramic, literally, means contemporary ceramic art. It mainly refers to the change of ideology and breakthrough of thinking mode. Ceramists have changed the unity and standard of traditional raw materials, and put more emphasis on the personality expression of contemporary consciousness and aesthetic taste. The development of science and technology has made people re-recognize and understand different ceramic materials. Ceramists also start from the interior of ceramic materials to explore the artistic value contained in them.

Contemporary ceramic works are not only a re-shaping of clay shapes, but also a return to the original texture of clay. For contemporary ceramists, everything in nature can enter into the works, and different ceramic materials in color, texture and texture can also show the appearance of artistic works with different faces.

3.3.2 the development of contemporary ceramic materials in Jingdezhen

The contemporary ceramic art developed from the traditional ceramic art and depended on the tradition. On the basis of inheriting the traditional fine skills, the creators changed the practical functions of the traditional ceramic. The characteristic of strict decoration in the shape of regular ware, with its independent way of participation and special way of expression, has injected new vitality into contemporary ceramic art, which makes the craft, shape and decoration of ceramic works show diversity, and forms the personal style characteristics of ceramic artists.

The raw materials of contemporary Jingdezhen ceramics are still mainly ceramic stone and kaolin. However, unlike the traditional raw materials, Jingdezhen has been listed as a national resource depletion city because the local ceramic raw materials have been basically exhausted, and most of the ceramic stone and kaolin are imported from other places. In terms of fuel, the traditional chai kilns using pine firewood fuel are still retained to a certain extent, but the number is now very small. Due to the serious destruction of the forest by the kiln, it began to use coal as fuel to replace the kiln in the early days of the founding of the People's Republic, and achieved success. Under the resolution of the Jingdezhen Municipal Committee of the Communist Party of China, the first coal kiln was successfully developed and

officially put into use in 1956.⁷⁶ Nowadays, Jingdezhen ceramics basically adopt gas kiln and electric kiln, using gas and electricity as fuel, and firewood kiln and coal kiln, which have serious air pollution, have rarely been used.

The traditional ceramic process in Jingdezhen adopts a fully manual process. Nowadays, the traditional handicraft has been largely retained, but many advanced equipment and methods have also been integrated into it to improve efficiency and reduce labor intensity. For example, the mining of ore raw materials is used by advanced mining and transportation equipment, no longer shoulder-shoulder-picking. The preparation of raw materials also adopts advanced ball mill for grinding and panning, and the water vertebrae have been eliminated. The manual pulley pulley used in forming is no longer used, but the advanced electric pulley pulley is used to pull billets. The kiln equipment is also advanced gas kiln and electric kiln (Figure 50), which can be automatically controlled, greatly improving the yield. In terms of painting techniques, on the one hand, there have been industrial means such as decal paper; on the other hand, there have been many changes in manual painting. A large number of new materials and new processes have been adopted, and the artistic appearance of painted ceramic varies from day to day.



Figure 50 Electric kiln in Jingdezhen
Source: 《Jingdezhen ceramic history》 2019

⁷⁶ Chen Ning, WANG Xian-Lu, ZHAO Xiao-Ying, LUO Xu. Development and evolution of Jingdezhen Kiln since the founding of New China 70 years ago [J]. China Ceramic Industry, 2019 (05) : 97.

Under the background of cultural diversity, the stereotypical traditional handicraft skills can no longer meet the aesthetic needs of contemporary people, and contemporary ceramic handicraft skills can not abandon the traditional handicraft skills. For example, the works of Jingdezhen ceramic master Zhang Chen are an obvious way to combine traditional ceramic with contemporary art. The decoration technique is mainly the creation of glaze color, glaze color and focus on the direction of red and green color, mainly to fish, flowers, alum red gold crane, etc., in the subject matter, I prefer the new color cordyceps series. These animal, flower series and cordyceps series are two contrasting artistic styles. The bright colors of red and green pastel, the collision of color blocks between big red and big green rhubarb; Cordyceps series is elegant, quiet feeling. This is a kind of state of painting in different moods, which is the expression of self-consciousness.

3.3.3 the exchange and integration of the development of Jingdezhen ceramic cultural creative industry

Cultural and creative industry is a sunrise industry in China, which has been developing continuously since entering the 21st century and has become the economic growth point of many cities. After more than one thousand years of ceramic industry development, Jingdezhen's ceramic raw materials and minerals have been basically exhausted, and in the reform and opening up of the market economy, Jingdezhen does not have the location advantage, large-scale production is not suitable for the development of Jingdezhen ceramic industry, therefore, the transformation to the ceramic cultural and creative industry has become the inevitable direction of Jingdezhen development. On August 26, 2019, the National Development and Reform Commission and the Ministry of Culture and Tourism officially issued the "Implementation Plan of Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone", which shows that Jingdezhen ceramic culture industry is facing major opportunities⁷⁷.

First of all, the development of Jingdezhen's ceramic culture and creative

⁷⁷ "Research on the Relationship between the Collaborative Agglomeration of Jingdezhen Ceramic Culture Industry and the Development of National Experimental Zone" Author: Yan Ningning Periodical name: Commercial Economy Date: 2020 11 Periodical column: Industrial Economy Page: 44-45,168 Pages: 3 pages Classification number: J527-FISSN: 1009-6043.

industry has promoted the integrated utilization of Jingdezhen's ceramic craft resources. The rise of Jingdezhen ceramic culture creative industry is not long. In 2005, Hong Kong Lotte Ceramic Society settled in Jingdezhen Sculpture ceramic Factory is a landmark event. Since then, the ceramic cultural creative industry in Jingdezhen has gradually developed, and a number of ceramic cultural creative industry parks have been established in Jingdezhen successively, including sculpture ceramic Factory, Tao Xichuan, Sanbao ceramic Valley, Jianguo ceramic Factory, Mingfang Garden, etc. The establishment of these parks changed the characteristics of small, scattered and chaotic Jingdezhen ceramic industry to a large extent, and concentrated the scattered folk ceramic enterprises and individual workers together. In the park, Jingdezhen ceramic workers are concentrated together, so that they can learn from each other in ceramic technology, exchange and integration, and in the exchange and integration, Jingdezhen ceramic technology has been inherited and innovative development.

Secondly, the development of Jingdezhen's ceramic culture and creative industry has created a great integration of ceramic crafts across the country. In recent years, all kinds of ceramic cultural and creative industrial parks built in Jingdezhen not only concentrate the ceramic technology resources of Jingdezhen, but also play the role of nesting and attracting phoenix, attracting ceramic enterprises and ceramists from all over the country to settle in the park. In the major parks of Jingdezhen, a large number of ceramic enterprises and ceramists from all over the country can be seen everywhere, and the locals affectionately call them "Jingpiao". Foreign enterprises and ceramists have brought traditional ceramic craft and contemporary innovative craft from all over the country.

Finally, the development of Jingdezhen's ceramic culture and creative industry has promoted the cooperation and integration of international ceramic craft. The Jingdezhen ceramic Culture and creative Industry Park has also attracted the attention of ceramists from all over the world. A group of ceramists from all over the world came to Jingdezhen. They brought various international ceramic crafts to Jingdezhen. Some ceramic crafts are full of national characteristics, and some ceramic crafts are of international standard. The arrival and settlement of the international ceramists put the ceramic craft of Jingdezhen into a broader space to develop and grow, and laid the

foundation for Jingdezhen to become the world's ceramic capital again.

3.3.4 The development path of ceramic green environment

China is the world's largest ceramic producer, producing a large number of ceramic products every year, has made a huge economic contribution to our country, but at the same time, the natural environment of our country has also caused greater damage⁷⁸. Jingdezhen ceramics after thousands of years of development, once caused great damage to the environment. In ancient and modern times, Jingdezhen mainly used firewood kilns. The forest resources were seriously damaged, and the smoke from the kiln had a great impact on the atmosphere. The contemporary ceramic industry in Jingdezhen used to mainly use coal kilns, which caused great pollution to the air. After entering the 21st century, the coal kiln of Jingdezhen ceramic industry is no longer used, instead of more green gas kiln and electric kiln. However, the environmental pollution and destruction of Jingdezhen ceramics still exist, therefore, Jingdezhen adopts a green development road, and strives to achieve not only the development of ceramic industry, but also to achieve a beautiful natural environment. Nowadays, we can see that due to the adoption of a large number of green ceramic technology measures in Jingdezhen, Jingdezhen has a high forest coverage rate, and the air is particularly fresh. It has become a popular tourist destination in the eyes of tourists, such as Tao Xichuan (Figure. 51) and Sanbao.



Figure 51 Taoxichuan Ceramic Comprehensive Market in Jingdezhen
Source: Photography by Zhang Lin, 2023

⁷⁸ The Recycling of Ceramic Waste and Environmental Materials by Yu Aimin, YU Kangtai
Journal Title: Ceramics Date: 7, 2008, Journal column: Review Page: 11-12 Page: 2 ISSN: 1002-2872.

In recent years, Jingdezhen has adopted many ceramic technology means and strategies that are conducive to green environmental protection, involving various links. The transformation of kiln is one aspect, and the utilization of waste ceramics is also a very important aspect. In the past industrial large-scale production, Jingdezhen produced a huge amount of waste ceramics, which had a continuous impact on the environment and pollution. Jingdezhen has adopted various environmental protection technology measures to solve the problem of waste ceramics. On the one hand, through the development of cultural and creative industries, focus on the production of fine ceramics, enhance the added value of culture, on the other hand is the reuse of waste ceramics. In addition to the recycling of waste ceramics after recycling, Jingdezhen has also created a way of artistic utilization and has been widely developed. In Jingdezhen, we can see a lot of roads, Bridges, walls, buildings, environmental ceramics made of waste ceramics, which fully demonstrates the wisdom of Jingdezhen people.

The economic value and cultural value brought by contemporary ceramics in Jingdezhen is obvious to all, but now people pay more attention to the return of spirit, simple and natural things make people love, which shows that the economic value brought by handicrafts can not be underestimated. The development of ceramic art in the future needs to be based on the essence of traditional ceramic skills, combined with contemporary aesthetic needs, and integrated with personal characteristics to truly carry forward Jingdezhen ceramic skills.

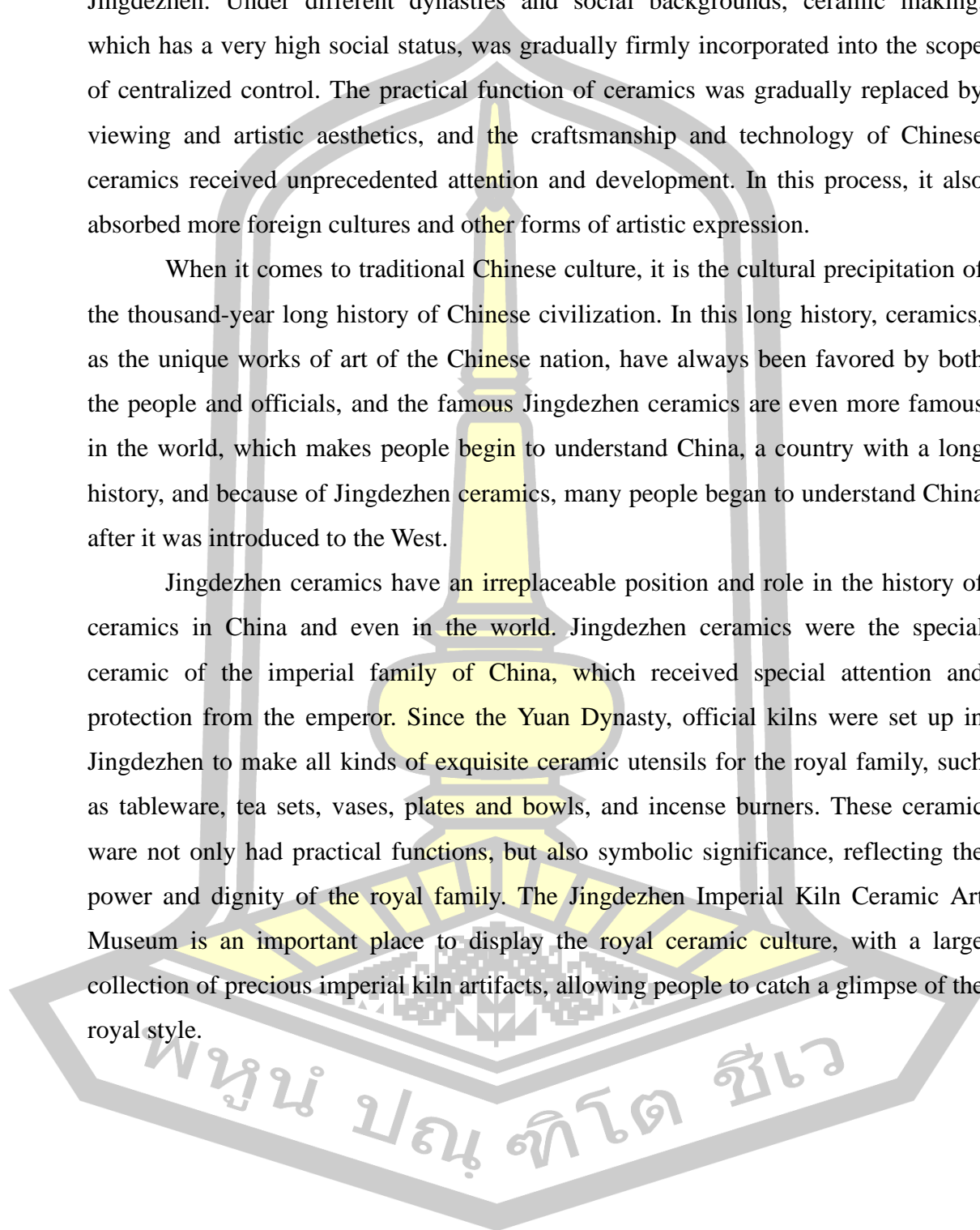
4. Summarize and analyze the influence of Jingdezhen local wisdom on the development and production of ceramics

Ceramics is a unique invention and creation of the Chinese people, as well as a valuable material wealth and spiritual heritage of China's 5,000-year traditional Chinese civilization. We can deeply feel the profound influence of Chinese national culture on Chinese ceramic art from a large number of ceramic works handed down from Chinese dynasties. In the subconscious of most people, ceramics is regarded as an independent representative cultural symbol of Chinese civilization. Later, after gradually deepening their understanding, they found that there is a common and integrated relationship between many arts and cultural consciousness, so ceramics is actually more like a carrier of traditional art and a variety of Chinese civilization. On

the other hand, this is also a comprehensive reflection of the local wisdom of Jingdezhen. Under different dynasties and social backgrounds, ceramic making, which has a very high social status, was gradually firmly incorporated into the scope of centralized control. The practical function of ceramics was gradually replaced by viewing and artistic aesthetics, and the craftsmanship and technology of Chinese ceramics received unprecedented attention and development. In this process, it also absorbed more foreign cultures and other forms of artistic expression.

When it comes to traditional Chinese culture, it is the cultural precipitation of the thousand-year long history of Chinese civilization. In this long history, ceramics, as the unique works of art of the Chinese nation, have always been favored by both the people and officials, and the famous Jingdezhen ceramics are even more famous in the world, which makes people begin to understand China, a country with a long history, and because of Jingdezhen ceramics, many people began to understand China after it was introduced to the West.

Jingdezhen ceramics have an irreplaceable position and role in the history of ceramics in China and even in the world. Jingdezhen ceramics were the special ceramic of the imperial family of China, which received special attention and protection from the emperor. Since the Yuan Dynasty, official kilns were set up in Jingdezhen to make all kinds of exquisite ceramic utensils for the royal family, such as tableware, tea sets, vases, plates and bowls, and incense burners. These ceramic ware not only had practical functions, but also symbolic significance, reflecting the power and dignity of the royal family. The Jingdezhen Imperial Kiln Ceramic Art Museum is an important place to display the royal ceramic culture, with a large collection of precious imperial kiln artifacts, allowing people to catch a glimpse of the royal style.



Jingdezhen Ceramics is an important base for the academic study of Chinese ceramics, and has trained many ceramic experts and artists. Jingdezhen has the only institution of higher learning featuring ceramics in China, Jingdezhen Ceramic University (Figure. 52), which was founded in 1910 and is the earliest school in China and one of the earliest institutions of higher learning in the world to offer ceramics major. Aiming at cultivating high-level ceramic talents, the university has opened a number of ceramics-related disciplines and majors, such as ceramic art, materials science and engineering, mechanical engineering, environmental engineering, etc. The university also has a number of national and provincial scientific research institutions and laboratories, such as the National Engineering Technology Center, the State Key Laboratory, and the national experimental teaching Demonstration Center, which have made important contributions to the development of ceramic science and technology in China and even in the world.



Figure 52 Jingdezhen Ceramic University
Source: Photography by Zhang Lin, 2022

Jingdezhen Ceramics is a pioneer and leader in ceramic innovation in China, from simple pottery firing (Figure 53), to its own style of 72 to ceramic firing technology (Figure 54), ceramics are constantly introducing new varieties and colors to meet the needs and preferences of different eras and regions. On the basis of inheriting the traditional craft, Jingdezhen ceramics constantly absorb the influence of foreign culture and technology to create novel and unique shapes and decorations. For example, in the Ming and Qing Dynasties, under the influence of Western culture and market, Jingdezhen produced a large number of imitation or painted Western ceramic

products, such as parrot pot, gourd pot, chicken pot cup, deer pot cup, etc., showing the combination of Chinese and Western artistic styles.



Figure 53. Jingdezhen pottery production process
Source: Photography by Zhang Lin, 2024



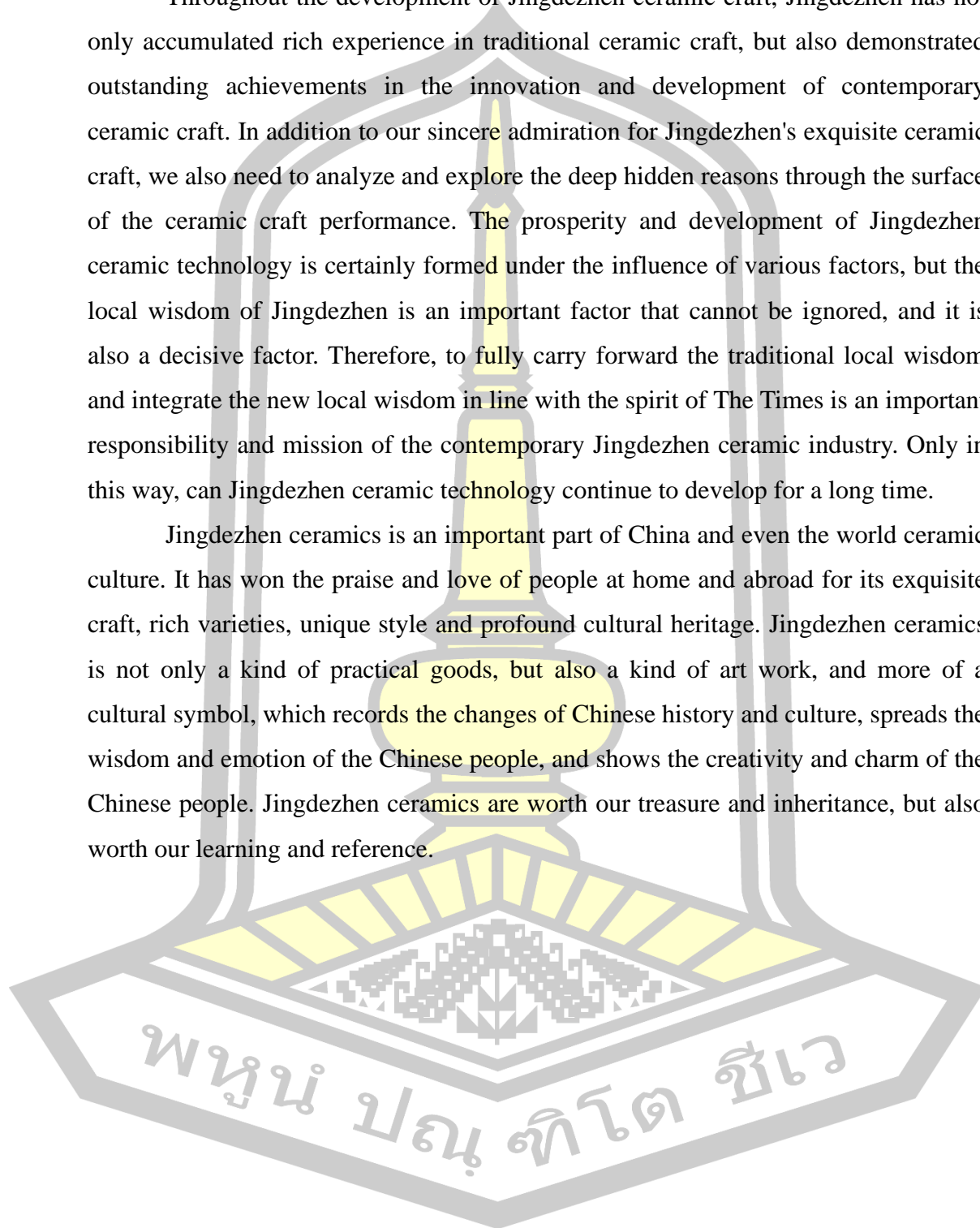
Figure 54 Jingdezhen ceramic firing process
Source: Photography by Zhang Lin, 2024

Jingdezhen ceramics is an important part of China and even the world's ceramic culture. It has won the praise and love of people at home and abroad for its exquisite craftsmanship, rich varieties, unique style and profound cultural heritage. Jingdezhen ceramics is not only a kind of practical goods, but also a kind of art work, and more of a cultural symbol, which records the changes of Chinese history and culture, spreads the wisdom and emotion of the Chinese people, and shows the

creativity and charm of the Chinese people.

Throughout the development of Jingdezhen ceramic craft, Jingdezhen has not only accumulated rich experience in traditional ceramic craft, but also demonstrated outstanding achievements in the innovation and development of contemporary ceramic craft. In addition to our sincere admiration for Jingdezhen's exquisite ceramic craft, we also need to analyze and explore the deep hidden reasons through the surface of the ceramic craft performance. The prosperity and development of Jingdezhen ceramic technology is certainly formed under the influence of various factors, but the local wisdom of Jingdezhen is an important factor that cannot be ignored, and it is also a decisive factor. Therefore, to fully carry forward the traditional local wisdom and integrate the new local wisdom in line with the spirit of The Times is an important responsibility and mission of the contemporary Jingdezhen ceramic industry. Only in this way, can Jingdezhen ceramic technology continue to develop for a long time.

Jingdezhen ceramics is an important part of China and even the world ceramic culture. It has won the praise and love of people at home and abroad for its exquisite craft, rich varieties, unique style and profound cultural heritage. Jingdezhen ceramics is not only a kind of practical goods, but also a kind of art work, and more of a cultural symbol, which records the changes of Chinese history and culture, spreads the wisdom and emotion of the Chinese people, and shows the creativity and charm of the Chinese people. Jingdezhen ceramics are worth our treasure and inheritance, but also worth our learning and reference.



CHAPTER IV

Symbols and meanings in Chinese Buddhist patterns

1. Origin and development of Chinese Buddhism

The origin of Buddhism in China can be traced back to between the 2nd century BC and the 1st century AD, around the time of the Han Dynasty. Buddhism originated in India, beginning at the end of the 6th century BC, when Siddhartha Gautama, an Indian prince, became the Buddha, or the enlightened One. The Buddha imparted his teachings, including the "Four Noble Truths" and the "Noble Eight ways," as well as teachings on life, suffering, liberation, and wisdom.

Buddhism was first introduced to China through the interactions of missionaries and merchants. According to historical records, the earliest Buddhism was introduced to China around the end of the 2nd century BC or the beginning of the 1st century BC. It is said that at that time, Buddhist missionaries from India came to China through the Silk Road and taught the teachings of Buddhism to the Chinese people.

Buddhism gained a certain spread and recognition during the Han Dynasty, and especially during the Eastern Han Dynasty (25 to 220 AD), when it spread more widely. During the reign of Emperor Wudi of Han, Buddhism was officially included in the official religion of the state and began to take root in Chinese society and culture.

After Buddhism was introduced into China, it gradually integrated Chinese culture and thought, and gradually developed the unique inheritance and system of Chinese Buddhism. With the development of history, Buddhism has experienced cycles of prosperity and decline in China, but it has always exerted a profound influence on Chinese society, culture and art. Throughout Chinese history, Buddhism has been one of the major religions and, together with other faiths such as Taoism and Confucianism, constitutes a unique religious and cultural tradition in China.

Buddhism is one of the three major religions in the world and was founded by Siddhartha Gautama, Sakyamuni of India. The earliest spread of Buddhism in China can be traced back to the Qin Shi Huang era. Buddhism, as a foreign culture, spread to

China through two main routes: one was from northern India, through Afghanistan, and then into Xinjiang of China and then into the mainland of China; The other one started from central India, passed through Nepal through the Himalayas, and then spread to Tibet and thence to the mainland of China. Among them, the Chinese Buddhism and the Tibetan Buddhism in the northern Buddhism are the components of the three important systems of Chinese Buddhism.

When Indian Buddhism was introduced into Han China, the academic circles have reached a conclusion⁷⁹. According to the records of Shansami Luvibasha, in the time of King Ashoka, after the third gathering of Buddhism, he sent Mahala the Great to the world of Khao Na (original note: Han); He sent him to the country near the snowy mountains in the last days. Tibet Dorona tha "History of Buddhism in India" said that when Dharma a was king, the eminent monk saw the greatest Dharma preaching. Unung (wen Si Sheng) Buddhist history book says that the last days of the Mozhi *. These Buddhism activities cannot be verified as there are no translated relics handed down to the world.

The introduction and development of Buddhism was introduced into China during the reign of Emperor Ming of the Han Dynasty (about 67 AD), which was called the Butu religion. According to documents, Buddha statues were probably introduced into China at the same time. Indian Buddhist art, after being absorbed, integrated and re-created by Chinese artists and folk artisans, formed Buddhist art with more Chinese characteristics, which was easier to spread and develop in Chinese society. Statues of Buddha in various forms are mainly used as objects for worship and worship by Buddhists, so the development and popularity of Buddha art is basically accompanied by the rise and fall of Chinese Buddhism, and the close relationship between the two is obvious.

Due to the different introduction time, way, regional and national culture, and social and historical background, Chinese Buddhism has formed three major lines, namely, Chinese Buddhism (Chinese language family), Tibetan Buddhism (Tibetan language family) and Southern Buddhism in Yunnan Province (Pali language

⁷⁹ Research on the Influence of Buddhism on Ceramic Decoration in the Yuan Dynasty Author: Jiang Nan Awarded by: Jingdezhen Ceramic Institute Year: 2016 Awarded degree: Master Classification number: J527 Discipline Major: Design Tutor Name: He Bingqin.

family)⁸⁰. According to Chinese Buddhist teachings, it can be divided into Mahayana Buddhism, Theravada Buddhism and Maysana Buddhism. According to the sects of Chinese Buddhism it can be divided into Dharma Sect School, Yoga School (also known as Dharma Xiang Zong School), Tiantai School, Xianshou School (also known as Huayan School), Zen School, Pure Land School, Vinaya School and Tantra School (by the name Shingon School).

4.1.1 Mahayana Buddhism

Mahayana Buddhism, also known as the Mahayan school, is one of the major schools of Buddhism. It originated in India and spread to other Asian countries such as China, Japan, Korea, Vietnam and other places⁸¹.

Mahayana is a literal translation of the Sanskrit word Mah Yana. Mah means big and great, and Yana means ride, which can refer to vehicles, ships and other means of transportation. Here it is a customary name for the teachings. The free translation of Mahayana is the big teachings, which is a kind of honorific name for the rather grand Bodhisattva Bodhisattva teachings whose goal is to become a Buddha. "Mahayana" is regarded as a broader path because of its emphasis on benefiting sentient beings and sending one's mind to Purdu. Mahayana Buddhism is a major branch of Buddhism that emphasizes universal indulgence of sentient beings and the pursuit of the Bodhisattva path, that is, becoming a Bodhisattva with a mind to benefit all sentient beings and free them from suffering. Mahayana Buddhism emphasizes compassion, altruism, and wisdom. It believes that not only one's own liberation and rebirth from nirvana, but also the Dharma practiced for the benefit of all sentient beings. In Mahayana Buddhism, Maitreya is one of the Bodhisattvas who is particularly revered. Mahayana Buddhism is widely spread.

Mahayana Buddhism emphasizes the Bodhisattva path and Prajna wisdom, and its central idea is "bodhitta", that is, to set one's heart on all sentient beings,

⁸⁰ A Comparative Study on the Communication Modes of Christianity and Buddhism in China Author: Zhang Zhenhua Awarded by Huazhong University of Science and Technology Year: 2009 Awarded degree: Master Classification number: G206.3,G124 Discipline: Radio and Television Tutor Name: He Zhiwu.

⁸¹ Deng Shizhuan Awarded by: University of International Business and Economics Year: 2013 Awarded degree: Doctor Classification number: F114.46 Discipline Major: International Trade Supervisor Name: Lin Guijun

benefit all sentient beings, and achieve supreme bodhi (enlightenment). Important concepts related to this include "bodhisattva" (a person with compassion and wisdom), "Prajna" (wisdom) and "Nirvana".

Mahayana Buddhist texts are very rich, the most important of which is the Mahayana Paramita Sutra (abbreviated as the Prajna Sutra), which is regarded as the core doctrine of Mahayana Buddhism. Other important texts include the Dharma Sutra, the Heart Sutra, the Miahara Lianhua Sutra, and others.

In Mahayana Buddhism, followers pursue enlightenment through the practice of precepts, practice, and development of bodhichitta. Methods of practice include meditation, zazen, chanting Buddha, offering offerings, and doing good deeds.

Mahayana Buddhism has different sects and traditions in different regions and countries, such as Huayan School, Pure Land School, Zen school, etc. Each sect has its own unique practice methods and teachings, but they all follow the Bodhisattva path, which seeks wisdom and compassion.

In general, Mahayana Buddhism emphasizes the ideals of benefiting others and achieving supreme Bodhisattva, and followers are encouraged to achieve this by practicing and developing their own potential.

Mahayana Buddhism is deeply influential and widely practiced in China. Mahayana Buddhism originated in India and then spread to China, where it has developed a unique face.

The earliest introduction of Mahayana Buddhism into China can be traced back to the late Eastern Han Dynasty, when some Buddhist scriptures combined with traditional Middle-Earth culture to form the basis for its development in China itself. With the passage of time, Mahayana Buddhism gradually took root in China and spread throughout the country through sutras translation, preaching and other means.

In China, the development of Mahayana Buddhism has gone through different stages and schools. The most famous of these are the Three Doctrines, Huayan, Pure Land, Zen and so on. These schools all play an important role in Chinese history and have exerted a profound influence on Chinese culture, art, philosophy and other fields.

In the process of spreading Mahayana Buddhism in China, it integrated Chinese thought and cultural elements and formed Buddhist culture with Chinese characteristics. For example, the Chinese belief in Bodhisattvas and the worship of

Buddhist deities such as Avalokitesvara, Manjusri and Universal Sages are all cultural manifestations of Mahayana Buddhism in the course of its development in China.

In China, Mahayana Buddhism also interacted and integrated with other religious beliefs. Taoism, Confucianism and Mahayana Buddhism have formed unique religious and cultural phenomena in China, such as the communication and interaction between Taoism and Zen, and the interpretation of Confucian classics by Buddhism.

4.1.2 Theravada Buddhism

Theravada Buddhism (Theravada Buddhism) is a major school of Buddhism. It originated in India and was widely spread and developed throughout Southeast Asia. (According to Mahayana Buddhism, the main distinction between Mahayana teaching is the difference between self-interest and altruism; The teaching that can be self-interested and altruistic and achieve full enlightenment is Mahayana; And the teachings that only seek self-interest and cut off one's own troubles are Theravada.)

Theravada Buddhism is another major branch of Buddhism that focuses on personal liberation and nirvana. Theravada Buddhism emphasizes practicing through proper faith, practice, and wisdom to achieve liberation in one's own power, becoming an Arhat or higher liberator. In Theravada Buddhism, the arhat is an important goal and represents complete liberation and liberation from the cycle of birth and death⁸².

Theravada Buddhism emphasizes the direct grounding of the Buddha's original teachings, especially the classical texts of the Pali Canon. These texts include the Buddha's teachings, precepts, and philosophical ideas, among other things. Theravada Buddhism focuses on individual practitioners achieving enlightenment and liberation through their own efforts.

Theravada Buddhism emphasizes the four Noble Truths (suffering, collection, destruction, and Tao), that is, the truth of suffering⁸³, which points out the suffering and dissatisfaction that exist in life; The Satya points out that the root cause of

⁸² A Study on the Image of Buddha's Story in Caves 275 and 254 in Mogao Grotts Year: 2021.

⁸³ The Agreement between Buddha and Venus -- A Study on the Relationship between Modern Buddhism and Modern Aesthetics Author: Zhan Zhihe Awarded by: Hunan Normal University Year: 2004 Awarded degree: Doctor Classification number: B948,B83-05 Discipline: Modern Chinese History Tutor Name: Ma Tianxiang.

suffering is desire and attachment; Satyadi says that the end of suffering can be achieved through the elimination of desire; The Noble Truth states that the elimination and liberation of suffering can be achieved by following the Eightfold Path.

Theravada Buddhist practice methods include precepts, meditation, and insight. Keeping precepts means following the rules of discipline such as the five precepts and the ten precepts in order to purify the mind and reduce negative behavior. Mindfulness meditation is the practice of developing inner peace and concentration through meditation and concentration training. Wisdom meditation is the practice of observing and thinking deeply about things in order to understand the true nature and selflessness.

Theravada Buddhism has a wide following and tradition in Southeast Asian countries such as Sri Lanka, Myanmar, Thailand, Cambodia and other places. It is considered a traditional school that maintains the Buddha's original teachings and focuses on individual practice and liberation. This is contrasted with Mahayana Buddhism, which places greater emphasis on the practice of universal sentient beings, the benefit of others and the Bodhisattva path.

Theravada Buddhism is a major school of Buddhism, also known as Southern Buddhism. In China⁸⁴, Theravada Buddhism has been widely disseminated and developed.

In the early days, Buddhism was introduced into China in the 1st century AD, initially through India as Mahayana Buddhism (otherwise known as Maming Buddhism). However, around the 3rd century AD, with the translation of Buddhist classics and the spread of ideas, Theravada Buddhism began to rise and flourish in China.

Theravada Buddhism emphasizes the importance of personal liberation and practice in pursuit of the state of Nirvana. It advocates following the original teachings taught by the Buddha, especially classics such as the Aham Sutra and the

⁸⁴ "Southern Buddhism and Dai Wen Bei Ye Jing" Author: ZHANG Gongjin Title: The Second National Bei Ye Culture Seminar Sponsor: Yunnan University Time: 2006-04-01 Venue: Yunnan Xishuangbanna.

Jataka Sutra. Theravada Buddhism emphasizes the three disciplines of precepts, namely precepts, meditation and the cultivation of wisdom.

In China, Theravada Buddhism enjoys wide royal and folk support. During the Northern Wei Dynasty (386-534 AD), Buddhism became the state religion and the emperor himself restored monasteries and monks' activities. Subsequently, Buddhism was further developed and expanded in various dynasties in China.

Famous Theravada Buddhist temples have one of the most famous Buddhist temples in China, such as Famen Temple, White Horse Temple, Longquan Temple, etc. These temples became important places for worshippers to worship and learn the Dharma.

Today, Theravada Buddhism still exists and continues to develop in China. Both monks and believers pursue personal liberation and spiritual growth through meditation, classic study and practice.

4.1.3 Esoteric Buddhism

Esoteric Buddhism, also known as Tantric or Vajrayana Buddhism, is one of the major traditional schools of Buddhism. It originated in India in the 8th century and later spread to China, Japan, Tibet and other places.

Esoteric Buddhism, also known as Tantra or Esoteric Buddhism, is an important branch of Buddhism. It originated in India and later spread to China and other Asian countries, where it has formed a unique tradition⁸⁵.

Esoteric Buddhism emphasizes the oral and continuous transmission of secrets, hence the name Tantra. Its core ideas are quick liberation and enlightenment, as well as the benefit of all sentient beings. In Esoteric Buddhism, a practitioner can obtain divine power blessings through special rituals, mantras, crash-continuities (inheritances) and rituals to accelerate the process of practice to achieve the goal of transcending trouble and suffering.

Esoteric Buddhism emphasizes esoteric meaning, the clear proof of mind nature and the experience of enlightenment, and holds that the nature of every being is

⁸⁵ "The Transmission of the Ninth Panchen Darhan Banner" Author: Bu Ren Buhe Journal Name: Journal of Inner Mongolia University for Nationalities (Social Science Edition) Date: 2003 Issue 1 Journal Column: Ethnic Culture Studies Page: 25-31 Page: 7 Page Classification number: K207ISSN: 1671-0215.

Buddha-nature and has the potential to become Buddha-nature. In Esoteric Buddhism practitioners often establish a close relationship with their masters and rely on their guidance and blessings to speed up the practice process.

The lineage of Esoteric Buddhism usually passes the power of esoteric continuations and blessings on to the disciples in a special system of rituals known as "empowerments". Different tantric traditions have different dharma and esoteric practices, including many unique rituals, practices, and instruments.

In China, Tantra Buddhism is an important part of Chinese Buddhism and is widely spread in both Han and Tibetan areas⁸⁶. In different historical periods, the influence of Tantra Buddhism in China has fluctuated, but it has always been one of the important schools of Buddhism. Among the Chinese tantric schools, the most famous is the Tibetan Tantric school introduced by Songtsen Gampo⁸⁷ in the Tang Dynasty, which was widely passed on and developed in Tibet and western China.

Esoteric Buddhism emphasizes that practitioners obtain the accretion and transmission of esoteric continuities (empowerments) through secret rituals, oral instruction, and empowerments in order to achieve more rapid and immediate enlightenment and liberation. Esoteric Buddhism focuses on the inner experience and direct realization of the practitioner, emphasizing various methods, means and techniques to achieve the goal.

Esoteric Buddhism in practice includes many unique rituals, mantras, instruments, and visualizations to help the practitioner develop concentration, awareness, and the ability to transcend conventional concepts. One of the most famous practices is the practice of mandala, in which the practitioner meditates on colored images or pictures to achieve a state of awakening and liberation.

While Crashana Buddhism focuses on the close relationship between the individual practitioner and the guru, it also emphasizes the practice of altruism and the

⁸⁶ The Commonalities and Characteristics of Tibetan Buddhist Architecture in Different Regions -- Taking Jokhang Temple and Pagoda Temple as an Example Author: Xu Xinya, Hou Qiufeng Conference Name: Architectural Society of China 2005 Academic Annual Conference Organizer: Architectural Society of China Time: 2005-03-01 Venue: Beijing.

⁸⁷ Songtsen Gampo is the most important and widely known Tibetan king in Tibetan history. Songtsen Gampo made great achievements in his life, he unified Tibet, officially established the Tubo Dynasty, and promoted the all-round development of Tibet's politics, economy and culture.

Bodhisattva path. Practitioners work to benefit the liberation and happiness of all sentient beings by developing compassion and wisdom.

It is important to note that Esoteric Buddhism is a traditional school within Buddhism that has its own unique teachings and practices, but it still falls under the umbrella of overall Buddhist teachings. It is also beneficial to be aware of the basic tenets of Buddhism and the ideas of other schools when studying and practicing Esoteric Buddhism.

Chinese Esoteric Buddhism, also known as Tantra or Vajrayana, is one of the major branches of Buddhism⁸⁸. It has had a profound influence in Chinese history and coexists with other Buddhist traditions such as Pure Land Buddhism, Zen Buddhism and Tantai Buddhism, among others.

Originating in India in the 7th century and later introduced to China, Tantra blends elements of Indian tantra with indigenous Chinese culture and Taoism. Tantra emphasizes the direct teaching of practice methods and the path to liberation and enlightenment through secret rituals, oral instruction and empowerments. Its core practices include offerings, chanting mantras, holding mantras, practicing the six righteousness, Dharma meetings, and practicing meditation.

Emphasizing the continuation of the secret master and disciple succession, it has high requirements for practitioners and generally needs a practicing master who is inspired and guided. At the same time, Tantra involves many complex systems of rituals, symbols and symbols, as well as special practice techniques and inner experiences.

In China, Tantra has had a great influence on the development of Buddhism and on the culture and arts⁸⁹. For example, Tantric art flourished in the Tang Dynasty and exerted a profound influence on sculpture, murals, temple architecture and more. Another important feature of Tantra is its emphasis on the combination of meditation

⁸⁸ Appreciation of Gold and Copper Statues of Tibetan Buddhism in the Qing Dynasty Author: Zhao Wei Periodical Name: Fujian Wenbo Date: 2013 3rd issue Page Number: 63-65 Page number: 3 pages, Classification number: B948ISSN: 1005-894X.

⁸⁹ A Study on the Influence of Buddhist Art on Traditional Chinese Painting Author: Ge Hongzhi Journal Title: Lantai World Date: 2015 36 Issue Journal Column: Historical Research Page: 106-108 Pages: 3 Pages Classification number: G271 Journal Level: PKUISSN: 1006-7744.

and wisdom among practitioners, advocating the wholeness and comprehensiveness of the practice.

In general, Chinese esoteric Buddhism is an important branch of Buddhism, emphasizing secret rituals, inheritance and practice methods, which has a profound influence on the development of Buddhism and the culture and art⁹⁰.

Tibetan Buddhism: Tibetan Buddhism is one of the main schools of Esoteric Buddhism in China, centered in Tibet. Tibet is one of the most important centers of Buddhism in China, known as the "snowy region", with many famous temples and holy places, such as the Potala Palace in Lhasa, Gandan Monastery, Drepung Monastery, etc. In addition, there are also a large number of Tibetan Buddhist temples and adherents in Qinghai, Sichuan and Yunnan.

In addition to the above areas, Mysana Buddhism also had a certain spread and influence in other places in China, such as Dajue Temple in Yunnan Province, Jinsi Mountain in Hubei Province and Fa Gu Mountain in Taiwan Province. There are temples and communities of Esoteric Buddhism in all these places⁹¹.

Esoteric Buddhism, also known as Tantric Buddhism or the Tancheng system, is one of the major schools of Buddhism. It originated in India in the 7th to 8th centuries AD and then spread to China, Japan, Nepal and other parts of Asia. Esoteric Buddhism emphasizes that practitioners achieve enlightenment and liberation through secret rituals, empowerments, oral teachings, and specific methods of practice.

2. Application and analysis of Chinese Buddhist element pattern types

4.2.1 Application and analysis of patterns of Mahayana Buddhism

In the cultural transmission of Mahayana Buddhism, pattern is not only a decorative element, but also a medium with profound religious, cultural and artistic meanings. These patterns and symbols have influenced and contributed to the rich inheritance of Buddhist culture in multiple ways. As a visual language, patterns convey the teachings and beliefs of the Dharma in the form of patterns, symbols and

⁹⁰ A Study on the Influence of Buddhist Art on Traditional Chinese Painting Author: Ge Hongzhi Journal Title: Lantai World Date: 2015 36 Issue Journal Column: Historical Research Page: 106-108, Pages: 3 Pages Classification number: G271 Journal Level: PKUISSN: 1006-7744.

⁹¹ A Study on the Social Function of Multiple Religions in Regong Author: Li Shurui Awarded by Lanzhou University Year: 2016 Awarded degree: Doctor Classification Number: B911 Discipline: Ethnology Supervisor Name: Xu Lili.

decorative elements. The delicate beauty of the lotus, the preciousness of the treasure beads, the auspicious meaning of the eight auspicious things, etc., all help to spread the Buddha's teachings to believers and a wide audience, inspiring their understanding and belief in the Dharma.

At the same time, the patterns inspire the devotees' inspiration and meditation. When the devotees look at the patterns on Buddha statues, murals or chakras, these patterns can help them enter a meditative state, reach deep into the heart and seek wisdom and inner peace. This is an important part of Mahayana Buddhist practice.

In addition, patterning helps to promote Buddhist culture. They exist in the form of art and handicrafts, providing a timeless expression of the Buddhist tradition. Murals, statues of Buddha, temple decorations, and the writing of Buddhist sutras are examples of artists and artisans applying ornamentation to Buddhist culture. Through the use of similar ornamentation and symbols, members of Buddhism feel connected to each other, share Buddhist values and beliefs, and strengthen community unity.

Finally, the wide variety of motifs, including plants, animals, characters, etc., provides a rich and colorful expression of Buddhist culture, thus enriching the realm of art and culture. These patterns can be found not only in temples and artworks, but also in the daily lives of Buddhist practitioners to remind them of the teachings and spiritual practices of the Dharma.

Patterns play multiple important roles in Mahayana Buddhism, as a messenger of religious culture, a source of inspiration for faith and meditation, as well as an active inheritor of cultural traditions and a rich artistic element. These patterns are a precious heritage of the Mahayana cultural heritage, influencing not only the Buddhist community, but also enriching the entire cultural and artistic field. The types of motifs are rich and diverse, including plants, animals, characters, Figureures, and others.

1) Mahayana patterns

Plants

Lotus pattern: Based on the prevalence of Mahayana Buddhism, the lotus flower advocated by the people naturally becomes an ideal decoration. The reason why the lotus can establish such a close relationship with Mahayana Buddhism is mainly that it has a certain kind of enjoying standing upright and leaving the world. This "observation" is very consistent with the Buddha's idea of "separating from the

world", so the lotus is regarded as the "holy flower of Buddhism", which is no wonder that the people who believe in Mahayana Buddhism and the craftsmen and artists engaged in Buddhist art creation are like that. They are keen on using lotus as decoration. The lotus then went from being a Buddhist symbol to being revered as a "symbol". With the introduction of Buddhism into China and its gradual penetration into all social strata, Chinese people's belief and understanding of Buddha are also deepening day by day. By the Eastern Jin Dynasty, the history of Buddhism's dependency on Taoism had come to an end, and then combined with metaphysics advocated by scholar-officials, and appeared in the political thought stage of the Eastern Jin Dynasty as a religious philosophy. Due to the strong support of the ruling class, the spread of Buddhism to the lower levels of society was accelerated, and lotus decoration, as the "holy flower of Buddhism", also appeared in the hands of craftsmen and artists at that time with a faster frequency, and their works to meet the growing social demand for such products. The appearance of a large number of lotus petals on blue ceramic in this era has become an understandable historical phenomenon. Lotus is one of the symbols of Buddhism. When the Buddha came down, there were eight kinds of auspicious signs, including a lotus as big as the lid of a car. After the Buddha became enlightened, he sat on the "lotus seat" when he turned the Falun, and the corresponding sitting position is the "lotus position"⁹². The "Magic Lotus Sutra" uses the lotus as a metaphor, and the "Miscellaneous Treasure Sutra" also contains the story of the "lotus lady"⁹³. Lotus symbolizes that Buddhism can get rid of dirt and dirt without staining, so that people are not polluted by the actual secular life, so that people can reach the realm of pure and unhindered⁹⁴.

Lotus is a very famous ornamental flower in China, and is also honored as the holy flower of Buddhism. In the hearts of the public, lotus has a very close

⁹² On "Lotus" in the Religious Sense by Zhou Wuzhong Journal Title: Beauty and Times (the second half of the month) Date: 2006 3 Issue Journal Column: Essays Page Number: 31-33 Page number: 3 pages Classification Number: B2ISSN: 1003-2592.

⁹³ Miscellaneous treasure is a representative work reflecting the language reality in the Northern Wei Dynasty.

⁹⁴ Under the Light of the Buddha: A Study on the Characteristics of Chinese Buddhist Art Journal Title: Social Sciences Research Date: 2002 Issue 6 Journal Column: Philosophical Research Page: 61-64 Page: 4 Class Number: B948,J026 Class: CSSCI,PKUISSN: 1000-4769 .

relationship with Mahayana Buddhism. Many ceramics are decorated with lotus decorative group around the Buddha statue as decoration. Lotus is also decorated on many daily vessels. Lotus patterns (Figure 55) are very rich, with popular patterns such as lotus seed patterns, lotus patterns and lotus patterns wrapped around branches, as well as auspicious patterns composed of lotus flowers and other images such as carps and mandarin ducks.



Figure 55. Different lotus patterns are displayed in different techniques
Source: 《Chinese Buddhism》 2015

The reason why lotus can establish such a close relationship with Mahayana Buddhism is mainly that it is endowed with a certain kind of graceful and graceful, out of the world and enjoy, this "observation" is very consistent with the Buddha's idea of "transcendence from the world", so the lotus is regarded as the "holy flower of Buddhism", which is no wonder that the Indian people who believe in Buddhism and the craftsmen and artists engaged in Buddhist art creation are like that Keen to use lotus as decoration. The lotus then went from being a Buddhist symbol to being revered as a "symbol". With the introduction of Buddhism into China and its gradual penetration into all social strata, Chinese people's belief and understanding of Buddha are also deepening day by day.

Symbol of purity and enlightenment: The lotus flower is regarded as a symbol of purity and enlightenment in Mahayana Buddhism. This is because the lotus usually grows under muddy water, but its flowers bloom above the water without being polluted. This property is seen as a symbol of the teachings of the Dharma, indicating that individuals can emerge from worldly troubles and worries to achieve inner purity and enlightenment.

Buddha's Seat: Lotus patterns are often used to decorate the Buddha's seat (Figure. 56) in Buddha images, usually the lotus seat. This is because the lotus is seen as an exalted seat, it symbolizes the Buddha's wisdom and firm determination, and sitting on the lotus seat indicates the Buddha's state of excellence.



Figure 56. The modern ceramic Guanyin lotus seat in Jingdezhen
Source: 《Chinese Buddhism》 2015

Characteristics of a Buddhist Bodhisattva: A Bodhisattva in Mahayana Buddhism usually holds a lotus flower because it symbolizes compassion and wisdom. The bodhisattvas take the lotus as their seat, showing their purity and enlightened nature, as well as their heart of compassion.

Part of the Eight Auspiciousness: The lotus flower (Figure. 57) is an element of the Eight auspiciousness, a collection of mascots in Mahayana Buddhism that symbolizes happiness, auspiciousness and prosperity. The lotus flower represents purity and auspiciousness in it.



Figure 57.Eight auspicious patterns
Source: 《Chinese Buddhism》 2015

Lotus patterns are widely used in Buddhist temples, murals, Buddha statues, sutras and other works of art. They appear in various forms, including carving, painting, and decoration, and are often used to decorate and beautify Buddhist sites.

Honeysuckle pattern: As a commonly used decorative pattern in Mahayana Buddhism, honeysuckle pattern is closely related to its culture⁹⁵. The basic form of the honeysuckle pattern is the three-petal pattern on the rolled side. Later, in order to meet the decorative needs of items such as herringbone and niches, the four-petal pattern and multi-petal pattern gradually evolved. As a typical decorative pattern, it is widely used in Mogao Grottoes, cave temples in the niche eyebrow, caisson, herringbone and other edge decoration, as well as tombs, utensils and other decoration. This is a kind of original from the Mediterranean area of a trailing plant

⁹⁵ On the Spirit of Buddhist Art in Ceramics Author: Huang Jihong Journal Name: Ceramic Research Date: 2019 Issue 1 Journal Column: Theory and Exploration Page Number: 32-38 Page number: 7 Page Classification Number: J-01 Fund Project: 2017 Jiangxi Province Social Science Planning Project "Research on Arts and Crafts Criticism Mode under the Category of Form, Qi and Spirit "(17YS35)ISSN: 1000-9892.

"honeysuckle", now we also call it commonly known as "honeysuckle", honeysuckle is also commonly known as "curly grass", because of its long petals of pendant, yellow and white phase half, because of the name honeysuckle⁹⁶. The winter does not wither, so it is called honeysuckle. Because it is also known as honeysuckle, so this pattern is also known as honeysuckle pattern, petals winding rich change, leaves and petals interleaving together to give people smart and change, because of the versatility and universality of these characteristics, continuous structure, like the vitality of life, so people will be regarded as a kind of auspicious pattern, meaning auspicious and vigorous vitality. Because it is a traditional auspicious pattern developed from the roll grass pattern, and honeysuckle pattern (Figure. 58) because it is usually a soft half-wave line and cut circle composed of two-room continuous, square continuous pattern, in the cut circle space with leaves or flowers decoration.

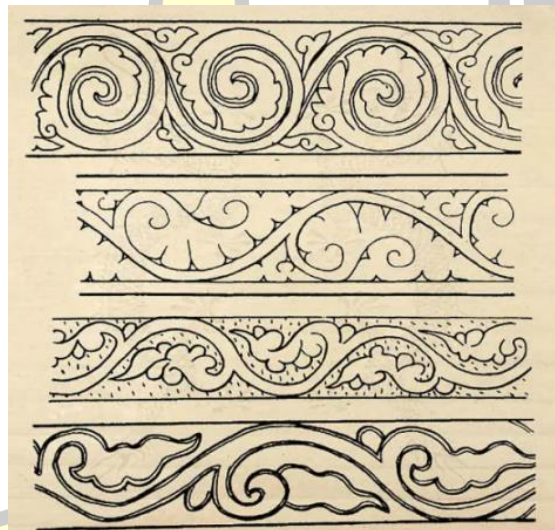


Figure 58. Honeysuckle pattern

Source: 《A compilation of traditional Chinese patterns》 2016

Symbol of patience and perseverance: The growth of honeysuckle is very tough, it can survive and thrive in the cold winter, so it is regarded as a symbol of patience and perseverance. In Buddhism, this trait is used to encourage adherents to remain resilient and patient in the face of life's difficulties and challenges.

⁹⁶ On the Development and Inheritance of Traditional decorative Patterns in Ceramic Decorative Art Author: Wu Nuohan Awarded by: Jingdezhen Ceramic University Year: 2019 Awarded degree: Master's Degree Discipline: Industrial Design Engineering Tutor Name: Sun Qinghua.

Strong Foundation of the Dharma: The roots of honeysuckle usually go deep into the ground, providing a sturdy support for the plant. This feature is seen as the solid foundation of the Dhamma and the root of the faith. In Mahayana culture, honeysuckle stripes can symbolize the solid and unshakable nature of the Dharma.

A symbol of blessing and protection: Honeysuckle is also seen as a symbol of blessing and protection in the Mahayana tradition. This means that honeysuckle can offer protection and protection, especially in times of danger or hardship for the believer.

Applications in art and architecture: Honeysuckle prints (Figure.59) are commonly found in Mahayana Buddhist temples, murals, Buddha statues, and other works of art. They appear in various forms, such as carving, painting and decoration, and are often used to adorn and beautify Buddhist sites.



Figure 59. Painted honeysuckle patterns in Mogao Grottoes, China
Source: 《A compilation of traditional Chinese patterns》 2016

Honeysuckle patterns are symbolic in Mahayana Buddhist culture, representing patience, perseverance, a strong foundation and protection. They play an important role in Buddhist belief and religious culture, not only as symbols, but also as important elements in art and architecture, conveying deep religious and philosophical significance.

Bao Xianghua: The name "Bao Xianghua" (Figure. 60) deeply reflects its unique aesthetic characteristics. These flower patterns not only carry the imbidiousness of Mahayana Buddhist art, but also show a dignified, atmospheric, romantic and luxurious style, presenting a magnificent and precious appearance. In the composition of "treasure flower", the main body usually chooses a certain flower, such as peony or lotus, as the center, and then subtly imbeds various other flowers and

leaves of different shapes, sizes and lines. It is particularly worth mentioning that these flower patterns use regular arrangement of round beads at the center and base of the petals, just like twinkling pearls, coupled with multiple layers of halo to make them look more rich and precious⁹⁷. Therefore, the name "treasure flower" perfectly captures its symbolic meaning and ornate appearance, and is a stunning artistic expression.



Figure 60. The pattern of Baoxiang flower
Source: 《A compilation of traditional Chinese patterns》 2016

From the modeling basis, Baoxiang flowers will be Figureurative flowers, buds, leaves, etc. to be abstracted and morphed, and take their typical characteristics for artistic processing, reconstruction and combination to form patterns. This kind of abstract deformation and reconstruction of the design idea is like the phoenix in the bird, the dragon in the beast, the only flower in the treasure flower. Under normal circumstances, Baoxiang flowers with lotus, peony, peony and other flowers with a rounded shape structure as the simulation object of its own main structure, and extract the essence of flowers in a body, coupled with foreign patterns, such as honeysuckle

⁹⁷ "Garden" sweet Dream "Author: Zhang Na Periodical name:Elegance Date: 2011 9 Periodical column: Face page number: 90-93, ISSN: 1672-1276.

pattern, bead pattern, Wishful pattern integration, so that it presents the essence of fine, fine see fine effect, giving people a sense of dazzling.

From the decorative composition point of view, Baoxiang pattern to a certain flower as the main body of decorative structure, the outside to give the same size and on the roll of honeysuckle leaves or scroll pomegranate pattern with layers of radial symmetrical structure to form petals, and in the middle of the embedded shape, different sizes of flowers and leaves, rattan branches to embellish, so that it presents a loose and tight, sparse and dense visual effect. In addition, for the design of the stamens, it is more unique, with delicate, tight, prominent effect, so that the whole treasure phase flower pattern in the decorative composition to the positive radiation, the perfect effect of overlapping sides of the public in the world, giving people a dignified and elegant and slightly a hint of playful feeling.



Figure 61. Blue and white ceramic bowl with flower pattern in Guangxu period of Qing Dynasty, Jingdezhen, China

Source: 《Jingdezhen ceramic history》 2019

From the perspective of composition, Baoxianghua (Figure. 61) creates a full flower shape with a symmetrical composition, giving people a sense of stability and atmosphere. Among them, as the basic element of composition, the curve has a certain tension and motive force, so that the Baoxiang pattern presents a unique sense of rhythm and spirit in the decorative effect. Not only that, Baoxiang flower also borrows the spatial dislocation of the same nature as the scatter perspective in traditional Chinese painting in its composition, so that its visual effect presents an illusion of a slight three-dimensional dynamic force in the plane, in order to form the

unique morphological advantages of Baoxiang pattern. With the development of The Times, the morphological advantages of the treasure pattern have become more and more obvious.

The flower has a special application and symbolic significance in the Mahayana Buddhist art⁹⁸.

Buddhist Temple decoration: Posai flowers are often used to decorate the interior and exterior of Mahayana Buddhist temples, especially in murals, carvings, and other artistic decorations around Buddha statues or in Buddhist halls. These floral ornamentals give the temple an air of solemnity, mystery, and luxury, and help to promote the devotees' sense of piety.

Sutras decoration: In the decoration of Mahayana Buddhist scriptures and sutras, treasure facies flowers are also often seen. These floral ornamentation can be used to decorate the cover, edges, or illustrations of Buddhist sutras to add beauty and solemnness.

Buddhist rituals: Posai flowers (Figure. 60) may also appear on decorative items in Mahayana rituals and celebrations, such as offering tables, flags and ceremonial costumes. This helps to enhance the solemnity and sacredness of the ceremony.



Figure 62. Posai flower pattern on the flag
Source: 《A compilation of traditional Chinese patterns》 2016

⁹⁸ On the Symbolic Meaning of Mandala Schema Author: Liu Weina Journal Title: Mei Yuan Date: 2015 5th Issue Journal Column: Art History Research Pages: 77-79 Pages: 3 pages ISSN: 1003-5605

Buddhist works of art: Mahayana Buddhist paintings and sculptures are also common elements of the flower. These works are intended to convey Buddhist teachings and spiritual messages, and to emphasize religious significance through the opulence and celestial elements of the flower.

2)The Characters Category

Avalokitesvara: Avalokitesvara is an important bodhisattva in Mahayana Buddhism and is regarded as the embodiment of the spirit of compassion and salvation⁹⁹. In the three Hayana teaching of Buddhism, Bodhisattva Hayana (or Buddha Hayana) is the Mahayana teaching, which is also called "Mahayana" in Mahayana and transliterated "Maha" in Sanskrit. No matter in the pure land, Zen or secret Buddhism, any method of extracting bitter and giving pleasure cannot be separated from Avaliteshvara Bodhisattva (Figure. 63).



Figure 63 Gilt-glazed ceramic statue of Avalokiteshvara in Jingdezhen

Source: Jingdezhen royal kiln ceramic factory,2020

There are many incarnations of Avalokitesvara Bodhisattva. Solemn manifestation of the body: The "manifestation of the body" in Mahayana Buddhism is

⁹⁹ The Buddhist Culture of Mount Putuo (I) Author: Li Guihong Journal Name: Journal of Tianjin Institute of Socialism Date: 2005 Issue 2 Journal Column: Religious Culture Page Number: 43-45 Page number: 3 page ISSN: 1672-4089.

the true body as the saying goes. "Guan Wu Shou Sutra" records that the body of Avalokiteshvara Bodhisattva is very large and purple and gold; There are five hundred Buddhas with round lights on his head, each of which is served by five hundred Bodhisattvas and countless heavens; There is a tall and magnificent standing Buddha on the crown of the head; The Bodhisattva has a golden face; The white hairs between the eyebrows show eighty-four thousand kinds of light, each light has countless Buddha, each Buddha reveals countless Bodhisattvas; The arms of the bodhisattvas are like red lotus flowers and have eight billion lights; The palm is a mixture of colors of 50 billion lotus blossoms; Each finger can show eighty-four thousand ink-like pictures, each picture has eighty-four thousand colors, and each color has eighty-four thousand light, bright and soft, and he guides sentient beings with precious hands; When he raised his feet, the thousand spoke wheels under his feet naturally turned into 50 billion bright tables, and when he set his feet, the diamond Mani flowers were everywhere.

Compassion and wisdom: Avalokiteshvara Bodhisattva is one of the most important bodhisattvas in Mahayana Buddhism¹⁰⁰. She represents compassion and wisdom. The Mahayana Guanyin also emphasizes this theme by presenting the image of compassion and wisdom of the Bodhisattva through her works.

Symbol of salvation: Avalokiteshvara is regarded as a Bodhisattva who can save suffering and save sentient beings. The Mahayana Buddhist goddess of Mercy is also based on this theme and venerates her through her works.

The symbol of female image: The image of Mahayana Buddhist Guanyin is usually a beautiful woman, which reflects the feminist concept of Buddhist art. At the same time, this female image can also make it easier for people to accept Buddhist ideas and beliefs.

Symbol of family harmony: The Mahayana Buddhist goddess of Mercy is also regarded as a deity who can promote family harmony and maintain social harmony. Her image often appears in the Buddha statues worshipped by families to pray for family peace and happiness.

¹⁰⁰ "Guan Yin Bodhisattva of Vietnam -- A Study on China" Author: (phanthibangtam) Pan Shi Bing Xin Awarded by: Central China Normal University Year: 2014 Awarded degree: Master's Degree Major: History Supervisor Name: Wang Yude.

Symbol of the Pure Land World: The Mahayana Buddhist Goddess of Mercy is believed to be the patron saint of the Pure Land world, who can guide believers into the Elysium to enjoy eternal happiness and peace. For this reason, her image is often combined with elements such as lotus flowers and flames to create a pure and peaceful atmosphere.

Maitreya Buddha: Maitreya Buddha (Figure. 64) is the successor of Sakyamuni Buddha in the Mahayana Buddhist scriptures. He is regarded as the originator of the Wisdom-only school. He will be born in the future Saha world and become the next Buddha in the Saha world. Known as the Future Buddha, he is one of the eight Great Bodhisattvas¹⁰¹, and is also sometimes referred to as the Bodhisattva of equal awareness or the Bodhisattva of Miao Ku.



Figure 64. Ceramic statue of Maitreya Buddha
Source: Jingdezhen royal kiln ceramic factory, 2016

In the Mahayana Buddhist belief, Maitreya is regarded as the embodiment of justice, always guarding the people, hoping that they can live and work in peace and contentment. He is greatly admired for his compassion and optimistic attitude towards life. Therefore, apart from being revered as the successor of Buddhism, Maitreya is greatly admired for his compassionate heart and optimistic attitude towards life.

¹⁰¹ A Brief Discussion on Maitreya Statue in Buddhism Author: Zhang Yuanjing Journal Title: Art and Technology Date: 2016 2nd Issue Journal Column: Cultural Industry Page: 121-121 Page: 1 page ISSN: 1004-9436.

In particular, there is another important image of Maitreya Buddha -- the Maitreya Buddha with a big belly. He is one of the eight great Bodhisattvas of Chinese Mahayana Buddhism. He is also called "big Belly" because he always has a smiling face and a big belly. "A big belly can accommodate things that are difficult to tolerate in the world; Smile when you open your mouth, laugh at the ridiculous people in the world "¹⁰²this sentence is the best interpretation of Maitreya Buddha. He is the image ambassador of Chinese Buddhism, representing the spirit of tolerance, wisdom, humor and happiness of the Chinese nation. In daily life, this spirit of Maitreya Buddha is what everyone wants to learn.

Symbols of compassion and wisdom: Maitreya Buddha is regarded as a Bodhisattva of compassion and wisdom, who is able to bring peace, tranquility and happiness to people. He is usually depicted as a smiling, bare-chested Figure, representing an image of compassion and wisdom.

Future Buddha: Maitreya Buddha is a future Buddha who will take the place of Sakyamuni Buddha as the next Buddha in the Saha world in the future. Therefore, his image implies care and salvation for sentient beings and represents hope and light for the future.

Symbol of peace and harmony: The image of Maitreya Buddha is usually seated cross-legged with a smile on his face, giving people a sense of intimacy and affinity. His image implies peace and harmony and represents a good vision of social stability and people living and working in peace and contentment.

Symbol of joy and joy: The image of Maitreya Buddha is often accompanied by elements such as children and pet dogs, which represent joy and joy. His image also symbolizes people's yearning for a better life and their pursuit of happiness.

Symbol of tolerance and forgiveness: The image of Maitreya Buddha also symbolizes tolerance and forgiveness. He is able to accommodate all beings, including good and evil, beauty and ugliness, rich and poor, and so on. His image

¹⁰² Pudai monk, Ming Zhou (Ningbo) Fenghua people, or Fenghua Changting people, the world does not know his clan name, calling himself Qi this, also known as Changting son. Unknown origin, smile often, frown big belly, often pretend to be mad, often carry a cloth bag, speak unsettled, everywhere sleep.

implies understanding and tolerance of sentient beings, and encourages people to put aside attachments and prejudices and take the road to liberation.

In short, the symbolic meanings of Maitreya Buddha in Mahayana Buddhism are rich and diverse, covering many aspects such as compassion, wisdom, future Buddha, peace and harmony, happiness and joy, etc., which embodies one of the core values of Buddhist teachings - compassion as the heart and tolerance for all beings.

Tathagata Buddha: The Tathagata Buddha in Mahayana Buddhism is generally referred to as Sakyamuni (Figure 65), the founder of Buddhism. Surname Gautama (also translated as Gautama), first name Siddhartha¹⁰³. "Shakyamuni" is the honorific title given to him by Buddhists.



Figure 65. Picture of Sakyamuni
Source: Jingdezhen royal kiln ceramic factory, 2016

"Shakyamuni" is the honorific title given to him by Buddhists. Sakyamuni, a racial name, means "ability"; Muni, also translated as "Wen", is an honorific title

¹⁰³ A Study on the New Meaning of Words in the Modern Jiajing Based on the Sanskrit and Chinese Correspondence Survey Author: Wang Han Awarded by: Shanghai Normal University Year: 2018 Awarded degree: Master's Degree Major: Chinese Language and Philology Supervisor Name: Chen Xiulan.

meaning "benevolence", "Confucianism", "forbearance" and "silence". Combined wit, "Shen", etc., it means the "sage" of the Shakya people¹⁰⁴.

The symbol of wisdom: Buddha Shakyamuni has superhuman wisdom, can completely realize life, escape from life and death, and complete bodhi. Therefore, many scriptures of Mahayana Buddhism emphasize the importance of wisdom and the way to practice it.

Symbol of compassion: Buddha Shakyamuni is one of the representatives of great compassion and compassion, and his compassionate heart and compassion drives him to strive to help all sentient beings get rid of pain and troubles.

Symbol of equality: Shakyamuni Buddha believes that all sentient beings have Buddha-nature and everyone is equal, so he advocates universal sentient beings, regardless of nobility, race, gender, age, etc., as long as you are willing to practice, you can become a Buddha.

The symbol of no self: Buddha Shakyamuni believes that all things in the world are born of causes and harmony, and nothing is eternal and unchanging. Therefore, he taught people to let go of their ego and not cling to their own desires and emotions in order to truly achieve liberation and transcendence.

Symbol of Nirvana: The ultimate goal of Buddha Shakyamuni is to pursue the state of Nirvana, that is, to completely get rid of the suffering of the cycle of birth and death and enter the eternal silence and happiness. In short, Buddha Shakyamuni is one of the core Figureures of Mahayana Buddhism. His wisdom, compassion, equality, selflessness and Nirvana symbolize the basic teachings and spirit of Buddhism.

3)Animals

Deer: Deer in the Mahayana Buddhist concept (Figure. 66) Buddha first taught the Dharma in the "Deer Garden", explaining the internal motivation of compassion: suffering, collection, destruction, and Tao "four noble truths", so the "four noble truths" of Buddhism are closely connected with the deer symbol, representing the most basic value orientation in the Buddhist spiritual world: the concept of

¹⁰⁴ The Nation, Race and State of Sakyamuni. Journal of Religious Studies, 2020.

compassion. In Buddhism, deer is a symbol of Buddhists, and the king of deer is the embodiment of Buddha¹⁰⁵.

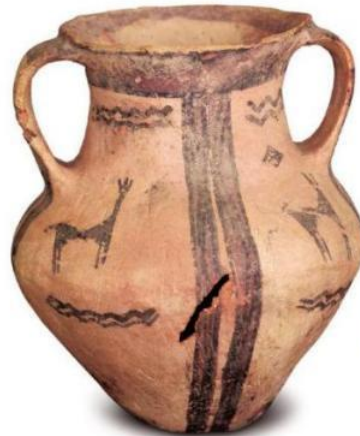


Figure 66. ceramic POTS with deer patterns unearthed in Gansu, China
Source: Jingdezhen Ceramic Museum, 2023

Ancient Chinese believed that deer were auspicious beasts and came from the light of auspiciousness. The change of antlers to rebirth, symbolizing the eternal change of life. Ren Fang said: A deer becomes pale for a thousand years, white for another five hundred years, and dark for another five hundred years. In Chinese characters, Lu and Lu have the same sound, Lu is expensive, and is one of the "five blessings".

The symbol of deer frequently appears in the traditional folk, court decoration, and the image expression of literati. It is endowed with a variety of meanings, has a wide audience, and can be flexibly converted between different meanings. In the process of the eastern spread of Buddhism, the connotation of the Indian deer symbol was merged with the inherent meaning of the Han Dynasty, and it was quickly accepted by the believers.

The deer symbol became a spiritual symbol to guide beyond the five aggregates, remove suffering and enter bliss. In Buddhist legend, the Buddha was transformed into a sugarcane Bodhisattva, and a doe repelled mosquitoes and drank water for the plant to survive. Since then, the deer has been regarded as an animal

¹⁰⁵ The Presentation of Compassionate Images of Dunhuang Murals in Animated Films -- Taking the Deer Symbol as an Example Date: 2021.

with the ability and merit to protect life, and is regarded as a symbol of special power. In addition, the deer is often depicted as the mount of the Buddha, giving it spiritual and mystical beauty. Deer is also a common image in ancient Chinese literature, such as the "white deer and blue cliff" depicted in the Ballad of Lushan Mountain, which leaves a deep impression on people. These literary works also provided rich material and inspiration for Chinese painters.

The symbol of the deer in Mahayana Buddhism, the deer symbolizes compassion and wisdom, and represents the spirit of pursuing nobility and freedom.

In Buddhism, deer is a life full of philosophical connotations and beautiful symbols, representing human's yearning and pursuit of nobility, purity, happiness, freedom and independence.

In traditional Chinese culture, deer is regarded as one of the auspicious animals, advocating the "divine deer", believing that it is spiritual and can bring good luck and peace. At the same time, deer is also regarded as an elegant and elegant image, which is often used to depict the themes of wealth, honor and dignity in folk art.

In Buddhism, the deer symbolizes understanding and wisdom, and is regarded as a holy Figure. It is said that a deer came to listen to the Buddha while he was lecturing, so the deer has become one of the important images in Buddhism.

Deer also symbolize life and vitality, as they run in the mountains and forests all year round, and are regarded as a symbol of freedom and unfettered spirit. In traditional Chinese culture, people often associate deer with youth, health and vitality, praising their vitality and the spirit of pursuing freedom.

Fish: In Mahayana Buddhism, fish has various meanings. First of all, fish is one of the eight auspicious things in Buddhism, which represents the infinite vitality of Buddhism. For example, fish swimming in the water is free, which means liberation from disasters and ease of use. In addition, fish (Figure. 67) also symbolizes freedom and transcendence, as well as prosperity and peace¹⁰⁶. In Buddhism, fish walk in water, smooth and unobstructed, can see through the muddy water, so goldfish have the meaning of discerning eyes.

¹⁰⁶ The Presentation of Compassionate Images of Dunhuang Murals in Animated Films -- Taking the Deer Symbol as an Example Date: 2021.



Figure 67. Double fish pattern in temple building in Mahayana Buddhism
Source: Photography by Zhang Lin, 2023

Fish is closely related to Buddhism. For example, the wooden fish in Buddhist artifacts is modeled after the shape of fish. In ancient times, wooden fish were mainly used as a signal to gather monks. There are roughly two types of wooden fish used in temples: one is round and the other is long. Generally speaking, the round wooden fish come in a variety of sizes, while the long ones are mostly about one meter in size. As a Buddhist tool, the origin of the wooden fish has a variety of different legends: one legend for the ancient Indian Gandhara Kanisaika king life expedition four, more kill crime, life eventually reincarnated in the sea for a thousand fish, by the sword to cut its head, with the life, more than reincarnation. The king asked the arhats to hit him with wooden boards to reduce his karma.

Another legend is: In the Buddhist scriptures, there is a famous story of the "fish belly".¹⁰⁷ It is told that in a Brahmin family in India, there was a child named Bokula, whose birth mother died when he was very young. His stepmother was very mean and often mistreated him. Once, when his father was not at home, she threw him into the river, where a big fish swallowed him. This great fish was caught by a fisherman and sold at market. It happened that Bokuluo's father bought the big fish and took it home to prepare for cooking. When he was about to cut the fish with a

¹⁰⁷ The Presentation of Compassionate Images of Dunhuang Murals in Animated Films -- Taking the Deer Symbol as an Example Date: 2021.

knife, Bo Zhiluo shouted from inside the fish's belly, "May your father be peaceful and don't hurt your son." His father quickly and gently cut open the belly of the fish and rescued him. It is said that after going through all sorts of hardships, Bo Kuluo finally became a disciple of Buddha Shakyamuni. At the age of 160, Bo Kuluo became the one who "lived the longest" among Buddha's disciples.

The fish is a symbol of wisdom. In Buddhism, the ability of a fish to see through cloudy water with its eyes is seen as a symbol of wisdom, representing the ability to see into the nature and truth of things.

The fish is also seen as a symbol of freedom in Buddhism. In Buddhism, fish swimming freely in the water, unfettered, is seen as a symbol of freedom, representing the realm of freedom from bondage and the pursuit of freedom.

In general, the meaning of fish in Mahayana Buddhism represents important ideas such as liberation, wisdom, and freedom.

White Elephant: In Mahayana Buddhism, the white elephant is seen as a noble and rare animal whose appearance not only symbolizes nobility, but also freedom from suffering and distractions. In particular, the white elephant is the mount of the universal Bodhisattva in Buddhism and is given a deeper symbolic significance. Symbolizing strength and stature, the white elephant represents the Bodhisattva's vast vowing power and profound mana.

The universal Bodhisattva rides a white elephant with six teeth, which represent the 'six degrees,' the six behaviors or practices that lead to freedom from the cycle of life and death; And the four feet of the elephant symbolize the 'four ruyi', implying the merit and perfection of the Bodhisattva¹⁰⁸. The combination of these symbols means that the Bodhisattva wishes to do great things and achieve full merit. Therefore, the white elephant has the meaning of honor, auspiciousness, compassion and wisdom in Buddhism, and is one of the mascots in the Buddha's education.

In Mahayana Buddhism, the white elephant is regarded as an animal with special meaning and symbolic significance.

¹⁰⁸ "Analysis on the Artistic Characteristics and Religious Implication of Architectural Decoration of Labruong Temple" Author: Zhao Weihong Awarded by: Minzu University of China Year: 2013 Awarded degree: Master Classification number: TU252,TU-80 Discipline: Tibetology Tutor Name: Luo Sang Kaizhu.

White elephants are regarded as one of the sacred animals in Buddhism as they are the mount and symbol of the Buddha. In Buddhism, white elephants represent the majesty and power of the Dharma, while also symbolizing wisdom and compassion.

The white elephant also represents the realm and achievement of the practitioner. In Mahayana Buddhism, practitioners usually need to go through a long period of practice and accumulation to reach a higher state. While the white elephant is seen as a symbol, representing the arduous journey and achievements a practitioner has gone through during his or her practice.

In addition, the white elephant is regarded as a kind of mascot, representing wealth, prosperity and good luck. In Mahayana Buddhism, the white elephant is also seen as an animal that can bring well-being and good luck to people.

In Mahayana Buddhism, the white elephant has multiple meanings such as holiness, practice and auspiciousness, representing people's yearning for a better life and their reverence for life.

In Mahayana Buddhism, the white elephant represents wisdom and compassion. The white elephant is one of the sacred objects in Buddhism and is considered auspicious. In Buddhism, the white elephant has many symbolic meanings, including representing fearlessness, strength and wisdom.

The white elephant (Figure. 68) is a symbol of noble caste in Buddhism, such as the Buddha Shakyamuni. In Mahayana Buddhism, the six-toothed white elephant represents Bodhisattva's six undrained powers. The elephant has great power, indicating that the Dharma body can carry loads; There is no trouble, so it is white. Or the six teeth of the white elephant are six degrees, and four feet are four wishes.

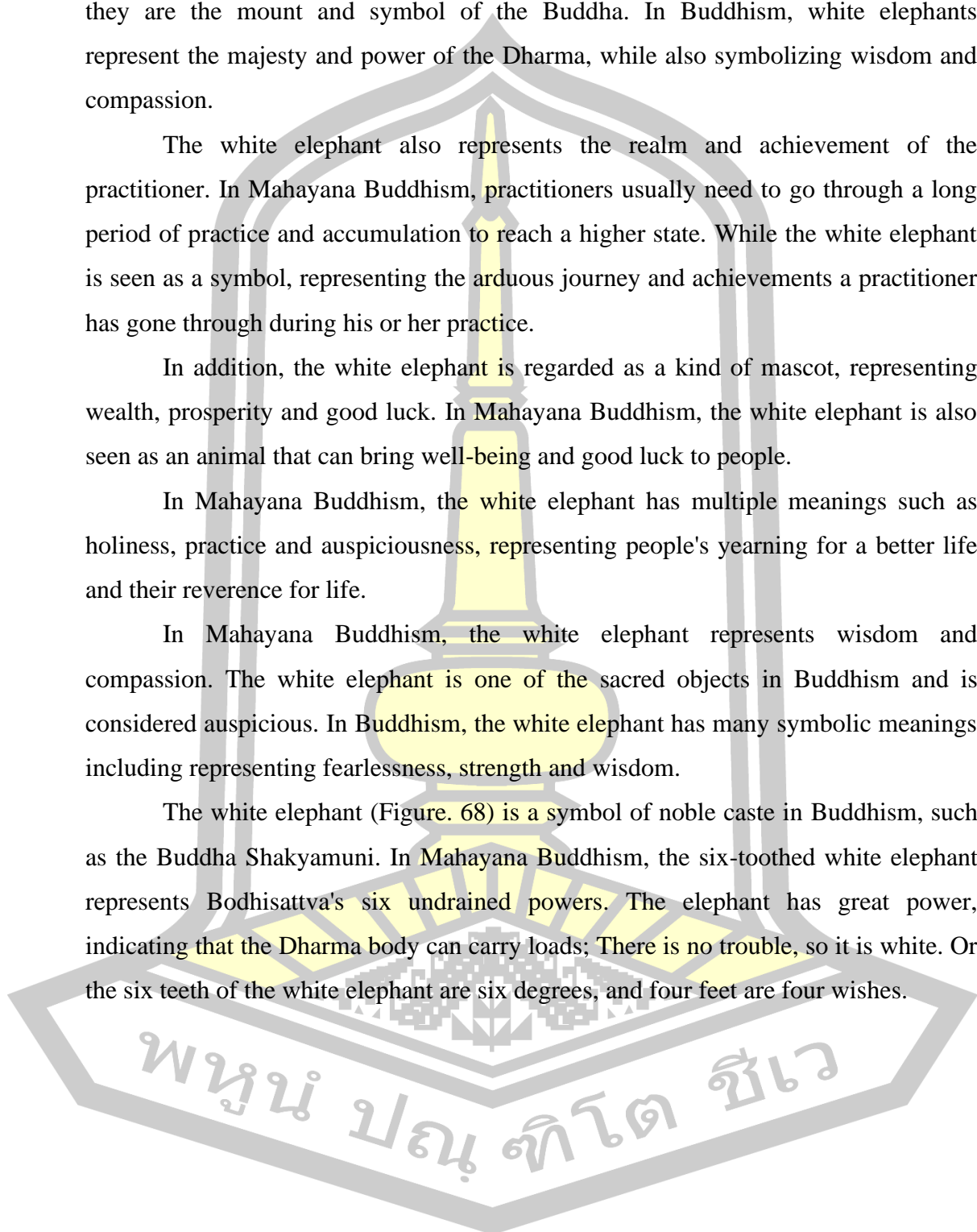




Figure 68. Bodhisattva riding a white elephant
Source: Photography by Zhang Lin, 2023

And because among animals, dragon and elephant are the most powerful on water and land respectively, the two are often used together in the classics¹⁰⁹. "Dragon elephant" is used as a metaphor for the Bodhisattva's mighty ability or powerful authority, which is extended to be the extraordinary meditation power of later generations, or used to praise the majestic monk's great virtues as "Famen Dragon elephant".

In Mahayana Buddhism, the white elephant is also regarded as the mount or avatar of the Bodhisattva, because the white elephant has the characteristics of gentleness, meekness and compassion. For this reason, the white elephant is widely used in Buddhism and is considered to be an important companion for practitioners and a protective deity beast.

Peacock: In Mahayana Buddhism, the peacock has a very special status and is honored as the Peacock Daming King Bodhisattva (Figure. 69). This Figureure is said to be the equivalent body of Vairojana Buddha or Sakyamuni Buddha, and its secret name is Buddha Mother Jinkang and Buddha Protector Vajra. The peacock is very

¹⁰⁹ A Study on the Influence of Buddhism Secularization on Women in the Tang Dynasty Author: Zhu Suying Awarded by: Shanghai Normal University Year: 2017 Awarded degree: Master Classification number: K242,B949 Subject: Chinese Classical Philology Tutor Name: Xia Guangxing.

evil, especially in eating people. One day, the Buddha Tathagata was swallowed by the peacock. The tathagata could not, had to break its back out. Originally intending to kill him, he was dissuaded by the Buddhas, so he took him to Lingshan and was named "Buddha Mother Peacock Daming King Bodhisattva." In Buddhism, the peacock is regarded as a sacred animal, symbolizing the union of Yin and Yang and harmonious feminine features. The nine virtues of a peacock include decent appearance, clear voice, orderly walking, knowing the time to walk, eating and drinking, always thinking of contentment, walking with friends, not having sex and not being disorderly, and faithful companionship. In addition, the opening of a peacock's screen is regarded as a good omen, which can ward off evil and ensure peace.



Figure 69 Mahayana Buddha's portrait of the peacock Bodhisattva Daming King
Source: Photography by Zhang Lin, 2023

Sutras say that the peacock can eat things that are poisonous to other animals, which not only does not make it react to death and make its feathers more colorful and beautiful. Because it can detoxify itself¹¹⁰. The sutras use this as a metaphor to illustrate that the Bodhisattvas of Mahayana Buddhism can transform the poisons of

¹¹⁰ The Innovative Performance of Tibetan Ruibeasts Patterns in Tourism Cultural and Creative Products Author: Bian Yiming Awarded by Xi 'an Polytechnic University Year: 2018 Awarded degree: Master Degree Discipline: Art Design Tutor Name: Ma Yun, Qian Yao.

greed, anger and delusion into Tao uses, thus achieving the supreme right and equal awareness.

For Buddhists and Hindus, the peacock is also the embodiment of the "phoenix" in mythology. It is often described that the Buddha Lord rides the peacock with its screen open, just as the bird swallows up small snakes and other vermin, and the Buddha rides his fairy bird to eliminate disasters in the human world. Therefore, the peacock has a profound symbolic significance in Mahayana Buddhism, representing the supreme doctrine and universal feelings.

For Buddhists, the peacock is sacred. It is bred by the phoenix, the long bird of the hundred birds, born with the same mother as the roc, and is named as the Bodhisattva of the Daming King by the Tathagata Buddha. The beautiful feathers of the peacock are regarded as a symbol of the combination of Yin and Yang, as well as harmonious feminine features. In addition, the peafowl's opening is often described in Buddhist stories as the Buddha riding the peafowl to relieve human disasters.

Therefore, in Mahayana Buddhism, the peacock symbolizes supreme doctrine and universal feelings, representing the combination of Yin and Yang, harmony, nobility and the symbol of Athens.

In Buddhism, peacocks are regarded as a sacred animal because they are able to eliminate people's troubles and suffering with their own voice. At the same time, peacocks also represent beauty, auspiciousness and wealth.

In addition, peacocks are regarded as intelligent and compassionate animals. In Mahayana Buddhism, peacocks are regarded as one of the patron saints of the Dharma because they are able to convey the teachings of the Dharma with their own voices and help people understand the true meaning of the Dharma.

4) Characters

Swastika pattern: Among the patterns of Mahayana Buddhism, the swastika pattern is a common symbol with deep ideographic and symbolic significance. In Mahayana Buddhism¹¹¹, the swastika pattern is considered to be one of the 32 signs of Shakyamuni. This symbol is the auspicious sign of Shakya's chest. The swastika, also

¹¹¹ A Brief Discussion on the Swagging Pattern in China Author: Song Bingling Journal Name: Sichuan Cultural Relics Date: 2006 2 Periodical column: Exploration and Research Page Number: 59-63,70 pages: 6 Pages Classification Number: K87 Journal Class: PKU ISSN: 1003-6962.

known as the "swastika" symbol, is a right-handed cross, which in Buddhism represents propitious, infinity, and regeneration.

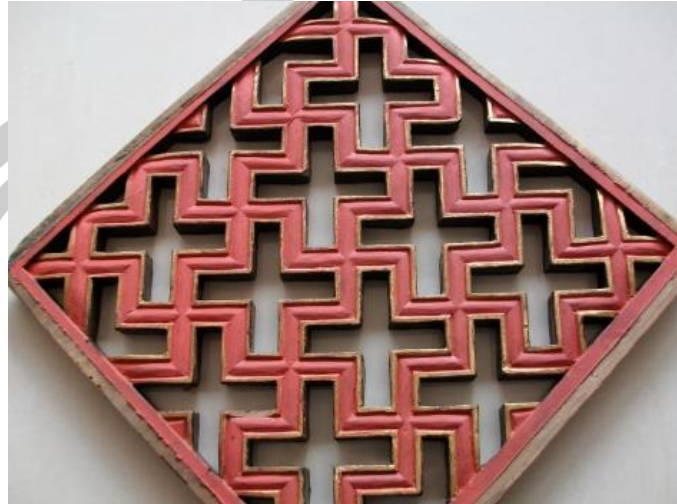


Figure 70. A temple swastika window in Mahayana Buddhism
Source: Photography by Zhang Lin, 2023

The swastika (Figure 70), also known as the "swastika" pattern, is a symbol of Mahayana Buddhism. Derived from the ancient Hindu word Sanskrit, it was later adopted by Buddhism and has become one of the important symbols of Mahayana Buddhism.

First, from the ideographic point of view, the swastika is a manifestation of the concepts of reincarnation and Nirvana in the Mahayana teachings. Its shape is like a water ripple, giving people a feeling of rotation and flow, symbolizing the cycle and circulation of life. At the same time, the swastika pattern also represents "infinity" and "eternity", expressing the Mahayana ideal of pursuing eternal liberation.

From a symbolic point of view, the swastika pattern is a symbol of auspiciousness and good luck. In Buddhism, the swastika character is believed to be the footprint of the Buddha and has special significance. Therefore, the swastika character is widely used in Buddhist art, such as the background of the Buddha statue, the decoration of the stupa, etc., to express respect for the Buddha and belief in the Dharma. In addition, the swastika pattern is also believed to have a protective effect to ward off evil spirits and bless peace.

The cross represents the "four noble truths" of Buddhism, namely suffering, concentration, destruction and Tao. These four Noble Truths are the basic teachings in

Buddhism that reveal the fundamental problems of human existence and the way to liberation.

The four small points represent the "four immeasurable minds" in Buddhism. These four infinite minds include kindness, compassion, joy, and resignation. They stand for caring for others, compassion, joy and selfless giving.

In addition, the swastika also symbolizes the "four Noble truths" in Buddhism¹¹², namely the Truth of suffering, the truth of collection, the truth of destruction, and the Truth of the Way. These four Noble Truths are the core content of Buddhist practice and guide people to understand suffering, eliminate the root causes of suffering, and achieve the state of liberation.

Finally, the swastika also symbolizes the "four waves of honey" in Buddhism, which are giving, keeping precepts, tolerating humiliations, and striving. These four Boramas are qualities and codes of conduct that practitioners need to possess in their pursuit of liberation.

The swastika pattern has great symbolic significance in Mahayana Buddhism, which represents the core content of the basic teachings and practice of Buddhism. By understanding and practicing these teachings, one can pursue inner peace and liberation and reach a state beyond life and death.

The swastika is an auspicious sign in Mahayana Buddhism and is considered to be one of the thirty-two phases of Sakyamuni, representing Buddhist and Hindu teachings¹¹³. In Buddhism, the swastika symbolizes light, reincarnation, Yin and Yang, harmony, prosperity, longevity, good luck and so on. Through the understanding and study of its shape, combination, expression and symbolic meaning, we can better explore its cultural value and modern application value.

Hui-zi pattern: Among the patterns of Mahayana Buddhism, hui-zi pattern is a symbol with special significance, which is rich in ideographic and symbolic meanings. The hui-zi pattern is one of the common patterns in Mahayana Buddhism, which

¹¹² The Evolutionary Trajectory of Ontology in Mahayana Buddhism Author: Mao Zhongxian Journal Name: Journal of Yichun College Date: 3, 2002 Journal Section: Buddhist Zen Studies Page: 51-58 Pages: 8 Pages Classification Number: B942.1 ISSN: 1671-380X.

¹¹³ An Analysis of the Relationship between Buddhism and Benjaminism Author: Huang Shuhong Journal Name: Times Report (the second half of the month) Date: 2011 12 Issue Journal Column: Literature, History and Art Page: 100 Classification Number: B94ISSN: 1003-2738.

symbolizes the propagation and reversal of the Dharma. The hui-zi pattern is a common pattern in Mahayana Buddhism, and it is usually used as a decorative element on Buddhist artworks such as pagodas, Buddha statues, and sutras. The shape of the Hui-zi pattern (Figure. 71) is in the shape of "hui", symbolizing the infinity and completeness of the universe. From the ideographic point of view, the Hui-zi pattern represents the concept of "reincarnation" in the Mahayana Buddhist teachings¹¹⁴. The idea is that after death, the human soul goes through samsara and is constantly reborn in the world until it reaches a state of liberation. The shape of the Hui Zi pattern is like a rotating wheel, representing the cycle and circulation of life, expressing the importance of the cycle of life and the pursuit of eternity in Mahayana Buddhism.

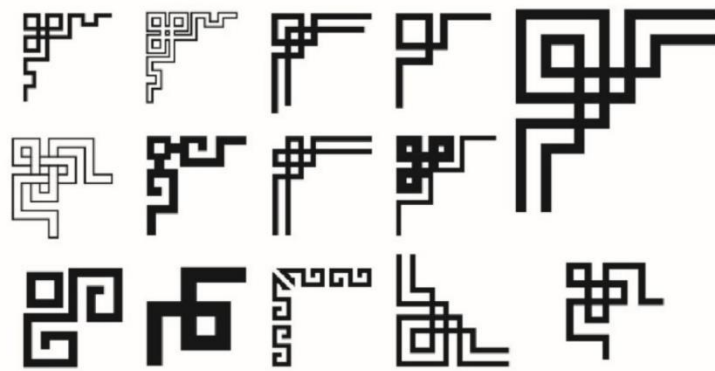


Figure 71. The Hui character pattern of the window rim of a temple in Mahayana Buddhism

Source: 《A compilation of traditional Chinese patterns》 2019

From a symbolic point of view, the hui-zi pattern represents completeness and unity. It consists of two "crosses" in opposite directions that echo each other to form a complete pattern. The pattern represents the Mahayana ideal of pursuing completeness, harmony and unity. At the same time, the hui-zi pattern is also believed to have a protective effect, warding off evil spirits and preserving peace.

First of all, the shape of the Hui-zi pattern symbolizes the Buddhism of having no beginning and no end. In Buddhism, time is seen as a relative concept, with no real beginning or end. The two arcs of the Hui zi pattern intertwine with each other to

¹¹⁴ "The Window Lattice Culture of Ancient Chinese Architecture" Author: Zhao Dange Granting organization: Beijing Institute of Fashion Technology Year: 2003 Degree conferred: Master's Degree Classification No.: TU-092 Discipline specialization: Design Art Supervisor's name: Zhao Yunchuan.

form a closed circle, representing the infinite cycle and samsara of the universe. This idea of cycle and reincarnation is in line with the Buddhist idea of reincarnation, which emphasizes that the cycle of life and death of sentient beings is an eternal and unchanging process.

Secondly, the hui-zi pattern also symbolizes Buddhist compassion and wisdom. In Buddhism, compassion and wisdom are considered necessary qualities for practitioners. The two arcs of the Hui Zi pattern intertwine with each other to form a harmonious whole, implying the fusion of compassion and wisdom. Compassion means caring and alms for sentient beings, while wisdom refers to insight and understanding of the nature of things. By practicing compassion and wisdom, Buddhists can reach a state beyond life and death and attain liberation and Nirvana.

In addition, the Hui Zi pattern can also represent the Buddhist concept of karma. In Buddhism, karma is the idea that all actions have a corresponding result, good deeds bring good results, and bad deeds bring bad results. The shape of the Hui Zi pattern symbolizes the interweaving and reincarnation of cause and effect, reminding people to take responsibility for their actions and pursue good deeds to obtain good consequences.

Finally, Huizi patterns can also symbolize the path of Buddhist practice. In Buddhism, practice is a process of seeking inner peace and liberation. The two arcs of the Hui Zi pattern intertwine with each other to form a closed circle, implying that the mind of the practitioner should remain calm and complete. Through continuous practice and cultivation, practitioners gradually eliminate their worries and attachments and achieve inner peace and liberation.

In short, as a symbol with deep cultural connotations, the Hui character pattern of Mahayana Buddhism has been widely used in different fields. Through the understanding and study of its shape, combination, ideogram and symbolic meaning, we can better explore its cultural value and modern application value. At the same time, Hui Zi pattern has become one of the symbols for people to express their good wishes and pray for peace.

Scripture: Among the patterns of Mahayana Buddhism, the sutra pattern is a special symbol with profound ideographic and symbolic significance. The sutras in the patterns of Mahayana Buddhism are an important symbol of the sect, which is

closely related to Mahayana Buddhism. Sutras are usually lines or patterns woven from incantations in scripture or sutras, and their purpose is to convey Buddhist teachings and Dharma.

From an ideographic point of view, sutras (Figure.70) represent the inheritance and promotion of Dharma and Buddhist teachings. In Mahayana Buddhism, the sutra is the core carrier of Buddhist teachings and a guide to liberation for all sentient beings. Sutras emphasize respect for and inheritance of the Dharma by incorporating scriptures into patterns. At the same time, the sutras also represent the belief and practice of the Dharma, encouraging believers to purify their minds and sublimate their spirits by chanting scriptures and practicing.



Figure 72. Prajna Boromi Sanskrit Sutras (part)
Source: 《Chinese Buddhism》 2016

From a symbolic point of view, the sutra represents wisdom and liberation. In Mahayana Buddhism, wisdom is the key to liberation, and the sutras convey the symbolic meaning of wisdom and liberation through their unique shapes and patterns¹¹⁵. At the same time, the scriptures are also believed to have a protective effect, warding off evil spirits and preserving peace. Some special scriptures and mantras are believed to have special energy and power to protect believers from evil forces.

¹¹⁵ A Study of the Art of Wood Carving in Huizhou Folk Houses Year: 2019.

First, the sutras symbolize the importance of the Buddhist scriptures. Buddhism holds that the teachings of the Buddha are imparted to sentient beings through the Sutras, so the sutras are regarded as the Dhamma of the Buddha and have supreme authority. The appearance of the sutras is a tribute to the Buddhist scriptures and a remembrance of the Buddha's teachings.

Secondly, the sutras symbolize the Buddha's wisdom and enlightenment. Through his own practice and enlightenment, the Buddha gained supreme wisdom and enlightenment and became the teacher of all sentient beings. The appearance of Sutras can remind people of the meaning of pursuing wisdom and enlightenment and encourage them to practice Dharma and pursue liberation and Nirvana.

In addition, the sutras symbolize the teachings and ideas of Buddhism. There are 84,000 Buddhist teachings, each with its own unique teachings and methods of practice¹¹⁶. The sutras can represent different disciplines, such as the Prajna Paramita Sutras representing the emptiness view, the Huayan Sutras representing the emptiness of everything, the Diamond Sutras representing the uninhabited mind, etc. The appearance of these sutras can help people understand and practice the teachings and practice methods of Buddhism.

In addition, they symbolize the faith and piety of Buddhists. Buddhists express their devotion to Buddha and Buddhism by chanting Buddhist sutras, chanting mantras, and practicing meditation. The appearance of the sutras can remind Buddhists to maintain their faith and piety and to practice the Dharma unrelenting.

Finally, the sutras symbolize the inheritance and development of Buddhism. Since its birth, Buddhism has gone through a long historical development process and formed a wealth of doctrines and traditions. The appearance of scriptures can show the tradition and history of Buddhism, and help people understand the development process and cultural connotation of Buddhism.

In short, as a symbol with profound cultural connotation, the sutras of Mahayana Buddhism have been widely used in different fields. The sutras of

¹¹⁶ The Buddhist Eightfold Path Education and Its Implications for Secular Education Author: Li's Qingshui Granting organization: China Central Normal University Year: 2013 Degree conferred: Master's degree Classification number: B94 Discipline specialization: Principles of education Supervisor's name: Du Shizhong.

Mahayana Buddhism are an important part of its cultural and artistic expression. It not only reflects Buddhism's emphasis on wisdom and sutras, but also reflects the deep integration of Buddhism with traditional Chinese culture. Through the understanding and study of its shape, combination, as well as its expressive and symbolic meaning, we can better explore its cultural value and modern application value.

5) Others

Eight treasure pattern: Among the patterns of Mahayana Buddhism, the eight treasure pattern is a symbol of special significance, with rich ideographic and symbolic significance. The Eight treasures pattern is one of the common patterns in Mahayana Buddhism. It consists of eight auspicious objects: wheels, snails, umbrellas, covers, flowers, bottles, fish, and knots¹¹⁷. The Eight treasure pattern is a common pattern in Mahayana Buddhism, representing auspiciousness, happiness and holiness.

From an ideographic point of view, the eight treasure patterns represent the eight mascots in Mahayana Buddhism, including the treasure umbrella, vase, lotus, conch, auspicious knot, victory building, golden wheel and Ruyi. These mascots represent different meanings, such as the treasure umbrella representing authority and protection, the vase representing the perfection of happiness and wisdom, the lotus representing purity and no pollution, the conch representing the preaching of Dharma sounds, the auspicious knot representing unity and harmony, the victory House representing overcoming difficulties, the golden wheel representing career success, and the Wishful patter nrepresenting satisfying wishes.

Symbolically, the eight auspicious patterns represent the teachings and values of Mahayana Buddhism (Figure.73). It conveys the idea of harmony, completeness and success through the combination of eight mascots. Meanwhile, the eight treasure patterns also represent respect for and belief in the Dharma, encouraging followers to pursue inner peace and purification.

¹¹⁷ "Analyzing the Artistic Symbols of Eight Treasures Patterns in Ceramic Decoration" Author: Gao Xiang Journal Name: Artwork Appreciation Date: 2, 2015 Journal Section: Collection Appreciation Page: 241-241 Page: 1Page ISSN: 2095-2406.



Figure 73. The eight auspicious patterns are used in Mahayana Buddhist temples

Source: 《Chinese Buddhism》 2016

The eight treasures are: Falun, snail, treasure umbrella, white lid, lotus flower, vase, goldfish and Coil knot. Each of these treasures has its own special symbolic meaning:

Falun: represents the Dharma round wheel, symbolizing that the Dharma is boundless and capable of eliminating the troubles of sentient beings.

Dharma snail: Also known as the sound of Buddha auspicious, symbolizing that the voice of Buddha spreads everywhere and brings well-being.

Bao Umbrella: Covering everything, symbolizing the protection of sentient beings and the elimination of hardship.

White cover: covers the world, representing cleanliness and protection.

Lotus: sacred and pure, symbolizing the quality of silt without staining, Zhuo Qing Lian without demon.

Aquarius: Full of blessing and wisdom, meaning full of blessing and wisdom in the world.

Goldfish: lively and healthy, meaning life is rich and sufficient.

Pan length: or pan intestine, representing the circle constantly, meaning the continuation of life is endless¹¹⁸.

¹¹⁸ "Auspiciousness and Wishful pattern Since the Wind Flow - A Brief Exploration of the Allegory of Traditional Auspicious Patterns in Ancient Chinese ceramic" Author: Wang Jiawen Journal Name: Chinese Primary and Secondary School Art Date: 2018, 3 Issue Page: 44-49 Pages: 6 Pages Classification Number: J522.3 ISSN: 1005-2747.

These patterns are not fixed, but gradually formed through the evolution of history and culture. Their origin and development are closely related to the teachings and practices of Mahayana Buddhism, reflecting Buddhism's deep understanding and spiritual pursuit of life, the universe and their relationships.

Baha Chakra: Among the patterns of Mahayana Buddhism, Baha Chakra (Figure. 74) is a common pattern with special ideographic and symbolic significance. The wheel is an important motif in Mahayana Buddhism, symbolizing the universality and infinity of the Dharma. In Buddhism, the "wheel" has profound symbolic significance. It represents the fullness and infinite possibilities of Buddha-nature. Just as a wheel can roll forward indefinitely, Buddha-nature can also lead sentient beings to the path of liberation and enlightenment. The wheel is also a symbol of Dharma teachings and achievements in Mahayana Buddhism, representing the spread, achievement and wisdom of the Dharma.



Figure 74. Pattern of the wheel in Mahayana Buddhism
Source: 《A compilation of traditional Chinese patterns》 2019

The pattern of the wheel is usually a round roulette wheel engraved with various exquisite decorations and patterns. These decorations and patterns represent the teachings and ideas in the Dharma, such as the teachings of the Buddha, the spirit of the Bodhisattva, etc. At the same time, the center of the wheel is usually set with a precious stone, symbolizing the preciousness and preciousness of the Dharma. This design makes the wheel not only highly decorative, but also rich in religious connotations.

This concept emphasizes the constantly rotating nature of the Dharma, which is continuously passed on, promoted and developed in the world. The circular shape of the wheel represents the cycle and eternity of the Dharma, as well as its wide spread and reach to all corners.

Secondly, from a symbolic point of view, the chakra represents the belief and practice of the Dharma. It represents the achievement and wisdom of the Dharma and is the goal pursued by practitioners. At the same time, the wheel also represents the pursuit and exploration of the truth, encouraging believers to know the truth through practice and thinking to achieve the purpose of liberation.

The shape of the wheel is a circle, representing the universe and the borderless world. In Buddhism, the universe is seen as a system of endless life and eternal cycles, and the circle represents this endless time and space. This reflects Buddhism's understanding of basic teachings such as the cycle of life and karma.

The Baha Chakra usually consists of many petals, which symbolize the purity and perfection of the Dharma. In Indian Buddhism, the lotus represents regeneration and purity, free from the suffering of samsara. Therefore, the petals on the wheel also allude to Buddhism's quest for liberation, a state of purity and immortality through cultivation.

In addition, there is often a light emanating from above the wheel, which represents the Buddha's light shining, meaning that the wisdom of the Dharma can illuminate the minds of sentient beings. This is also a concrete manifestation of the Buddhist teachings of compassion and wisdom.

In Mahayana Buddhist art, the wheel, as an important decorative element and spiritual symbol, is widely used in Buddha images, murals, sutras and other works of art. These artworks convey the basic teachings and beliefs of Buddhism, such as the law of cause and effect, compassion for the mind, and Prajna wisdom, through the chakra. At the same time, the wheel also has the function of warding off evil spirits and calming down evil spirits, and protecting believers' peace and auspice.

In addition, it is worth mentioning that the wheel also has special sacred significance in Mahayana Buddhism. In some Buddhist rituals and practices, the chakra is regarded as a sacred instrument, representing the authority and sanctity of

the Dharma. In this case, the wheel is not only a pattern and decoration, but also an embodiment of faith and practice.

Wishful pattern: Among the patterns of Mahayana Buddhism, Wishful pattern (Figure. 75) is a pattern with rich meaning and elegant form, which has special ideographic and symbolic significance. The Wishful pattern is one of the common patterns in Mahayana Buddhism, symbolizing the wisdom and compassion of the Buddha, as well as the immensity of the Dharma. In Buddhism, the Wishful pattern usually consists of a curved S-shaped line in a shape similar to the ancient moire pattern, sometimes with variations and additional elements. This pattern expresses the Buddha's deep care and endless compassion for all sentient beings, as well as his firm belief that all sentient beings can achieve liberation and enlightenment. The use of this pattern not only reflects the unique beauty of Buddhist art, but more deeply conveys the core teachings and spiritual connotations of Mahayana Buddhism.



Figure 75. Buddhist red lacquerware Wishful pattern in Mahayana Buddhism
Source: National Art Museum of China Provide, 2021

In traditional Chinese culture, Wishful pattern is a symbol of good luck. They are usually made of jade or gold and resemble *ganoderma lucidum* in appearance. The end of the handle is shaped like a finger, which is used to scratch an itch and satisfy people's wishes, hence the name "Wishful pattern". However, in Mahayana Buddhism, Wishful pattern stripe is one of the eight treasures of Buddha, which is used for Buddhist monks to record scriptures, and is also used for display.

The shape of the Wishful pattern (Figure. 76) is made up of two cloud-shaped curves, one large and one small, connected by a smooth wave line with pauses and

twists¹¹⁹. This shape shows people's pursuit of aesthetic features such as zigzag, ethereal, turning and pause. The transition from the "auspicious cloud" of Han pattern to the "curly grass" of Tang pattern to the "Wishful pattern" is a sober and active cultural transformation.



Figure 76. China's Qing Dynasty ceramic plate with Ducai Wishful pattern
Source: Jingdezhen Ceramic Museum, 2023

In ancient times, Wishful pattern has become a symbol of power and wealth for upper-class people, so Wishful pattern has also become a decorative pattern with auspicious blessings. In addition to symbolizing auspiciousness and Wishful pattern, Wishful pattern are also endowed with some religious meanings. In Buddhism, the Wishful pattern is used to symbolize the virtue and action of the Bodhisattva Puyin, one of the four Bodhisattvas of Mahayana Buddhism and the left and right flanks of Buddha Shakyamuni. This symbolic connection makes the Wishful pattern widely used in Mahayana art creation.

In Mahayana Buddhism, Wishful pattern marks have multiple symbolic meanings. It symbolizes "turning back" and means that people can achieve liberation and enlightenment simply by turning around. The Wishful pattern stripe also stands for "everything goes well", symbolizing that countless beings can successfully escape the cycle of birth and death and achieve Nirvana. At the same time, because the

¹¹⁹ Research on the Application of Chinese Folk Art in Modern Visual Design Author: Gao Rui Granting organization: Shaanxi University of Science and Technology Year: 2008 Degree conferred: Master's degree Classification number: J528,J218.7 Discipline specialization: Design Art Tutor's name: Wu Shan.

Wishful pattern scroll pattern, which is closely related to Buddhism, appeared in large numbers in the grottoes of the Six Dynasties, it also represents the prosperity of Buddhist art and the development of Zen culture. The Wishful pattern also symbolize Buddha-nature -- the potential of all sentient beings to become Buddhas.

The Wishful pattern stripes symbolize satisfaction and fulfillment of people's wishes. Its origin can be traced back to the "claw", the length is generally about three feet, the top see more clouds, ganoderma lucidum, group flowers and other shapes, if the handle point, to scratch, can be as desired, so called Wishful pattern ¹²⁰. This pattern expresses people's yearning and expectation for a better life.

In Mahayana Buddhism, the Wishful patter has a deeper symbolic meaning. First of all, it is a symbol of the Mahayana tool by which the infinite beings reach the other shore. Second, it dovetails with the Zen idea of turning one's back and achieving success, implying the Buddhist teachings of the cycle of cause and effect and the cycle of birth and death. Finally, Ruyi, one of the eight treasures of the Buddha, also symbolizes the wisdom and power of the Buddha.

In short, the Wishful patter of Mahayana Buddhism, as a symbol with profound cultural connotations, has been widely used in different fields. The Wishful pattern is also a symbol in the Buddhist Three-Hayana teaching. In the Trishaana teachings of sound, karma, and Bodhisattva, Bodhisattva Hayana (or Buddha Hayana) is regarded as Mahayana. This means that through practice a practitioner can become a Bodhisattva and thus possess wisdom and power like a wish to help other beings on the path to liberation.

Auspicious cloud pattern: Among the patterns of Mahayana Buddhism, Auspicious cloud pattern is a profound and mysterious pattern with special ideographic and symbolic significance. Mahayana Buddhism is an important category of Buddhism, which refers to the teaching that can bring the infinite sentient beings to the other side. In this context, auspicious cloud patterns are widely used in Mahayana decorative art. First of all, the shape of auspicious cloud patterns is beautiful and can delight people's eyes, which is in line with the pursuit of pleasant beauty emphasized

¹²⁰ "A Study on the Decorative Patterns of Wooden Carved Doors and Windows of Wang's Manor in Shunping County" Author: Ma Cuiying Granted by: Hebei University Year: 2019 Granted Degree: Master's Degree Subject Specialty: Design Tutor's Name: Hou Zhigang.

by Mahayana Buddhism. Secondly, "moving through the clouds" means "ascending to a higher level", which is consistent with the Mahayana teaching of helping sentient beings ascend to a higher level and achieve the goal of liberation and nirvana.

In Mahayana Buddhism, auspicious cloud patterns are also an important part of their artistic expression. Mahayana Buddhism emphasizes the transfer of infinite beings to the other shore, which means the great carriage. In the three Hayana teachings of Buddhism, Bodhisattva Hayana (or Buddha Hayana) is regarded as Mahayana (Figure. 77).

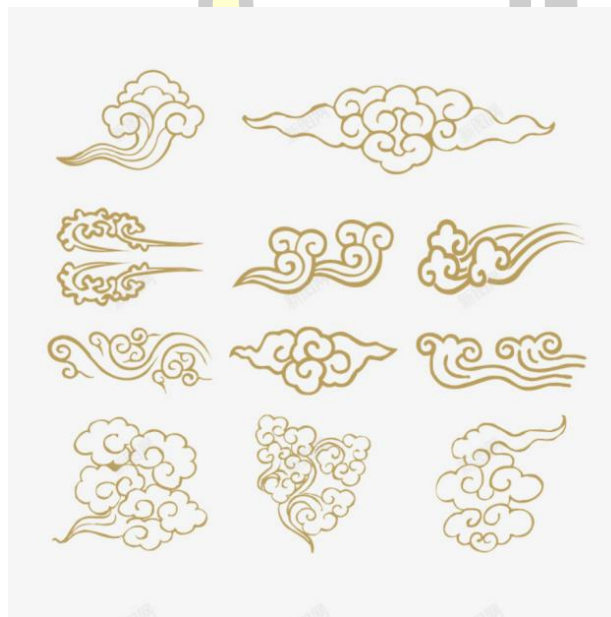


Figure 77. Various auspicious cloud patterns in Buddhism

Source: 《A compilation of traditional Chinese patterns》,2016

From an ideographic point of view, auspicious cloud patterns represent auspiciousness and beauty in Mahayana Buddhism. In Buddhism, auspicious clouds represent the light and wisdom of Buddhas and Bodhisattvas, and are the symbols of Buddha and Bodhisattvas appearing in the world. By depicting the images of clouds, Auspicious cloud pattern express their admiration and worship to Buddhas and Bodhisattvas. At the same time, auspicious cloud patterns also represent the pursuit and yearning for good things, encouraging people to be positive and have good thoughts.

Among the patterns of Mahayana Buddhism, auspicious cloud patterns are a common symbolic element with profound meaning. Auspicious clouds, known as

auspicious clouds, represent the vision of auspiciousness, gladness and happiness, as well as the yearning for a better life. This elegant and unique shape gives it profound cultural connotation and rich and complex symbolic significance, making it one of the important representatives of traditional Chinese auspicious patterns, and the dragon pattern is the same name, which is a unique symbol of Chinese cultural symbols.

From the symbolic point of view, the auspicious cloud pattern represents the boundless and all-encompassing wisdom. In Mahayana Buddhism, wisdom is the key to liberation, and only through wisdom can one transcend the cycle of birth and death. Auspicious cloud patterns are composed of multiple cloud heads, each representing a kind of wisdom, which are intertwined and fused to form a vast and boundless cloud of wisdom. Therefore, Auspicious cloud patterns also represent the pursuit and practice of wisdom, encouraging people to open the door of wisdom through learning and thinking.

Auspicious cloud patterns in different forms symbolize people's yearning and expectation for a better future, and express the joy of life and the pursuit of happiness. In Buddhist culture, the image of auspicious clouds is usually closely associated with major Buddhist Figures such as Buddha or Bodhisattvas, and has high symbolic meaning. In addition, Auspicious cloud patterns are often used as decorative elements in Buddhist art and architecture to emphasize their aesthetic value and cultural connotations.

In short, as a symbol with profound cultural connotations, auspicious cloud patterns in Mahayana Buddhism have been widely used in different fields. The application of Auspicious cloud patterns in the decorative arts of Mahayana Buddhism not only reflects its aesthetic value, but also reflects the doctrine of Mahayana Buddhism at a deeper level, which is to help sentient beings reach a higher spiritual realm and achieve complete liberation and nirvana. Through the understanding and study of its shape, combination, as well as its expressive and symbolic meaning, we can better explore its cultural value and modern application value.

4.2.2 Application and analysis of patterns in Theravada Buddhism

Theravada Buddhism focuses on the promotion of the Sakyamuni sacred works, in accordance with the Buddhist theory of reincarnation, from many past lives,

before becoming a Buddha, Sakyamuni has been reincarnated as various animals, people, and even wood and stone plants. But no matter what life, in what path, they all do good deeds and cultivate merit. Therefore, there are all kinds of Janson stories and Janson stories. Shakya's becoming a Buddha in this world is the result of repeated practice. Since his birth, this world Bank is a story, but also colorful, twists and turns. He was born as a prince, fresh clothes, food, art and literature are outstanding success. However, he thought about farming and traveling to the four doors to see birth, old age, illness and death, was concerned about life and death, and laid the ideological foundation of monastics.

Then he passed the city, practiced penance for six years, and turned to meditation, enlightenment and enlightenment. Then he turned to the Dharma wheel to preach, subjugation to the outside world, management of the sangha, and finally entered Nirvana. The stories of Buddha's biography, Bunsheng Tan and Yin Yuan (causes of enlightenment and belief) are mostly contained in the four Theravada Sutras of Chang-a-Ham Sutras, Ha-a-Ham Sutras, Za-a-Ham Sutras and Zeng-i-a-Ham Sutras, as well as the sutras of various Bu schools, forming the foundation of Theravada Buddhist art.

At that time, the popular Buddhist sect in Qiuci mainly said that everything has a ministry, and the contents of the scriptures of this school were reflected. Theravada Buddhism focuses on individual practice, so in terms of space, we only need to talk about Shakya Buddha in this world, and in terms of time, we only need to talk about Shakya Buddha and the six Buddhas before it, that is, the "past seven Buddhas" (Vipa Corpse Buddha, Corpse abandonment Buddha, Visashin Buddha, Zurusun Buddha, Juna Muni Buddha, Kyaya Buddha and Shakyamuni Buddha). In general, there is only one statue of Shakya Buddha in Theravada monastic temples, and there are no other statues¹²¹.

The patterns of Theravada Buddhism mainly appear in Buddhist works of art and buildings. The spread and development of Theravada Buddhism in China was also deeply influenced by the culture of the time. In the process of its development,

¹²¹ "The Buddha's Appearance and the Establishment of the Order" Author: Wen Jinyu Journal Name: Wutai Mountain Date: 2007 3 Issue Journal Column: Jinyu Speaks of Buddha Page: 35-40 Pages: 6 Pages ISSN: 1004-5384.

new ideas and cultures were constantly integrated into it. At the same time, Theravada Buddhism was rapidly secularized within China. No matter in form or content, Buddhism has undergone great changes and development in China, and many Buddhist Figures have undergone some changes through the transformation and localization of the people. These patterns have evolved over the years into works of art with unique characteristics and cultural significance.

1)Plants

Lotus pattern: Since Theravada Buddhism was introduced into our country, lotus has been used as a symbol of Theravada Buddhism, representing "pure land", symbolizing "purity" and implying "auspice". Therefore, the lotus flower has become the main decorative theme in Theravada Buddhist art. The cultural implication of traditional lotus patterns In the long course of history, lotus has been given various meanings by people, and a rich and colorful "lotus culture" (Figure. 78) has been developed¹²².



Figure 78. Lotus flower patterns painted in Theravada Buddhist temples
Source: 《Chinese Buddhism》,2016

Lotus is often compared to many beautiful and holy things in Theravada Buddhism, lotus is regarded as a representative of the "pure land" in Theravada Buddhism, also in Theravada Buddhism, the Buddha seat is rosette, the Buddha's eyes are called lotus eyes, Buddhist scriptures also have "Lotus Sutra" and so on. In

¹²² "Research on Ten Miles of Red Dressing Design Culture in Ninghai, Zhejiang Province"
Author: Zheng Chao Awarded by: Soochow University Year: 2014 Degree conferred: Master's
Degree Classification Number: K892.22,J064 Discipline: Design Art Tutor's Name: Zheng Lihong.

China,¹²³ the earliest Theravada Buddhist association is called "lotus society"; Theravada Buddhism has "lotus school" said, because Theravada Buddhism pure land advocates to practice to reach the western lotus pure land. During the spread of Theravada Buddhism and the establishment and development of Pure Land Lotus School, the forms and contents of lotus worship in the Wei, Jin, Southern and Northern Dynasties became increasingly colorful. Theravada Buddhism compared the natural properties of lotus with the teachings, rules and precepts of Theravada Buddhism. Gradually formed a perfect lotus worship, Theravada Buddhism in many places are lotus as the representative, it can be said that lotus is the Buddha, Buddha is the lotus. In ancient times, lotus also symbolized the "worship of reproduction", such as "fish playing with lotus". It also has the meaning of "lotus giving birth to your noble son". , widely popular in the folk, especially in the wedding room decoration, equipment decoration, clothing supplies and so on.

Lotus is also known as lotus, ancient called hibiscus, water Zhi, ya called Xi Ke. Flowers were lotus, not opened when lotus-buds. The earliest originated in Chu, in the "Chu Ci" there is "set hibiscus thought dress", "because of hibiscus and media", "hibiscus" refers to lotus. The use of lotus patterns in ceramic decoration also has a long history, the Spring and Autumn Period has appeared in bronze decoration¹²⁴. After the Eastern Jin Dynasty and the Northern Wei Dynasty, with the popularity of Theravada Buddhist art, the use of lotus patterns as decoration reached its peak. In ceramic decoration, lotus flower, lotus seed and lotus flower pattern became the main themes, lotus flower pattern and lotus flower pattern composed of lotus, honeysuckle pattern, rich in characteristics and variations, became the characteristics of ceramic decoration in Wei, Jin, Southern and Northern Dynasties, with high art, research and appreciation value. To the Sui, Tang and five dynasties, the lotus pattern gradually merged with the Chinese aesthetic taste, gradually separated from the religious meaning, widely used in folk art, become a beautiful decorative theme, with unique

¹²³ An Introduction to the Evolution of Lotus Patterns and Their Utilization" Author: Zhang Li,Feng Chi Date: 2010 7 Issue Journal Column: Theoretical Research Page: 42-43 Classification Number: J2ISSN: 1007-5828.

¹²⁴ "The Aesthetic Significance of Lotus Patterns in Ceramic Decoration" Author: Tang QingJournal Name: Popular Literature and ArtDate: 5, 2010Journal Column: Arts and HumanitiesPage: 104Classification Number: J5ISSN: 1007-5828.

aesthetic significance, the essence of the decorative lotus pattern of traditional Chinese lotus pattern, lies in its aesthetic significance. The appearance of the pattern has a certain decorative effect, people decorate life with the lotus pattern and give it symbolic meaning, the decoration of the lotus pattern naturally becomes the main aspect of the aesthetic significance of the pattern.

Honeysuckle pattern: As a commonly used decorative pattern in Theravada Buddhism, honeysuckle pattern is closely related to Theravada Buddhist culture, so its development in China is almost synchronized with the development of Theravada Buddhism, especially in the Southern and Northern Dynasties, the most widely used and prosperous period. The basic form of the honeysuckle pattern (Figure. 79) is the three-petal pattern on the rolled side. Later, in order to meet the decorative needs of items such as herringbone and niches, the four-petal pattern and multi-petal pattern gradually evolved. As a typical decorative pattern, it was widely used in Mogao Grottoes, cave temples in the niche eyebrow, caisson, herringbone and other edge patterns, as well as tombs, utensils and other decoration.

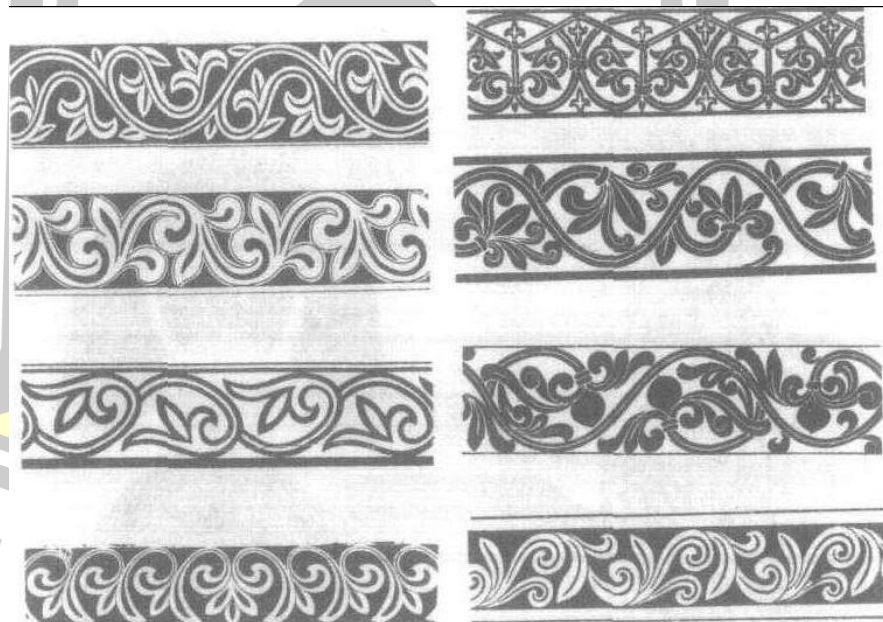


Figure 79. Various honeysuckle patterns in Theravada Buddhism
Source: 《A compilation of traditional Chinese patterns》 2019

A large number of plant and flower patterns can be seen in the grottoes of the Northern and Southern Dynasties. One of the patterns of rolling side trefoil is the "honeysuckle pattern", which was very popular at one time but hardly seen after the

Song Dynasty¹²⁵. The Etymology¹²⁶ says that honeysuckle is actually honeysuckle, but it is not difficult to find that the form of honeysuckle pattern is very different from that of honeysuckle, no matter the flower or the leaf. The honeysuckle pattern was introduced into China with the introduction of Theravada Buddhism from India. In fact, the honeysuckle pattern was not original in India, but was imported from more distant Greece. The honeysuckle pattern already appeared in ancient Greek architecture and ceramic, often in combination with the palm-shaped leaves. The Greek lotus pattern and palm pattern were influenced by Egypt, from which the palm leaf pattern evolved. Therefore, the Egyptian lotus is the source of plant patterns in Greece, India and China, originally symbolizing the sun.

The palm-shaped leaves evolved into the honeysuckle pattern, a creation of the ancient Greeks. The Romans carried on the tradition of Greek art and spread Western culture to every corner of the conquered world during the Roman Empire, when honeysuckle stripes were transplanted into the Indus Valley. There were many Greco-Roman elements in Gandhara art, including honeysuckle patterns, which were mostly used for decoration. Finally, they were introduced into China with Theravada Buddhism and transformed by China in the process of Sinicization of Theravada Buddhism. Such a long honeysuckle journey shows the process of mutual influence and communication between Eastern and Western cultures in ancient times.

The meaning of honeysuckle pattern is: cold, heat, indomitable. The symbol is the soul immortal, reincarnation eternal life.

¹²⁵ "Analysis of Styling Methods of Cursive Patterns in Dunhuang Caves of Tang Dynasty" Author: Li Xin Journal Name: Literary Life - Literary Theory Date: 2013 11 Issue Journal Column: History, Sea, Literature and Art Page: 140-141 Pages: 2 Pages Classification Number: J05ISSN: 1005-5312.

¹²⁶ The Origin of Words is an influential monograph on words by Zhang Yan (1248-1325). This book is divided into the system of song, syntax, literally, false, clear and empty, interest, with things, aria, section of the order, fugue, order song, miscellaneous and other thirteen parts. The upper volume is the music theory, the word law is particularly detailed support; The lower volume for the creation of the theory, the discussion of the word for the form.

The honeysuckle patterns in Dunhuang are neither as ornate as the honeysuckle border decorations in Yungang grottoes in Datong, nor as elaborate as the honeysuckle border decorations in Xinjiang grottoes, which emphasize concave and convex changes and do not show open space. Instead, a single leaf honeysuckle pattern is used as the basic unit, whether it consists of a single leaf wave, a two-leaf vine branch or a four-leaf border lock pattern (Figure.80). Its side-looking foliated image and structural vein are always clear and complete. Under the background of earth red, it gives the viewer a simple and simple aesthetic feeling.



Figure 80. Honeysuckle patterns in Xinjiang grotto murals

Source: 《A compilation of traditional Chinese patterns》 2016

2) People Category

Guanyin: The Guanyin statue, which literally means a bodhisattva who "observes the voices" (of the people of the world), is one of the four Bodhisattvas. He is dignified and kind. He often holds a bottle of willow in his hand. He has boundless wisdom and supernatural powers. When people encounter a disaster, as long as they read its name, they go to save the degree, so it is called Guan Shi Yin (see "Magic Lotus Sutra Guan Shi Yin Bodhisattva Pu men Pin"). It is also recorded in the classics that "if there are sentient beings more than lust, often read and respect Avalokiteshvara Bodhisattva, then you will get rid of lust." If there is a lot of anger, and if there is a lot of reverence for Avalokiteshvara, then there is freedom from anger. If one is too stupid and often says respect to Guanyin Bodhisattva, one will be removed from delusion." In Theravada Buddhism, he is the first Bodhisattva under the throne of Amitabha Buddha, the master of the Western paradise, and together with the Bodhisattva Daisayi, he is the Bodhisattva beside Amitabha Buddha and is known as the "three saints of the West".

Holiness and tranquility: Holiness and tranquility is one of the main meanings of Guanyin. The image of Guanyin in our traditional culture is pure and clean, holy and quiet. Many people will pray for peace and smooth life by wearing Guanyin.

Official luck: China has a homophonic culture since ancient times, "Guanyin" and "official luck" homophonic, a lot of men are pursuing career promotion, so men wearing Guanyin will make their way in the officialdom is easier to go, but also have the help of noble people.



Figure 81. Portrait of Guanyin in Theravada Buddhism
Source: 《Chinese Buddhism》, 2016

Inner harmony: Guanyin (Figure 81) is a male and female image, has always been a soft, kind representative, and most men's temper is grumpy, with soft Guanyin to wear to men is also want to let Guanyin's spleen infection to men, in the way of life can be gentle treatment, therefore, men wear Guanyin has a good meaning of inner harmony.

Peace and health: Guanyin in Theravada Buddhist culture has always had a strong magic, and some evil spirits are not close, which for men who are on the run all year round, peace and health is the most important., so men wear Guanyin is hoping that Guanyin can bless their peace and health.

All the best: Guanyin since ancient times is to shelter the world's savior, is the mercy of mercy, you can save and fire, can also protect people away from suffering, so that personnel matters, can bless their own everything the Guanyin natural suitable for men to wear, luck, death Cheng Xiang: In people's minds, Guanyin is great mercy, save the suffering of all sentient beings God, "Fa Hua Jing Pu men product" said, where there are sentient beings, if in distress, as long as the focus on prayerfully read Guanyin holy name, Guanyin Bodhisattva can hear every sentient beings and come to relief, so Guanyin root meaning of auspiciousness, eliminate disaster solution.

Arhat Buddha: Arhat (Figure 82) is the sages of Theravada Buddhism, the highest position of Theravada Buddhism. Theravada Buddhism specializes in the path of liberation and does not seek enlightenment, but nirvana. To attain the status of Arhat, one has eliminated all troubles and enters Nirvana forever, free from the suffering of the cycle of life and death, so Arhats are often called self-born Han.

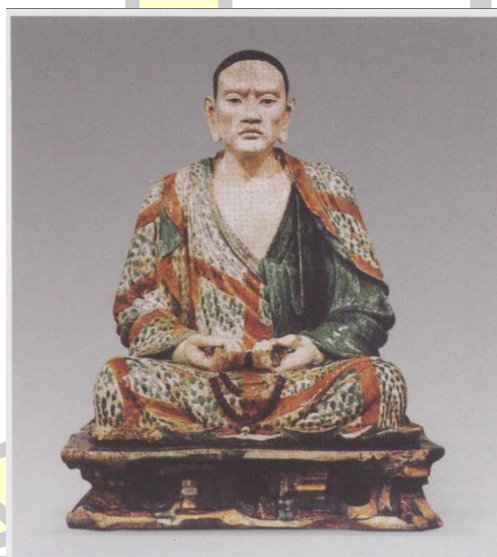


Figure 82. An arhat in Theravada Buddhism sits on a ceramic statue
Source: 《Chinese Buddhism》 2016

Meaning of Arhat Buddha: The meaning of Maitreya Buddha is always smiling and being compassionate. It symbolizes good fortune and kindness of heart.

Arhat Bodhisattva, as the image representative of all Buddhas and Bodhisattvas, his image does not just make us respect him.

More importantly, he also symbolizes the profound meaning of compassion, tolerance, tolerance and optimism. From Maitreya Bodhisattva's dharma forms, we

can not only get inspiration from Maitreya's symbolic meaning, but also cultivate our own character of compassion, tolerance, tolerance and optimism, so as to become a noble and popular person.

The spirit of compassion is shared by all Buddhas and Bodhisattvas. The meaning of compassion is: loving sentient beings and giving pleasure (and joy), called mercy; Sympathizing with their suffering, having compassion for them, and removing their suffering (pulling out suffering) is called compassion, and the two together are called compassion. The compassion of Buddhas and Bodhisattvas is a state of unity and sympathy with the suffering of sentient beings as their own suffering, so it is called the great compassion of the same body. And its heart of compassion is vast and endless, so it is called "great compassion without cover" (there is no one who is broader, greater, and more compassionate than this)¹²⁷.

Compassion is discussed in many classics. For example, Volume 29 of the Great Wisdom Treatise focuses on compassion and compassion in the four infinite minds, which are called Compassion and compassion respectively. Among all Buddhas and Bodhisattvas, Arhat Bodhisattva is the model of always treating others with compassion. According to the story of the Arhat Bodhisattva, the Arhat reincarnated buddha-monk often carries a large cloth bag and goes around begging for alms, no matter what others give him. Children often see him happily carrying the bag, and they will deliberately Figureht him for fun. When some people put stones or small fish into his cloth bag that do not meet the things that the monks should receive, he is not angry at all, but also accepts the items that the children give him with a smile. Even when some adults teased him, he would not change his smile. The reason why

¹²⁷ An Exploratory Study on the Elderly Service Delivery Capacity of Buddhist Charitable Organizations Author: Zhong Hongliang,Wu Hongluo Journal Name: Journal of China Agricultural University (Social Science Edition) Date: 2013, 4 Issue Journal Section: Native Land and Society Page: 89-101 Pages: 13 Funding Program: Ministry of Education's Humanities and Social Sciences Research Project: "Research on the Efficacy Evaluation and Cooperation Mechanism of Capacity Building of Elderly Institutions in Urban Elderly Across the Strait" (12YJA630144). Funding project: Phase results of the Ministry of Education's Humanities and Social Sciences Research Program "Evaluation of the effectiveness of capacity building of urban elderly organizations across the Taiwan Strait and research on cooperation mechanism" (12YJA630144) Journal level: CSSCISSN: 1009-508X.

he does this is to sympathize with the suffering of sentient beings and give them joy. This is the manifestation of Arhat Bodhisattva's compassion.

As a person who studies Buddhism, he should first have a spirit of tolerance. This is the basic character that a Buddha student should possess. Throughout the history of Theravada Buddhism, from Buddhas and Bodhisattvas to the great virtues of successive masters, all of them have been honed through patience and humiliation. When Theravada Buddhist master Shakyamuni was practicing in the land, in order to save sentient beings, he not only sacrificed his body to feed tigers and cut off meat to feed eagles, but in order to save a sentient being from suffering, he also gouged out his own eyes, but he still could not satisfy sentient beings, and he was scolded by this sentient being. Even with such great humiliation, the Buddha did not bear hatred towards sentient beings.

As the representative of forbearance among Bodhisattvas, the forbearance of Arhat Bodhisattva is of more typical significance. In the process of begging for alms, he met many people's eyes, but he did not justify it, nor did he care about it, but endured it silently. He once said, "A bowl of a thousand families' rice is a lonely journey. When the young see few people, ask the way of the white clouds." This verse shows his spirit of tolerating insults. The "poh" in the epigram is a bowl for monks to beg for alms. The first two sentences say that he has traveled 10,000 miles, eaten a thousand meals, and is a wandering monk. "Green eyes" is the eyes placed in the center, the right eyes to show people love and enthusiasm, and "white eyes" opposite. This sentence means that the cloth bag monk is often cold in the alms-begging, and even someone will not pay attention to ask the way. So he had to ask Baiyun for directions. The philosophy of life in this poem is that the world is cool. In society, you will often meet people who always look at people with blank eyes. Cloth bag monk does not take an eye for an eye, a tooth for a tooth, and angry dispute, but with a humorous way - ask the road Baiyun head, laugh. In this way, he not only does not give people embarrassment, but also makes himself maintain a peaceful mind.

Ordinary people can hardly imagine the forbearance of Arhat Bodhisattva. As for the endurance of Arhat Bodhisattva, there is a saying in the Gatha of Endurance:

"The old man wears a padded jacket and his stomach is full of light rice¹²⁸. Make up for the cold and everything will go with the flow. Some people scold the old fool, the old fool only said good. Someone beat him and he fell asleep. And his nose fell on his face, and he let himself go. He also saved his strength, and I was not troubled. In this way, the willow is the treasure of beauty. If you know the news, there is nothing to worry about.

Tathagata: In Theravada Buddhism, "Tathagata" is a name for Buddha, meaning a sage who "comes from the way of truth to achieve enlightenment." This term conveys the idea that the Buddha came into the world with absolute truth to purport all sentient beings. In Theravada Buddhism, "tathagata" and "Buddha" actually mean the same thing, and both are honorifics for enlightened beings. Theravada Buddhism is not dedicated to the tathagata alone, but is dedicated to all general names of Buddhas. In Theravada Buddhism, the tathagata does not refer to a particular Buddha, but to all Buddhas in general. The concept of the tathagata embodies the Buddha as a divine being who has come into the world in possession of absolute truth to speak to all sentient beings. In Theravada Buddhism, the tathagata patterns usually appear in the form of Buddha images, which are solemn, compassionate, and wise. The posture of the Buddha is generally seated, cross-legged, with its hands placed on its knees in a posture of meditation. The facial expression of the Buddha is usually serene and compassionate, and the eyes are full of wisdom and compassion. The head of the Buddha statue usually has a spiral bun, indicating its noble practice and achievement. The dress of the Buddha is usually kasaya, symbolizing his status as a monk and his pure practice.

¹²⁸ The "Gatha on Forbearance of Humiliation" is a seven-character poem composed by Qi Shi of the Later Liang Dynasty in the Five Dynasties. It is a verse that expresses the philosophical thought of urging people to be tolerant and forgiving, and gives enlightenment to the world in life.

Tathagata patterns are widely used. First, it was used in Theravada Buddhist temples and in Theravada Buddhist art. In Theravada Buddhist temples, tathagata patterns are usually carved on decorations such as Buddha statues, murals, and caisson Wells to show admiration and worship. In Theravada Buddhist art, the Tathagata pattern (Figure. 83) is also a common subject matter, such as painting, sculpture, etc., to show the Buddha's majesty and compassion.

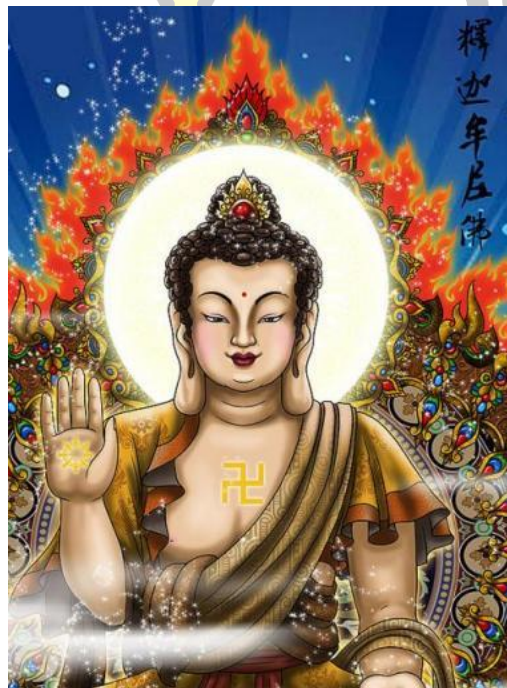


Figure 83. Portrait of the Tathagata Buddha in Theravada Buddhism

Source: 《Chinese Buddhism》 2016

In application, Tathagata patterns are often used in Theravada Buddhist ritual, decoration, painting, sculpture and other art forms. They are not only an aesthetic expression, but also the embodiment of Theravada Buddhist teachings and spirit. By viewing and worshipping these patterns, devotees can better understand and approach the teachings of Theravada Buddhism to guide their practice and daily life. In addition, Tathagata patterns are widely used in Theravada Buddhist cultural products, such as Theravada Buddhist books, Theravada Buddhist music, Theravada Buddhist movies and TV shows. These cultural products, marked by the Theravada pattern, convey the teachings and values of Theravada Buddhism, help people understand Theravada Buddhism, and guide people toward inner peace and tranquility.

In short, the Tathagata patterns in Theravada Buddhism are an important symbol of Theravada Buddhist culture and beliefs, which embody the Buddha's majesty, compassion and wisdom, and are widely used in Theravada Buddhist temples, Theravada Buddhist art and Theravada Buddhist cultural products to help people practice, purify their minds, and move toward inner peace and tranquility.

3) Animals

Deer: Deer, a common animal in Theravada Buddhism. In the deer garden, the Buddha first turned the Four Noble Truths of the Dharma wheel, which is the samadhi form with the deer as the Dharma wheel. According to Book of the Binayya Miscella, the Buddha died as the king of deer and lost his life trying to save the deer. On his deathbed, he vowed that he would achieve supreme right and equal consciousness in the future so that all the deer would be free from the snare of life and death.

The deer is a auspicious animal in the eyes of the ancient people, which has auspicious signs¹²⁹. "Furuizhi" contains: "deer for pure good Lu beast, king filial piety is white deer see, king Ming, benefit under, also see." Therefore, the ancient jade in the deer pattern more, the shape is also a variety of, rich and colorful. They lie, or stand, or run in the mountains, or walk in the forest under the trees, are beautiful, vivid, elegant and lovely. Especially after the Tang and Song dynasties, the ancient Han people borrowed the homophonic sound of deer and Lu to symbolize the constant presence of good fortune and good luck in government, which was more widely used. With the change of dynasties, people's aesthetic consciousness is constantly changing, as well as the progress and improvement of jade carving technology, the image of deer on the jade is becoming fuller and perfect, and the connotation of the picture is also richer, fully expressing people's yearning for beauty and auspiciousness. The discussion and research on the patterns of deer in the past dynasties can not only make us understand the development and evolution process of deer patterns, but also provide a basis for the identification and dating of ancient jade.

From the archaeological data, prehistoric jade animal patterns are relatively rare, only in the Hongshan culture and Liangzhu culture found some simple animal images, such as turtle, fish and so on. It was not until the late Shang Dynasty that the

¹²⁹ The Fu Rui Zhi is a Confucian document.

animal shapes on jade were gradually enriched. The tiger with open mouth and teeth, the turtle with shrunken head and tail, and the gentle and lovely deer were simple in image, but the lines were simple and vivid, reflecting that the jade cutting technology at that time had been able to carve complex animal images on hard jade.

There are two main points to understand the worship of deer: First, deer has the unparalleled running ability of other animals; Secondly, as the deer's only defense against fierce beasts, it is reflected in its antlers. Therefore, during this period, whether it was on ceramic, bone tubes, ornaments and rock paintings, the image of deer was represented by exaggerated drawing techniques. From the overall view of deer, the neck was heavy and the feet were light. In primitive society, whether in the hunting stage or the animal husbandry stage, or in tribal conflicts, good runners always have superior conditions, especially in the animal husbandry stage, the management and protection of herds need strong legs, so the deer that is good at running has the power of God¹³⁰. Human beings yearn to be able to migrate everywhere like deer, without being restricted by natural conditions. In the period of Cayo culture, due to the development of animal husbandry, the hardworking conditions of human beings combined with long-term travel, it is obvious to worship them. At the same time, the antlers are strong enough to Pierce the Wolf's abdomen, so that under natural conditions, healthy and strong deer are rarely the prey of wolves. In the Cayo culture, there are a variety of antler patterns, including realistic shapes and deformed antlers. According to the development and evolution of antlers, people's worship of deer has evolved to simply draw a curved pattern in place of antlers. The yearning for strong antlers has been used until the Spring and Autumn Period. In the southern Chu tombs, most of them were buried with antlers as ritual objects, so that antlers later evolved into a symbol of royal power.

¹³⁰ "Cultural Interpretation of the Image of Deer in Chu Culture" Author: Huang Ying Journal Name: Yindu Journal Date: 4, 2017 Journal Section: Historical Studies Page: 20-32 Pages: 13 Pages Classification Number: G127ISSN: 1001-0238.



Figure 84. Stone deer markings on the temple railing
Source: 《Chinese Buddhism》 2016

The deer (Figure 84) is a magical animal in Theravada Buddhism, and its lifestyle is somewhat different from that of humans. The deer occupies an important place in Theravada Buddhism and is the central animal in the Theravada belief. In Theravada Buddhism, deer originally refers to the pattern on the deer body. Ancient people believed that the deer was a kind of divine object, and it was a ride for people when they ascended to the immortal. People used it mostly for ceramic decoration patterns.

Fish: It is one of the eight treasures of Theravada Buddhism, representing the Buddha's eyes and caring for sentient beings, so it is also a symbol of wisdom. Fish in the water, smooth and unimpeded. Theravada Buddhism is a metaphor for the practitioner of transcendental, free and open-minded liberation. It also symbolizes recovery, eternal life, regeneration and other meaning fish pattern is a traditional Chinese symbolic pattern, one of the ancient Chinese bronze ware patterns, the pattern is represented by the form of fish, dorsal fin and abdominal fin one or two, fish pattern is often decorated in the tray, reflecting the decoration of the object and the shape of the object is closely combined.

Fish pattern (Figure.85) is one of the auspicious symbols in Chinese traditional culture. In the past dynasties, fish patterns can be seen everywhere on ceramics, metal ware, silk and wood products. The rich meaning of fish pattern can be summarized as

follows: 1. Totem of primitive clan. 2. God makes 3. Contains all kinds of good blessings auspicious.



Figure 85. Metal plate with double fish pattern in Theravada Buddhism
Source: 《Chinese Buddhism》 2016

The four ancient civilizations all originated in the great river basins of the world, such as the Mesopotamia in ancient Babylon, the Nile in ancient Egypt, the Indus in ancient India, and the Yellow River in ancient China. Primitive human beings lived mostly on water, because abundant water resources and aquatic products would bring certain convenience and survival guarantee to the primitive low productivity. In addition to various vegetables and fruits, fish was the most commonly used food for them. Fishing and eating fish were the daily life of human beings at that time. Neolithic stork stone axe ceramic jar unearthed in Linru, Henan Province, the pattern above is the true portrayal of farming, fishing and hunting life at that time. Han stone, brick portrait is very realistic, above depicts a lot of social life scenes at that time, which is like fishing, fishing, cooking fish, etc., also appeared stork fish.

Fish has deep symbolic meaning and cultural connotation in Chinese traditional art. Its shape "first appeared on the painted ceramic of Xi 'an Banpo Yangshao culture six thousand years ago", such as the "human face fish-patterned ceramic basin" painted with abstract fish-patterned patterns, at that time it should have totem nature, "and the primitive human worship of reproduction, attention to ethnic reproduction is directly related." In the long feudal farming culture of China, the continuation of marriage, family and caste was regarded as the top priority, and the

concept of having many children was always very common and strong. Because the fish has many children and strong fertility, it has the symbolic meaning of having many children and being positive in the folk reproductive worship concept, so it has become a symbol of the concept of Yin and Yang mating, survival and reproduction. The fish pattern in ceramic of Ming and Qing dynasties inherited this long-established belief in reproduction worship. As mentioned above, the double fish wall hanging and other double fish ware symbolize marriage and often serve as a means of marrying or co-marrying. There are also patterns of fish playing lotus, fish baiting lotus, and fish drilling lotus on ceramic, which also symbolize and metaphorically symbolize the love between husband and wife and lead a happy life.

White elephant: The white elephant symbolizes the universal Bodhisattva's desire to do great work and complete merit, which is why the mount of the Universal Bodhisattva is a six-toothed white elephant. The six teeth of the white elephant represent the 'six degrees'; And the four feet of the white elephant represent 'four wishes', so the meaning of the elephant in Theravada Buddhism is the meaning of merit and perfection. The image pattern is one of the bronze ware patterns in ancient China.

Elephant has a deep origin with Theravada Buddhist culture. It is recorded in the Buddhist sutra that "the learning of universal sages is learned by actions, and the actions are carefully reviewed and heavy, so it seems". The six teeth of a white elephant represent the "six degrees"; And the four feet of the white elephant represent 'four wishes', so the meaning of the elephant in Theravada Buddhism is the meaning of merit and perfection. Because of the homonym of the elephant and phase, the Chinese people have also extended a culture of "phase washing". The so-called "phase washing" means that people wash the elephant with a broom. This washing can be real washing, but more often it can also be done by painting the scene of washing the elephant. "Washing the image" is equivalent to "washing the image", which means to wipe away the persistence of all famous images. "Washing the dust barrier, obtaining the true appearance", the implication of the image here is a kind of cultivation and pursuit of the heart. Not only that, the elephant is large and strong, which is a symbol of strength and abundance. The implication of the elephant here has the meaning of abundance, stability and support. In addition, the characteristics of the elephant's

trunk suction, from the perspective of feng shui, the implication of the elephant also has the meaning of fortune. People like elephants, it is like its good meaning of fortune, auspicious (elephant) wishful.

In Theravada Buddhism, the white elephant (Figure.86) is regarded as a symbol of Dharma, representing wisdom and compassion, as well as truth and justice. In Theravada culture, the white elephant is also used as a metaphor for a Bodhisattva or monk who has attained a certain level of practice. Since the white elephant is characterized by purity and nobility, it represents the purity and nobility of the spirit that Theravada Buddhism seeks. The white elephant also stands for the willingness to be diligent and diligent; The six teeth represent the six waves of honey -- giving, keeping precepts, tolerating humiliation, striving, meditation and wisdom. Theravada Buddhism says that the six-toothed white elephant is transformed by Bodhisattvas to represent the spirit of the spirit, symbolizing "wish to do vast, complete merit".



Figure 86. White elephant sculpture in Theravada Buddhism

Source: 《Chinese Buddhism》 2016

Peacock: The peacock is a symbol of expansive consciousness in Theravada Buddhism. From this perspective, the bird is a representative of the compassionate

goddess Kwan-yin. The "eye" in a peacock feather symbolizes the conceptual awareness of vigilance, the omniscient essence of the soul¹³¹.

The peacock is an auspicious symbol in Chinese culture and has a good reputation as a literary bird. The peacock, is the king of the hundred birds, is an auspicious bird, is kind, intelligent, love freedom and peace of the bird, is a symbol of auspicious happiness. Peacocks are beautiful and virtuous, and there are peacock patterns on the official clothes of civil officials in the Ming and Qing Dynasties. Therefore, in these two dynasties, the peacock became a symbol of official rank, position and power. One painting has a pattern of peacock feathers in a coral vase, which is meant to wish the officials a prosperous career and a promotion to a higher rank. This colorful bird comes from India, where the peacock is a symbol of the sun because of its magnificent feathers when it opens its screen. Sacred to Theravada Buddhists and Hindus, peacocks (Figure 87) are a mythical incarnation of the phoenix, symbolizing the union of Yin and Yang and harmonious feminine looks. Since peacock feathers come in five colors, five being one, symbolizing the unity of emptiness and lightness, they symbolize Buddha-nature.



Figure 87. Theravada Buddhist peacock wood carving

Source: 《Chinese architecture guide》

The peacock is the king of birds, and its biggest feature is to open its screen. Moreover, it is also recorded in ancient texts that the opening of a peacock's screen is

¹³¹ "Common Statues of Buddha in Family Buddhist Halls" Author: Huimin Zhu Journal Name: Money Management (Collection) Date: 2016, Issue 1 Journal Section: kaleidoscope kaleidoscope Page: 92-95, Pages: 4 pages ISSN: 1673-1107.

a good omen, which can ward off evil and ensure peace. Therefore, wearing a jade peacock pendant for the family means auspiciousness, which can protect the removal of bad luck and bring good luck. In ancient times, the official clothes of officials were often embroidered with animal patterns, and the official hats were attached with animal feathers. For example, the peacock is an animal pattern that will be used, so the peacock is a symbol of power¹³². In addition, when the peacock opens its screen, it can bloom into a splendid pattern, so a jade peacock pendant means a promising future and a prosperous official fortune. The tail of the peacock can bloom into a full screen of brilliance, which represents full of happiness. In addition, the head of a peacock has a white head, which means that a couple will grow old together. Therefore, wearing a jade peacock pendant for husband and wife or lovers in love symbolizes harmony and happiness, and they can live together forever.

Sacred to Theravada Buddhists and Hindus, peacocks are a mythical incarnation of the phoenix, symbolizing the union of Yin and Yang and harmonious female looks. Since peacock feathers come in five colors, five being one, symbolizing the unity of emptiness and lightness, they symbolize Buddha-nature. The peacock Ming King, one of the Buddha of the Esoteric teachings. Translated into Chinese, it has the names of Mahamauriaracha and Buddha's Great Peacock Ming King, abbreviated as Peacock Ming King. Generally speaking, the Ming king is often angry, which makes ordinary people feel hard to get close to. There are also graceful, kind, and very poetic peacocks as their mounts.

4) Characters

Swastika pattern: swastika pattern is "swastika" pattern, pattern written "swastika" for counterclockwise direction. The original swastika is not Chinese but Sanskrit, meaning "auspicious sign on the chest". It is a religious symbol. Theravada Buddhist writings say that the Buddha was born again with a swastika hidden on his chest. The symbol used to be translated as "auspicious sea and cloud". The swastika was an ancient charm used as a talisman or religious symbol, often thought to be a

¹³² "A Study on the Techniques and Artistic Characteristics of Bianbian Embroidery" Author: Zang Xiujiao Granting organization: Qingdao University Year: 2018 Degree awarded: Master's degree Classification number: J523 Discipline specialization: clothing design and engineering Supervisor's name: Wang Li Bing.

symbol of the sun or fire. The word "swastika" means "auspicious collection" in Sanskrit. Theravada Buddhism believes that it is the auspicious image on the chest of Sakyamuni, which means auspice, blessings and longevity. Wu Zetian lived for two years (693) in Tang Dynasty, using Chinese characters, pronounced "ten thousand". With the spread of Theravada Buddhism in ancient India, the "swastika"(Figure. 88) was also introduced into China. The word means "auspicious cloud appearance" in India, which is the auspicious symbol presented between the sea and the sky.

Chinese Theravada Buddhist translations of the swastika [wan] are also inconsistent. A sutra in the Northern Wei Dynasty translated it as Wan, and Xuan Zang and others in the Tang Dynasty translated it as De, emphasizing the infinite merits of Buddha. Later, Empress Wu Zetian of the Tang Dynasty designated it as "Wan" again, which means collecting all the auspicious merits in the world. Theravada Buddhism believes that the "swastika" is the "auspicious image" on the chest of Sakyamuni. It was introduced into China with Theravada Buddhism and was widely used as a symbol of auspice.



Figure 88. Swastika pattern in Theravada Buddhism
Source: 《Chinese architecture guide》 2016

The usage of the swastika is distinguished between Bon, where the swastika rotates counterclockwise, and Theravada Buddhism, where the swastika rotates clockwise. The "swastika" character is a symbol of Indian Theravada Buddhism and Hinduism, representing the teachings of Theravada Buddhism and Hinduism. The

swastika is usually written in two ways, a swastika or a right-handed swastika. In Theravada Buddhism, the right hand is the standard¹³³. In Theravada Buddhism, all kinds of ceremonies are carried out in the right hand, because the Buddhists believe that the right hand represents good luck. In the history of Tibetan and Qiang culture, the swastika or swastika in the Hitu rock painting in Tibet represents the sun and its rays. At first, a circle was drawn with a number of rays around it, and later, with the simplification of the formation, this symbol was developed. During the time of the Xiangxiong Dynasty, the "swastika" originally meant the eternal sun, and later became a synonym for indestructibility, permanence, and auspiciousness.

Hui pattern: It is a traditional auspicious pattern in China(Figure. 89), meaning a long history, endless life, peace and good luck, stop at the best and so on. The shape pattern means auspiciousness and good luck. The pattern is a circular curved curled or square folded circular line, symbolizing the worship of heaven. It also means continuous, coherent lines and patterns, symbolizing auspiciousness and meaning. It also means that there are many children and grandchildren, and the shape pattern can be indefinitely extended, has strong vitality, and symbolizes prosperity.

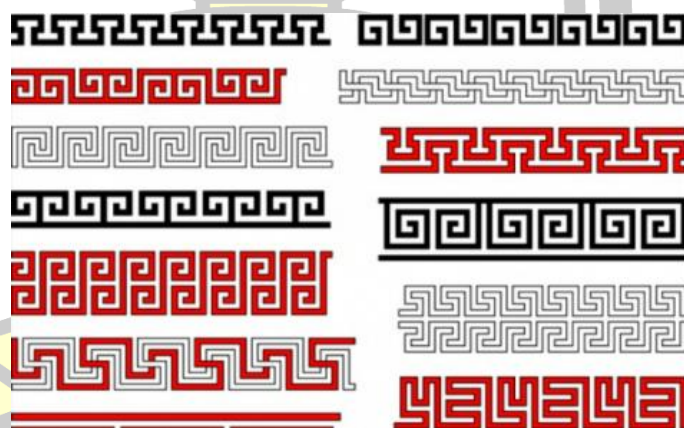


Figure 89. Various types of Hui patterns in Theravada Buddhism

Source: 《Chinese architecture guide》 2016

Hui pattern refers to a traditional geometric decorative pattern that is folded horizontally and vertically to form a shape like "hui". Because of its formation form,

¹³³ "The Shengtang Culture Compatible with the Four Seas--The Exchange of Chinese and Foreign Cultures from Tang Dynasty Bronze Mirrors" Author: Liu Bao,Yin Zhao,Zhang JichaoJournal Name: Oriental CollectionDate: 2011 6 IssuePage: 54-56Page: 3PageClassification No.: G0ISSN: 1674-683X.

it is repeated and extended continuously. There is a saying in folk that "rich and prosperous head". According to the characteristics of its patterns, people have given the auspicious meaning of continuous and auspicious patterns. Two continuous loops can present a neat and uniform visual effect, so it is often used as an interval or locking pattern, and the loops that appear in brocade patterns are usually combined in the form of four continuous squares, commonly known as "Hui Hui Jin". Hui has been around for a long time, both in ancient times and modern times have won people's pleasure in time and space emitting extraordinary charm originally is the geometric pattern derived from the thunder pattern on ancient ceramic and bronze, because the pattern is like a hui character, so the name. The patterns of Hui patterns are flexible and generous, the lines have a single intermittent arrangement, there are pairs of back-to-back patterns, and there are continuous ribbon-shaped, etc., which were mostly used to decorate the mouth or neck of the objects in ancient times.

Hui pattern is named for its shape such as "hui" character, also known as Hui pattern, which is a geometric pattern derived from the thunder pattern on ceramic and bronze ware. The patterning Figureure on the bronze ware generally appears in the neck, abdomen, feet and other positions of the bronze ware, as the ground pattern to set off the main pattern, and there are also cases where the main decorative pattern is directly used on the neck and foot of the ware. The lines of the pattern are square folded and curled, and some of them are discontinuous arrangement of monomer; Some are connected in pairs, which is commonly known as "back to back"; There are continuous ribbons and so on. The pattern implies auspiciousness and wealth, so the folk call the continuous pattern "wealth and wealth constantly head". On the colored ceramic of the Neolithic age and the bronzes of the Bronze Age of the Shang and Zhou dynasties, the back pattern is still a very popular decorative pattern. The back pattern Figureure on the bronze ware generally appears in the neck, abdomen and feet of the bronze ware, as the ground pattern to set off the main pattern. There are also cases where the main decorative pattern is directly used as the back pattern alone on the neck and feet of the ware.

Huizi pattern is a line of winding connection, no head and no tail, no end and no end, so it is also called "disc length" or "disc intestine". In Theravada Buddhism,

eight Ji is regarded as one of the eight Buddhist prayers and offerings of monks, indicating that "the circle is carried out, and everything is clear".

Buddhist scriptures: The Diamond Sutra, the Thousand-Hands and Thousand-Eyes No Harm Great Compassion Heart Doloni Great Compassion God Mantra, the Prajnaparamita Heart Sutra, the Tripitaka, the Big Buddha Top Shurangama God Mantra, the Huayan Sutra, etc., all fall under the category of Theravada Buddhist scriptures. Big Buddha-top Shurangama Sutra, Dafang Guang Buddha Huayan Sutra, Mahayana Mirima Lotus Sutra, Buddha-Sutra Amitabha Sutra, Vajra-Prajna Paramita Sutra, Vajra-Prajna Paramita Sutra, Buddha-Said Medicine Guru Tathagata Sutra, Buddha-said Dizang Bodhisattva Sutra, Shurangama Sutra, Diamond Sutra, Heart Sutra, etc.

The Vajraya Prajna Sutra (Figure 90) is an important text of Theravada Buddhism. The full name of the Vajra-Prajna Paramita Sutra in Sanskrit interpretation: To reach the other shore with the wisdom of being able to break Vajra-Prajna Paramita) is referred to as the Diamond Sutra. The translation of the Vajrayna Prajna Sutra by Kumarashi in the later Qin Dynasty is the earliest and most widely circulated translation.



Figure 90 ceramic jar of the Vajrayna Prajna Sutra in blue and white in Jingdezhen
Source: 《Chinese architecture guide》 2016

The Shurangama Sutra (Shurangama Sutra or Shurangama Sutra) is a very important text of Theravada Buddhism. It says in the Destruction of the Dharma Sutra: In the era of the End of the Dharma, the Shurangama Sutra was destroyed first, and

then the rest of the sutra was destroyed. If the Shurangama Sutra does not die out, then the era of Dharma-rectification will come to pass. The Shurangama Sutra consists of the following: the ordination, the three times of breaking consciousness, the ten times of showing the truth, the understanding of the four disciplines, the perfection of the Seven Perfections, the examination of the Seven Perfections, the resolution of the Knot from the root, the Twenty-five Holy Chapters, the Four kinds of pure and Clear Instruction, the Shurangama Divine Mantra, the twelve kinds of birth, the Ordination of the Ordination, the Seven interests, and the Fifty Yin demons.

5) Others

Eight treasure pattern: Eight treasure pattern "and" eight auspicious ", "auspicious eight treasure", "eight immortal" (Figure 91) and other names, this pattern by a group of eight, called eight auspicious pattern, also called eight treasure pattern, is composed of eight treasures of Theravada Buddhism. Theravada Buddhism believes that people have eight senses: eye sense, ear sense, nose sense, tongue sense, body sense, consciousness, Senna sense, and alayya sense. The eight senses correspond to eight kinds of magic weapons: the wheel, the snail, the umbrella, the lid, the flower, the jar, the fish, and the long (infinite verse). The "Eight treasure patterns", known as "Tashi Dajie" in Tibetan language, are originally eight treasure patterns spread in Tibetan Buddhist areas, and are deeply loved by Tibetan monks and laity.

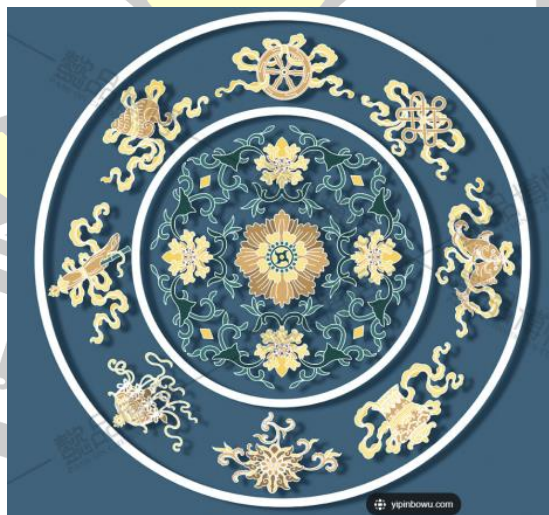


Figure 91. Eight auspicious marks in Theravada Buddhism
Source: 《Chinese architecture guide》 2016

"Composed of panchang knot, lotus flower, treasure umbrella, snail, Falun, huagai, vase, goldfish and eight kinds of treasures, referred to as wheel, snail, umbrella, lid, flower, bottle, fish, long, this pattern originally originated from ancient Indian culture, spread by Tibetan Lamaism. Falun, the Buddha says that Dafa circles the things that never cease to plunder; Falun, Buddha said Bodhisattva fruit miaoyin mascot; The treasure umbrella, the Buddha says that it can easily bend the things that cover sentient beings; White cover, Buddha said covering all three clean things; Lotus, the Buddha speaks of the five untainted things; The vase (jar), the Buddha said that the wisdom of the fullness of the thing without leakage; Goldfish, Buddha said strong lively fresh out of the things of looting; Disc long knot, Buddha said loop to implement all clear things.

Auspicious eight treasures, Tibetan pronunciation: "Tashi Dajie". It is made up of eight iconic patterns symbolizing auspice, happiness, wisdom, wealth and consummation, among which: the conch represents the words of Buddha; In Theravada Buddhism, the words of Sakyamuni Buddha are widely heard in the four corners of the world. The Dharma is flourishing, and the sound of Dharma reverberates endlessly. All living beings can hear the Dharma and get rid of the pain of birth, old age, illness and death. The umbrella represents the Buddha's head; Taking its meaning of "relaxation and revival of sentient beings", Tibetan Buddhism believes that the umbrella can shield the devil, protect the Dharma, and bless sentient beings. It symbolizes the authority and importance of Buddha's teachings.

The flags represent the Buddha's body; It symbolizes that the Dharma is firm and unyielding, can overcome the external path, and can cure countless troubles. Falun represents the Buddha's feet, symbolizing the Dharma as a wheel that spins endlessly and spreads the ten directions without obstacles. The Pisces represents the Buddha's eye; It contains the meaning of recovery, freedom, and eternal life, and symbolizes the practitioner who transcends the cycle of life and death and achieves nirvana. The lotus stands for the Buddha's tongue; It is a symbol of the practitioner who rejects bad and false words to proclaim the truth to all beings and spread the Dharma. Because of its silt-free nature, the lotus flower is also regarded as a state where all troubles are removed. The vase represents the Buddha's throat; It is a symbol of good fortune, abundance, wealth, and wisdom. The auspicious knot represents the Buddha's

meaning; It symbolizes the ability to salvage the treasure of wisdom and enlightenment from the ocean of the cycle of life and death by following the teachings of the Buddha.

Auspicious cloud pattern: Auspicious cloud pattern, in Chinese culture and Theravada Buddhism, symbolizes auspicious clouds, expressing the wish of auspiciousness, jubilation, happiness and the beautiful yearning for life. Auspicious cloud pattern is unique in shape, graceful and beautiful, and its beautiful and auspicious meaning makes us feel the broad and profound Chinese traditional auspicious culture. As the representative of Chinese traditional auspicious patterns, Auspicious cloud pattern, like dragon pattern, is a unique and representative symbol of Chinese culture. It not only has profound cultural connotation and rich and complex symbolic significance, but also is one of the most vibrant art forms. The patterns of auspicious clouds are varied and natural, and they have always been a symbol of auspice in the hearts of Chinese people. From folklore to cultural allusions, the clouds in traditional culture always have an indissoluble bond with the gods and auspicious beasts, almost to the point of "having clouds means immortals" and "having clouds means spirits". Looking up at the horizon of the clouds, clouds and clouds also give birth to infinite reverie, people believe that such clouds are the creation of the holy sky, is good luck and ascension of the good symbol.

In ancient times, people had a special yearning for "heaven" and "God" and always wanted to know what was on the clouds. When people realized the close relationship between clouds and rain and rain and the growth of all things, they developed a sense of worship and reverence for clouds. Looking at the unpredictable and high clouds, people have a feeling of dominating heaven and earth. Out of awe of the clouds, there were various cloud-related ornaments later on. Cloud patterns (Figure.92) have also become popular among Chinese traditional patterns.



Figure 92. Auspicious cloud patterns in Theravada Buddhist portraits

Source: 《A compilation of traditional Chinese patterns》, 2016

There is the phrase "Rise through the ranks", which means "high ascension". And because of its shape like Wishful, but also auspicious meaning. More this "simple" pattern decoration, after thousands of years of development and evolution, its body has been continuously enriched. The moire patterns of each historical period are integrated into the different styles of their respective times. Therefore, Chinese moire art also shows its broad and profound, exudes infinite charm. The "auspicious cloud" pattern first appeared in Chu in the middle and late Zhou Dynasty. It is also from this time, gradually formed in the Chu to the moire pattern of the aesthetic. The patterns of auspicious clouds are varied and natural, and they have always been a symbol of auspice in the hearts of Chinese people. From folklore to cultural allusions, clouds in traditional culture are indissoluble with gods and auspicious beasts. In the legend, the colorful clouds driven by the immortals are auspicious clouds.

4.2.3 Application and analysis of patterns in Esoteric Buddhism

Esoteric Buddhism originated in India and later spread to Tibet, China, becoming a part of Tibetan Buddhism. Esoteric Buddhism emphasizes direct experience and practice, with the goal of achieving enlightenment quickly. Tantra has

a unique place in Buddhism, including special rituals, rituals, practices, and traditions of esoteric Buddhist patterns.

In addition to the patterns of traditional Chinese Buddhism, the patterns of Esoteric Buddhism also have their own characteristics, and these patterns often appear in the decoration of temples and religious buildings, such as sculptures, murals and so on. These patterns are not only an expression of faith, but also a tribute to the sacred. These highly representative patterns play an important role in art, religious rituals and cultural traditions, and they reflect the unique spirit and practice of Esotericism.

1)Plants

Lotus pattern: Lotus pattern is one of the traditional patterns of the Han nationality in ancient China, and its rise is related to the prevalence of Buddhism, especially the secret Buddhism. It has been popular since the Southern and Northern Dynasties. More appeared on ceramic, as decoration, its changes are rich, there are independent patterns, there are four consecutive. Since Buddhism was introduced into our country, lotus has been used as a symbol of Buddhism, representing "pure land", symbolizing "purity" and implying "auspiciousness". Therefore¹³⁴, lotus has become the main decoration theme in Buddhist art. Especially in the Southern and Northern Dynasties, with the wide spread of Buddhism, it became extremely popular. It can be seen everywhere in stone carvings, ceramics, bronze mirrors and colored paintings. The forms of expression are single line and double line, wide flap, treasure, convex, front, side, single, continuous, monochrome, color, engraving and carving, and there are many variations. Later dynasties also more popular. It is one of the commonly used allegorical patterns in ancient times.

The symbolism of the lotus is very deep and able to convey the essence of the Buddha's teaching. It grows in sludge but is not polluted, symbolizing that enlightenment can rise above life's dilemmas and troubles.

The lotus is one of the most beautiful flowers in nature, and its beauty attracts people's attention. This manifestation of beauty helps to attract sentient beings' attention to Buddhist teachings, thus making it easier to spread the Dharma.

¹³⁴ "Exploration of Religious Culture Embedded in Traditional Chinese Ceramic Art and Culture"
Author: Fu Jianrong Journal Name: Jingdezhen Ceramics Date: 2012 2 Issue Journal Column:
Research and Discussion Page: 11-11 Page: 1 Page Classification Number: Q981ISSN: 1006-9545.

The life cycle of the lotus is related to the concept of reincarnation of life and death. Its flower is dead and its root is not dead, which emphasizes immutability and dovetail with the Buddhist doctrine of reincarnation.

Lotus flowers have long been regarded as sacred and auspicious in Indian culture. Therefore, using the lotus as a Buddhist symbol helps to integrate Buddhism with the local culture and make it more acceptable.

Buddha Shakyamuni is said to have been born with a lotus flower opening and a lotus blooming at every step. The story reinforces the association of the lotus with the Buddha, connecting the lotus with the Buddha.

The use of lotus patterns in esoteric Buddhist statues can be divided into different types, which reflect different meanings and symbols. The most common of these is the lotus seat pattern, which is an important part of Buddhist statues. The lotus seat pattern is usually depicted as a lotus flower in full bloom, on which sits a Buddha statue or other sacred Figure. The lotus seat pattern represents purity and purity in the Buddhist belief, as well as wisdom and growth. Another form of the lotus seat pattern is the Double lotus Seat pattern, which consists of two layers of lotus seats and represents two core concepts in Buddhism: compassion and wisdom. The lotus also symbolizes the human mind and its ability to transcend materialism and attain spiritual enlightenment. The lotus takes root in the mud, grows in the dark water, and finally emerges in the sun to blossom into a beautiful flower.

In the same way that human beings are rooted in materialism and worldly desires, but can also transcend them and attain enlightenment through spiritual practices, the lotus has aesthetic appeal in addition to its symbolic significance. Its unique shape and delicate petals make it a popular subject in art and design, and in Buddhist art, the lotus (Figure. 93) is often depicted in intricate patterns and designs such as the mandala, which represents the universe and the journey of enlightenment.



Figure 93. A lotus flower pattern embroidered on prayer flags in the Misayana tradition

Source: 《Chinese Buddhism》, 2016

The appearance of the lotus pattern in Buddhist statues is not only for the decorative role, it also carries deep meaning and implied meaning, and the use of the lotus pattern in Buddhist statues is not only to beautify the Buddha, but more importantly to express the thoughts of "no self" and "Tathagata" in Buddhist teachings. The pattern of the lotus flower pattern shows the condition of the lotus flower opening, just like the way of the Buddha's enlightenment, the Dharma is widely spread, bringing wisdom and comfort to sentient beings, so that they can realize the state of "no self" and the existence of "Tathagata". In general, the lotus flower is a rich symbol of spiritual purity, enlightenment, and the potential for growth and transformation in the Tanayana Buddhist tradition.

Honeysuckle pattern: ancient symbolic pattern. Honeysuckle is a kind of creeping plant, commonly known as "honeysuckle", "silver and gold vine", generally known as curly grass, its flowers long petals, yellow and white phase half, because of the name honeysuckle. It does not wither in winter, so it is called honeysuckle. Also known as curly grass pattern, a popular plant pattern during the Six Dynasties. Because it is evergreen and not withered in the four seasons, take its auspicious

meaning, therefore, honeysuckle is also called treasure flower in Mizana Buddhism. However, in terms of shape, the honeysuckle pattern and honeysuckle flower in Buddhist decoration are obviously not the same plant, and there is no record of the special meaning of honeysuckle plant in Buddhism in Buddhist literature, so it can be believed that the so-called honeysuckle pattern (Figure.94) is only a kind of exotic plant decorative pattern, which has no real reference.



Figure 94. Honeysuckle pattern decorative embroidery in Mizhan Buddhism
Source: National Art Museum of China Provide,2020

Baoxiang flower: Baoxiang flower pattern is a kind of traditional Chinese decorative pattern. It is a pattern that summarizes the perfect deformation of petals, buds and leaves from the natural image and is combined by artistic processing. The so-called treasure flower is the name of the Buddhists for Buddha, and the treasure flower is the ideal flower shape of holiness, demure and beauty. This pattern is a popular pattern with the prevalence of Buddhism since the Wei, Jin, Southern and Northern Dynasties. It concentrates the features of lotus, peony and chrysanthemum, and combines the pattern through artistic treatment. The theme of Chinese ornamentation is mainly the ornamentation of animals and geometric figures. Since the Wei, Jin, Southern and Northern Dynasties, under the influence of Buddhist decorative art, the motif of plants and flowers has penetrated into almost all artistic fields, including ceramic decoration, architectural decoration and metal vessel

decoration. This method of dealing with deformation is inseparable from the inspiration of fine gold art inlaid with gold and silver jewelry since the Wei, Jin and Southern and Northern Dynasties¹³⁵. The flower pattern of the Tang Dynasty, in the color method more absorbed the Buddhist art of fading method, with a shallow set of deep layer by layer change, the shape is more face called radial format, the blooming, half-open, budding flowers and buds, flowers and leaves, etc., the formation of flowers more beautiful than the natural image of the ideal flower -- that is, usually called "treasure phase flowers".

Treasure flower (Figure 95) is usually composed of several flowers, will choose a good meaning of the variety, symbol of peace and luck, can be placed in the living room, wish the family to come in and out of peace, or the treasure flower will be given to friends who are about to travel, I hope they have a safe journey.



Figure 95. The flower pattern of the treasure flower on a secret Buddhist instrument
Source: Jingdezhen royal kiln ceramic factory, 2020

2) People Categories

¹³⁵ Research on Flower Culture and Art in Nanjing Yunjin Author: Sun Chaofan Granting organization: Southeast University, Year: 2014 Degree conferred: Master's degree Discipline: Art Tutor's name: Zhou Wuzhong.

Guanyin: The secret teaching Guanyin has multi-arm Figureures and mandala, and the most influential is the thousand-hand thousand-eye Guanyin (Figure 96). The Thousand Hands Sutra translated by Van Gaddama is also known as the Great Compassion Mantra, which is the most popular, so it is also called Great Compassion Guanyin. Eleven Side Guanyin is also very popular, as well as Wishful patternwheel and not empty silk rope Guanyin. If the holy Guanyin is the main, plus the horse head Guanyin, it is called the six Guanyin, plus the quasi mention Guanyin is the seven guanyin. There is also a six Avalokitesvara said that the quasi Avalokitesvara will replace not empty silk suo Avalokitesvara. Horse head Guanyin with the horse head on the top of the image, is Guanyin is also infinite longevity of the anger body, is also the Ming king image. And Junti Guanyin is also known as the mother of pure Buddha.

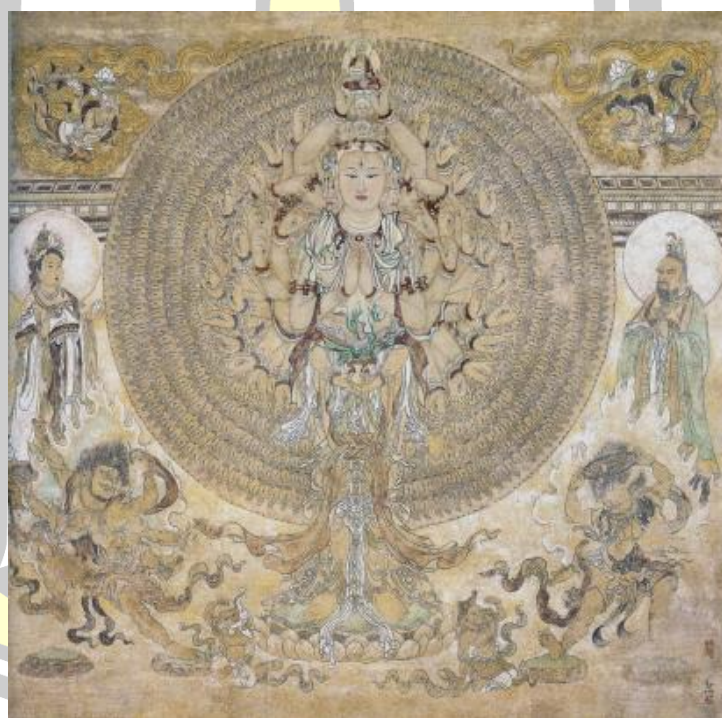


Figure 96. Thousand-hand portrait of Guanyin
Source: National Art Museum of China Provide,2020

The introduction of thousand-hand Guanyin into China went through a period of twists and turns. During the reign of Wude in the early Tang Dynasty (618-626), Qudotiva of Middle Tianzhu brought a portrait on a fine felt and a handprint of the altar to his grandfather, but "he was too proud to see it". As a result, he left the monk

depressed. In the middle of Zhen Guan year (about 638), another Brahmin monk in North Tianzhu held the Sanskrit text and offered it to him. Taizong ordered Zhitong to translate it, and then sent it to the inner Court, but it failed to circulate.

Tathagata Buddha: Dayi Tathagata, is the supreme Buddha of Mihayana Buddhism, is the highest level of Mihayana Buddha, and the highest god revered by Buddhist Mihayana¹³⁶. All the Buddhas and Bodhisattvas in the Mihayana are derived from the Dairi Tathagata. In the two mandalas of the Diamond realm and the birth Sanctuary, the Dairi Tathagata occupies the central position. He governs all the Buddhas and Bodhisattvas.

In Esoteric Buddhism, "Tathagata" is one of the ten names of the Buddha, indicating certain characteristics and states of the Buddha. In Esoteric Buddhism (also known as Esoteric or Vajrayana), the concept of "tathagata" is specialized in depicting the Buddha as a symbol of wisdom and understanding. The Tathagata phase refers to the Dharma body phase of the Buddha, which represents the ultimate truth and wisdom of the Buddha. This one being is infinite and all-encompassing, transcending time, space and all finite existence.

In Panayana Buddhism, it is believed that every living being has the Tathagata, that is, the potential to become a Buddha and the pure essence from the beginning. Seed characters are commonly used in the Mysayana sect to symbolize specific Buddhas, Bodhisattvas, Ming Kings, or dharma guardians. These seed letters are believed to contain the essence and power of these Buddhas or Bodhisattvas and are important tools in meditation and practice. In the practice of meditation, practitioners often reveal the tathagata in their hearts through meditation and contemplation, achieving unity with the Tathagata, and thus displaying Buddha-nature and attaining enlightenment.

With its emphasis on inner experience and mystical methods of practice, the Tathagata here is not only a title for the Buddha, but also the embodiment and ultimate goal of the wise nature of the practitioner. These practices often involve complex rituals, rituals, mantras, and mantras designed to help the practitioner

¹³⁶ "The Story of the Great Sunrise" Author: Zheng Meilian Journal Name: Farmer's Daughter Date: 2015, Issue 2 Journal Column: Chinese Tales Page Number: 32 Pages: 1 Page ISSN: 1004-7522.

become one with the inside and the outside and realize Tathagata wisdom. The Great Sun Tathagata is the Dharma body that illuminates all things in the world without any hindrance, the perfections of all virtues, the light of wisdom shining everywhere, there is no day or night, and all sentient beings in the world and out of the world are merciless and can receive grace, start the initiation of Buddha's mind, and achieve incredible achievements (Figure.97).



Figure 97. Buddha Buddha in Thangka

Source: 《A compilation of traditional Chinese patterns》, 2016

3) Animals

Deer: In Mahayana Buddhism, the deer symbolizes understanding and wisdom and is regarded as a holy figure. The Buddha is said to have had a deer come to listen to him while he was lecturing, so the deer has become one of the important images in Mahayana Buddhism.

Deer also symbolize life and vitality, as they run in the mountains and forests all year round, and are regarded as the spiritual symbol of freedom and unfettered. In traditional Chinese culture, people often associate deer with youth, health and vitality,

praising their vitality and the spirit of pursuing freedom¹³⁷. The deer is an important animal whose lifestyle is somewhat different from that of human beings. The deer occupies an important place in Mihayana Buddhism and is a central animal in the Buddhist faith. Deer have magical powers, a ghostly vision, and great moral values in Mihayana Buddhism.

The deer (Figure.98) is a magical animal in Mihayana Buddhism and its lifestyle is somewhat different from that of humans. The deer occupies an important place in Mihayana Buddhism as it is a central animal in the Buddhist faith. Deer have magical powers, a ghostly vision, and great moral values in Mihayana Buddhism. For example, the deer is a revered animal in Mihayana Buddhism because of its ability to cause fear and cold. Deer is also an important food in Misayana Buddhism, as there are many taboos about the quality of its meat.



Figure 98. Deer patterns in Misayana Buddhism
Source: 《A compilation of traditional Chinese patterns》, 2016

¹³⁷ "A Study of Silla's Famous Monk Huichao's Biography Toward the Five Celestial Kingdoms"
Author: Yang Zhaoquan Journal Name: Eastern Frontier Journal Date: 3, 2018 Journal Section:
Northeast Asian Cultural Studies Page No.: 1-10 Page No.: 10 Page Classification No.: I312.99
Journal Level: CSSCI, PKUISSN: 1002-2007.

Fish: Fish (Figure 99) is an auspicious symbol in Misayana Buddhism, and there are goldfish patterns in the eight Buddha treasures.

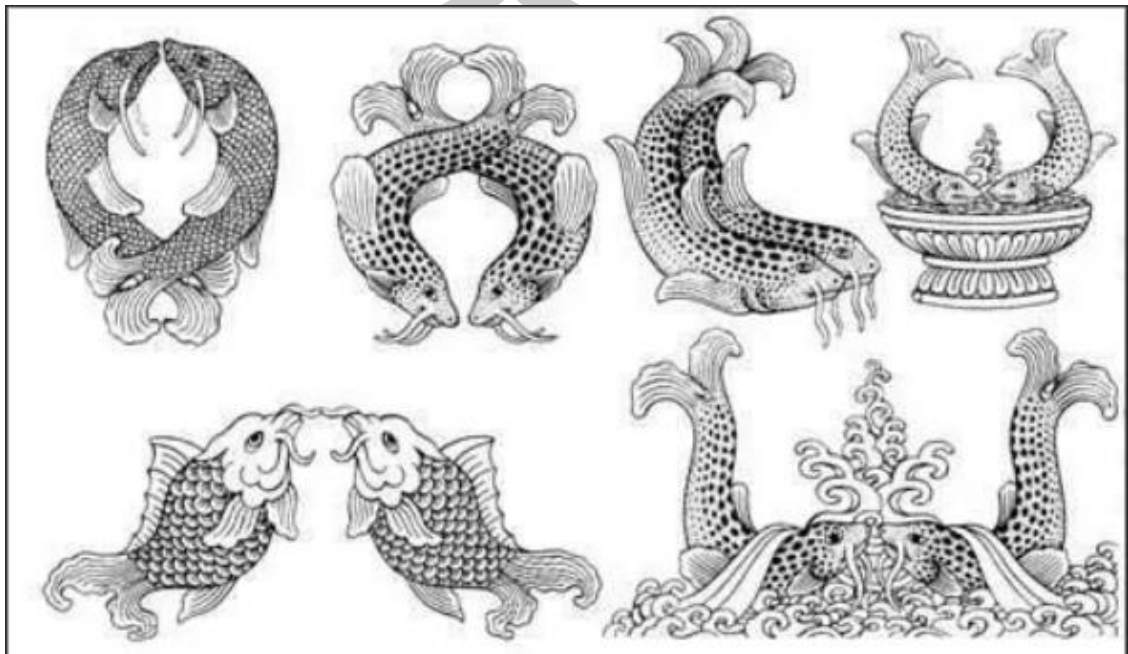


Figure 99. Various morphed fish patterns in Misana Buddhism

Source: 《A compilation of traditional Chinese patterns》 2016

Fish is one of the eight auspiciousness of Mihayana Buddhism. The metaphor of Buddhism has infinite vitality, such as fish swimming in water, free. When you are free from adversity, you are free.

It symbolizes freedom and transcendence, affluence and peace. Fish in the water, unimpeded, can see through the muddy muddy water, so goldfish have the meaning of discerning eyes.

With its metaphor, Esoteric Buddhism symbolizes the practitioners who transcend the world and achieve freedom and open-minded liberation. A male and female pair of goldfish symbolize the situation of liberation, and symbolize recovery, eternal life, regeneration and other meanings. The eyes of the goldfish symbolize the eyes of the Buddha. The eyes of the goldfish are always open, just like the Buddha takes care of sentient beings all the time and never leaves them. As far as the Dharma in the world is concerned, it symbolizes that we can see into the nature of things and have superhuman wisdom, so that we can obtain wealth and freedom more freely.

White Elephant: The elephant (Figure.100), a symbol of nobility in Esotra Buddhism, is often used as an example of Buddha behaving like the king of the elephant. It is recorded in the Great Prajna Paramita Sutra that there are 80 kinds of good Buddha, such as advancing like the elephant king, walking like the goose King, and bearing like the Lion King. It is recorded in the Infinite Longevity Sutra that Bodhisattva is like the Elephantking because he is good at regulating the Buddha

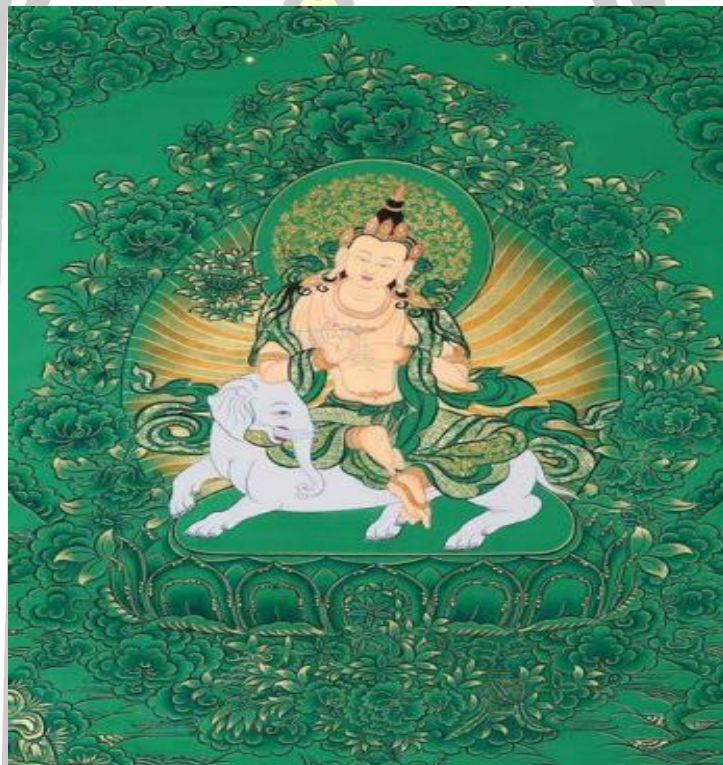


Figure 100. Buddha and white Elephant in Thangka
Source: 《A compilation of traditional Chinese patterns》,2016

The white elephant is a symbol of a noble caste In Mahayana Buddhism, such as the Buddha Sakyamuni. In Mahayana Buddhism, the six-toothed white elephant represents Bodhisattva's six undrained powers¹³⁸. The elephant has great power, indicating that the Dharma body can carry loads; There is no trouble, so it is white. Or the six teeth of the white elephant are six degrees, and four feet are four wishes. And

¹³⁸ A Study on the Influence of Secularization of Buddhism on Women in Tang Dynasty Author: Zhu Suying Granting organization: Shanghai Normal University Year: 2017 Degree conferred: Master's degree Classification number: K242,B949 Discipline: Classical Chinese Literature Supervisor's name: Xia Guangxing.

because in the animals, dragon and elephant are the most powerful on the water and land, so the classics often use the two together, to "dragon elephant" as a metaphor for Bodhisattva's mighty ability or authority has enough, later generations extended to the extraordinary meditation power, or used to praise the majestic monk's great virtues as "Famen dragon elephant".

Peacock: The meaning of peacock in Mahayana Buddhism is to relieve troubles. The peacock can eat all poisons, so it is often believed in Mahayana Buddhism scriptures that the peacock can eat all the five poisons of sentient beings in the world. The peacock in Buddhist mythology is born from the phoenix, the peacock is very evil, especially delicious, Buddha Tathagata was swallowed by its bite. Unable to do so, the tathagata had to break its back and later named it "Buddha mother Peacock Daming King Bodhisattva". Among the Buddhas, such as Amitabha Buddha, Kumara Day, etc. all take the peacock as a mount. Many temples also have peacocks on their walls and roofs (Figure 101). According to records, the peacock's tail symbolizes the relief of disasters, and the peacock's tail with three stems symbolizes the removal of greed, anger and delusion to make it manifest three Tathagata.



Figure 101. A golden peacock statue at the top of a Mihayama Buddhist temple

Source: History of Chinese painting in the 20th century. Liu Xilin. 2013. PP: 501

The Mahayana Buddhism Peacock Ming King, Chinese translations are Mahamaurarakarta, Buddha mother Great peacock Ming King and so on. This

Figureure is said to be the equal flow body of Vairojana Buddha or Sakyamuni Buddha. The secret number is the Buddha's mother Jin Gang, protecting the world Vajra. In esoterical cultivation, those who practice with the Peacock Ming King as their principal Figureure are called the Peacock Ming King Sutra, also known as the Peacock Sutra, which is one of the four major teachings of Esoterical cultivation.

In Secret Buddhism, the peacock King Ming has one head and four arms, which is Bodhisattva shape. He wears a crown of flowers, and his hair is high in a bun, with dreadlocks falling to his shoulders. The face is square, the manner is serene, the law is solemn. The body wears collars, purses, armlets, chains, bracelets and foot bracelets and other exquisite ornaments solemn body. Behind her, the peafowl feathers open up to create a beautiful backlight. According to the great peacock Ming King portrait altar ritual, the peacock Ming King is a four-arm phase, holding lotus, club fruit, auspicious fruit, peacock tail, riding across the golden peacock king. Among the four things held, the lotus table is beloved, the club fruit table adjusts the volt, the auspicious fruit table gains, and the peacock tail shows the disaster.

4) Words

Swastika pattern: It is called "Yong Zhong" in Miyana Buddhism, which is Tibetan, because "Yongzhong original religion" is the earliest Buddhism to use this name. As a cultural symbol of Myayana Buddhism, the symbolic meaning of Yongzhong pattern began to appear in primitive society, and still exists in people's lives today, and is widely spread in the world. The reason is that Yong Zhong "swastika" is the heart seal of Buddha (" Yong "is the symbol of the victory of righteousness without birth and the eternal harmony, which is the emptiness and true meaning of the Dharma; "Zhong" means no worldly annihilation)¹³⁹.

¹³⁹ "A Study on the Characteristics of Rhegong Thangka Art in Qinghai" Author: Wang Bohan
Awarded by: Shandong University of Architecture Year: 2015 Degree conferred: Master's Degree
Classification Number: J205 Discipline Specialization: Fine Arts Tutor's Name: Li Lihua.

There are many scholars who regard the swastika (Figure. 102) as a symbol of fire. Because the Indian fire drill found from archaeological excavation, its shape is similar to the "ten thousand" shape, the fire drill is used to make fire, so "wei" is regarded as the symbol of fire. Some people also believe that "Wei" is regarded as a symbol of fire, because its shape is similar to a raging flame.



Figure 102. A sample of a tattoo of ten thousand characters on the clothes of monks in Mihayana Buddhism
Source: 《Chinese Buddhism》, 2016

The symbol of the sun, "Taiyang Shuo", should be the most representative of all the symbolic theories of the "Wan" character¹⁴⁰. Many nations in history have worshiped at the feet of the Sun God. "Most scholars believe that in appearance, the swastika resembles the golden light that is cast from the attached axis of the Sun's wheel as it rotates, and is therefore regarded by many sun-worshipping cultural groups as a symbol of the sun or the god of the sky." On ancient rock paintings and unearthed ancient utensils, it was found that the ancestors always represented the sun with a circle, and drew rays around the circle to represent the light. With the changes of the

¹⁴⁰ "Analyzing the Symbolism of the Traditional Graphic Symbol Wanzhi Patterns" Author: Zhang Ruohui Journal Name: Literary Life: Lower Lunar Issue Date: 2012, Issue 2 Journal Column: Saying the Words and Explaining the Characters Page No.: 99-99,109 Pages: 2 Pages Classification No.: H02ISSN: 1005-5312.

years, the Figur simplified into a cross shape, in the ancient view, the sun is rotating around the earth, perhaps in order to express the sun never stop the motion of the state, the end of the cross shape more than 90 degrees bend in the same direction, so, it produced a flying shape.

Hui-zi pattern: Hui-zi pattern (Figure. 103) means auspiciousness in Mizhan Buddhism. The pattern is a circular curved curved or square folded circular line, symbolizing the worship of heaven. It also means continuous, coherent lines and patterns, symbolizing auspiciousness and significance. It also means that there are many children and grandchildren, and the shape pattern can be indefinitely extended, has strong vitality, and symbolizes prosperity. A primitive pattern of ceramic decoration, the pattern of circular curved curls or square folds of circular lines. The circular arc is also called moire, and the square fold is also called thunder, and cloud thunder is a general term for both. Hui character pattern is also known as Hui shape pattern, it is the traditional auspicious pattern in the Secret Buddhism, meaning a long history, life and growth, peace and good luck, stop at the best and so on.



Figure 103. The Hui character pattern on the Buddha beads of Mizhan Buddhism
Source: 《Chinese Buddhism》 , 2019

Scripture: In Mysayana Buddhism, many verses have specific meanings. For example, "buzz" means wisdom, power, and sanctity; "Mahayana" means "Dharma

Vajra dance"; "Amitabha Buddha" stands for Supreme Bodhichitta and Pure Land belief. These ideographs are often used to convey the importance and meaning of a particular doctrine or practice.

Many scriptures in esoteric Buddhism employ symbolism to convey esoteric meanings. For example, "four-armed Guanyin" symbolizes the combination of compassion, wisdom, and power; The "Five square Buddha" symbolizes the balanced development of the five wisdom and five elements; The Mandala symbolizes the harmony and unity of all things in the universe. These symbols are often used to convey deep spiritual experiences and spiritual states.

In short, the representations and symbols of the Esoteric Buddhist scriptures (Figure. 104) are rich and diverse, and they not only represent the essence of Esoteric Buddhism, but also constitute an important part of Tibetan Buddhist culture.



Figure 104. Scriptures in the Esoteric Buddhism
Source: 《Chinese Buddhism》,2016

5) Others

Eight treasure patterns: In the Secret Buddhism, "eight treasure patterns" are selected from the auspicious treasures such as coral branches, gold and silver ingots, ten thousand volumes, rhino horn, double victory, ancient money, treasure beads, Wishful patternhead, autumn leaves, and snail to form auspicious patterns, with the

meaning of praying for good luck¹⁴¹. Also useful beads, money, arbor, Xiangyun, Fang sheng, rhinoceros horn, calligraphy and painting, red leaves, mugwort leaves, banana leaves, soft ganoderma lucidum, ingot and so on choose eight kinds of composition patterns for the eight treasures.

The reason why "eight" objects are commonly used in the Buddhists is that the ancient people used the character "eight" to symbolize up, down, left and right; East, west, south, north the whole time and space, people use the "eight treasure pattern"(Figure. 105), "eight auspicious" pattern to symbolize the "eight eight auspicious", "eight faces of the treasure".



Figure 105. The eight treasure patterns in Esoteryana Buddhism
Source: 《Chinese Buddhism》,2016

It is said that they respectively represent the head, eyes, throat, tongue, teeth, heart, body and feet of the Tathagata in Esotra Buddhism. Their connotations are not only auspicious, but also closely related to the Esotra Buddha and the Dharma.

Treasure umbrella: In ancient India, when the nobility and royal family members traveled, they used the umbrella to shield the Yang, and later evolved into a

¹⁴¹ "A Study on the Art of Furnishing Huizhou Residences in the Ming and Qing Dynasties Based on the Ideal of Life" Author: Wu, Messieh Bonnie Granting organization: Southeast University Year: 2019 Degree conferred: Master's degree Discipline specialization: Fine Arts, Supervisor's name: Zhao Siyi.

ceremonial instrument, implying the supreme authority. Buddhism uses umbrella as a symbol to shield the devil and protect the Dharma. Tibetan Buddhists also believe that the umbrella symbolizes the authority of the Buddha's teachings.

Gold fish: Fish in the water, smooth and unimpeded. Esoteric Buddhism refers to practitioners who transcend the world and are free and open-minded to achieve liberation. In Tibetan Buddhism, a pair of goldfish is often used to symbolize the situation of liberation, as well as the meaning of recovery, eternal life and rebirth.

Vase: The bottle in the Buddhist temple contains clean water (manna) and precious stones, and the bottle has peacock feathers or wishful trees. It is a symbol of auspice, purity and wealth, but also a symbol of no leakage of treasure, happiness and wisdom, eternal life.

Lotus: The lotus leaves dirt without staining, and it is pure and pure. According to Esotrophists, the lotus symbolizes the ultimate goal, which is enlightenment.

White conch: According to Buddhist scriptures, when Shakyamuni said, the sound shook the four corners, such as the sound of conch. Therefore, the conch is often blown on the occasion of today's Fa meeting.

Auspicious knot: The original meaning of auspicious knot symbolizes love and devotion. According to the Buddhist interpretation, the auspicious knot also symbolizes the ability to salvage pearls of wisdom and treasures of enlightenment from the ocean of survival if one follows the Buddha.

Victory House: A military flag used in ancient India. It is a symbol of liberation of the bad root and enlightenment in Esoteric Buddhism. Tibetan Buddhism also uses it as a metaphor for eleven kinds of troubles to govern power, namely preciseness, steadiness, wisdom, liberation, great compassion, emptiness and no desire, convenience, no self, enlightenment of origin, departure from prejudice, receiving Buddha's blessing, and obtaining self-purification of the mind.

Golden Wheel: In ancient India, the wheel was a powerful weapon of destruction. Later, it was borrowed by the Buddhists, symbolizing that the Dharma rotates like a wheel and never stops. These Eight patterns can be formed individually or piled into a single pattern.

The Wheel: The wheel, which first appeared in Hinduism, is an artifact in Hinduism, symbolizing imperial power and supreme authority. Later, the wheel was introduced into Esoteric Buddhism and given a new meaning. In Esoteric Buddhism, the chakra is one of the symbols of the Buddha. The Buddha once said, "The teachings I speak of are like a wheel that can turn the mind of all beings."

The shape of the wheel is derived from the wheel in Hinduism¹⁴². The wheel consists of eight spokes and a central axle, symbolizing the Eightfold Path and Buddha's teachings. On the central axis of the wheel is a small ball symbolizing the wisdom and power of the Buddha. At the same time, there is also a ring of fire on the outside of the wheel, symbolizing the brilliance of the Buddha and the glow of wisdom.

The meaning of the Chakra (Figure.106) is very rich in Esoterica Buddhism, mainly in the following aspects:



Figure 106. The pattern of the chakra in Esotra Buddhism
Source: 《Chinese Buddhism》,2016

¹⁴² The Cultural Connotation of Images of the Eight Auspiciousnesses of Tibetan Buddhism, Author: Li Yongbo Journal Name: Wuhan University of Technology Journal (Social Science Edition) Date: 2014 Year 6 Issue Journal Section: Literature and Art Page: 1154-1158, Pages: 5 pages Classification Number: J196.2, G122 Journal Level: CSSCI, PKUISSN: 1671-6477.

The Buddha's teachings are like a car that can lead sentient beings to the other shore of liberation. The eight spokes of the wheel symbolize the Buddha's eight, which are right seeing, right thinking, right speech, right karma, right life, right sharpness, right mindfulness and right determination. These eightfold paths are the core content of the Buddha's teachings and the basis of his practice.

The chakra has a small ball on its central axis that symbolizes the wisdom and strength of the Buddha. The wisdom and power of the Buddha are endless and can help sentient beings get rid of pain and troubles and move towards inner peace and freedom.

The outer perimeter of the wheel has a ring of fire that symbolizes the brilliance and light of the Buddha's wisdom. The light of the Buddha can illuminate the hearts of sentient beings and help them realize their nature and true meaning of life.

The rotation of the wheel symbolizes the spread of the Dharma. The purpose of Buddhism is to educate sentient beings and help them get rid of pain and troubles and move towards inner peace and freedom. Only by spreading the Dharma to every corner can more people benefit.

In short, the chakra is one of the important symbols in esoteric Buddhism, symbolizing the teachings, wisdom and power of the Buddha, as well as the spread of the Dharma. Its use in Buddhism is so widespread that it has become an important part of Buddhist culture.

Ten phases of self-expression: Composed of 10 symbols (3 Figures and 7 Sanskrit letters) (Figure.107), it can be understood as Mount Meru and various parts of the human body symbolized by the 10 symbols¹⁴³. It has the highest sacred significance and incomparably great mystical power. This pattern is very common in Esoteric Buddhism. They are found on tamen, wall books, and thangkas, as well as embroidered amulets and enameled insignia worn on the chest.

¹⁴³ "Study on the Diaolou System in Kumba Tibetan Area" Author: Wang and Hong Granting organization: Chongqing University Year: 2010 Degree: PhD Classification number: TU241.5,TU-80,Specialty: Architectural Design and TheoryTutor's Name: Zhang Xingguo.



Figure 107. The Ten incongruence patterns in Esoteryana Buddhism

Source: 《Chinese Buddhism》, 2016

Auspicious cloud pattern: Xiangyun, which means auspicious clouds in Mizhan Buddhism, expresses the wish of auspiciousness, joy and happiness as well as the beautiful yearning for life.

The origin of the auspicious cloud pattern: The pattern of "auspicious cloud" (Figure.108) originates from the cloud pattern in ancient China. Out of the awe of clouds, the ancients developed various cloud-related patterns on their ornamentation, which were used in utensils, clothing, architecture, etc., especially in religion. At the same time, cloud patterns also have many beautiful meanings, which are people's psychological wishes and life pursuit of wishing blessings on everything and everything.



Figure 108. Auspicious cloud patterns on ceramics with the influence of Esoterica Buddhism

Source: 《Chinese Buddhism》, 2016

Mandala: There are round, prismatic, octagonal and other patterns (Figure. 109). There are wooden, copper, and earth standing temple city. It is the place where Buddhas, Bodhisattvas and saints live.



Figure 109. The temple city pattern in Mihayana Buddhism

Source: 《Chinese Buddhism》, 2016

3. Comprehensive analysis and summary of Chinese Buddhist element patterns

Chinese Buddhist art is an important part of Chinese religious and cultural tradition. With the advent of the era of globalization, the research on Chinese culture, especially on traditional religion, has accelerated, and the reconstruction of Chinese culture has become a topic of common concern in the academic circles. Buddhism is not only a belief, but also a cultural phenomenon with certain contents. It is an important part of Chinese traditional culture. Buddhism contains a wide range of contents in traditional culture, covering most fields, and art is one of the most important parts. The four arts of Chinese Buddhism, namely painting, sculpture, architecture and calligraphy, have been deeply influenced by Buddhism, and many Buddhist works and Buddhist temple buildings are treasures of traditional culture. They have greatly influenced the aesthetic psychology of the masses and formed the traditional aesthetic taste and ideal of China.

The infinite charm of Buddhist thought has imperceptibly influenced all fields of art, and these influences and imprints are deeply in the long history of the development of Chinese art, and the artistic patterns inherited from them are integrated into modern art design.

Chinese Buddhism and patterns influence each other, and the creation of human life is dominated by consciousness. When Buddhism was introduced into our country, as an idea, it was bound to have an effect. This kind of thought is bound to appear in the pattern. Patterns and Buddhism go hand in hand.

From the pattern sorting of Mahayana Buddhism, Theravada Buddhism and Secret Buddhism, it is not difficult to see that the meaning of each pattern will change subtly under the influence of different doctrines. From the similar changes of these patterns, it can be seen that they integrate the traditional Chinese culture, perfect, and gradually evolve into a system of Chinese Buddhist patterns.

Among the many patterns, eight auspicious patterns, as one of the representative patterns of Chinese Buddhism, originated from India and the Middle East. After it was introduced into China, it blended with the existing culture in Tibetan areas of China and experienced the changes of dynasties. Eight auspicious patterns can not be created specifically by a certain nationality, a certain religion or a certain region. Its origin and development have experienced the process of continuous

communication, exchange, transformation and sublimation. It has been gradually perfected and enriched in the exchanges between China and India, the support of religious beliefs and the exchanges of folk culture. It represents the proximity of the wisdom of multi-ethnic people and the traditional culture co-created by the continuous development of various ideological fields. Through the continuous exchange and integration of different national and religious cultures, the eight auspicious patterns take the essence of foreign, excellent and civilized cultures, transform and utilize them, and enrich the traditional Chinese culture.

The application of eight treasure patterns on ceramics was first seen in the Yuan Dynasty, such as Longquan kiln blue ceramic, Jingdezhen Shufu ceramic, blue and white ceramic, etc. It is very common to use eight treasure patterns as decoration in the blue and white of Yuan. In the Ming Dynasty, the pattern of eight treasures was the most obvious, and the styles became more diverse, including the pattern of eight treasures, the four Seasons, the Dou color pattern of eight treasures, and the pattern of eight treasures with wrapped branches in the Qing Dynasty, the decorative pattern of "eight treasures" on ceramic became more full and complicated. In the Yongqian Period, the pastels of eight treasures prospered. Reached a very high level, almost in a variety of shapes and structures relatively round, full of the shape of the objects are It has been reflected with the continuous enrichment of patterns, the implied meaning contained in eight treasures has also broken through the simple religious significance, and become a part of Chinese auspicious culture, which embodies the good wishes of the people for a happy life. Its cultural connotation is deeply loved by the people. Among them, "wheel" is used to reflect human ingenuity and the evolution of the world, which has the meaning of endless life; The "snail" is the embodiment of strength and power, representing happiness and peace; The "umbrella" has the meaning of reverence and glory, and the meaning of protecting human beings from harm; "Cover" embodies courage and domination, and has the meaning of compassion and victory; "Flower", lotus, has the meaning of kindness, nobility and purity; "Bottle" is the embodiment of wealth, and has the meaning of auspiciousness, happiness and wisdom; "Fish" is the embodiment of unfettered, with lively, happy, warding off evil; "Pan long" is the "auspicious knot", is the embodiment of peace and eternity, has the meaning of peace and infinity. The auspicious meaning contained in

these patterns themselves also provides valuable reference content for the modeling design of the author's later works.

The eight auspicious patterns (Figure. 110) in the early stage were mostly formed on the basis of the depiction of real objects, supplemented by the corresponding wishes to express the abstract beauty, and its form and rules have a certain stability; While western patterns focus on the beauty of the composition of the Figure, often missing the internal meaning. Therefore, combining the eight auspicious patterns with the design method of modern graphics, through pattern decomposition and element reconstruction, can increase the beauty of patterns and give people a broader imagination space without losing the original meaning of graphics. In the design, we should adhere to the idea of taking its "shape", extending its "meaning" and passing on its "God". To take its "shape" is to extract the core elements of the eight auspicious patterns, and to simplify the elements without losing the original intention; The "meaning" of the extension is to use the new design concept to transform the use of methods to redesign; Passing on its "god" is to highly refine the outline and connotation of the pattern. The reconstructed Figur pays more attention to the expression of the meaning of the pattern, which leads to the emotional sublimation from the inside out.



Figure 110. Scattered and concentrated patterns of eight auspicious patterns
Source: 《Chinese Buddhism》, 2016

Eight auspicious patterns, as a traditional Chinese auspicious pattern, are different from other independent patterns in their individuality. They can not only exist alone, but also be presented on products in a combination form. The eight auspicious patterns (Figure. 111) are the results of multi-ethnic cultural exchanges and integration. They are rich in structure and content, changeable in appearance, and highly decorative, with high aesthetic and implication, reflecting the characteristics of culture keeping pace with The Times and having unique Chinese characteristics. As a member of the new era that is constantly advancing in the long history, we have the obligation to protect these time-honored traditional cultural heritage. When Chinese traditional culture is gradually moving to the world stage, we need to integrate traditional culture with modern design and the world, and make continuous innovation with the advance of time, so that the traditional eight auspicious patterns exude their own humanistic spirit and artistic value. Instead of being lost in the changes of The Times.



Figure 111. Zheng de blue and white wrapped branch lotus Tuo eight auspicious pattern large pot

Source: 《Jingdezhen ceramic history》, 2016

Although the inheritance and development of Chinese traditional cultural heritage is full of thorns and twists and turns, under the new situation of continuous social development, the protection mechanism is increasingly standardized, the

quality of personnel is constantly improved, the level of science and technology is widely used, and the design creativity is constantly optimized, the influence of Jinyibao will usher in a new era of vigorous development. At any time, the present form is not necessarily the best or the worst. After sorting out the symbolic meaning of Chinese Buddhist patterns (Table 1), it is found that the eight auspicious patterns have relatively consistent meanings in the three doctrines, and they are one of the few combined patterns that have been stable since the Yuan Dynasty. Through the simplified extraction and reconstruction of the eight auspicious things, the patterns can be close to life design without losing the original intention. Make the original strong religious atmosphere become easy to understand. The application of traditional culture in modern graphic design is more popular.

	Mahayana Buddhism	Theravada Buddhism	Secret Buddhism
Flora			
Animalia			
Literal class			
The people category			
Other			

Table 1 Comparative table of patterns of Chinese Buddhist teachings
Source: 《Jingdezhen ceramic history》, 2016

The ceramic patterns of Jingdezhen in China need to be constantly updated, and the Buddhist culture in China also needs to be continuously passed on. It is hoped that through the research of this paper, the semiotics of eight auspicious patterns can be better inherited with the support of local wisdom in Jingdezhen.

CHAPTER V

Create contemporary ceramic works inspired by local wisdom and Buddhist symbols

1. Design conceptual framework

5.1.1 Pattern selection and innovation

After studying and analyzing field research and reading Chinese Buddhist patterns in books, I found that the eight auspicious patterns play a very important role in Mahayana Buddhism, Theravada Buddhism and Secret Buddhism. He not only inherits the local cultural traditions but is also one of the few integrated patterns recognized by all three doctrines. From the evolution of the decoration style of China's eight auspicious patterns, it can be seen that the eight auspicious patterns have developed from a single and simple pattern to a repetitive, complete, dense, balanced and symmetrical stylized decorative pattern. Among them, "repetition" is of great importance in the works of the eight auspicious patterns style. Repetition is actually very simple, It refers to the infinite repetition of the same shape. Continuity is the most typical form of repetition in the traditional repetition style.

This is the concentrated embodiment of the traditional decorative pattern composition structure rules, that is, the oftensaid curvy beauty, repeated beauty, symmetrical beauty and ordering beauty. The traditional eight auspicious patterns are also a special art of creation. If the most basic units, such as points, lines, surfaces, etc. are taken out and studied separately, it is meaningless, because the overall meaning is lost, and it cannot explain anything in itself. Only the most basic elements are skillfully integrated, coupled with the embellishments of bright colors, in order to form a colorful pattern, and finally the emotion that people want to express is expressed incisively and vividly.

The shape and size of the eight treasures drawn on the eight auspicious grain tall cup are basically the same, of which all the intervals connected to this are driven by the formation of a very regular movement trend through the winding branch lotus grain, it is because of this feature, giving people the overall feeling is a strong sense of

the whole. And the use of "radiation", "spiral", "s" type to shape the skeleton, you can give people the sense of overall impact of the vision (Figure 112).



Figure 112. Local picture of blue and white wrapped branches and lotus bearing eight auspicious patterns of tall foot cup in Ming Dynasty
Source: 《Jingdezhen ceramic history》, 2019

The arrangement of all the scattered elements in accordance with a specific principal axis direction, or in the same direction, or to satisfy a potential dynamic skeleton composition is one of the obvious constituent characteristics of this form. Starting from Chinghua Period, on the basis of inheriting the styles of Yongle and Xuande periods, the blue and white eight auspicious patterns became more stylized. For example, the edge of the spiral began to appear wavy, and the spiral decoration of the spiral was gradually emphasized, especially after Zhengde (Figure 113).

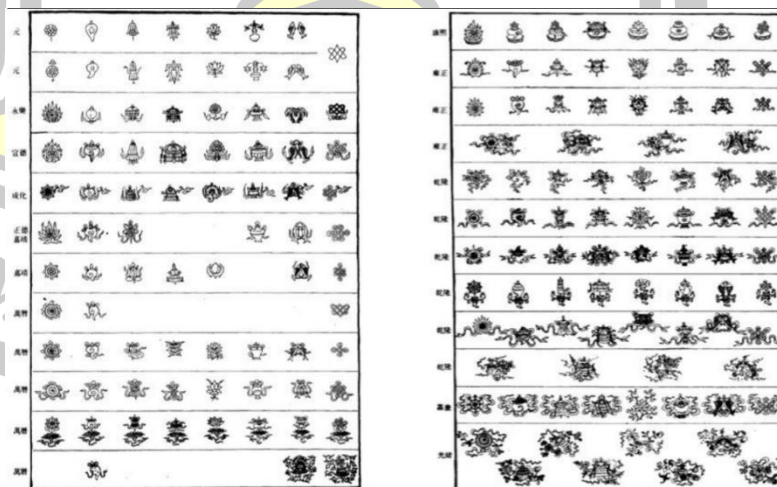


Figure 113. Evolution of eight auspicious patterns in different dynasties of China
Source: 《A compilation of traditional Chinese patterns》, 2019

From the case study of previous works, whether it is in the field of silk fabrics, architecture, stone carving or ceramics, the eight auspicious patterns mostly adopt relatively simple outline shape, and the composition is also varied in various forms. The eight treasures theme uses the plant patterns with beautiful meanings evolved from the lotus, the broken lotus, the lotus, the four seasons flower, and the ganoderma lucidum as the flower holder. Or the patterns are depicted in the lotus petal, showing a fresh and elegant artistic style with a high sense of order. In order to break through the traditional forms of expression and reflect the spiritual pursuit of contemporary consciousness in the traditional culture, they want to express their emotions to the animal kingdom by more concrete means, so as to arouse the resonance of the audience. From the pictures and documents retained in history, the eight auspicious patterns of blue and white ceramic in the Ming and Qing dynasties have many constituent elements, diverse combinations and rich connotations, which can be described as colorful and varied, but they still follow the traditional mode in the composition and decoration forms of patterns. First of all, in the form of composition, the eight auspicious patterns flexibly use and absorb the traditional composition rules. It uses the basic rules of form such as repetition, rhythm, contrast and unity, and skillfully combines various decorative themes with the composition forms such as scroll shape, "S" shape and return shape, showing the exuberant vitality of the typical composition forms rooted in traditional culture.

This optimized and stable structural form was finally shaped on the basis of the composition of the patterns of the previous dynasties and under the joint nourishment of various cultures of different dynasties in China, and was summarized and obtained by the craftsmen and artists of successive dynasties in the long-term artistic practice. Compared with the structural form, the constituent elements of the eight auspicious patterns have greater flexibility and richness, and the combination forms among the elements are also more diverse.

After a long period of life observation and artistic practice, as well as the absorption and learning of heterogeneous cultures, the ancient craftsmen found the best combination form of diversity and unity, that is, the use of the morphological similarity between the components and the order combination between them, so that these numerous components are reasonably interspersed in the rotating structure, so

that they can not only adapt to the large composition form. Without losing the richness of details (Table 2).

The embodiment of eight auspicious marks in Jingdezhen ceramics		
Yuan Dynasty blue and white hanging shoulder eight auspicious twig pattern jar	Ming Dynasty royal kiln blue and white wrapped branches lotus to eight auspicious pattern jar	Ming dynasty blue and white wrapped branch lotus eight treasure pattern three foot incense burner
		
The porcelain shape is full, the surface decoration pattern is to combine the deformed lotus into a circle, commonly known as "eight code" decorative style, the order of eight treasures is not fixed, lack of norms. The ornamentation is also relatively simple.	Face decoration this work style is elegant and natural, smooth, full of vitality, the arrangement is called "eight relatively sparse, proper white space.	The eight-treasure pattern decoration on this three-legged stove is more light and delicate, pursuing the decorative and curvy feeling of wrapping branches, and the lotus branches are more slender and have a sense of jumping.
Qing Dynasty Kangxi dou color tracing gold eight auspicious pattern folding plate	Qing dynasty Qianlong purple ground rolling track tracing gold powder eight auspicious pattern bottle	Qing Dynasty Qianlong blue flower lotus with eight auspicious pattern ear vase
		
The eight treasure pattern on the bucket color plate is combined with the wrapped branch pattern, surrounding the inner and outer walls of the whole plate, with a wide variety of patterns and full and gorgeous colors.	Color wrapped branches flowers eight auspicious pattern vase porcelain vase with pastel performance techniques around the whole eight treasure pattern painting and the utensium is more diverse, full of color bottle body for a week, the picture is exquisite.	This bottle picture decoration for Liantuo eight treasures two continuous, characterized by the leaf picture fine capture tensor deformation, like a phoenix tail; The ribbon with the eight treasures is more elegant than the previous dynasty, the umbrella is mostly three layers, and the fish is a double tail relative to the flower.

Table 2. The change of eight auspicious patterns in ceramics

Source: The table is from Zhang Lin, 2023

1) Group form

"Group type" this form of composition, is a common form of composition, "group type" in a "group" word, "Shuwen" on the "group" word so explained: "circle also", therefore, "group" is "circle". In the traditional Chinese concept, the circle symbolizes "reunion", "completeness" and other auspicious meanings, so, in the composition, often use this form of composition. In the composition of "eight auspicious" pattern, the geometry of the circle has been attached great importance in the "eight auspicious" image design, and the eight auspicious patterns are often arranged and combined in the form of a circle or an approximate circle. However, the title of "circle" pays more attention to a geometric form presented by the pattern on the plane. In contrast, the word "Tuan" in "Tuan" covers both the geometric form of "circle" and the internal profound meaning presented by the pattern, that is, the cultural spirit of "harmony" of the Chinese nation. Therefore, the name of "Tuan type" is also the embodiment of the inner soul of the pattern.

As one of the most common forms of "eight auspicious" images, "group type" is the most typical representative of which comes from the Tibetan mandala. Mandala is also called mandala, Manda, Manza, Manda, freely translated as altar field, which refers to all sages and all merits gathering place. Mandala is the "mental universe map" that monks and Tibetans use in their daily practice of the mystic Dharma. There are four kinds of mandala. The Samayya mandala, one of the four types of mandalas in esoteric Buddhism, is a classic example of the "group form." The samayya mandala is generally circular in shape, with great emphasis on the symmetry of the image and a central point. Samayya mandala "eight auspicious" shape is a typical Qing Dynasty "eight auspicious" pattern, the previous article has been detailed analysis of its pattern and characteristics, so here is no longer a description of each image pattern, but the shape of the double fish and Qing Dynasty double fish shape is different, the "fish" in the picture intersect, pay attention to the portrayal of the fin, But there is no depiction of fish scales. Its overall shape is similar to the image of Yin and Yang reincarnation, with obvious religious meaning. From the overall composition, there is a cross vajra in the middle of the image of Samayya Mandala, and the "eight auspicious" pattern (Figure114) takes this as the center and is arranged around the cross Vajra in turn. In the mandala, the "eight auspicious" images not only appear as the main graphics, but

are distributed in the picture as a single pattern, among which the two images of "Huagai" and "treasure building" are the most common, with strong religious meaning.



Figure 114. The formation form of the group in the "Eight auspicious" pattern
Source: 《Jingdezhen ceramic history》, 2019

2) Square shape

"Square" is also one of the common "eight auspicious" pattern forms, often the eight patterns in a certain order in a horizontal or vertical arrangement, square composition will be a complete "eight auspicious" image presented, giving people a uniform sense of order.

The "square" "eight auspicious objects" do not always appear as eight independent objects, but also combine the eight objects into a complete pattern. They are layered on top of each other to form a new image. Some of the images omit the "vase" pattern, but use seven other objects to form the shape of the "vase", which is used to represent the connotation of the "vase". The most typical example is the "vase shaped Eight treasure pattern" in the mural paintings of the Qing Dynasty. There is no "treasure" in this image

"Bottle" this auspicious object image, but the use of "isomorphic" modeling method to replace, so that the overall "eight auspicious" image presents the shape of

"vase". In addition, the "eight auspicious" images are arranged from top to bottom in accordance with the order of cover, building, wheel, fish, knot, lotus and bottle, among which the combination of the shape of "double fish" and "wheel" makes its image more full and its shape more flexible. Why are they arranged in this order? This is very similar to the Buddhist concept of washing away the earth, obtaining liberation, attaining enlightenment, and attaining eternal life in the western paradise. The top "cover" and "building" both represent the meaning of "getting rid of troubles, staying away from suffering, and seeking liberation". The images of "fish", "wheel", "knot" and "lotus" in the middle all have the meaning of reincarnation and cycle. Only through continuous reincarnation and continuous "baptism" can we go through trials and tribulations to reach the door of the Buddhist kingdom and have eternal life. And the bottom of the "vase" pattern, meaning "eternal life", also represents the final cultivation of positive fruit. Therefore, this combination often appears in the form of "eight auspicious" (Figure.115) to express a complete religious concept, and its auspicious connotations are extremely rich and profound.



Figure 115. Combined eight auspicious patterns
Source: 《Jingdezhen ceramic history》, 2019

3) Scatter pattern

In the form of "eight auspicious" patterns, there is another way, their arrangement is more inclined to freedom, called scatter type. Its eight patterns are distributed in the form of scattered points, with no obvious connection or connection line between them, simple and bright, will produce a certain rhythm and rhythm, making the picture more decorative and aesthetic value. The scatter pattern is different from the composition ideas of "group" and "square" in composition form. This method emphasizes more freedom and randomness. Usually, eight patterns are drawn separately and placed everywhere in the picture. There are usually multiple center points in the same picture, and each center point will be represented by a group of images, and the structure and style of each group of images will not be too complicated.

When the "eight auspicious" pattern is drawn with this composition form, it is usually used as a supplementary and decorative pattern in the picture. For example, in the woodcut "Pagoda" of the Qing Dynasty, there are eight auspicious objects such as "Falun", "Snail", "Treasure building", "white cover", "lotus", "vase", "Double fish" and "auspicious knot" in the picture. Although the overall shape features and Qing Dynasty "eight auspicious" pattern is not much different, but one of the "vase" shape is particularly unique. In the image, the shape of the "vase" in addition to retaining the original "round belly" shape, the left and right sides of the triangle shape, this "vase" shape and described before the "vase" characteristics are very different. In addition, the image of the "Falun" appeared twice, among which, the "Falun" shape on the left side of the picture is more similar to the "golden wheel" shape in Buddhism, compared with the "Falun" image on the right, the rim part of the "Falun" pattern on the left is more varied, and is painted with a base, and the overall shape is more exquisite than the "Falun" image on the right. Eight auspicious images scattered on the left and right sides of the pagoda, making the overall picture more rich in content. Using this way of composition, the overall picture appears to be both changed and relatively unified; Both independent of each other and related to each other, and make the whole picture just right to show a kind of symmetry and balance of beauty (Figure. 116) .

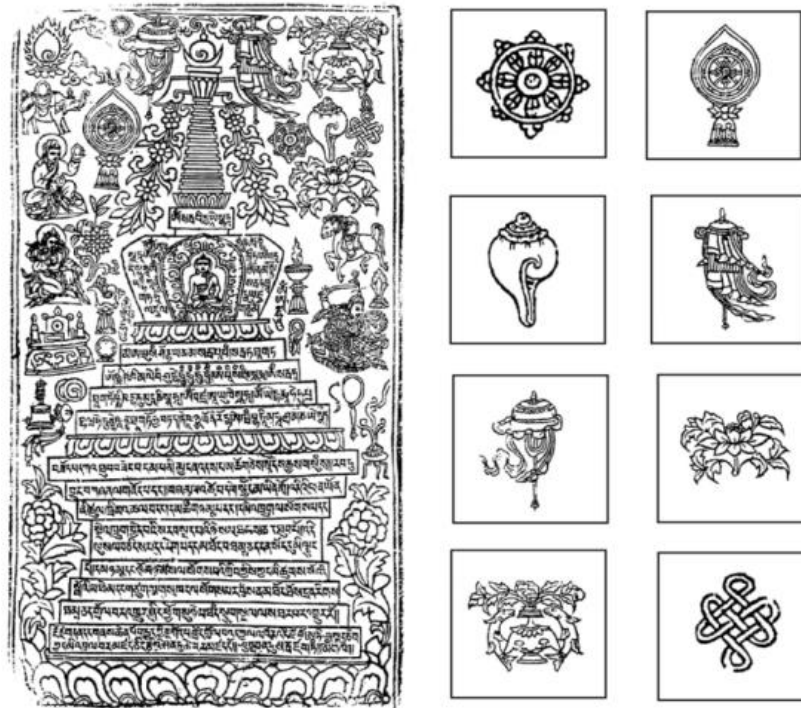


Figure 116. "Eight auspicious" in Qing Dynasty woodcut print "Stupa"
Source: 《A compilation of traditional Chinese patterns》, 2019

The development of ceramic decoration, like anything else, also experienced a process from simple to complex, from single to diverse. Accurately speaking, the improvement of people's aesthetic perception and understanding of things directly led to the qualitative leap of the artistic expression ability of modern decoration.

In the pattern design, the outer outline extracted from the traditional Chinese eight auspicious patterns and simple geometric patterns were arranged in a variety of ways, so as to display the picture effect with a harmonious and aesthetic feeling of beauty and comfort, reflecting the concise beauty of the eight auspicious patterns. At the same time, the combination of golden lines and traditional Chinese patterns was used to express the aesthetic effect of integrating the object and the heart. The combination and reproduction of its elements show the re-innovation of Buddhist patterns in contemporary ceramic decoration design. The forms of expression are constantly changing, but the excellent national cultural spirit hidden in the patterns is always unchanged.

Regardless of the period, pattern and color are important elements of design, and the layout of these two elements directly affects people's first impression. Therefore, these two elements play an important role in innovative design. In combination with the changes of the eight auspicious patterns from Yuan Dynasty to Qing Dynasty, the eight auspicious patterns in Wanli period of Ming Dynasty were selected as the mother of my pattern innovation according to the overall unity and characteristics of the patterns. By collecting the main body of the pattern and extracting its characteristics, geometric deformation and linear deformation were carried out. This innovative method not only caters to people's aesthetic appreciation at present, And it can better convey the symbolic meaning of Buddhist patterns.

Through the theoretical analysis above, it can be concluded that the traditional eight Buddhist patterns played an important role in the spread of Chinese Buddhism, and they were attached to Buddhist buildings, Buddhist tools, Buddhist artifacts, ceramics, etc. Later, the eight auspicious patterns were also decorated on practical vessels, and the patterns and colors became increasingly complex. In order to break the traditional composition and color matching, explore the context of the current era, and develop the direction of both traditional and contemporary culture, through the method of ceramic decoration, the eight auspicious patterns, which are different from the traditional forms, are boldly displayed in the main body of the picture, and combined with their own creative ideas, the art works are designed in line with the current aesthetic trend. In order to reflect the artistic language of the eight auspicious patterns in ceramic decoration and give it new vitality, it shows the culture from ancient times and the spirit of "harmony between heaven and man".

5.1.2 Innovative design concept for the appearance of the work

When drawing the sketch, I first reported to professor Metta and selected one out of the four sketches for further painting and modification (Figure117) . After returning to China, I made a second visit to well-known ceramists in Jingdezhen, Jingdezhen ceramic history experts, and Chinese Buddhist scholars according to the contents of the field investigation. Through the contents of the return visit and the suggestions given by the experts, my work will be refined.

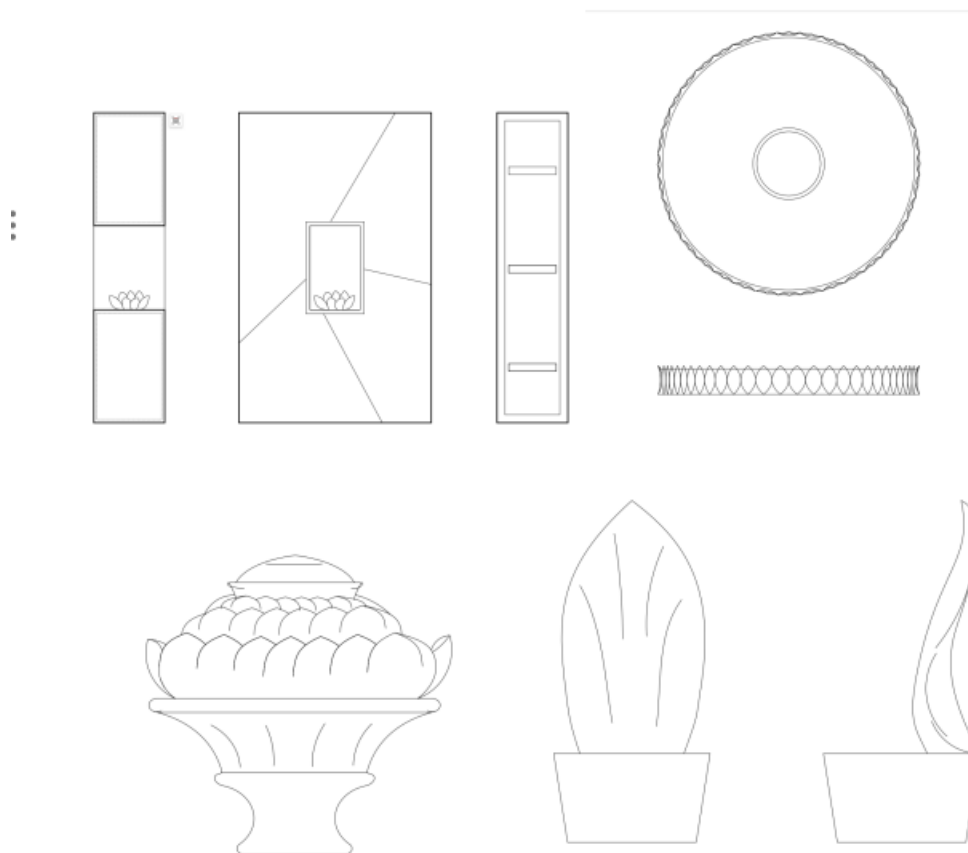


Figure 117.Sketch
Source: Photography byZhang Lin, 2023

This graduation work is modified according to the last sketch, and the leaf pattern of the backlight is changed into the petal of the lotus flower, which is the sacred flower of Buddhism and represents the highest realm of Buddhism in the work. The patterns printed on the backlight of the lotus flower represent the symbolic meaning to be conveyed by this pattern, and the little monk on the lotus seat represents the ordinary people seeking Buddha. The process of Buddha seeking is divided into three steps in the form of three sets of works. This set of works selects eight treasure patterns as the main body, and eight patterns are highlighted and simplified. After refining, summarizing and processing the theme, the gilt glaze is used as the pattern and white, light shadow cyan and deep shadow cyan glaze are selected as the main color to achieve a solemn and solemn visual effect.

In the shape of the work, I choose lotus petals as the theme of pattern bearing, lotus seat as the bottom, people who have the pursuit of Chinese Buddhist thought and concept sit on the lotus seat in the form of non-phase meditation, the first group of works is eight, each lotus seat is surrounded by a shallow carved double-layer lotus pattern, implying that the thinking is in bud, A single lotus petal is set up on the lotus seat to imply single-mindedness in thought. Each work is painted with a new design of eight auspicious patterns. The whole body of the work is white glaze, which means to seek Buddhist thoughts; The second group of works is four, a single lotus petal set up on the lotus seat is expanded into three petals, the color is changed from white to light cyan, the middle petal is painted with two random combination of eight auspicious patterns, and the shallow carved double-layer lotus pattern around the lotus seat is changed into an upper and lower double-layer lotus pattern, meaning bloom in thinking, and the phaseless monk on the lotus seat is changed from frosted white glaze to gold, In Chinese Buddhism, gold represents the city's transformation and rebirth; The last group of works is one, the three lotus petals set up on the lotus seat are spread out into five petals, the color is changed from light cyan to dark cyan, the middle petal is painted with simplified combined eight auspicious patterns, and the little monk on the lotus seat is changed from gold to hollow out, implying integration.

Through the image of three sets of ceramic works to express a group of people's pursuit of Buddhism in a process and ideological transformation, in Buddhism 8, 4, 1 these three numbers correspond to some stories and ideas in the development of Buddhism, such as "eight", "eight" in Buddhism has "eightfold path", "eight consciousness of the heart field", "eight suffering", "eight evil" and so on.

Eightfold Path: Also known as Eightfold Path, Eightfold Path or Eightfold Path. This means the eight ways and means of reaching the highest ideal of Buddhism (Nirvana) .

Right View. Correct insight, that is, adherence to the truth of the four Noble Truths of Buddhism;right thinking. Also known as positive thinking, that is, thinking and distinguishing according to the truth of the four Noble Truths;Correct speech. Correct speech, speaking should be honest and reliable, do not lie. Speak in accordance with the Buddha's teachings, and do not use lies, false words, bad words, or two tongues that go against the Buddha's teachings; Proper occupation. Correct

behavior. All actions should be in accordance with the Buddha's teaching, do not kill, steal, prostitution and other evil; Right life. Live a proper life in accordance with the Buddha's teachings; to improve oneself. Diligence means burning off habits, not time; Mindfulness. Awareness: Learn to be aware of yourself. Positive determination. There are two kinds of meditation First, the mind is "one", the cause is "one", the mind is with the cause, and then meditation arises. The focus is on the predestination.

It is also the "eight sufferings": the suffering of life, the suffering of old age, the suffering of illness, the suffering of death, the suffering of hatred and hatred, the suffering of love and separation, the suffering of seeking no suffering and the suffering of the five accumulation .

The number "four" in Buddhism has "four kinds of phases", "four Dharma seals", "four wisdom", "four Noble Truths" and "four great truths".

Four kinds of phases: phases of self, phases of human beings, phases of all beings and phases of longevity;

Four Dharma seals: Four Dharma texts and four sorrow Danana, the four Buddhist Dharma principles are: all harmony and things are impermanent (all actions are impermanent); All emotions are suffering (all leaks are suffering); All things have no self (dharma has no self); Nirvana transcends concept (Nirvana silence).

Four Wise: With the four wise corresponding mind products, also referred to as four wise mind products, meaning that the unified mind, mind place corresponding to the four wise, are the four virtues of Bodhi, that is, the four kinds of wisdom of Buddha, are the eighth, seventh, sixth, and first five minds that have been transferred to the missing, as obtained in the second:

The Four Noble Truths: The four Noble Truths, also called the Four Noble Truths. The word "Satya" is a transliteration of the ancient Indian Sanskrit, which translates as "not reversed," and by extension means "truth." The "Satya" is the infallible truth known by the sage. Then, the "Four Noble Truths" are the four infallible truths known by the sage. The four Noble truths are the four life truths of suffering, collection, destruction and Daoism that Shakyamuni realized. The four noble truths tell people that the essence of life is suffering, the reason why it is suffering, the way to eliminate suffering and the ultimate goal of Nirvana.

The number "one" in Buddhism is A very short time; A snap of a finger: a brief moment; A description: a person who is extremely evil and lacks good roots; One heart and two doors: one heart and two doors of truth, birth and death; One mind with three thoughts: One mind with three noble Truths: one mind with space, falsehood and Middle Truth.

Combining the above concepts, the work will ultimately present the local wisdom of Jingdezhen ceramics as a carrier, and combine the extraction and innovation of symbols and patterns with Chinese Buddhist characteristics, so that the marginalized Chinese Buddhist symbols will be familiar to everyone again, so that many people can understand the eight auspicious patterns in addition to the meaning expressed by traditional Chinese auspicious symbols. The true meaning of it itself under the influence of the Chinese Buddhist background.

2. Design Process

5.2.1 Sketch idea

Eight auspicious patterns as a symbolic pattern of Chinese Buddhist tradition, in order to conform to the contemporary aesthetic trend, the composition of the form and style of the design is not only combined and different from the traditional, but also reflects the traditional eight auspicious patterns of the shape characteristics and combination form.

The work selects the shape characteristics of the eight auspicious patterns common in ceramic patterns in the Ming Dynasty as the main body, and combines the characteristics with geometric forms. Each pattern is combined with two deformation combinations, and is not painted with new colors, but replaced with a bright and bright golden water glaze, highlighting the atmosphere and stability of the eight auspicious patterns. This feature also caters well to the implications of Chinese Buddhist culture. (Figure 118).



Figure 118. Selected eight auspicious motif

Source: 《A compilation of traditional Chinese patterns》, 2016

In the design of the eight auspicious patterns, I plan to apply the geometric innovative eight auspicious patterns in a single form with a gap in the middle and traditional Chinese ceramic patterns, which will eventually be applied in my first and second works. The first and second works tell the process of sentient beings from seeking to realizing in Buddhism, and such patterns will adopt the traditional scattered pattern, that is, they will be composed separately. The linear eight auspicious patterns will be drawn in the final work in the form of a group, which generally appears in Buddhist huadas and treasure buildings, which also implies perfection, and precisely corresponds to the sublimation of the thoughts of a few people after realizing the truth of Buddhism in the last work.

Let the Chinese traditional eight auspicious patterns to simplify and extract the characteristics of the picture, and finally achieve the diversification of images, in order to extract the geometric version of the line version of the eight treasure pattern, this pattern is simple and clear at the same time with the characteristics of the eight

auspicious patterns will be integrated with the traditional pattern of Chinese ceramics combined with drawing on contemporary ceramics(Figure119 、 Figure120).

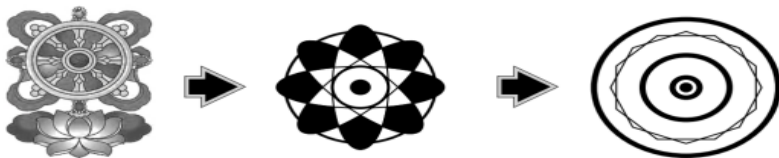



Eight auspicious patterns of innovation		
prototype	Geometric deformation	Linear deformation
		
Normal wheel		
		
Conch		
		
Treasure umbrella		
		
Victory flags		

Figure 119.Pattern design picture 1
Source: Photography by Zhang Lin, 2023





Eight auspicious patterns of innovation		
prototype	Geometric deformation	Linear deformation
		
Lotus		
		
Treasure bottle		
		
Jewel fish		
		
Lucky knot		

Figure 120. Pattern design picture 2
Source: Photography by Zhang Lin, 2023

There are three sets of works in total. The first set is called "Seeking"(Figure 121), with a total of 8 pieces (Figure122). A single-petal lotus flower is used as the background, and a double-petal lotus seat is used. The white glaze of the whole body expresses the state of sentient beings seeking Buddha, and the non-phase monk on the lotus seat represents sentient beings seeking Buddha. The second set of works is called "Comprehend "(Figure123), a total of 4 pieces(Figure124), using a three-petal lotus as the background, the upper and lower petals of the lotus seat, the whole body is a light shade of blue glaze, the work on the phase-less monk from white to gold represents a spiritual sublimation; The third set is called "Nirvana"(Figure125), a total of one piece, using a five-petal lotus as the background, the upper and lower petals of the lotus as the base, the glaze surface using dark shadow blue glaze, and the original lotus sitting on the phase-free monk has been integrated with the five-petal lotus background to present a hollow shape. The works are decorated with glazed ceramic technology to better express the state of sentient beings seeking Buddha. The theme color of the three sets of works changes from ethereal white gradually to light shade green until deep shade green. The phaseless monk sitting on the lotus seat changes from ignorant white to harvest gold until it is transparent and integrated with the background, and uses the change of color to express the purification and sublimation of thought.

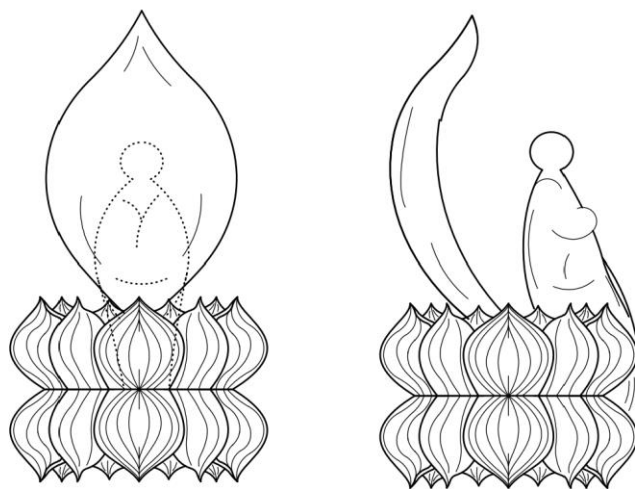


Figure 121.Exterior design "Seeking" 1
Source: Photography by Zhang Lin, 2023

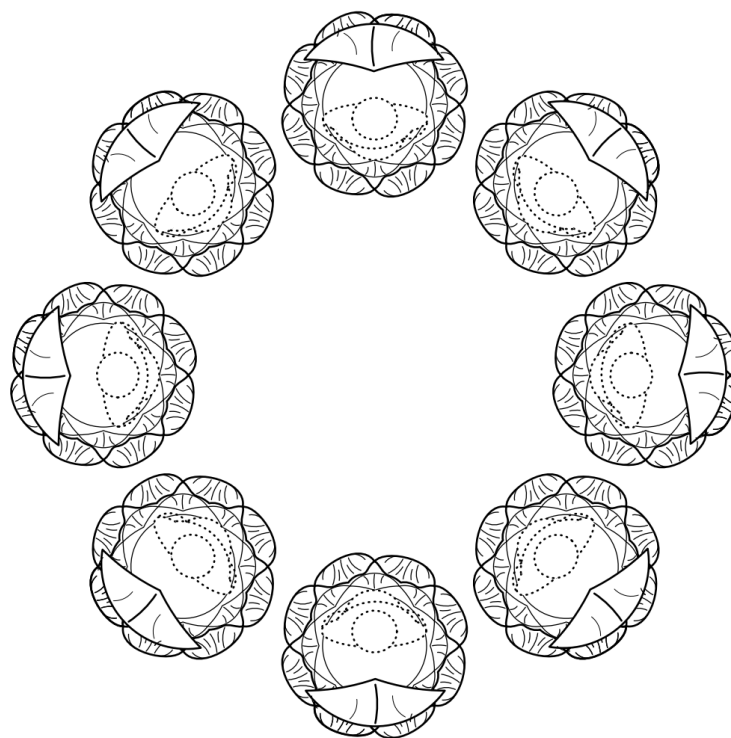


Figure 122. Exterior design "Seeking" 2
Source: Photography by Zhang Lin, 2023

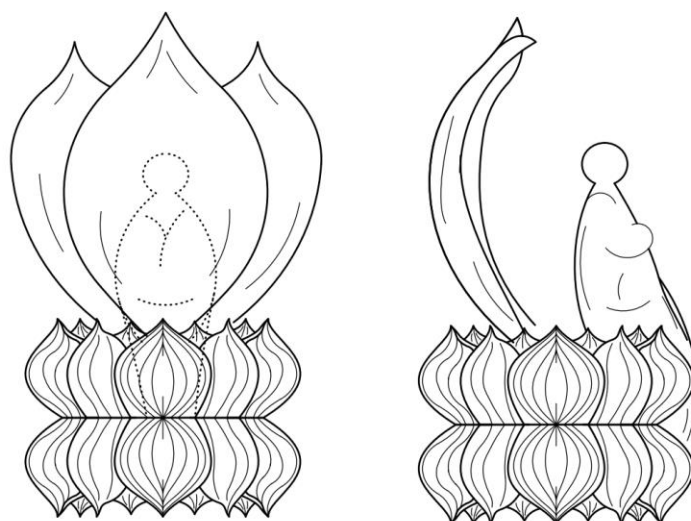


Figure 123. Exterior design "Comprehend" 1
Source: Photography by Zhang Lin, 2023

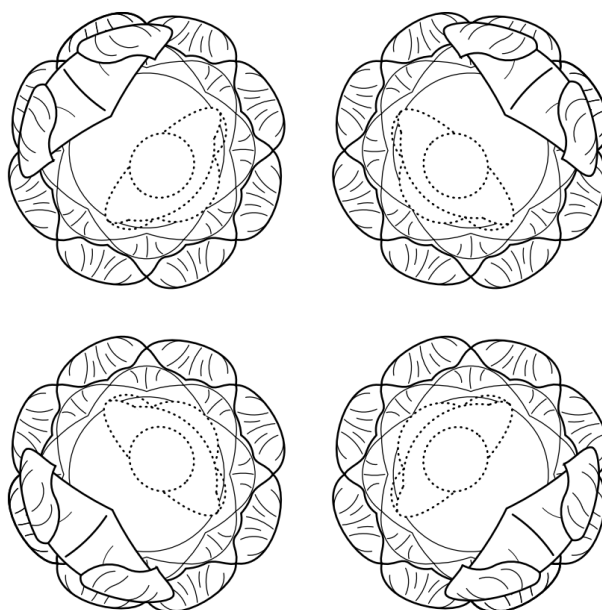


Figure 124.Exterior design "Comprehend "2
Source: Photography by Zhang Lin, 2023

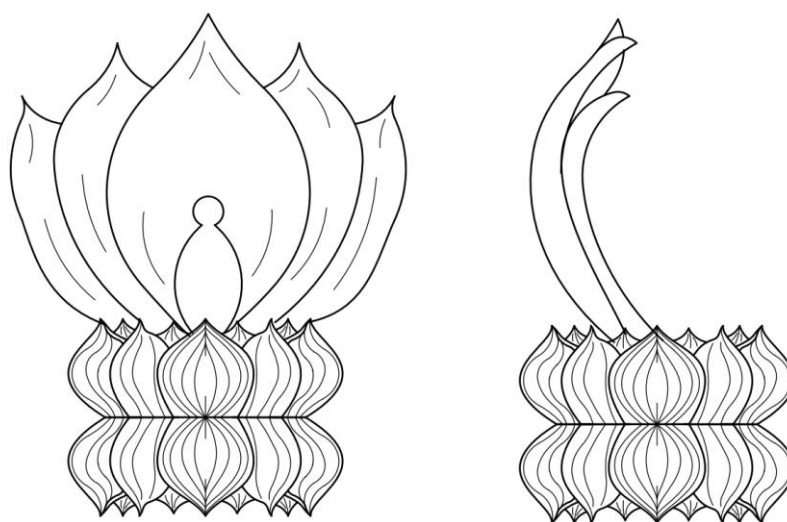


Figure 125.Exterior design "Nirvana"
Source: Photography by Zhang Lin, 2023

5.2.2 Drawing method

First of all, ceramic works need to be hand-molded with sculpture clay and constantly adjust the tilt Angle of lotus petals (Figure126) . After 48 hours of natural air drying, it is put into a plaster mold to finalize (Figure127) , and then after 72 hours of drying, the plaster mold is injected into the ceramic paste and placed on the kiln for 72 hours of baking and drying, and then the mold is removed and placed in a cool place to dry. It is necessary to spray a layer of transparent glaze in the billet first to produce a granular sense (Figure128) , and then decorate the blended glaze, and then put a layer of glaze to avoid scratching. Finally it is fired at a high temperature of 1300 degrees Celsius (Figure129) .



Figure 126.Mold with clay
Source: Photography by Zhang Lin, 2023



Figure 127. Use a plaster mold for grout
Source: Photography by Zhang Lin, 2023



Figure 128. Glaze with a watering can
Source: Photography by Zhang Lin, 2023



Figure 129 The intake kiln is fired at 1300 degrees Celsius
Source: Photography by Zhang Lin, 2023

Since the creation theme of the work is the eight auspicious patterns of the geometric version and the line version (Figure130、Figure131、Figure132) , the eight auspicious patterns of the geometric version are selected to be drawn on the first set of work "Seeking" and the second set of work "Comprehend " according to the picture effect, while the combined version of the eight auspicious patterns of the line version is selected for the third set of work "Nirvana". The blank is easily damaged by low temperature firing, and care should be taken in the handling and drawing process. The material of the work is painted gold on the glaze, and the gold water glaze is blended with the ratio of gold water diluent 1:3. The intensity of the color can achieve the best hair color effect. It is necessary to try several times to get the hue required for the final picture. After the color of the picture is determined, the sponge is used to replenish the body to prevent the dust in the body from affecting the picture during the firing process. Because the drawing method is glaze color, the shape of the eight auspicious patterns needs to be expressed extremely accurately, and it must be outlined with a fine line brush and then filled with color. Because there is a layer of transparent glaze at the bottom, if the shape is directly copied in the blank body, the

bottom glaze on the blank will be thoroughly scratched, so you can only use a pencil gently in the blank body set the position of the pattern, and begin to use a good proportion of gold water glaze line.



Figure 130. Pattern design picture 1
Source: Photography by Zhang Lin, 2023



Figure 131. Pattern design picture 2
Source: Photography by Zhang Lin, 2023

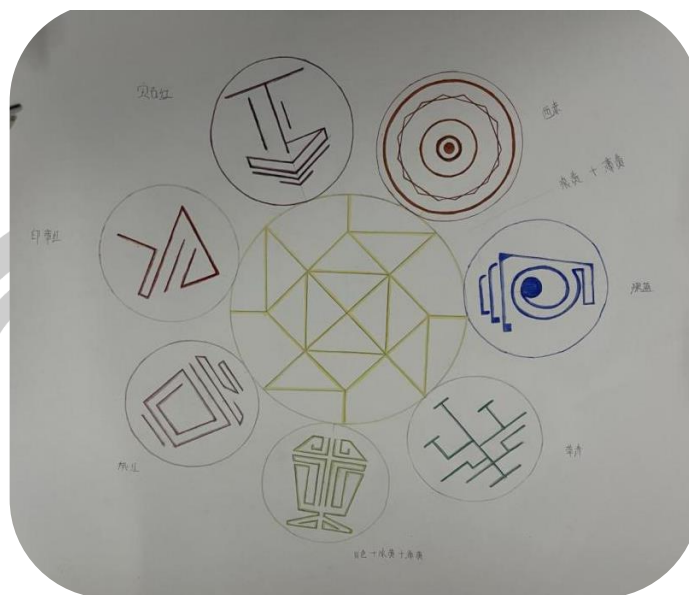


Figure 132. Pattern design picture 3
Source: Photography by Zhang Lin, 2023

Coloring is a crucial step in the creation process, and the fluency of painting depends on whether a smooth brush is used. For the painting method of this set, choose a brush with soft bristles to facilitate the filling of colors. Since the bottom spray glaze cannot be changed, each stroke that falls needs to be firm and strong (Figure133) . Dip the brush into the prepared gold water material, and draw the appearance outline of the eight auspicious patterns with a change of shade, so that its modeling has a three-dimensional sense. Moreover, in the process of drawing, too much material of the nib will cause fainting due to the absorption of the bottom glaze, and too little material of the nib can not be completed in one stroke, so it is necessary to be familiar with the material to achieve the final effect. Finally put the finished work flat on the spray glaze, with a watering can into the transparent glaze, from the top down spray to the picture, until the transparent glaze completely cover the picture can be put into the electric kiln after 750 degrees Celsius firing can be finished out of the kiln.



Figure 133.Paint pattern with gold glaze
Source: Photography by Zhang Lin, 2024

5.2.3Problems and solutions

1) When grouting the plaster mold, the proportion of slurry to water must be tried repeatedly, and it will be properly adjusted according to the season and the surrounding temperature, otherwise the work will collapse due to too highwater content and dry and crack due to insufficient water content during mold release (Figure134)

พหุ ประถมศึกษา



Figure 134.Failure due to improper moisture adjustment
Source: Photography by Zhang Lin, 2023

2) Pay attention to the control of humidity during the blank air drying process, otherwise the blank body will show signs of internal cracking after the glaze has been fired at 1300 degrees Celsius (Figure135).



Figure 135.Glaze cracks due to uneven temperature of kiln fire
Source: Photography by Zhang Lin, 2023

3) In winter, because the temperature difference between inside and outside the kiln is too large, it is necessary to apply thick zinc water in the position of too thin

or too sharp to protect the integrity of the glaze, otherwise there will be black spots (Figure136) .



Figure 136. Blackening of the top due to not applying zinc water to the top during firing

Source: Photography by Zhang Lin, 2023

3. Work Test Crowd

This field investigation is divided into two steps. The first stage is from April to June 2023. Wang Anwei, Lu Tao and Dai Qingquan, masters of Jingdezhen ceramic arts and crafts, were interviewed respectively according to the requirements of the field investigation form. Jingdezhen history experts Chen Yuqian, Xiong Zhongrong and Master Wuxiang, member of the Buddhist Association of China. The second stage of field investigation will be from October 2023 to January 2024, in which the sketches of the works will be discussed and solicited by the subjects of field investigation.

5.3.1 Expert in Chinese ceramic arts and crafts

Professor Lu Tao, a Chinese ceramic master, put forward some suggestions to modify the shape of my work. He thinks that lotus petals are a good background meaning of the work, but the proportion of the composition is too small. He suggested that the ratio of base and background should be changed from the original 1:4 to 1: 2. This will make the work more stable and fit the Buddhist theme, and the shape of the petals is not soft enough (Figure137) , It is suggested to outline the texture of the petals on the petals, so that it will appear smart.



Figure 137.Exchange works with Professor Lu Tao
Source: Photography by Zhang Lin, 2023

When Professor Wang An Wei (Figure138), a Chinese ceramic master, saw the sketch of my works, he put forward his opinions on the shapes of the faceless monks in the works "Seeking" and "Comprehend "



Figure 138.Exchange works with Professor An Wei Wang
Source: Photography by Zhang Lin, 2023

First of all, the colors of the three works are from white to pre-cyan and then to dark cyan, while the colors of the faceless monks do not change, and the faceless monks represent the portrayal of Buddhist followers. It is a good idea to express the mood of the Buddha worshiper by changing the color of the work, but it is suggested to tilt the head of the little monk with no phase to one side to express thinking and change the color of the little monk with no phase in "Comprehend " from white to gold, so as to sublimate the expression of thought and synchronize with the change of the color of the work.

5.3.2 Experts in Jingdezhen ceramic history

After reading the sketch, Mr. Xiong Zhong Rong (Figure139), an expert in Jingdezhen ceramic history, suggested adding traditional Chinese patterns to the large black geometric blocks of the innovative eight auspicious patterns in the works "Seeking" and "Comprehend "to fill in, such as wave patterns, lotus patterns, fish scale patterns, lotus patterns, and curly grass patterns, etc. Through the splicing of innovative patterns and traditional patterns, the effect of innovation and inheritance can be synchronized. This not only increases the beauty of the pattern picture but also enhances the artistic conception of the work.



Figure 139. Exchange works with teacher Xiong Zhong Rong
Source: Photography by Zhang Lin, 2023

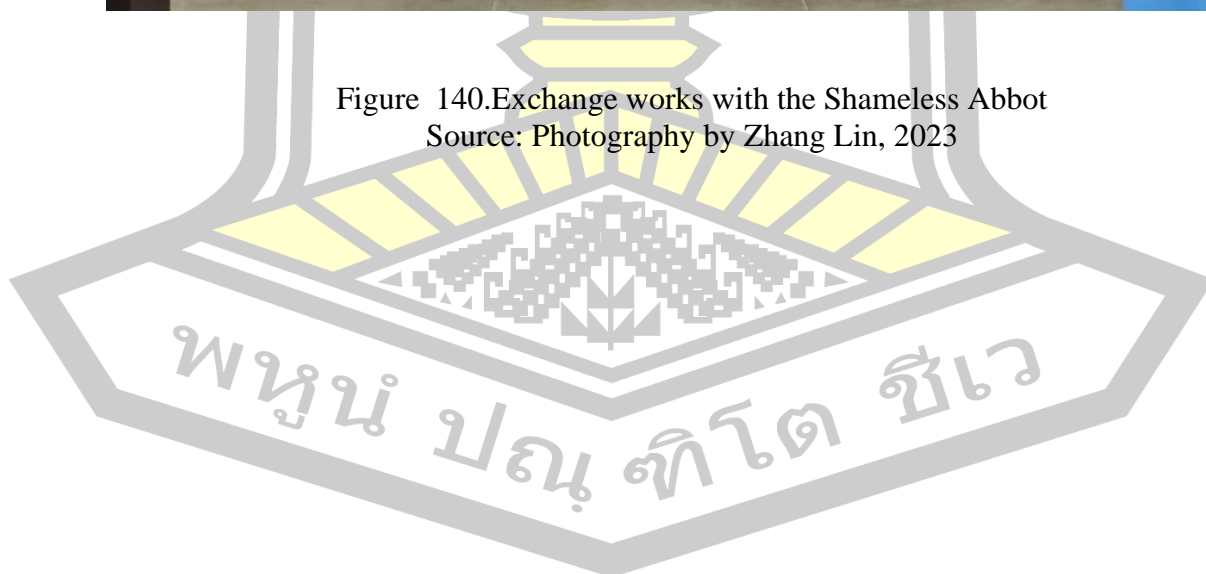
5.3.3 Chinese Buddhist scholars

When Master Wu Xiang (Figure140), the host of Guanyin Pavilion in Jingdezhen, discussed the sketch of the work, he first affirmed the innovation and concept of the work, and at the same time, in the combination of the eight auspicious patterns of the work "Comprehend ", Abbot Wuxiang mentioned two concepts in Chinese Buddhism, "random" and "freedom". The concept of "Where to provoke dust" does not deliberately arrange the collocation of patterns according to the semiotics of Buddhism that gives eight auspicious marks, but adopts a random form, which is more in line with the concept of "spontaneous" in Buddhism. At the same time, it is recommended not to use the form of new color to outline the pattern, but to

replace it with a golden glaze, so as to better reflect the atmosphere of Buddhism and the meaning of stability away from the secular.



Figure 140. Exchange works with the Shameless Abbot
Source: Photography by Zhang Lin, 2023



4. Show the final product

5.4.1 "Seeking" the size of the work is :22cm*11cm*15cm



Figure 141. Work "Seeking"1
Source: Photography by Zhang Lin, 2024



Figure 142 Work "Seeking"2
Source: Photography by Zhang Lin, 2024



Figure 143. Work "Seeking"3
Source: Photography by Zhang Lin, 2024



Figure 144 Work "Seeking"4
Source: Photography by Zhang Lin, 2024



Figure 145. Work "Seeking"5
Source: Photography by Zhang Lin, 2024



Figure 146. Work "Seeking"6
Source: Photography by Zhang Lin, 2024



Figure 147. Work "Seeking"⁷
Source: Photography by Zhang Lin, 2024

5.4.2 "Comprehend " the size of the work is: 22cm*12cm*19cm



Figure 148. Work "Comprehend "1
Source: Photography by Zhang Lin, 2024



Figure 149. Work "Comprehend "2
Source: Photography by Zhang Lin, 2024



Figure 150. Work "Comprehend "3
Source: Photography by Zhang Lin, 2024

5.4.3 'Nirvana' the size of the work is: 23cm*13cm*21cm



Figure 151. Work "Nirvana"1
Source: Photography by Zhang Lin, 2024



Figure 152. Work "Nirvana"2
Source: Photography by Zhang Lin, 2024



Figure 153. Work "Nirvana"³
Source: Photography by Zhang Lin, 2024

5. Summary

Eight auspicious patterns is a typical pattern in many traditional Chinese auspicious patterns. It is usually used as an ornament or combination pattern. It is not as widely used as the dragon and phoenix pattern and the flower and bird pattern, but the development process and unique meaning it represents cannot be replaced by other patterns. Eight auspicious patterns have a certain arrangement order, and according to the change of the years have different orders. Each of these patterns has its own meaning, representing eight parts of the Buddha's body.

According to the book of the Buddhist Instruments of the Lama Temple in Beijing, the snail, as the Buddha says, is the fruit of the Bodhisattva. Falun, the Buddha said that Dafa circle turns the thing of endless carvings. The treasure umbrella, said by the Buddha, relaxes freely and restores the things of sentient beings. White cover, Buddha said to cover all three thousand clean medicine things. Lotus, the Buddha speaks of the five turbidness, nothing that is stained. The vase, the Buddha said that wisdom is perfect, and there is nothing that is completely leakless. Goldfish,

Buddha said strong and lively, deliverance of plunder. Disc long, Buddha said loop implementation, all the things of understanding. Falun, also known as "Hua Wheel" and "golden wheel" in Tibetan, is "Kuoruo", which is the first of the eight auspicious patterns. The shape of the Falun is based on the wheel, with four small wheels distributed in four directions respectively.

The center is supplemented by eight or more spokes, and the outer edge is decorated with streamers. The wheel represents the palm of the Buddha's hand, symbolizing fullness and endless life. Falun is "white conch", also called "Miaoyin auspicious", transliterated as "Dongga" in Tibetan. The snail is usually drawn vertically, with threads on the top half of the snail and streamers on the outer edge and body of the snail. The snail represents the neck pattern of the Buddha, symbolizing the sound of the Buddha, the sound of the Buddha smell the four corners, the wonderful sound is auspicious, the continuation of life, endless reincarnation of the Dharma building is also called "victory building", "respect victory building", and the Tibetan transliteration is "Jian Shen". The shape of the Fa building is long barrel shape, not like an umbrella can be curved, generally more than three layers of cylindrical narrow cloth stretched on the wooden frame, the body of the building with streamers winding. The Dharma building represents the body of the Buddha, indicating that the Dharma is firm and prosperous; It symbolizes the elimination of troubles and bad roots. Hua Gai is also called "Bao Gai", transliterated as "Du" in Tibetan.

The shape of the Huagai is an expanded umbrella composed of three parts: handle, drapery and spire, but its shape is not equivalent to an umbrella or a sunshade. The canopy represents the top of the Buddha's head, implying supreme power and majesty. It symbolizes the elimination of the five evils of greed, anger, delusion, slowness and doubt. Lotus flower is also known as "Bao Lin", or "Pema" in Tibetan. Lotus pattern is a combination of Chinese and Indian beliefs and worship for the lotus. The flower is centered and surrounded by leaves, and the coiled branches and leaves replace the winding streamers. Lotus represents the Buddha's tongue, symbolizing enlightenment of sentient beings, cultivation of the right fruit, abandoning unkind words and having a gentle temperament. The vase, also known as "Hua vase" and "Pemba" in Tibetan, is a bottle with a wide body and short neck. The bottom of the

bottle is round and the lid can be rotated open. There are decorative objects on the lid and the bottom of the bottle, and precious stones are set in the opening to symbolize the value of the vase. The vase represents the neck of the Buddha, symbolizing perfection, success and fame, auspiciousness, happiness and wisdom, and endless life. The treasure fish is also called "double fish", which is "Sennie" in Tibetan.

The fish pattern has the shape of goldfish, also has the shape of carp, there are double fish side by side, and there are head and tail intersection, and the fish body is decorated with streamers. The fish pattern represents the Buddha's eyes and is seen as a symbol of discerning eyes, as well as freedom and liberation. In Hinduism, the goldfish is the symbol of the female sexual organ and symbolizes the fertility of children and grandchildren. Panchang knot, also known as lucky knot and auspicious knot, is transliterated as "Babiu" in Tibetan. The Banchang knot consists of a number of ropes connected to each other at right angles, in a closed interlacing shape. It is coiled without a beginning and an end pattern, and the knot is decorated with streamers. The Banchang knot represents the Buddha's heart, which means that the Buddha's mind is endless, symbolizing infinite, through the loop, seeking barrier-free.

Eight auspicious lines have undergone a long evolution, with many different forms of composition, there are painted in lotus petals, rosette or ganoderma support above, there are also surrounded by streamers, in addition to lotus lines, patterns are smooth streamers surrounded by unique mysterious graphics, giving a unified and orderly visual feeling, expressing the eight auspicious patterns, symbolically good luck. The main meaning of the eight auspicious patterns is to put aside the troubles, get rid of the pain, and the life is endless.

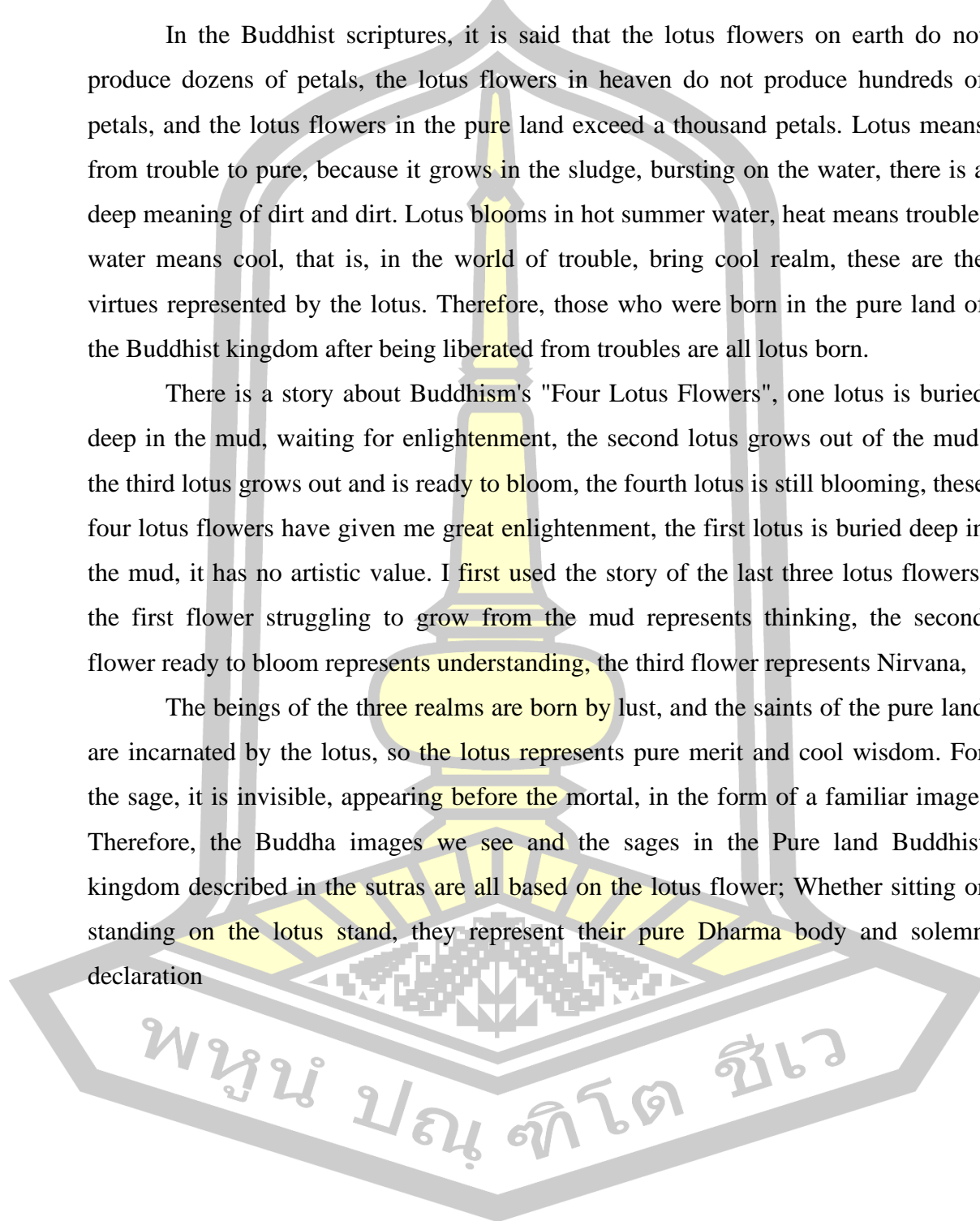
In the design of the eight auspicious patterns of ceramic design, this chapter takes the basic points, lines and surfaces as the carrier of elements, and changes the appearance and size of the eight auspicious patterns through the design methods of generalization, simplification and deformation, so as to adapt to the external decoration of the product in different forms, and combine different forms of points, lines and surfaces to convey different visual feelings and emotional touches. Under the development trend of contemporary ceramics in Jingdezhen, combined with the characteristic elements of eight auspicious patterns themselves, select suitable and typical styles to carry out innovative design of contemporary ceramics, and feel the

production culture of Jingdezhen ceramics for thousands of years and the inheritance of Chinese Buddhist culture in the three sets of ceramic works.

In the Buddhist scriptures, it is said that the lotus flowers on earth do not produce dozens of petals, the lotus flowers in heaven do not produce hundreds of petals, and the lotus flowers in the pure land exceed a thousand petals. Lotus means from trouble to pure, because it grows in the sludge, bursting on the water, there is a deep meaning of dirt and dirt. Lotus blooms in hot summer water, heat means trouble, water means cool, that is, in the world of trouble, bring cool realm, these are the virtues represented by the lotus. Therefore, those who were born in the pure land of the Buddhist kingdom after being liberated from troubles are all lotus born.

There is a story about Buddhism's "Four Lotus Flowers", one lotus is buried deep in the mud, waiting for enlightenment, the second lotus grows out of the mud, the third lotus grows out and is ready to bloom, the fourth lotus is still blooming, these four lotus flowers have given me great enlightenment, the first lotus is buried deep in the mud, it has no artistic value. I first used the story of the last three lotus flowers, the first flower struggling to grow from the mud represents thinking, the second flower ready to bloom represents understanding, the third flower represents Nirvana,

The beings of the three realms are born by lust, and the saints of the pure land are incarnated by the lotus, so the lotus represents pure merit and cool wisdom. For the sage, it is invisible, appearing before the mortal, in the form of a familiar image. Therefore, the Buddha images we see and the sages in the Pure land Buddhist kingdom described in the sutras are all based on the lotus flower; Whether sitting or standing on the lotus stand, they represent their pure Dharma body and solemn declaration



CHAPTER VI

Conclusion Discussion Suggestion

1. Conclusion

1) How does the Buddhist element pattern of Jingdezhen ceramics (Song Dynasty to Qing Dynasty) promote the artistic development of contemporary ceramics in Jingdezhen

Jingdezhen ceramics, as one of the important representatives of traditional Chinese ceramics, has a long history that breeds rich and diverse artistic elements. Among them, Buddhist patterns played an important role in Jingdezhen ceramics from Song Dynasty to Qing Dynasty. These patterns not only reflect Buddhist beliefs and culture, but also demonstrate the height of Chinese ceramic art.

The application of Buddhist patterns in Jingdezhen ceramics has undergone changes and development in different periods. In the Song Dynasty, due to the prevalence of Buddhism, Jingdezhen ceramics appeared for the first time with Buddhist themes as the theme of decorative patterns. Common patterns include lotus flowers, Bodhisattvas, Buddha statues, etc. These elements are cleverly integrated into the design of ceramic objects, giving the work a sacred and solemn atmosphere.

With the passage of time, to the Ming and Qing Dynasties, the application of Buddhist patterns in Jingdezhen ceramics became more extensive. The progress of ceramic making technology has made the pattern present more fine details and richer forms of expression. For example, on the exquisite blue and white ceramic, you can see the motif of Buddha statues, divine beasts and lotus flowers, which show the rich religious atmosphere.

For the development of contemporary Jingdezhen ceramics, the patterns of Buddhist elements still play an important role in artistic promotion. Contemporary potters can draw on traditional Buddhist patterns and combine them with modern aesthetic ideas to create unique and personalized works. For example, contemporary painting techniques and decorative techniques can be used to re-create and interpret Buddhist patterns, making ceramic works more modern and artistic.

In addition, the development of contemporary Jingdezhen ceramics can also enhance the artistic connotation by integrating Buddhist thought and humanistic spirit. Through works that express themes of life, wisdom, patience and calm, Jingdezhen ceramics can transcend practical functions and become a work of art that carries culture and ideas.

In short, by promoting the artistry of contemporary Jingdezhen ceramics, the patterns of Buddhist elements can provide rich creative materials and inspiration for potters. At the same time, combining modern aesthetic concepts and traditional craft techniques, the innovative interpretation of Buddhist patterns can promote the development and inheritance of Jingdezhen ceramics in the field of contemporary art.

2) Changes of Chinese Buddhist patterns under the influence of different doctrines

Chinese Buddhist art is an important part of Chinese religious and cultural tradition. With the advent of the era of globalization, the research on Chinese culture, especially on traditional religion, has accelerated, and the reconstruction of Chinese culture has become a topic of common concern in the academic circles. Buddhism is not only a belief, but also a cultural phenomenon with certain content. It is an important part of our traditional culture. Buddhism contains a wide range of contents in traditional culture, covering most areas, and art is one of the most important parts. The four arts of Chinese Buddhism, namely painting, sculpture, architecture and calligraphy, have been deeply influenced by Buddhism, and many Buddhist works and Buddhist temple buildings are treasures of traditional culture. They have greatly influenced the aesthetic psychology of the masses and formed the traditional aesthetic taste and aesthetic ideal of China.

The infinite charm of Buddhist thought has imperceptibly influenced all fields of art, and these influences and imprints are deeply in the long history of the development of Chinese art, and the inherited artistic patterns are integrated into modern art design.

Chinese Buddhism and patterns influence each other, and human life creation is dominated by consciousness. When Buddhism is introduced into our country, as a kind of thought, it will inevitably produce effects. This idea is also bound to appear in the pattern. Pattern and Buddhism complement each other.

From the pattern combing of Mahayana Buddhism, Theravada Buddhism and Secret Buddhism, it is not difficult to see that the meaning of each pattern will also change subtly under the influence of different doctrines. From the similar changes of these patterns, we can see that it is a combination of traditional Chinese culture, perfect, and gradually evolved into a system of Chinese Buddhist patterns.

3) Combine local wisdom with Chinese Buddhist semiotics for creation

Through the design and creation of the work, the "eight auspicious patterns" of Chinese Buddhism are combined with contemporary ceramics, giving the product cultural connotation while creating new expressions of patterns, and enriching the content of ceramic product design. The research and design results of the whole series of works can be summarized in the following two aspects:

Based on the collection of relevant materials and pictures, the paper summarizes the embodiment and application of "eight auspicious patterns" in ceramics, silk, lacquer and other works, draws inspiration from the creation, based on the in-depth understanding of the form and connotation of patterns, combined with the modeling and decoration of Jingdezhen contemporary ceramics to re-create classic patterns.

The introduction of Chinese Buddhist culture into contemporary ceramic art design has enriched and expanded the content of Jingdezhen contemporary art ceramic products, so that Jingdezhen contemporary ceramic ceramics have both beautiful connotations and modern forms of beauty. Although the art ceramic design with the theme of "eight auspicious patterns" has ended, there is still room for further improvement. First, in the shape and decoration of each set of products, it can be more rich and full, such as the decoration of "Qiu" in addition to the use of eight auspicious patterns, the original pattern picture of traditional ceramic patterns should be reserved to enhance its recognition; The shape of "eight treasures" can be more deeply designed to make it more unique.

2. Discussion

Through collecting and sorting out relevant documents, I found out about the patterns containing Buddhist elements in various fields of China and the development history, meanings and characteristics given to Jingdezhen ceramics. Among them, various patterns of Chinese Buddhism and their meanings were extracted from

domestic and foreign documents. All kinds of history related to Buddhist patterns and their meanings are understood from the historical documents of Jingdezhen ceramics. No matter from the perspective of history, religion, local wisdom, semiotics, etc., we find that the research on the innovative expression of Buddhist elements of ceramic patterns is still a relatively scarce field.

On the one hand, the origin and significance of Buddhist elements pattern can be explored from the aspects of Buddhist classics, Buddhist stories and legends. For example, the lotus flower mentioned in the Buddhist scriptures is regarded as a symbol of "holiness" and "purity" in Buddhism, representing the wisdom and compassion of the Buddha. The ten thousand characters represent the "Falun" in Buddhism, which is a symbol of Buddhist teachings. Through the study of these scriptures and legends, we can deeply understand the meaning behind the Buddhist element patterns.

On the other hand, Buddhist elemental patterns can also be studied from the perspective of art and culture. For example, by examining patterns and patterns in Buddhist artworks, we can understand the changes and evolution of Buddhist element patterns in different periods and regions, as well as their status and influence in Buddhist culture.

In recent years, the study of Buddhist element pattern has gradually attracted the attention of scholars. Scholars from different disciplines, such as Buddhism, art history, cultural anthropology, etc., have studied and discussed the patterns of Buddhist elements. By means of literature analysis, field investigation and image analysis, they provide valuable research results for us to deeply understand the historical and cultural background of Buddhist elemental patterns.

Chinese Jingdezhen contemporary ceramics refers to the ceramic works produced in the contemporary Jingdezhen area of China. Most of these works are based on traditional Chinese ceramic craft, with modern design and technical means, showing a novel and unique artistic style, but also has a certain cultural connotation and historical value. The literature review on contemporary ceramics in Jingdezhen, China can be carried out from the following aspects:

From a historical point of view, Jingdezhen is a traditional Chinese ceramic origin, with a profound ceramic culture. In contemporary times, Jingdezhen ceramic

technology has been inherited and developed, forming a contemporary Jingdezhen ceramic culture with the characteristics of The Times. The relevant literature includes the history of the development of Jingdezhen ceramics and the development course of contemporary ceramics in Jingdezhen.

Jingdezhen contemporary ceramics with its unique artistic style has been widely concerned and recognized. In the literature, we can understand the different types and artistic characteristics of Jingdezhen contemporary ceramics, such as Jingdezhen blue and white ceramic, Jingdezhen enamel ceramic and so on. At the same time, you can also learn about the works of different artists, such as Li Shufu, Chen Shimei, etc.

On the basis of traditional technology, Jingdezhen contemporary ceramics constantly carry out technological innovation, constantly bring forth the new, and form the contemporary ceramic art with the characteristics of The Times. Relevant literature includes Jingdezhen contemporary ceramic process innovation and ceramic digitization technology.

Contemporary ceramic works in Jingdezhen are not only works of art, but also carry rich cultural connotations. From the literature, we can understand the cultural connotation of contemporary ceramic works in Jingdezhen, such as the application of traditional cultural elements and the reflection of modern social problems.

In conclusion, the literature review of contemporary ceramics in Jingdezhen, China, can be deeply studied from multiple perspectives to further understand and understand this important category of contemporary art.

Jingdezhen ceramics, as one of the traditional Chinese ceramic crafts, has long played an important role in the development of ceramic art. In the decorative patterns of ceramic works, Chinese Buddhist elements are often used in them, which not only has a decorative role, but also has a certain religious significance and cultural connotation.

3. Suggestion

Through the study and study of ceramic patterns from Song Dynasty to Qing Dynasty in Jingdezhen, China, combined with the combing of Chinese Buddhist patterns, it reflects the political, economic, ideological and cultural influences of different times in China. After modestly learning the research of scholars, this paper

analyzes the origin, origin and characteristics of Jingdezhen ceramics from Song Dynasty to Qing Dynasty in terms of the local wisdom of producing ceramics in Jingdezhen, so as to study the historical origin, characteristics and techniques of Chinese Buddhist patterns. This paper mainly through the Jingdezhen kiln site, major museums and archaeological reports records, combing and analyzing the Song Dynasty to Qing Dynasty Jingdezhen ceramic technology and characteristics.

The desirable part of traditional culture can be told in the language of modern civilization. Therefore, traditional culture is not unchanged and will change according to The Times. Jingdezhen ceramic process has a unique style of The Times, on the basis of continuing the current process, to innovate, into the cultural mood, making it an important milestone in the history of Chinese ceramics. In the Song Dynasty, the green white ceramic of Jingdezhen Kiln, known as "raoyu", developed and matured, and formed a characteristic system with Jingdezhen, Jiangxi as the center. Based on the summary and analysis of the historical development characteristics of Jingdezhen ceramics in Jiangxi Province, this paper selects patterns for innovative design, and applies them to contemporary ceramic design in combination with the innovation of ceramic carving, glazing and patterns. This inheriting and developing the charm of freehand art style, it also provides a new design idea for the charm of Jingdezhen contemporary ceramics and the design application of Chinese Buddhist patterns in the field of contemporary ceramics.

The combination of Chinese Buddhist elements pattern and Jingdezhen contemporary ceramic design is a reflection on how traditional artifacts needed in the inheritance of Chinese culture can enter modern life, which is a kind of cultural inheritance and a manifestation of self-confidence in traditional culture. In accordance with the aesthetic trend of The Times, the combination of contemporary ceramic design methods can bring effective emotional elements to Jingdezhen ceramic design, and also bring favorable influences to the spread of Chinese Buddhist culture.

In the contemporary ceramic art creation, to absorb the essence, discard its dross as the guiding ideology, with the traditional ceramic process molding, docking with the modern shape of art processing, with a variety of methods to create, decorate a variety of ceramic works. Drawing on the expression forms of contemporary sculptures and murals, special textures are made in the blank and glaze, making the

modern type and traditional decoration subject matter rely on. With innovative composition painting, from the four angles of shape, texture, texture and connotation, create a distinctive visual effect. Therefore, the design of contemporary ceramics in Jingdezhen inherits a connotation of implicit, calm, elegant and peaceful. Under the influence of Buddhist symbols, contemporary ceramic design has more artistic value and cultural charm. As an interdisciplinary design method, emotional design involves many aspects of design and life. For contemporary ceramic design in Jingdezhen, culture, emotion and factors are worthy of in-depth study and exploration. It is hoped that with the efforts of many scholars and artists, eight auspicious stripes can be known by more people. On the other hand, the combination of traditional culture and modern design can create a design with Chinese art symbols, so that more people can understand Chinese culture, feel the charm of Chinese culture, generate cultural identification and emotional resonance.

Looking at the context of Chinese pattern in the history of Chinese ceramic decoration, Chinese Buddhist pattern has a long history in Chinese traditional pattern, which is reflected in the unique spiritual characteristics and aesthetic pursuit of the Chinese nation. After thousands of years of evolution and development, Chinese Buddhist pattern has formed a unique decorative style and characteristics. Various forms of expression based on these styles and characteristics deeply reflect the unique spiritual connotation of the Chinese people. After continuous development, in the process of integrating with traditional Chinese culture, various forms of decorative techniques have also been formed. With the introduction of Buddhist culture into China, it has generally appeared in the decoration of People's Daily life. Through the close relationship between Chinese Buddhist patterns and people, it is better for us to grasp the unique cultural value of Buddhist patterns. On this basis, the aesthetic value of Buddhist patterns can be continuously enhanced and the new era connotation of Buddhist patterns can be continuously endowed.

In modern society, with the pluralistic opening of society, various art forms and creative techniques have a new impact on traditional ceramic decoration. Under this new social background, how to achieve better application and development of ceramic decoration based on the unique aesthetic and unique character of the Chinese nation is a problem worthy of deep consideration by all ceramic artists. We can find

that ceramic decoration technology from the Wei, Jin, Southern and Northern Dynasties period of a single decorative image development to the contemporary rich and gorgeous, rich category image, and then through the Song and Yuan simple and sparse, Ming and Qing complex image transformation, decorative techniques composition layout has been further developed. In contemporary art creation, more and more attention is paid to the innovation of forms. Under the new era of aesthetic appreciation, it is necessary to explore the profound connotation of Chinese Buddhist patterns through new composition forms and innovative decorative techniques.

As a representative symbol pattern of Chinese Buddhism, eight auspicious patterns are deeply influenced by social culture and the spirit of The Times. The auspicious and beautiful meaning of the eight auspicious patterns has been inherited and developed with the progress of social productive forces in new techniques and new forms. The pursuit of this beautiful meaning will continue to enrich the spiritual connotation of ceramic decoration, making the spread of ceramic decoration technology and Buddhist culture more artistic charm. Traditional eight auspicious patterns have rich and varied decorative forms and a wide variety of decorative techniques. For contemporary ceramic creators, how to create artistic works that are more in line with the aesthetic characteristics of The Times and meet the aesthetic pursuit of the public through a deep grasp of the strong cultural connotation of the eight auspicious patterns needs to be explored constantly.

In the process of deepening globalization, the nationalization of art style has gradually become the development trend of world art, using the unique national connotation of traditional eight auspicious patterns to create typical artistic images in line with national aesthetic, constantly enhance the vitality of ceramic decoration technology and traditional Chinese culture, and inject new vitality and vitality into the development of Chinese ceramic art. On the basis of contemporary ceramic decoration, through continuous innovation and breakthrough, drawing lessons from Buddhist culture and giving modern interpretation of Buddhist traditional patterns, it will give new era connotation of eight auspicious patterns, making it more epochal and national characteristics.

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LIS OF INTERVIEWEES

1) Lu Tao, China Ceramic Art University, member of China Arts and Crafts Society, member of Jiangxi Artists Association, Vice president of Jingdezhen Calligraphy and Painting Academy, professor of Jingdezhen College. June 3 ,2023 in Jingdezhen Lu Tao Studio talk.

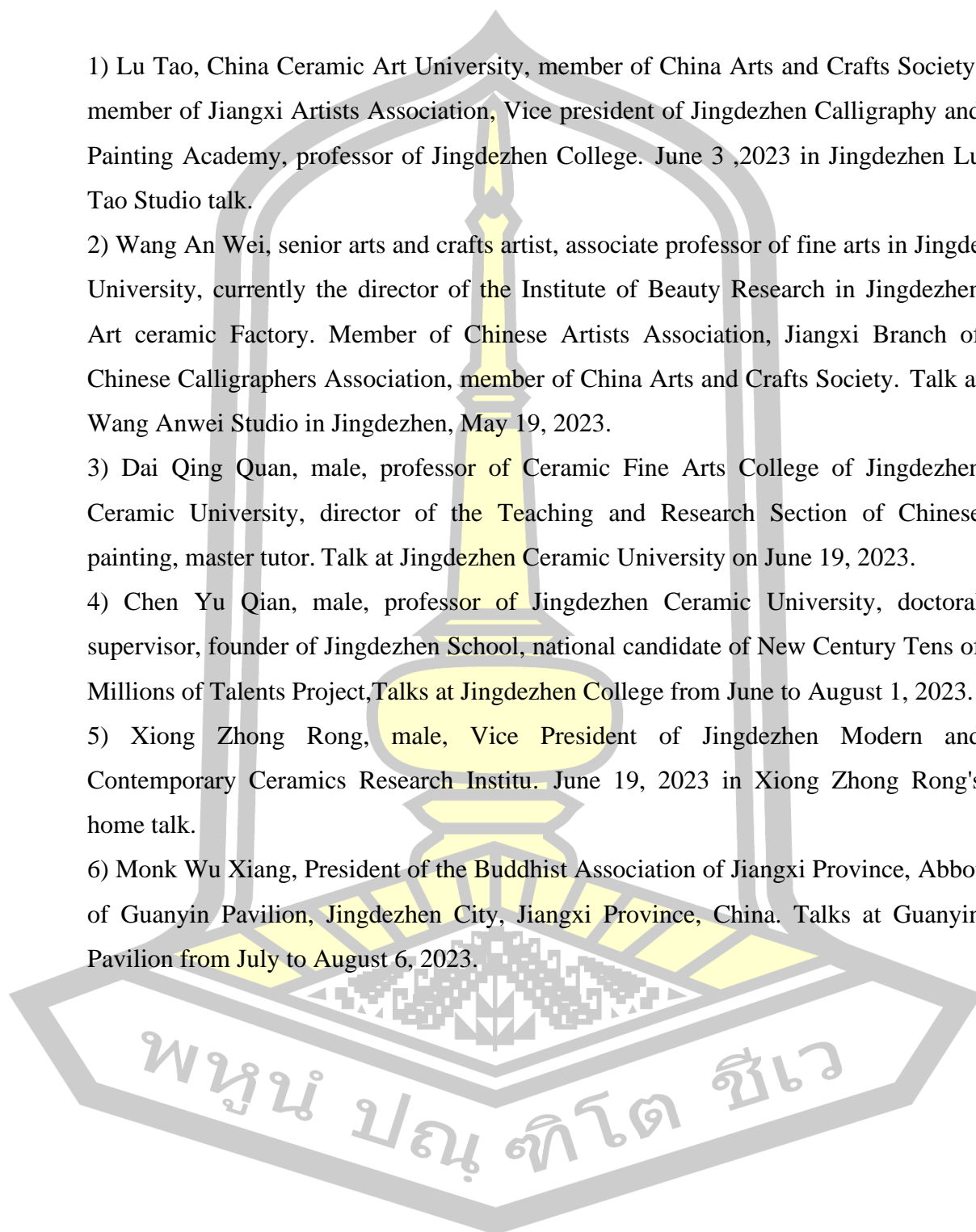
2) Wang An Wei, senior arts and crafts artist, associate professor of fine arts in Jingde University, currently the director of the Institute of Beauty Research in Jingdezhen Art ceramic Factory. Member of Chinese Artists Association, Jiangxi Branch of Chinese Calligraphers Association, member of China Arts and Crafts Society. Talk at Wang Anwei Studio in Jingdezhen, May 19, 2023.

3) Dai Qing Quan, male, professor of Ceramic Fine Arts College of Jingdezhen Ceramic University, director of the Teaching and Research Section of Chinese painting, master tutor. Talk at Jingdezhen Ceramic University on June 19, 2023.

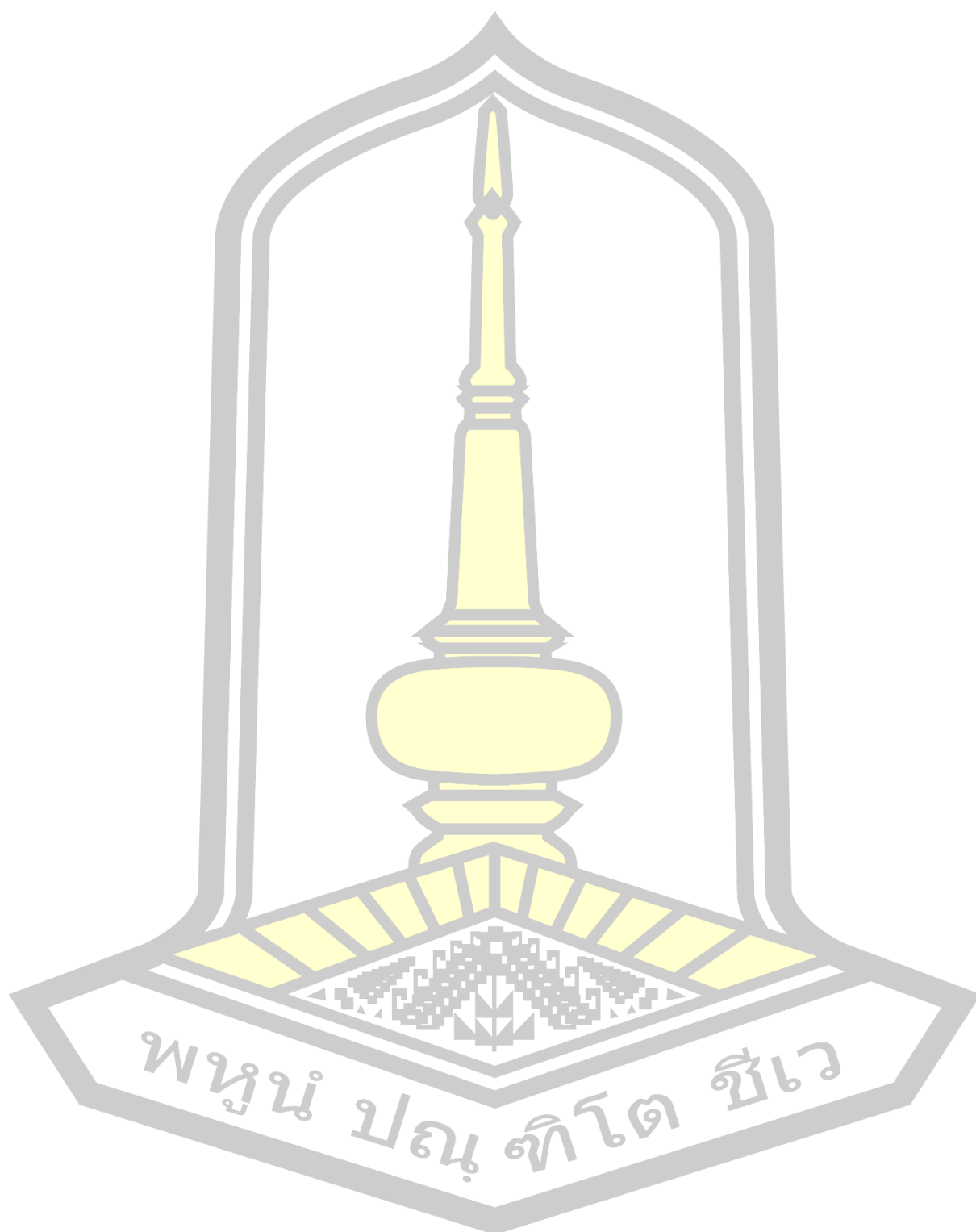
4) Chen Yu Qian, male, professor of Jingdezhen Ceramic University, doctoral supervisor, founder of Jingdezhen School, national candidate of New Century Tens of Millions of Talents Project, Talks at Jingdezhen College from June to August 1, 2023.

5) Xiong Zhong Rong, male, Vice President of Jingdezhen Modern and Contemporary Ceramics Research Institu. June 19, 2023 in Xiong Zhong Rong's home talk.

6) Monk Wu Xiang, President of the Buddhist Association of Jiangxi Province, Abbot of Guanyin Pavilion, Jingdezhen City, Jiangxi Province, China. Talks at Guanyin Pavilion from July to August 6, 2023.



REFERENCES



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