A Brief Analysis of the Rise and Fall of Jingdezhen Celadon Porcelain in Yuan Dynasty

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Abstract: Porcelain is regarded as the pride of Chinese civilization and has always been sought after by the world. The development of ceramics in the Yuan Dynasty of China is unique in the history of my country's ceramics development for thousands of years. Whether in terms of modeling, decoration and firing, it has laid a solid foundation for future generations and has had a profound impact. Under such a cultural and historical background, Chinese Yuan Dynasty ceramics softened Chinese traditional culture, Mongolian culture and Islamic culture, and were more in line with the aesthetic appeal of China and the West. It was not only the product of the combination of Chinese and Western cultures, but also the history of Chinese ceramic culture. A gorgeous and wonderful flower.

1. Introduction

At the beginning of the century, the Yuan Dynasty was formally established. This Mongolian “nation on horseback” regime stepped onto the stage of Chinese history, ending the three or four hundred years of coexistence of multiple ethnic regimes. This not only impacted the Central Plains that has been maintained for a thousand years. Han culture has also had a great influence on the culture of the Chinese nation. The culture of the Yuan Dynasty in China integrated the characteristics of Chinese, Persian, and Mongolian cultures and incorporated the nationality of each region, breaking the barriers of cultural exchanges between various ethnic groups. Due to the mutual infiltration and penetration of culture and commerce among various ethnic groups, Chinese Yuan Dynasty ceramics formed their own characteristics of the times. The Mongols are rough and bold, while the Song people are more delicate and refined. In addition, the ruler of the Yuan Dynasty in China was a nomadic nation, and inherited the Song Dynasty pottery technology and continued to produce the traditional shapes of the Song and Jin Dynasties. However, the Yuan people made improvements to the shapes of various utensils and more adapted to the life habits of the Yuan people. For example, the Yuanren’s requirement for porcelain is no longer the light, thin and delicate in the past, but a heavy, durable, and bulky vessel. The above-mentioned social, historical and cultural differences have become the main reason why the delicate, beautiful and elegant blue and white porcelain pursued by Song people has faded out of people's vision. In addition to social and historical reasons, on the one hand, it is for the needs of export, and in order to adapt to the lives of people in foreign countries, more varieties of porcelain are needed, such as blue and white porcelain and painted porcelain. On the other hand, the Yuan government paid too
much attention to Yuan blue and white porcelain. The quality of the blue and white porcelain produced in Jingdezhen was also rougher than before, showing a milky color. The soft and delicate texture of the Song Dynasty blue and white porcelain was missing, and the output was much reduced. More and more people are beginning to indulge in the artistic research of blue and white and color glaze, but ignore the artistic value of blue and white porcelain.

2. The Emergence and Prosperity of Jingdezhen Painted Porcelain in the Yuan, Ming and Qing Dynasties

In the Yuan Dynasty of China, the Jingdezhen blue and white porcelain was influenced by the Yuan culture. There were new changes and developments in terms of shape, decoration, texture, and firing, forming an artistic style unique to the Yuan Dynasty in China. Although blue and white porcelain occupies a very important position in the Song Dynasty, the Yuan Dynasty in China has begun to decline. In terms of ceramic production technology, the “dual matching method” of porcelain stone and kaolin was used to successfully fire low-temperature color glaze porcelain such as malachite green, as well as high-temperature color glaze porcelain such as blue glaze, egg white glaze and red glaze. Among them, the maturity of the firing of blue and white, blue and white glaze in red and high temperature color glaze porcelain has epoch-making significance in the history of Chinese ceramics. The emergence of new types of porcelain broke the situation of monochromatic glaze porcelain before the Yuan Dynasty in China, and marked that porcelain workers had mastered the laws of various colors. As a result, the era of Jingdezhen's blue and white porcelain, which was extremely splendid and very plain like a gentleman, ended, heralding the arrival of the Yuan blue and white era. It can be said that the appearance of Yuan blue and white changed the aesthetic appeal of an era and was a turning point in the history of ceramic art culture.

In the history of Chinese ceramics, the ceramics of the Ming Dynasty experienced the thriving blue and white porcelain of the Song Dynasty, and the contending of the blue and white and high-temperature glazed porcelain of the Yuan Dynasty in China has become a situation that is almost completely controlled by Jingdezhen porcelain. The main reason is that, on the one hand, due to changes in the overall social atmosphere, the aesthetic preferences of the entire upper ruling class have affected social culture and artistic aesthetics. Porcelain, as a necessity of people's daily life, has also begun to move towards different artistic styles and paths. Secondly, due to the increasing demand for blue and white and on-glaze painted porcelain at home and abroad, ceramic artisans produce and make according to the needs of the ceramic market. Prompted by this rapid increase in commercial demand, blue and white porcelain and painted porcelain eventually replaced the dominance of Jingdezhen's blue and white porcelain in the Song Dynasty. The blue and white porcelain was submerged under numerous colorful porcelains and gradually declined.

By the time of the rapid economic development of the Kangxi, Yongzheng, and Qianlong dynasties in the Qing Dynasty, the production and quality of porcelain reached the peak of history and entered the golden age of porcelain. Because of the emperors of the Qing Dynasty, they have a unique preference for porcelain, especially for overglaze painted porcelain. As a result, in this era, famille rose porcelain, colorful porcelain and doucai porcelain have made considerable progress. Due to the extremely strict requirements of the upper class on the appearance of porcelain, a large number of fine products appeared in this era, and the overglaze painted porcelain reached its peak. At the same time, the porcelain industry in Jingdezhen has been highly developed, with blue and white, blue and white glaze red, high-temperature kiln changes and pink ancient colors all over the porcelain gardens, and a grand scene of a hundred flowers contending. Under the brilliance of the heyday of this splendid porcelain, Jingdezhen's blue and white porcelain, its elegant and tranquil beauty has been completely submerged and faded out of people's vision. Even after the founding of
the People's Republic of China, the blue and white porcelain, which was highly regarded by people in the Song Dynasty, was still forgotten by people, and the blue and white porcelain and painted porcelain with rich decorations were still found in various porcelain areas[1].

3. The Change of the Aesthetic Taste of Jingdezhen Blue and White Porcelain

The establishment of the Yuan Dynasty not only realized the “orthodox view” politically, but also broke the artificial cultural shielding phenomenon that had appeared in the previous history in ideology, art, and culture. The reality of Chinese cultural diversity has been universally recognized and ended many The coexistence of these two regimes has a huge impact on both social commerce, culture and art. As a part of social culture and art, porcelain has also quietly undergone some changes. Compared with Jingdezhen blue and white porcelain in the Song Dynasty, the aesthetic thought and aesthetic appeal of Jingdezhen blue and white porcelain in the Yuan Dynasty of China are quite different[2].

From the perspective of aesthetics and art, the ceramics of the Song Dynasty emphasized the beauty of elegance and subtlety, while the ceramics of the Yuan Dynasty of China emphasized the beauty of roughness, and the ceramics of the Ming and Qing Dynasties emphasized the beauty of gorgeous. From the perspective of aesthetic style, Jingdezhen blue white porcelain in Song Dynasty is exquisite and delicate, giving people a warm and elegant feeling. In the Yuan, Ming and Qing Dynasties, the Jingdezhen blue and white porcelain was crude and simple, lacking a kind of flexibility. The artistic aesthetic characteristics of this kind of porcelain are, firstly, the formation of the utensils needed in the Islamic market, which opened up a new path for the aesthetic development of Chinese ceramics based on painted porcelain.

Chinese traditional Confucianism, Buddhism, and Taoism are mainly based on Confucianism. However, in terms of aesthetic appeal, Taoism and Zen styles are rare at this time. Wide-lip wash and Zheyan wash are demoted to the ninth-class citizens, and their status is more important than that of prostitutes. It is not difficult to see from the aesthetic characteristics of porcelain in the past that the Qingbai porcelain of Jingdezhen in the Song Dynasty pursued the gentle and elegant aesthetics of porcelain and natural simplicity after the Tang and Song Dynasties, especially after the Song Dynasty. Inscriptions such as “Zhaisi” or “Lihuabai”, but the pure jade-like blue and white porcelain in the Song Dynasty is of little value. There are many types of porcelain in the Yuan Dynasty in China, and the decorations are basically jars, plum vases, and jade pot springs. The complicated pattern decoration is mainly based on the texture of its own glaze. In the art development process of Jingdezhen blue and white porcelain, few have seen the use of painting in the form of painting, and some of the works are also painted on the ceramic body, but have a certain economy Status and glaze flower mouth double-eared camel vase, exquisitely transparent and or carved decoration. During the Yuan, Ming and Qing Dynasties, the situation changed and when the factors were applied to sulfur, Jingdezhen potters' true colors were portrayed and carved, and paintings were rarely used. This kind of painted porcelain that expresses the taste of folk life-blue and white porcelain and ancient famille rose porcelain, has become a porcelain sought after by the upper class and literati and doctors. This is also the result of commodity economy and social development, and it is also triggered by the changes in the status of literati result.

4. Conclusion

One of the beginnings of commerce and handicrafts in mainland China with glaze in the vast and profound ceramic art. The Jingdezhen blue and white porcelain of the Song Dynasty characterized by a period of artistic style changes began to be familiar and good at blue and white porcelain and painted porcelain from the Yuan, Ming and Qing Dynasties. Of course, it’s not to say, replace. Later,
Jingdezhen's blue and white porcelain gradually declined from the heyday of Song Dynasty, becoming a major turning point in the history of Chinese ceramic art.

References