

Artistic characteristics and folk emotion expression of Jieshou painted pottery

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Abstract: *Jieshou painted pottery is a pearl of folk handicrafts in Northern Anhui. It combines the strengths of local folk handicrafts in skills and combines local folk sayings, local scenery and folk operas in painting content. It not only reflects the unique and exquisite craftsmanship of local craftsmen, but also shows the folk feelings of the people in Northern Anhui.*

Keywords: *Jieshou painted pottery; folk emotion; Artistic characteristics; Traditional handicraft*

1. Introduction

Jieshou painted pottery is a pearl among the folk crafts in Northern Anhui. It takes the sticky river mud in the Huaihe River Basin as the raw material, and takes the local unique local scenery as the drawing object, showing the unique folk characteristics of the local people. The pottery making techniques take the advantages of local handicrafts. Based on ceramics, folk crafts such as paper cutting, printing and woodblock painting are used to show the unique folk art heritage in Northern Anhui. Under the special historical background of modern times, Jieshou City has become an important town for commercial exchanges in Northern Anhui, which brings about cultural exchanges. As Gao Feng said, "folk arts and crafts is an important material carrier of folk customs, which contains profound folk culture and reflects the feelings and aesthetic tastes of workers."^[1] Jieshou painted pottery constantly absorbs the cultural characteristics of various places in the cultural agitation, and shows new artistic characteristics. At the same time, because of its localization characteristics, it also expresses the special folk feelings of the local people. With the development of intangible cultural heritage protection in China, Jieshou painted pottery was included in the first batch of national intangible cultural heritage protection list with the approval of the State Council in 2006, and then received widespread attention from all walks of life.

2. The generative context of Jieshou painted pottery

After nearly a thousand years of development, pottery in Northern Anhui has evolved into today's three color painted pottery. Although contemporary painted pottery has more sophisticated production technology and rich and exquisite painting content, its unique plastic arts and decorative arts still maintain the ancient charm. Its generative context is closely related to the local historical environment and natural environment.

2.1. Based on local production materials

Clay is an important material basis for ceramic production, and good soil plays a key role in the firing process of pottery. The clay used in Jieshou painted pottery is from the local yellow clay, which is also called "Yellow River silt" by kiln workers, that is, the yellow clay deposited after the flood of the Yellow River. The Yinghe River Basin was affected by the flooding of the Yellow River during the reign of renzongyan of the Yuan Dynasty (1314 ~ 1320). According to xuanyalin's research, "in the overall horizon division of the middle and Northern strata of Jieshou, there are light yellow clay layers 2~4 meters below the topsoil, with fine soil, less impurities and high viscosity, while under it is a brownish red clay layer, with soft soil and slightly more impurities."^[2] The clay before the flood of the Yellow River was called small clay by local craftsmen. It is hard and can only be used to make pots, plates, lanterns and other simple pottery. Although the flood of the Yellow River has brought disasters to the people near Yinghe River, the soil left by the flood of the Yellow River not only nourishes the local farmers to grow crops, but also deposits large clay after the flood of the Yellow River, which is

soft and sticky with strong plasticity. It provides a good embryo material for the complex shape of Jieshou painted pottery.

2.2. Historical background with a long history

After the Yuan Dynasty, Jieshou painted pottery absorbed the decorative techniques and decorative content of the local popular woodblock New Year pictures and paper-cut decals, and appeared the techniques of depiction and flower picking, initially forming its own unique artistic style. From the late Qing Dynasty to the Republic of China, Jieshou painted pottery inherited the early pottery making skills, and was influenced by the opera art at that time. The decorative content was more colorful. In addition to flowers, birds, fish and insects, there were a large number of figure scene paintings with traditional plays as the theme, and the carving and flower picking decorative techniques were more common.

There is also an old legend about the birth of Jieshou painted pottery: at first, their family only burned black pottery and produced some daily necessities. One year, Li Yuan, the father of Li Shimin, Emperor Taizong of the Tang Dynasty, passed the "Liuli Temple" in Jieshou and lived nearby. At night, he dreamed of a flag platform with green, yellow and white pottery pots on it. When he woke up, he immediately ordered the nearby killers to make tricolor pottery. However, due to the limited skills of the killers at that time, they burned for three days and three nights, only firing yellow and white pottery pots, and could not think of a way to make green pottery. Just when everyone was at a loss, a copper craftsman passed the kiln. Due to the continuous rain for many days, the copper craftsman was forced to work in the kiln. Some copper powder was blown into the kiln by the wind. Unexpectedly, these copper powder changed the color of pottery, and they produced green pottery. Up to now, copper powder is still one of the raw materials for their pottery making. When the Lu family mastered the skill of making tricolor pottery, it began to be handed down from generation to generation and gradually spread.

By the end of the Qing Dynasty, colored pottery was produced in 13 nearby villages, forming the famous "Thirteen kilns". For hundreds of years, a large number of Jieshou painted pottery were transported to all parts of the country through the nearby Grand Canal, and were supplied to dignitaries as a luxury. During the Anti Japanese War, due to its special geographical location, Jieshou City became an important transportation center in Northern Anhui. According to the records of Jieshou county annals "At that time, there were four main routes for navigation, two up routes: from Jieshou along the Yinghe River to Zhoukou and Xiangcheng in Henan Province, that is, from Zhoukou along the Jialu River to Yanling County in Henan Province and Fugou County in Henan Province. Two down routes: from Jieshou to mohekou Renhuai, through Bengbu and Wuhe into Hongze Lake and Gaoyou Lake, through the canal into the Yangtze River line; from mohekou through Zhengyangguan southbound into Ping River to Lu'an, sujiabu and Lianghekou in Anhui Province."^[3] The stable social environment and the developed transportation industry promote the merchants to gather here, and the commercial exchange will also bring about the blending of culture. Jieshou painted pottery has become an important commodity for local sales, and there are also villages that make a living by burning pottery. On the South Bank of Yinghe Jieshou section in Anhui Province, it is scattered in 13 villages. Because most villagers in each village make pottery for a living, and the villages are named after pottery kilns, it is commonly known as "Thirteen kilns". Now each village is still named after kilns, namely: Lu kiln, Wei kiln, Hou Wei kiln, Ji kiln, Qian Ji kiln, Zhu kiln, Yin kiln, Gao kiln Penzhang kiln, Tian kiln, ShenZhang kiln, Han kiln, Wang kiln. Although these villages no longer make a living by making pottery, their village names still highlight the glorious history of Jieshou painted pottery.

3. Regional culture in the decoration of painted pottery

Jieshou painted pottery, as the crystallization of local culture, its shape and pattern must be imperceptibly influenced by local culture. As Zhang Shishan said, "folk art is always connected with a folk thing like flesh and blood, with the distinctive characteristics of 'on-site art'. Leaving the scene is like a mountain flower leaving the field. The most successful transplantation is just a broken flower with dew. Although 'with dew' is after all a broken branch, it cannot be compared with a group of people born in the mountains."^[4]

3.1. Integration of local handicrafts

Jieshou painted pottery, as the crystallization of folk art in Northern Anhui, draws on the strengths of others in its production techniques. Although there is a folk saying "separated lines are like separated mountains", in folk crafts, there is commonality among various industries. Early painted pottery is a kind of plain fired pottery. Due to the lack of production tools, the ancestors had to knead clay ingredients with intelligent brains and hard-working hands, dish clay modeling, and burn plain fired pottery without glaze at low temperature with firewood; The natural stripes of pottery made of clay strips become a unique decorative pattern. The early Jieshou painted pottery drew on the production skills of paper cutting, printed cloth and wood painting in the depiction of decorative lines, and used a knife as a pen to make paper from the pottery body for processing. That is, the carving period of Jieshou painted pottery. At this time, the ancestors have begun to use the pottery wheel, using the external force of both feet to make the pottery wheel rotate at a uniform speed, put the mud on the wheel, and use both hands to pull out the changeable pottery tire; After drying, white clay is applied to the tread, and then it is dried to half dry. Flowers, birds, fish and insects are painted on the tread with iron or bamboo sticks, and then lead earth glaze is applied. It is dried and placed in the kiln. Firewood is burned for three or four days to obtain crystal tricolor pottery. Most of its depictions are flowers and birds in nature. Because the neck or bottom of its jar is engraved with two continuous patterns with flowers as the theme, it is called carved pottery; The pottery tyre kiln is ochre red after firing, and the accessories are emerald green and earthy yellow glaze, which naturally forms a tricolor glaze. The combination of the two is tricolor carved pottery. In the performance techniques, the use of tick, engrave, scrape and other techniques, so that the picture color is richer and the theme is more distinctive. The decorative techniques of painted pottery in this period have continued to this day. Its decorative techniques are mainly manifested in two points: one is the particularity of the carving tools. With knife and needle instead of pen, picking, carving and scraping are carried out simultaneously, making the picture produce black, white and gray artistic effects; There is no other example of this traditional skill in the domestic pottery industry. The second is the compatibility of regional folk art. The decorative art features of Jieshou painted pottery not only include the line carving expression of local wood block New Year pictures, but also absorb the characteristics of the combination of Jieshou paper-cut line and surface. Artists can depict it without carving craftsmanship.

3.2. The expression of pottery on local drama

The pattern of Dao Ma Ren is the most famous and recognized pattern in the modern Jieshou painted pottery. "Dao Ma Ren", as the title of decoration, is composed of Dao (weapon), horse (war horse) and man (War general). It mainly describes the story content around the war. Guan xuyao and Gao Zhongyan proposed that "traditional facial makeup uses large colors and abstract lines to express the characteristics of character images, which is the symbolization of colors; while folk facial makeup uses abstract folk images to express special meanings, which reflects the symbolization of objects."^[5] "Dao Ma Ren" as an exclusive title of decoration, opera was an important way of entertainment in the daily life of the citizens in the Republic of China. Jieshou City, located at the junction of Anhui and Henan, is deeply influenced by Anhui local Huangmei Opera and Henan Opera in neighboring Henan Province. The impact of drama is not only reflected in the daily oral singing of local people, but also in the production of local living utensils. After hundreds of years of practice, pottery artists have gradually enriched the depiction themes of painted pottery. In addition to flowers, birds, fish and insects, traditional drama scenes such as "breaking Hongzhou", "fighting Qin Qiong", "the case of guillotine beauty" have also been "copied" onto the pottery altar.

4. Folk metaphors in Jieshou painted pottery

Folk art is the product of people melting from local life, and folk art has had an important relationship with local folk customs since its inception. As Zhong Jingwen said, "if we do not take folk art as a folk phenomenon to investigate, and do not study its relationship with other folk activities, we will lose the support of folk art, and it is impossible to have a deep understanding of folk art."^[6] Jieshou painted pottery, as the daily utensils of the people in Northern Anhui, shows the local unique folk feelings. As a commonly used utensil in daily life, painted pottery will inevitably integrate into people's daily life and play a role. In the interaction between the "form" of utensils and the "meaning" of folk customs, the emergence of Jieshou painted pottery has a unique function of folk metaphor.

4.1. Etiquette and custom metaphor in Jieshou painted pottery

In the old period, due to the development of productivity, the price of porcelain was high, and pottery represented by Jieshou painted pottery had rich application space. Jieshou painted pottery has various forms. As a daily article, it is common in people's life. But in the local etiquette and custom field, it appears as a unique identity, but it appears in an unconventional way. Wedding is an important part of traditional etiquette and customs. In Jieshou local weddings, painted pottery has a rich application scene, such as the ritual utensils used by the newlyweds to worship heaven and earth, agricultural tools used to pack grain, and even the dowry of the woman's dowry. Different from the colored pottery used in daily life, the patterns of colored pottery appearing in the wedding place are relatively fine, and they all need to have a special meaning of auspiciousness. As usual, there are patterns of "fish playing with lotus leaves" implying childbirth, and patterns of "flowers blooming and wealth" symbolizing family happiness and harmony. The painted pottery patterns that appear in celebration of the old man's birthday represent content that implies longevity and health, such as the decorative pattern of "longevity than the south mountain is not old pine" with words, and the "crane" and "flat peach" that represent auspicious longevity. These painted pottery with special folk patterns, because of their place of appearance and unique functions, have a unique etiquette and customs metaphor, which is the result of the interaction between local traditional crafts and local etiquette and customs. As a folk tool, painted pottery interacted with rituals and became a symbol of etiquette and customs, thus obtaining local folk metaphors.

4.2. Psychological metaphor of seeking good fortune in Jieshou painted pottery

Seeking good fortune and avoiding harm is the normal folk psychology of the people. The people hope to obtain the meaning of auspiciousness by interpreting the surface characteristics of some things. Jieshou painted pottery is also endowed with auspicious colors by the people after interacting with the folk life of the people. Some of the psychological metaphors of seeking auspiciousness are created through ballads. For example, there is a folk song spread on both sides of Yinghe River in Jieshou, "the fish basin is round and round, it comes from Yinghe River, someone bought it, and it has been rich for thousands of years". This folk song shows that local people hope to get auspicious colorful heads by buying painted pottery, a normal commercial activity. Of course, this ballad may also be made by pottery sellers, hoping to use some auspicious language to unblock the sales of pottery. However, whether the ballads are spontaneously formed by the people or sung by the people after being created by businessmen, they all reflect the psychological metaphor of local people seeking good fortune. Some metaphors for auspiciousness are constructed by drawing the "sound" or "form" of the content. For example, the shape of Jieshou painted pottery is mostly round, and the local people interpret the circle on the shape as the meaning of "Reunion". The group of "gourd" and "Lotus fish" appeared in the pottery, which were interpreted by the people as "fortune" and "surplus in successive years". These simple patterns used the means of borrowing and symbolizing to express the people's hope for a better life with the help of the homophony of the words.

5. Conclusions

Jieshou painted pottery, as a traditional folk handicraft, is facing an important period of transformation in the contemporary era. Mechanized porcelain has gradually occupied the original living space of painted pottery. The practical attribute of Jieshou painted pottery is gradually like the transfer of collection attribute, which is the epitome of traditional Chinese handicrafts. Gao Zhongyan and Guan xuyao said, "many handicraft skills cannot meet the needs of the development of the times, but while improving the efficiency of industrial production, they also bring the stigmatization of made in China, such as shoddy manufacturing and Shanzhai. Letting traditional handicrafts compete with modern industry seems to be inevitable; excessive promotion of tradition will become the countercurrent of the times."^[7] Folk art is full of traditional cultural connotations such as the ingenuity, assiduity and calmness of traditional craftsmen and the brilliant local history and culture. The study of these traditional folk handicrafts is the process of exploring the folk customs, and it is also a way to promote the protection of local intangible cultural heritage.

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