

On the Aesthetic Influence of the Song Dynasty Literati Painting on Porcelain Aesthetics

Shuman Wu^{1,a}, Xiaohua Huang^{1,2,b,*}, Yueyun Shao^{3,c}

¹School of Design, Ningbo Tech University, Ningbo, 315100, China

²Faculty of innovation and design, City University of Macau, Macau, 999078, China

³Zhejiang Fashion Institute of Technology, Zhejiang, Ningbo, 315211, China

^a1091770178@qq.com, ^bhxhznblgxy@163.com, ^c284700323@qq.com

*corresponding author: hxhznblgxy@163.com

Abstract: Based on the background of the Song Dynasty and the style characteristics of literati painting, the article summarizes its direct or indirect relationship with the evolution of ceramic color glaze, and analyzes the influencing factors of literati painting on the ceramic aesthetics of Song Dynasty. Through comparative study, it is concluded that the literati paintings in Song Dynasty have a certain degree of influence on the glaze color, texture and spiritual connotation of ceramics. It also lists the specific factors that the literati paintings in Song Dynasty have influenced the ceramic aesthetics in Song Dynasty, which will have a profound impact on contemporary ceramic art creation and promote artists' concept innovation.

Keywords: Song Dynasty, Literati Painting, Song Porcelain, Aesthetic Influence

1. Introduction

Song Dynasty ceramics and literati paintings influenced each other, To a certain extent, Song dynasty literati paintings reflect the style and production characteristics of song porcelain. The study on literati paintings in the Song Dynasty has always been a hot topic for Chinese and foreign academic circles. However, the study on the relationship between literati paintings and ceramic glazes is not particularly in-depth. This article discusses the aesthetic influence on ceramic glaze colour through literati painting in Song Dynasty. In order to understand the aesthetic thoughts of the Song Dynasty in China, and to carry forward the long-standing cultural heritage of the Song Dynasty in China, "Don't envy the grandeur and magnificence, the pursuit of tranquility and elegance".

At present, there are few studies on the relationship between the Song Dynasty porcelain glaze colour and the Song Dynasty literati paintings at home and abroad, (which are) only limited to the study of their respective fields. There are few studies on the relationship between the Song Dynasty porcelain glaze colour and the Song Dynasty literati paintings. Therefore, this article adopts the method of comparative study to compare the characteristics of literati paintings in the Song Dynasty and the changes in the glaze colour and the methods of porcelain making in different periods of the country's political spirit behind it. The purpose of the study is to think more deeply and understand how aesthetic thoughts affect the development of Song porcelain glaze colour based on the aesthetic thoughts in the literati paintings of the Song Dynasty, and to provide a new direction for contemporary ceramic art creation and greatly broaden it. It enriches the innovation of contemporary art in space and expression form. In addition, the "natural, naive" aesthetic thought behind Song porcelain is not only reflected in future ceramic creations, but also unified with the green environmental protection concept advocated by the world today. In today's fast-developing society where most people can easily satisfy their material desires, the healthy, natural, and minimal lifestyle that people pursue is also consistent with their spiritual realm. Therefore, the aesthetic influence of literati painting on the glaze colour of Song porcelain has a great reference for future ceramic art creation, which will help ceramic artists inherit and carry forward my country's excellent traditional culture and promote the development of contemporary ceramic art.

2. The style characteristics of literati paintings in Song Dynasty

Since ancient times, the emperor's aesthetic has determined or changed the aesthetic of an era. The

emperor of the Song Dynasty was diligent and thrifty, and dressed plainly. The style of the entire Song Dynasty showed a naive beauty. The painting works of the Song Dynasty are very different from the previous ones. Changed from the previous luxurious and gorgeous colors, they prefer to use elegant black and white to describe the landscape.

2.1. Combination of Virtual and Real

In the Northern Song Dynasty, Li Cheng, who was praised as the "first in ancient and modern" by everyone, only used light ink to express the mountains and rivers, a magnificent and changeful prospect. Mi Fu's, MI Youren's, scenery landscape, the hazy beauty of trees hidden by misty rain can be shown only by the natural blooming of ink. In the Southern Song Dynasty, The beauty of minimalism reached a higher milestone.

For example, the works of "Ma Yijiao, Xia Banbian" among the four schools in the Southern Song Dynasty, The fairyland-like landscape of the painting occupies a large picture, and only the lower half of the painting represents the joyful farming scene of the farmers in the suburbs of Lin'an in the Southern Song Dynasty. The very broad and broad space not only achieves the situation that "the scattered and sparse places can let the horse run, but the close places can't even pass through the wind." Carefully read more memorable. The less is more, the nothing is something, this sentence is an appropriate expression of what is meant by "there's an end to the words, but not to their message". In terms of expressive techniques, the author's pen is vigorous and naive, it is as clean and tidy as the axe divides is chapped, which embodies the naive Neo-Confucianism of the Song Dynasty and brings it to the fullest.

2.2. Replacing the Complexity with Simplified

In terms of painting style, the literati paintings of Song Dynasty are different from the prosperous and splendid of Tang Dynasty, and also different from the exaggeration and enthusiasm of Han Dynasty. In terms of painting style, the literati paintings of Song Dynasty are different from the prosperous and splendid of Tang Dynasty, and also different from the exaggeration and enthusiasm of Han Dynasty.

Ma Yuan landscape masterpiece "Snowy River fishing alone" is very worthy of appreciation, to a large blank composition, with a simple line drawing rigorous line, draw a small boat, a man fishing alone in the bow. a few brushstrokes successfully sketched out abundant pictures. On the contrary, it makes people feel that the river is vast and cold. The large part of the picture is left blank to give readers more space for imagination and connection. Although it is a panoramic view, only half of the composition is drawn. The center of the whole picture is to the left, leaving a lot of blank space, Treat white as black, reality in imagination, the realm is ethereal and beautiful, and the word "independence" is more prominent.



Figure 1: Ma Yuan's "Snowy River fishing alone"

This is exactly what Zong Baihua said: "The blank space is not a real blank, but a place where spiritual energy flows to and from life."

The literati painting of the Song Dynasty also emphasized the uniformity of poetry, calligraphy and painting, that is, "Poetry cannot be exhausted, and it becomes a book when it overflows, and it becomes a painting."Emphasized that the literati painting should pay attention to their inner spiritual meaning

individual, painting is "God" rather than "shape."

3. The aesthetics Characteristic of Song Dynasty

Great Masters Chen Yin once said: " Social Background and Historical Effect of Chinese National Culture Achieving Its Apex in Song Dynasty". The Song Dynasty was a difficult dynasty. She had a history of breaking through the imperial capital by the Jing Army and the emperor being taken away. But you don't know that it was also the most prosperous dynasty in economy and culture and art.

3.1. Natural Simplicity

The abundance of material and culture allowed the country to be governed by culture. Song pursuit of "discord grand splendid, tranquil and elegant pursuit of" Science ideas. From the emperor to the common people, they are pursuing the elegant and minimalist beauty of the great simplicity. One of the characteristics of traditional Chinese aesthetics is to advocate "nature, and despise the use of only surface carving as decoration". This topic has been discussed by many artists and philosophers in ancient times. For example, Zhuangzi "the heavens and the earth have great beauty" and Liu Xie's " The colours painted by rosy clouds have surpassed the clever painters; the decorative flowers of plants and trees do not rely on magical embroidery" and so on. Seeking the aesthetic concept of "the harmony between man and nature", emphasizing respect for nature and maintaining a naïve attitude.

3.2. Unity of Opposites

The emperor of the Song Dynasty himself was quite accomplished in the field of art, and attached great importance to the development of art. Affected by the Song Dynasty's policy of emphasizing literature and suppressing martial arts, the combination of literature and art prompted the works of literati to lead the aesthetic direction of the entire society. In addition, Confucianism, Buddhism, Taoism and other thoughts are deeply rooted in the hearts of the people. They re-integrated the definition of the traditional value concept of " If there is a way in the world, come out to be an official, if not, live in seclusion", combine two opposing, one or the other attitudes in the world. Consider both the secular, but also to the inner cultivation, assume their social responsibility while maintaining their individuality. The aesthetic feature of "opposition in unity and unity in opposition" has also become the biggest feature of Song porcelain that distinguishes it from other dynasties.

4. Ceramic Glaze Characteristics of the Song Dynasty

Song porcelain is very famous in China and even in the world. The five official kilns of Ru, Ge, Guan, Jun and Ding, together with the eight folk kilns of Jingdezhen and Cizhou, have brought song porcelain to an unprecedented aesthetic level, which can be described as "jade is better than jade". To the south of the Yangtze River, the celadon represented by Yue Kiln is similar to jade and ice, while to the north of the Yangtze River, the famous Ding kiln white porcelain is similar to silver and snow. White porcelain is the worship of jade, which gives Chinese people the inspiration to feel the warm and blue beauty. Celadon is the creation of transforming the earth into jade. After a long period of growth and nirvana, the original celadon finally stood out from the kiln fire and gradually had a crystal clear texture like ice and jade. If celadon embodies the Chinese people's longing for jade, then the plain ice and snow of white porcelain expresses people's yearning for silver.

4.1. Warm as Jade

The colour of Song porcelain is mostly green, because the literary trend of this period admired the "retro craze". The azure colour, which is as blue as the sky, and the face is like jade, is the outstanding beauty of the times, and it is also the favorite of the literary and artistic master Song Huizong! Compared with the previous dynasties, Song Dynasty celadon has added a lot of unique glaze colours, such as Jingdezhen shadow celadon, the glaze is thin and crystal clear and moist, the colour is blue and white, and the texture is like jade; Ru kiln celadon has lavender grey glaze, bean green, egg green, shrimp green and other colours. It is characterized by "glaze juice as thick as pile fat". The glaze is thicker and the glaze layer is milky and opaque, so as to produce a kind of visual effect that is as warm as jade; in the Northern Song Dynasty, the Longquan kiln was mostly lavender grey glaze celadon, the glaze was powdery turquoise, such as translucent sapphire, in the Southern Song Dynasty, it was

emerald cyan with green glaze, similar to the colour of jasper, in addition, a certain amount of purple clay will be added to the porcelain clay, which will help to burn a deeper colour to obtain a jade-like deep and solemn texture, these all show the fusion between the art and culture of the times.

4.2. Naive Rustic

Among the five official kilns, I prefer Ru kiln most. It can be said that "you are the most important porcelain in the Song Dynasty".

Ru porcelain, born with the song people's bones implicit simplicity, not too much decorative patterns. The glaze of Ru kiln is very thin, and the glaze colour is slightly pale. Compared with the elegance of official kilns or the gorgeous beauty of built kilns, Ru kilns appear plain but most touching, and are eternal beauty. The azure colour of Ru Kiln is a kind of natural beauty, as cold and thin as the light smoke and mist of clear rain. The quality of Ru kiln is compact and delicate, showing light gray, which is just right with the glaze colour.

Some ceramics are full of cracks. This is a failure, just like the crack of ice. It just adds a touch of vitality to the pale sky. After thousands of years of historical precipitation, it has a unique beauty of vicissitudes. Beautiful things are like fireworks and meteors, which are fleeting. As the war began and the country was broken, the materials used for pottery were also changed. The craftsmanship, climate, and soil were all changed, and the desired colours were not available. People who were gradually entangled in this matter began to seek new hope, so the kiln change occurred.

4.3. Colour Innovation

In the Northern Song Dynasty, celadon changed from emerald green to sky blue, and naive aesthetics became the mainstream. In the middle and late Northern Song Dynasty, the firing of porcelain began to evolve new colour changes in the monochrome style of high-temperature celadon and black and white glaze. For example, the appearance of Tianmu Yaobianzhan, a built kiln in the Song Dynasty, pushed Chinese ceramic art to a new peak. The ceramics are fired in the official kiln. There is a little more iron in the tire material and less agate powder, and the thin part of the fired glaze is purple and pink. Longquan kiln produced ceramics, thin glaze thick, do not open pieces, colour as green plum-like thick verdant plum green. From the Northern Song Dynasty to the Southern Song Dynasty, the colour of the glaze continued from the sky-blue colour to the lavender grey glaze colour. The naive aesthetics began to develop and mature, and the new glaze colour change became more and more popular among the people.

The naive and elegant celadon is a natural world without any decoration. Although it looks simple, it gives people more space for association, and the work pays more attention to the aesthetic feeling of spiritual supremacy.

5. The Aesthetic Influence of Literati Painting on Ceramic Colour Glaze

There are many similarities between Song dynasty literati painting and Song Dynasty porcelain in aesthetics. From a certain point of view, the literati painting and Song Dynasty porcelain have the same origin and flow. The ceramics of Song Dynasty are not only containers, but also artistic ornaments. Their aesthetic pursuit is consistent with the direction of literati painting, and they are the representatives of spiritual pleasure and identity.

5.1. Various Glaze Colours

Song Dynasty is an era of cultural prosperity. At that time, there were many literati, such as Su Shi, Mi Fu, Wen Tong, Huang Tingjian and Li Gonglin, who created fresh and refined paintings. The whole social culture showed a hundred flowers blooming. Ceramics have also become diversified in this era, with colours ranging from single to diverse and meticulous. The cyan colour system includes white blue, light greenish blue, bleu celeste and plum green. Each colour has a subtle change. The glazes of celadon porcelain fired in different kilns are also different. It's like the colight greenish blue of nature, which are innumerable. In the Song Dynasty, Neo Confucianism was advocated, and elegance was emphasized. The ceramics from the folk kilns were rich in colour painting and diverse in decorative patterns. The porcelain from the folk kilns had their own magic power, such as making up and carving with earth, white and black rust flowers, black glaze colour storage and celadon carving.

5.2. Naive white Space

Every Song dynasty scholar-official has a very individual personality. While having individuality, they also have the same characteristics. Influenced by traditional Confucianism, they all have a calm temperament and a lofty interest, which is just like the glaze of Song porcelain, elegant, and exudes a sense of tranquility and far-reaching, which makes people return to tranquility, cultivates sentiment, and makes people linger. Take the artist Ma Yuan's "Snowy River fishing alone" for discussion, the author only drew a fisherman fishing on a boat. The rest of the scene was all left blank, with a few strokes, but the dynamics and plots of the characters were described very well, which made people think about it. This blankness further brings out the feeling of "loneliness" and gives the painting a chilly atmosphere on the river. The same is true for the ceramics of the Song Dynasty. The porcelain of the Song Dynasty is not as magnificent as the Tang Dynasty. It is more about a kind of artistic conception, without too many decorative patterns, and you will never get tired of it.



Figure 2: Southern Song Dynasty the Ge Kiln octagonal bowl



Figure 3: Northern Song Dynasty the Official kiln celadon lamp holder



Figure 4: Southern Song Dynasty the Jian Kiln Tianmu Yaobian



Figure 5: Northern Song Dynasty the Jun kiln sky blue glazed purple-red spot bowl



Figure 6: Northern Song Dynasty the Ru Kiln Ice Cracked Paper Hammer Bottle



Figure 6: Song Dynasty the Cizhou Kiln Black Glazed Rust Flower Porcelain

5.3. Porcelain Glaze Spirit

During the Song and Jin dynasties, Cizhou kiln produced a kind of porcelain, which embodies the colourful paintings on the literati paintings of the Song Dynasty on the ceramics in the form of white ground and black (brown) colour decoration, the literati painting will be integrated into the ceramics, and the connotation spirit of the painting will be given a new carrier. The combination of exquisite paintings and rustic pottery has raised the spirit of the literati to a new level. The potters of the Song Dynasty extracted the essence of the various and beautiful color patterns of literati paintings, and used the forms of different glaze colors and patterns to permanently preserve the spirit and aesthetics of the era through pottery, and show them to the world the prosperous Song Dynasty.

6. Conclusions

Song literati painting Effects on more than just aesthetic ceramic glaze color, the more influence on the ideological content. The Song Dynasty, a big country that emphasized the rule of culture, blended culture with the idea of running the country. In the convergence restraint, highlighting the quiet beauty, showing the highest art form and the ideal character of Song Dynasty people can be seen in porcelain. Looking back, Song porcelain is still sought after in today's society. In the texture and colour that connects the past and the present, what we see is a naive beauty that is often lost in modern society, or the connection and spiritual sustenance between man and nature.

The beauty of Song porcelain is vivid and lifelike. It attaches importance to people's own feelings, and explores everything with a joyful mind and body. No matter how simple things are, people in the Song Dynasty can find some interesting things and carry them forward. It is this strong love for life that has contributed to the tranquility and prosperity in the handed down works such as Jun kiln rose purple-glazed rhombus flower pots and Ding kiln white glaze printed double fish pattern plates. Song people have their own mountains and rivers in their hearts, under the nuances, they look up at life and experience everything.

The art of Song porcelain embodies all the aesthetic interest of Chinese literati, condenses the spirit of the entire Song Dynasty, and is a perfect combination of Chinese philosophy and human technology. The aesthetic influence of literati paintings in the Song Dynasty on Song porcelain is not only in that dynasty, but also in modern times. Song porcelain extracts the essence of literati painting and applies it to its own development. The application of this summary and concise aesthetics and cultural concepts to the development of contemporary Chinese ceramics will explore future possibilities in a new way.

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