

On the Interest of Freehand Brushwork of Jingdezhen Blue and White Porcelain (decoration) in the 17th Century

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Abstract

The interesting characteristics of freehand brushwork painting of Jingdezhen blue and white decoration in the 17th century were developed and changed on the basis of the decoration based on work. It has its own background of the times and is also influenced by factors such as cultural exchanges between China and foreign countries. In the Yuan Dynasty, the Han people had low social status, and the Han literati were suppressed as a whole. By the time the Han people in the Ming Dynasty returned to their dominant position, they had a certain degree of freedom of mind and thought, and had a lot of room for free play in literature and art. While the Han culture was fully restored, foreign cultural exchanges were also strengthened. In particular, Jingdezhen porcelain was favored by Europe and Southeast Asian countries. The rapid development of foreign trade in ceramics also promoted the development and change of blue and white porcelain decoration style -- freehand brushwork, painting It is more interesting than ever before. Simplicity, frankness and freedom became the most obvious style characteristics of Jingdezhen blue and white porcelain paintings in this period.

Through the research on the interesting style characteristics of freehand brushwork of Jingdezhen blue and white porcelain decoration in this special historical period, this paper aims to enhance our deeper understanding and understanding of the freehand brushwork art expression forms in Chinese painting. It is of great significance to strengthen our recognition of the positive significance and far-reaching impact of cultural exchanges between China and foreign countries, especially for the formation of painting style in Chinese traditional culture.

Keywords: seventeenth century, blue and white porcelain, vivid expression and bold outline, interes

1 Introduction

Jingdezhen blue and white porcelain can be said to be the first globalised commodity in the history of human trade, from the 12th to the 16th centuries through the Maritime Silk Road to Southeast Asia, West Asia, to Europe, America and other places [1], and was favoured by princes and nobles around the world, owning Chinese porcelain became a symbol of power and nobility, but also the most expensive luxury goods of European high society at the time [2,

3]. In the seventeenth century [4], Chinese porcelain was called "white gold" by European countries [5], as valuable as gold, when European countries established trading companies in the East one after another, with the Dutch and British East India Company established one after another, the demand for porcelain increased sharply at the same time, also stimulated the development of ceramic decorative art, the formation of a unique blue and white porcelain. This style was produced in an international context of rapid exchange, collision and integration between traditional Chinese and foreign cultures, and was also a product of the turbulent domestic political situation and the changing times [6-8]. There is also very little research on the influence of other traditional art styles on the style, and little mention of the relationship between the painting styles around Jingdezhen during this period and the style of blue-and-white porcelain painting [9]. There are limitations to the existing research findings, but what is certain is that digging deeper, sorting out and studying this particular traditional cultural and artistic phenomenon in this particular historical period has a very broad and profound significance [10], and is a subject of great cultural value that deserves in-depth study.

The interesting features of painting in the seventeenth century at Jingdezhen are mainly reflected in the following aspects.

Firstly, the artistic works on blue and white porcelain from the kilns of Jingdezhen are characterised by their spontaneity of brushstrokes, their large-format style, their close proximity to nature, and their naturalistic and life-like images, the combination of the light colours of blue and white porcelain with the simplicity and boldness of the painting surface, which enhances the visual tension of the images [11].

Secondly, the porcelain paintings of Jingdezhen folk kilns of this period have a high level of attainment in the expression of 'qi yun'. Some of the works may appear to be haphazard in their painting techniques, but this method of expression reflects their vibrant state of life and gives them a vivid air of rhythm and thought-provoking charm. The beauty of the atmosphere is also evident in the late Ming dynasty blue and white porcelain paintings of Jingdezhen folk kilns. In the picture, the clouds are lingering between the mountains, and through the representation of the clouds in reality, the viewer is not only able to experience the meditative mood of the clouds in the mountains, but is also given a sense of flowing 'qi'.

Moreover, the composition mostly appears in the form of fragmented images, widening the aesthetic field for the artistic image of the painting, and the appreciators are bound to exert their rich imagination to imagine the fragmented parts when appreciating these fragmented works, the reason being that these fragmented aesthetic objects can induce the appreciators' aesthetic re-creative dynamics, giving them the opportunity to complement, enrich and perfect the fragmented space in the aesthetic process, and if the omitted parts of these compositions are added in their entirety, their aesthetic after-effects are compromised instead [12]. There are numerous aesthetic categories in traditional Chinese painting aesthetic thought. As the late Ming dynasty porcelain paintings of Jingdezhen folk kilns absorbed the traditional painting style, they also unconsciously absorbed many of the aesthetic categories of traditional Chinese painting aesthetics.

2 Research Methodology

The objective of the study was to explore the interest of writing in the decoration of seventeenth-century Jingdezhen celadon. This chapter includes the research design, data sources, population and sample, questionnaire development, construct validity, pilot study, data collection procedures and data analysis.

2.1 Research Design

The research must have accurate findings and conclusions, which is only possible when the instruments used for the survey and the appropriate methods of implementation are used. A mixed methods study combining qualitative and quantitative methods was used in the survey [13-15]. In the study, the qualitative approach used questionnaires, content analysis and interviews. Whereas, quantitative research used questionnaires. A quantitative research design was used in this study, supported by a qualitative research design, which resulted in trustworthy outputs and results.

2.2 Sources of Data

Primary and secondary data sources were used for the study. Primary data was collected from ceramic practitioners, professionals and experts in celadon and Chinese painters [16]. Secondary data, however, was collected from major museums, relevant journals and reports published on the internet, both nationally and internationally.

2.3 Population

The study is concerned with the decoration of seventeenth-century blue and white porcelain from Jingdezhen [17]. There is a wide range of content involving blue and white porcelain decoration, including official kilns, private kilns, literati paintings, landscapes, birds and flowers, and figures. There is no direct access to information on this study as it is historical in nature and can only be obtained from relevant studies. In addition, there are practitioners who have studied this subject, including Jingdezhen painters, ceramic students and teachers, museum researchers, and blue and white porcelain enthusiasts and collectors, so they are the subjects of the questionnaire in this study.

2.4 Sampling Method

In the study there is a sample of qualitative data and a sample of quantitative data. The sample was collected using purposive sampling. Purposive sampling refers to the sampling of sample units based on purpose [18]. The sample for the study was taken from and ranged from 5 to 25 individuals. The sample included ceramic painters from Jingdezhen, intangible cultural heritage inheritors of Jingdezhen celadon, and experts and professionals with more than 10 years of experience. The sample was collected by stratified random sampling.

2.5 Questionnaire Development

The questionnaire was anonymous, and 200 questionnaires were distributed to Jingdezhen painters, ceramics teachers and students, museum researchers, as well as celadon enthusiasts and collectors, after much deliberation and research [19]. Data collection was based on the following procedures: pilot testing of the survey instrument to determine its credibility.

The questions of the research questionnaire were related and modified from previous reports, textbooks, previous studies and journals.

The research instrument developed for this study was a questionnaire consisting of three parts, with data collected as follows. The first part aimed to capture the demographic characteristics of the general public. The first four questions included gender, age, educational background, and occupation. The second part aimed to collect visitors' knowledge of celadon. Questions included decorative patterns on blue and white porcelain, the development and characteristics of ceramic painting, the technique of blue and white water division, and the relationship between literati painting and ceramic painting. The third section was designed to elicit the visitor's opinion on the decoration of blue and white porcelain. This was divided into three main sections: painted decoration, written interest, and the representation of written interest. This section consisted of a number of questions that the respondents were asked to answer based on a five-point rating scale, a Likert-type interval scale with the following rating options [20-22].

Table 1 Respondents' standard scores

Standard	Amount
Very poor	1
Poor	2
Average	3
Well	4
Excellent	5

3.6 Method of data analysis

Both qualitative and quantitative methods were used to collect data for this study; therefore, the data were analysed as follows: data from in-depth interviews and field observations were analysed in accordance with the research objectives and research questions in order to find the organisers' views on the written interest of seventeenth-century celadon decoration [23]. The questionnaire data was analysed using basic statistical values; such as frequencies, percentages, means, standard deviations, positive values, percentage values, and means. After the data has been analysed and evaluated, the findings will be used in accordance with the objectives of the study. The data obtained using the survey instruments were processed and analysed using (SPSS/PC+ (Statistical Package for Social Sciences).

The statistical techniques used for data analysis were as follows.

- 2.6.1. analysis of demographic characteristics and cyanotypes using percentages, means and standard deviations.
- 2.6.2. The perceptions of the people involved that seventeenth-century celadon decoration has a distinctly written interest were analysed by percentages, means and standard deviations.
- 2.6.3. In summary, factor analysis was used to analyse the key factors that influenced the seventeenth-century celadon decoration to present a written interest.

3 Results and Discussion

3.1 Factor analysis of blue and white porcelain decoration in the 17th century.

This chapter analyses the data and presents the results at the end of the chapter. The aim of this section is to identify the factors that shaped the writing interest in seventeenth-century blue and white porcelain (decoration) and to provide appropriate guidance and models for improving it. The following are details of this chapter.

3.1.1 data from the questionnaire

Demographic characteristics of the respondents: This section aims to identify the characteristics of the respondents such as gender, age, educational background, occupation and average income. Travel behaviour explored respondents' characteristics such as past experiences, peers, decision time in choosing a destination, and sources of information about the destination. Respondents' perceptions of the festival aimed to explore respondents' perceptions of cycad decoration management; such as facilities and infrastructure, key and supporting projects and activities, and promotion plans. Factor analysis: This section aims to analyse the key factors influencing the interest of 17th century celadon (decoration) writing. Data from open-ended questions. Data from in-depth interviews with 20 organisers. Data from field observations. Suggestions for the interestingness of cyanotype writing.

3.1.2 Data from the questionnaire

Based on the data collected from 400 relevant practitioners, demographics, tourism behavioural characteristics, and visitors' opinions on the management of the festival are as follows.

(1) Demographic characteristics of respondents (N=400) The demographic characteristics of respondents are shown in Tables 2 - 4 as follows.

Table2 illustrates the respondent's gender

Gender	frequency	percentage(%)
male	212	53%
female	188	47%
total	400	100%

The gender distribution of respondents was fairly even, with 53.0% of men and 47.0% of women respondents. The main age group of respondents was 40-49 (30%), followed by 30-39 (28%) and 50-59 (19.5%), while those aged 60 and above (9.0%) were the smallest age group, as shown in Table 3.

Table3 illustrates the respondent's age

age group	frequency	percentage(%)
20-29	54	13.5%
30-39	113	28.0%
40-49	120	30.0%
50-59	78	19.5%
60+	35	9.0%
total	400	100%

In terms of education level, 49.5% of respondents had a bachelor's degree; 15.0% had a master's degree, while 5% had no education. The results show that the respondents have a relatively medium to high level of education, as shown in Table 4.

Table4 illustrates the respondent's education background

education background	frequency	percentage(%)
primary level	10	2.5%
secondary level	69	17.2%
dipoma level	43	10.8%
bachelor level	198	49.5%
master level	60	15%
other	20	5.0%
total	400	100%

The majority of respondents were ceramic painters (31.5%), 22.5% were celadon enthusiasts, 20.8 were master ceramic craftsmen, 17.5% were ceramic teaching students, and the smallest 5.3% were in other occupations; these included six celadon collectors (1.5%) and five museum researchers (1.2%), as shown in Table 5.

Table5 illustrates the respondent's occupation

occupation	frequency	percentage(%)
Ceramic Painters	126	31.5%
Ceramics teachers and students	70	17.5%
Celadon Enthusiasts	90	22.5%
Master Ceramic Craftsman	83	20.8%
other	31	7.7%
total	400	100%

(2) Respondents' concern about celadon (N=400)

Respondents' concern for celadon is shown in the following tables 6-11.

As can be seen from the table above, 77% of the respondents were particularly knowledgeable about celadon and 21% were very knowledgeable, which ensures the reliability of the data source for this survey, as shown in Table 6.

Table 6 illustrates the respondents' knowledge of celadon

occupation	frequency	percentage(%)
very poor	0	0%
poor	2	0.5%
average	6	1.5%
good	84	21%
excellent	308	77%
total	400	100%

The chart above shows that the highest level of interest is in the seventeenth century (43%), in fact after the eighteenth century (24%) and the fourteenth to sixteenth centuries (21%), as shown in Table7.

Table7 illustrates Which period of blue and white porcelain is of greater interest to respondents

period	frequency	percentage(%)
Before the 13th century	20	5%
14-16 th century	42	21%
17 th century	172	43%
After the 18th century	96	24%
other	28	7%
total	400	100%

From the chart we can see that the most important element of celadon for respondents is the decoration (43%), followed by the glaze and the material, which account for 25% and 23% respectively, with respondents paying less attention to the shape and firing process, as shown in Table 8.

Table8 illustrates which elements of celadon are more important to respondents

elements	frequency	percentage(%)
Ware type	24	6%
Glaze	100	25%
Decoration	172	43%
porcelain material	92	23%
Firing process	12	3%
total	400	100%

Table9 illustrates respondents' recognition of Jingdezhen blue and white porcelain as a typical representative of Chinese blue and white porcelain.

Table9 illustrates respondents' recognition

recognition	frequency	percentage(%)
very poor	0	0%
poor	0	0%
average	0	0%
good	32	8%
excellent	368	92%
total	400	100%

As can be seen from the table 10, there are some differences in the points of concern, with more than half of the respondents being more concerned with Min Kiln celadon, 64%, and 24.5% of the respondents being concerned with Official kiln celadon, while the rest of the respondents were concerned with both or were not quite sure what they were concerned with, 46 people, or 11.5%.

Table10 illustrates respondents' concern for official and civil kilns' blue and white porcelain compared

concern	frequency	percentage(%)
Official kilns	98	24.5%
Civil kilns	256	64.0%
not sure/all	46	11.5%
total	400	100%

(2) Respondents' perceptions of blue and white porcelain decoration in Jingdezhen. This section explores perceptions of celadon decoration, firstly respondents identified celadon decoration as falling under the concept of ceramic painting, then other survey data was evaluated on a five Likert scale. The analysis was conducted using descriptive statistics including percentage distributions, means and standard deviations, as shown in Table 11.

Table 11 illustrates respondents' views on whether celadon decoration is a ceramic painting

views	frequency	percentage(%)
yes	400	100%
no	0	0%
not sure	0	0%
total	400	100%

As can be seen from the table 12, all respondents agree that celadon decoration belongs to the category of ceramic painting. This table shows that 95% of the respondents agree that there was a change in the decorative style of porcelain in Jingdezhen in the seventeenth century, from flat decoration to painted decoration, with only a very small minority believing that there was no such change, and 3.8% being unsure whether there was such a change.

Table 12 illustrates the interviewees' recognition of the shift from flat to painted decoration on seventeenth-century celadon.

views	frequency	percentage(%)
yes	380	95%
no	4	0.2%
not sure	16	3.8%
total	400	100%

According to the respondents' survey of the reasons for the transformation of decoration on celadon in 17th-century Jingdezhen, the results are valid with an average rating of 3.62, as shown in the table above. The results show that the most important factors were the flourishing of literati painting and the popular spread of the blue and white bisque technique, with an average of 3.94 and 3.72. The third highest ranking factor, with an average of 3.65, was the growth of the private kilns. The fourth highest ranking factor is historical accumulation, with an average of 3.63. The final factor is the promotion of foreign cultural exchange, with an average of 3.18, as shown in Table 13.

Table 13 illustrates respondents' perceptions of the reasons for the transformation of seventeenth-century celadon decoration.

Project	X	S.D.	Range
Historic deposits	3.63	1.10	4
The growth of folk porcelain kilns	3.65	1.05	3
Popularisation of the cyanotype water splitting technique	3.72	1.00	2
Literati painting flourishes	3.94	0.902	1
External Exchange Promotion	3.18	1.19	5
total	3.62	1.05	

Thus, as can be seen from the table above, almost all respondents agreed that the most important reason for the change in decorative style of blue and white porcelain at Jingdezhen in the seventeenth century was the flourishing of literati painting, and that the popularity of the blue and

white bisque technique also contributed to the change in decorative style. At the same time, the gradual decline of the official kilns and the growing strength of the private kilns also contributed to the change in decorative style of blue and white porcelain. Jingdezhen had an excellent historical foundation as the largest porcelain production and manufacturing base in China from its beginnings, and this created the possibility of a change in decorative style. The emergence of capitalism in the seventeenth century and the growing demand for blue and white porcelain in overseas markets also contributed to the development and growth of blue and white porcelain.

According to the respondents' favourite type of decoration on seventeenth-century porcelain from Jingdezhen, as shown in the table above, the most highly rated subject matter was landscape decoration, at 38%. The second highest ranking, at an average of 29%, was floral and bird decoration. The third highest ranking subject was figure decoration at 19%. The fourth highest ranking subject was traditional flat patterns at 12%, as shown in Table 14.

Table 14 illustrates respondents' interest in the types of decorative motifs used in seventeenth-century celadon.

Project	frequency	percentage(%)
Landscape	152	38%
people	76	19%
Flowers and birds	116	29%
Traditional motifs	48	12%
Other	8	2%
total	400	100%

The table above highlights respondents' perceptions of the most prominent styles of 17th-century Jingdezhen blue and white porcelain. The most highly rated stylistic feature was the funkiness of the writing, with an average of 3.73. Other stylistic features were rated as moderate factors, namely flat decorative, flat realistic, abstract and other stylistic features, as shown in Table 15.

Table 15 illustrates respondents' perceptions of the most prominent styles of seventeenth-century celadon decoration.

reasons	the visitor's opinion					X	S.D.	level
	5	4	3	2	1			
Graphic decorative	13.6	32.2	31.2	11.8	11.3	3.25	1.17	M
Graphic realism	15.8	27.9	35.4	9.0	11.8	3.27	1.19	M
The fun of writing	21.9	39.9	28.4	8.8	1.0	3.73	0.93	G
Abstractness	7.0	21.4	28.9	18.3	24.4	2.68	1.25	M
other	10.3	25.9	28.1	17.3	18.3	2.92	1.26	M
		total				3.17	1.16	M

As the table 16 above shows, the respondents' opinion of the performance of the interesting nature of 17th-century decorative writing on blue and white porcelain from Jingdezhen was 3.65, which is a sufficiently high level. Of the various representations, the highest rated factor was in the vividness of the temperament, with an average of 3.75. The second highest-rated factor was in the sense of the mood, with an average of 3.70, and the third highest-rated factor was in the sense of the writing, with an average of 3.60. Writing interest has a traditional Chinese cultural connotation, with an average of 3.55.

Table16 illustrates the interviewees' perceptions of the specific expressions of interest in seventeenth-century celadon decoration writing.

Project	the vistor's opinnion					X	S.D.	level
	5	4	3	2	1			
Writability	18.3	43.5	24.6	7.3	6.3	3.60	1.06	G
Lively atmosphere	20.1	44.0	25.4	7.0	3.5	3.70	0.98	G
Long asting mood	21.1	47.2	21.9	5.3	4.5	3.75	0.99	G
Cultural Connotations	22.9	35.2	24.4	9.5	8.0	3.55	1.18	G
	total					3.65	1.05	G

3.2 The fashionable nature of blue and white porcelain decoration in Jingdezhen in the 17th century.

The researcher applied factor analysis to identify the key factors that influenced the presentation of written interest in seventeenth-century Jingdezhen blue and white porcelain decoration. The analysis revealed five key factors that contributed to the interest of 17th-century porcelain decoration in Jingdezhen. The details of each factor are as follows. The extent of 'incorporating calligraphies such as 'fu', 'lu', 'shou' and 'xi', which were not originally required for porcelain painting, as shown in Figure 1.



Figure 1 A porcelain shou ('longevity') piece (Qing dynasty, Shunzhi period)

The decorative motifs are exactly what the common people aspire to, namely 'fortune', 'wealth', 'longevity' and 'joy', which were not originally porcelain painting subjects. They were

not originally painted on porcelain, but after creative processing and clever composition, they became images of decorative beauty, with auspicious meanings and complementary illustrations, fully reflecting the aesthetic sensibilities and ideals of the common people, and setting off a profound theme of meaning. For example, the great masters of the Wu school showed a clear distinction between their flower and bird paintings and the style of the palace workshops from the very beginning. As soon as this style began, literati flower and bird painting quickly developed and a number of creative painters emerged, such as Zhou Zhifeng's school of flower and leaf painting and Chen Chun, Xu Wei and Bada Shanren's school of ink and wash painting. The rise of the subject matter of flower and bird painting opened up a new world for the literati painters to express their passions. Zhou Zhifeng's Bamboo Fowl, as shown in Figure 2.



Figure 2 Bamboo Fowl

There is a growing body of work in figure painting. Such as Tang Yin, Chen Hongshou, Huang Shen, Jin Nong, Huayan, etc., the subjects of these figure painters, there are expressions of Taoist legends and stories of gods and ghosts, there are expressions of the customs of everyday life. For example, Tang Yin's Tong Yin Qing Meng Tu uses figures as the subject matter to express the artist's encounters and feelings about his life.

3.3 The relation and difference between literati painting and blue and white porcelain decoration.

Open-ended questions This instrument was designed to explore respondents' perceptions of the links and differences between literati painting and blue and white porcelain decoration. The sample size for these samples was 400; accidental sampling was used. The data from the open-ended questions are presented below and can be divided into four sections.

3.3.1. Subject matter

Both literati and celadon painting and decoration were keen to depict three subjects, namely: landscapes, birds and flowers and figures

3.3.2 Expressions

The seventeenth-century folk porcelain painting is a dazzling jewel in Chinese porcelain painting, with the Chinese literati painting. Although the materials used in folk blue-

and-white porcelain painting are different from those used in traditional painting, they are different in the way they are used. Although the materials used in folk blue and white porcelain painting are different from those used in traditional calligraphy, the two have similar artistic effects in terms of brushwork. This is mainly due to the fact that both literati painting and folk

This is mainly due to the fact that both literati painting and folk painting use brushes, and that the blanks have the same water-absorbing qualities as Xuan paper. Literati painting and The seventh-century folk-painted blue and white works have a number of points in common in terms of brushwork.

3.3.3 Composition and image processing

(1) Features of composition

Literati painting attaches great importance to composition, to the idea of the brush first and to figurative thinking, and to the unity of subject and object in the artistic image. In terms of composition, literati painting is all about management, not based on a fixed space or time, but in a flexible way, breaking the limits of time and space, rejecting objects in different times and spaces and repositioning them according to the painter's subjective feelings and the laws of artistic creation, constructing a space-time realm in the mind of the artist. As a result, the wind, rain and snow, the four seasons of the day, the ancient and modern figures can appear in the same painting. In terms of perspective, it is also not bound to focal perspective, but uses multi-point or scattered perspective, moving up and down or left and right, back and forth, to view objects and manage the composition, with great freedom and flexibility. At the same time, in the composition of a painting, it is important that the painting be 'sparse enough for a horse to walk' and 'dense enough for the wind to penetrate' , and that there be reality in the void and reality in the void, as shown in Figure 3.



Figure 3 *Xu Wei ink grapes (in the Palace Museum)*

The seventeenth-century folk painting of qinghua also absorbed the compositional features of literati painting, including the flat composition of the national surface, as in the case of the porcelain 'opening' in which the centre of the picture and the disc can be composed

entirely in flat space. There are also the through-view compositions used in literati painting, such as in landscape painting, which are generally used to maintain the ornamental qualities of each angle. There are also scattered and vignette compositions and so on. The composition is often a way of expressing the richness of thought with a minimum of ink and brushstrokes, as in Figure 4, and is an expression of the late Ming literati's apocalyptic mood and relic mentality.



Figure 4 *The mood of literati in the late Qing Dynasty*

As in Figure 4 this helps to set off the blue and white pattern, giving it a bright, crisp character. The composition, as shown, is concerned with the evenness of the waterways, and the grapes are more evenly distributed, unlike the dense and sparse nature of literati painting.

As a large number of the folkloric blue-and-white panels of the period are found on everyday products, such as bowls, plates and dishes, the composition is usually in the form of a two-sided continuous decoration. For example, bowls are generally decorated on the outer wall of the vessel, and the decorative parts of the outer wall are concentrated in the open space in the middle, with the upper and lower mouth edges and foot edges only considered as a border, and as the bowl forms a hemisphere, the composition seeks a sense of circularity and infinite expanse as in Figure 5.



Figure 5 *An early Qing dynasty blue and white bowl with the character Shou (longevity)*

The spatial treatment of the interior of the bowl is generally the same as that of the dish, and the folk blue and white dish ware pattern is mainly considered from the spatial effect of the circular plane, together with the requirements of use, generally decorated in the inner parts, with extremely simple borders, leaving a large number of gaps between them. The contrast between sparse and dense, and between real and imaginary, should be created. Some even leave a large area of white space, using the void for the real, creating an ethereal pattern of more white than blue. Secondly, in the seventeenth century, the composition of folk blue and white was 'programmed'. Like the Chinese Peking opera, where a whip in the hand is a horse, for example, a circular line of ware, what ground is used and what picture is used are all programmed, like the 'three stops without eyes' in Western painting. As in Figure 6.



Figure 6 *The space effect of folk blue and white tableware pattern. A Qing shunzhi blue and white vase with cloud and dragon wash mouth and animal ears*

The blue and white high-necked vase is programmatic in its composition, with the mouth and base decorated with a two-sided continuous wreathed branch and banana pattern, addressing the integrity of each angle. The subject vessel is painted with children and other children, and the face is organically combined with poetry, calligraphy, painting and marks, and the entire vase is divided into four decorative sections, all separated by decorative lines. In addition, the late Ming dynasty blue and white decoration has completely departed from the symmetry and continuity of the pattern-based decoration of the earlier period, and has boldly absorbed elements of literati painting, so that the picture can become a single miniature at any angle as in Figure 7.



Figure 7 A blue and white bowl with figures, Tianqi

(2) Figurative design

The treatment of the image also differs from that of literati painting in the seventeenth-century folk blue and white, for example by the use of V-shaped symbols for grass, which is not found in literati painting. For example, the painting of the brushpot in Figure 8 (a) has a typical seventeenth-century folkloric blue and white frame, with a cluster of V-shaped symbols representing grass, which is decorative in nature. Secondly, the rock is divided into many layers, often with a 'back' that separates the two ends of the picture with curling clouds and steep rocks, a form that solves the problem of how to represent a painting on paper on a rounded object as in Figure 8 (b). "Once again, the 'open light' decoration is also characteristic of this period, as in Figure 8 (c). 'Open light' is also known as 'open tangzi' among the old artists in Jingdezhen, and is one of the common methods of decoration in ceramic art. It has the characteristics of highlighting the contrast of the subject and moving in a static village. In order to make the decoration on the object varied, or to highlight a certain image, a certain shape is often left in a certain part of the object.



Figure 8 Chongzhen blue and white brush pot with elephant design (partial)
 (a) Blue and white frame. (b) Clouds and Rocks. (c) Open light

The use of 'open light' on ceramics allows for the use of a flat painting on a three-dimensional vessel, and for the composition and decoration to mirror that of a flat painting. The use of 'enlightenment' on ceramics allows for the application of flat painting to a three-dimensional form, and the composition and decoration can mirror that of flat painting. This method of decoration is not found in literati painting.

4 Conclusion

This chapter has presented the research methodology used in this thesis. In accordance with the qualitative and quantitative methods included in this study, the research tools included questionnaires, in-depth interviews and on-site observations. There were two sampling groups for the study: (1) 20 organisers, collected through purposeful sampling techniques. (2) 300 members of the general public collected at random. In-depth interviews were conducted with 20 organisers, and questionnaires and on-site observations were conducted with the general public. In-depth interviews were analysed according to the research objectives and research questions. The questionnaire was analysed using the SPSS/PC program for Microsoft Windows through the statistical method of descriptive distribution, which includes frequency distribution, percentage distribution, mean and standard deviation. In addition, factor analysis was used to find the key factors that contributed to the interesting nature of the 17th century celadon decoration presenting a writing style.

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