

The Influence of The Retro Trend On The Pattern and Symbol of Ceramic Decoration in The Qianlong Period of The Qing Dynasty

Li Ying*

*Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS), Sarawak, Malaysia.
Email: 19010086@siswa.unimas.my*

Wan Jamarul Imran Wan Abdullah Thani*

*Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak (UNIMAS), Sarawak, Malaysia.
Corresponding author
Email: watimran@unimas.my*

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** These authors contributed equally to this study*

ABSTRACT

China's ceramic production has a long history. At the peak of the development of Chinese ceramic art, the Qianlong period of the Qing Dynasty left many precious ceramic artworks. Many exquisite ceramic decorations, some of which have clear historical retro elements, were left. This paper uses the methods of formal analysis and iconography to study the retro ceramic decorative patterns in the Qianlong period of the Qing Dynasty and analyzes the influence of the retro trend on the pattern and symbolic connotation of decorative patterns. What artistic style do these decorative patterns have, and what are the hidden social driving factors behind them.

Keywords: *Retro trend, Ceramic decorative pattern, Form, Symbolic meaning, Style*

INTRODUCTION

How did the retro trend of The Times establish a close relationship with the ceramic decorative patterns in the Qianlong period of the Qing Dynasty? Looking at the historical process of the development of Chinese ceramic art, it is not difficult to find that the development and change of ceramic art in a historical period, such as raw materials, technology, modeling, glaze color, and decorative patterns, are closely related to the social development of this era. Suppose raw materials and technology are directly related to the internal quality of ceramic products. In that case, the political, cultural, and artistic aesthetic trends of that era are closely related to the external performance of ceramic products, such as the performance of modeling, glaze color, and decorative patterns. Ceramic decorative patterns beautify ceramic products and reflect the social culture and policy guidance of The Times, which is a direct reflection of the thoughts of the rulers in feudal society.

The ceramic decorative pattern is one of the essential elements in ceramic art; ceramic products will become more decorative because of the decorative pattern. Generally speaking, the sources of

ceramic decorative patterns in an era are divided into two parts. One part is the inheritance of classic and beautiful decorative patterns in history. The other part is directly derived from the era of ceramics, and these decorative patterns are usually innovative and popular decorative themes of The Times.

For the porcelain works of the imperial kilns during the Qianlong period of the Qing Dynasty, on the basis of inheriting the excellent decorative patterns in history, there are also many decorative themes with the characteristics of The Times, including those with typical historical retro characteristics, such as the ancient ware figure, Kui dragon, Kui Phoenix, Panchi and other decorative patterns. Although these kinds of decorative patterns with retro characteristics are also derived from the ancient Chinese tradition, not every dynasty or ruler is interested in this kind of decorative patterns, so this kind of decorative patterns in the process of application needs a certain opportunity of The Times, so it is also one of the innovative and popular decorative patterns of The Times.

The extensive use of decorative patterns with retro features in the Qianlong period of the Qing Dynasty was closely related to the political orientation and rulers' hobbies in the Qianlong period of the Qing Dynasty, which was the result of the rulers' ruling thoughts and personal hobbies. The reign of Emperor Qianlong in the Qing Dynasty was the peak of Chinese feudalism and the turning point from prosperity to the decline of Chinese feudalism. In China at this time, retro ideas permeated the country's society and culture. Behind this retro trend, it is not difficult to find the factors of national political guidance and cultural control, such as the imperial examination system, literary inquisition (which violated the law due to some literary and artistic factors), and textual research are all promoting factors of the retro trend of The Times.

LITERATURE REVIEW

In the history of the feudal system in China, there were three large-scale and influential retro trends: the Song Dynasty's gemology, the Ming Dynasty's craft retro trend and the Qing Dynasty's. These three large-scale retro movements have a clear record in history, especially in the Song, and Qing Dynasties. The retro trend started from politics and then affected the economy, culture, art, and other aspects of the content, which greatly impacted society's development. (Feng Xianming,2013)

After the collapse of the Tang Dynasty regime, the country fell into chaos for a time. Zhao Kuangyin unified the country through army and force and established the Song Dynasty. Since he established the new regime by force, to prevent the situation of obtaining the regime by force from happening again, Zhao Kuangyin restricted and dispersed the power of the military rulers by various means after the establishment of the state regime. On the other hand, attaching importance to culture and improving the status of intellectuals created a social situation in the Song Dynasty where literature was more important than force. (Feng Xianming, 2013).

In the feudal period of China, the rulers of the country always attached great importance to the propaganda of the legitimacy and legitimacy of their regime, and the Song Dynasty was no exception. After the establishment of the new rule, the rulers urgently needed to establish a new national political order, which could not only emphasize the legitimacy of their regime but also play a role in strengthening the state's political rule.

Therefore, a movement reviving the ancient ritual (or sacrifice) system and advocating the ancient classical theory began within the country. The ancient etiquette system refers to China's rules on state rank, order, and etiquette formed during the pre-Qin period (Xia, Shang, and Zhou). For ancient Chinese tradition, the most direct manifestation of this political ruling order and etiquette is