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The Influence of Ming Dynasty Carving Craft on Longquan Celadon

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Abstract

The carving skills of the Ming Dynasty were much better than those of the previous dynasties, which results in developing greatly in the carving craft. Therefore, it plays an important role in people's life. The economic foundatio subtly changes the structure of superstructure. and people's aesthetic demand is also constantly improved with buildings, daily necessities and toys. Combining the prevalence of man of letters with art developed a lot of high—quality products like jade carving, lacquer carving, relief (furniture), wood carving and so on. To some extent, the carving craft of the Ming Dynasty had an important impact on porcelain as well, such as Longquan celadon.

Keywords

Ming Dynast; Carving Craft; Longquan Celadon.

1. Introduction

Ming Dynasty is an unprecedented prosperous dynasty, the same period for the pursuit of more and more spiritual and material. At this time, the arts and crafts have been further developed, and the technology has been constantly improved. Capitalism sprouting at this time, promoted the progress of handicraft industry, with rich material resources as the support, precious materials, fine craftsmanship, created a lot of exquisite works of art.

2. Development and Characteristics of Longquan Celadon

Longquan celadon, as early as in the Shang Dynasty, has been fired, in the form of primitive celadon appeared in people's vision. With the progress of time, from the Northern Song Dynasty, it had begun to take shape, and the porcelain making technology was quite mature. At that time, Longquan kiln began to spread all over the country. Longquan celadon has different artistic characteristics in different periods, but it is generally inseparable from the carving process. It is mainly by carving out the depth of the size of different carving patterns, to apply glaze fired out, a bit similar to the "shadow green" artistic effect, but because of the different glaze color, can be distinguished. Decoration techniques: carving, drawing, grate, pinch, paste, printing and so on, these techniques have reached a perfect level, reflecting the infinite wisdom of people. The development of technology has laid a good foundation for the development of Longquan celadon, and the development of art works is more and more meticulous under the promotion of technology.

3. Relationship between carving technology and Longquan celadon

Taking jade carving technology as an example, the development of jade can be traced back to the Hemudu Culture period in the five thousand BC. At that time, people began to use jade, and the excavation and use of jade were very simple. With the passage of time, people began to decorate jade, from the original jade period to the Shenyu period, and from the Wangyu period

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to the Minyu period. With the continuous changes in these periods, jade carving technology has been greatly developed. Jade carving technology has a pivotal position in the history of jade in China. Ming Dynasty as the transition period of jade carving development, its production process is exquisite, material selection is fine, rich and exquisite carving. The artistic pursuit of fresh and elegant style, exquisite, and the aesthetic taste of the literati at that time has an important link. The development of jade carving technology has a certain connection with the application of Longquan celadon decorative techniques. Decorative patterns, the Ming Dynasty Longquan celadon decoration than in the past more hierarchical sense, to carved, print-based, Yangyin and Yinyin manifestations, techniques are more skilled. Patterns more clear and powerful, decorative patterns more rich. Theme from real life at the same time, meaning is good, vivid image, complete composition. The main decorative objects along the mouth, neck, the layout is full of utensils, hierarchical pattern pattern is different, more highlights the beautiful and powerful decorative style. The carving craft is very fine, the rich level adapts the decoration demand, has also added many difficulties in the skill. Longquan celadon fetal wall is more thick and solid, and the pattern on the body is more three-dimensional, rich in levels, and more complex in decorative patterns. The skills are also constantly referenced and innovated with the development of jade carving. As some of the glaze color of Longquan celadon can be burned to feel like jade, the artistic effect is not too different from jade, the glaze color is green and warm, and the use of jade carving techniques such as relief and hollow out, derived a new celadon varieties, although the cost is reduced but not artistic.

The lacquer carving technology developed very prosperously in the Ming Dynasty, and the lacquer carving technology at this time could reach the level of pure green fire. Its development can be traced back to the Tang Dynasty and earlier. Carved lacquer works are mostly complex technology, fine production, need a lot of time to produce, deeply loved by the monarch. The sculpted lacquer is very regular in shape, rich in decorative patterns, and no knife marks are revealed, reflecting the excellent level of carving. The lacquer layer is large, and the selection of lacquer is fine, and the carving is smooth. The superb carving level also confirms the development height of the same period carving technology. To a certain extent, carved lacquer will draw on the characteristics of porcelain to create, and some can also be used as a combination of carved lacquer technology and porcelain art products. The prosperity of lacquer carving in the Ming Dynasty was largely due to the admiration of the royal family of the Ming Dynasty, especially Zhu Di, the ancestor of the Ming Dynasty, who was fond of lacquer carving. ' Lacquer works are carved on lacquer, while Longquan celadon is carved on the carcass. Both of them are finely carved under the condition of semi-dry carcass. The craft techniques are similar, and the shapes are all regular. Some works are created in the form of ceramic vases. The two different colors reflect different artistic effects. The green porcelain is very elegant and moist, and the red lacquer reflects its magnificent feeling. The carving patterns and techniques of Longquan green porcelain correspond with the carving and lacquer technology. The carving process is getting better and better, along with other works of art in the same period.

4. Combination of Ming style Furniture and Longquan Celadon

Ming-style furniture is an important part of the Ming Dynasty' s arts and crafts. Under the influence of its furniture art, Longquan celadon was then newly fired with the type of drum stool. The shape of the utensils was drum-shaped, and the interior of the utensils was decorated with printing and carving. It is very similar to Ming-style furniture. Wood carving craft decoration is the most widely used in Ming furniture, and cable carving, Yin and Yang forehead carving, relief carving, through carving, hanging carving, engraving, characterization and other ten kinds of decoration technology. ' The carving techniques in Ming-style furniture are widely used in the combination of relief and through carving. Generally, round carving is used in local

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decoration, while through carving is rare. In the middle and late Ming Dynasty, the Longquan kiln continued to adopt the traditional decorative techniques of carving and printing, but the expression methods had changed. The patterns were raised on the surface of the instrument and pursued the effect of shallow relief, so the decoration was more complicated.

Longquan glazed hollow lion flower embroidered pier in the middle Ming Dynasty (see Figure 1), from its overall point of view, embroidered pier is drum-shaped, hollow, slightly convex surface, bottom six as desired head shape. Glaze, glazed emerald bright. In the middle of the outer wall, hollowed out the ball pattern of the lion, the lion is naive. The upper and lower parts were decorated with one-week drum nail pattern and engraved money pattern, and the lotus petal pattern was engraved near the bottom. From this feature, it can be seen that it uses the techniques of carving and relief in Ming-style furniture. Glaze color and ceramic texture create another artistic style, under the influence of its carving technology, making blue porcelain works more detailed and elegant. The overall style of embroidery pier continues the characteristics of Ming style furniture, in the pattern also adapted to the needs of the time.



Figure 1. Longquan green glazed hollow lion flower embroidery pier

5. Inspiration of Wood Carving on Longquan Celadon

Woodcarving is very popular in the Ming Dynasty, from the Tang Dynasty to develop, popular in the Ming and Qing Dynasties. Its carving types can be divided into many types, which are basically decorative carvings. The artistic characteristics of ancient fragrance and color are very popular in the Ming Dynasty, where the literati are popular. 'Plane relief is given priority to with thin relief, shallow relief, deep relief, high relief, multi-layer carved, hollow double-sided carved, saw empty carved, full ground carved, colored wood mosaic carved, round wood relief and other types, rich levels without losing the basic characteristics of plane decoration, and light color, without deep paint. At this time, the figures of Longquan kiln celadon are more refined than before, and many wood carving techniques are also used for reference. Decorative techniques developed into carved, scratched, printed, pasted, piled, shaped, hollowed out, carved, etc., more diverse, to do their best. The facial details are rich, the expression is vivid and natural, the lines are increased clearly, the kneading of the characters is more accurate, the outline is beautiful, the clothes fold and other places are handled properly, and some places will be exposed when necessary, more consistent with the portrait, to achieve a realistic effect. The decorations of woodcarvings are different from those of woodcarvings. The clear glazes reflect each other, and the artistic effect is more elegant and elegant. Compared with the ancient woodcarvings, the common progress in technology has created them.

Longquan kiln celadon shepherd riding cow-shaped Shui Cheng (see Fig. 2), a cow on the back of a shepherd, as the cover of Shui Cheng. Herdsmen herd cattle on the back, wearing short clothes, carrying hats, double current view, seems to have found. The body was glazed with green glaze, and Shui Cheng was equipped with sandalwood random block and carved pine

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stone pattern. The vivid spirit of cattle and shepherds is imaginative in the desk. From the works, it can be seen that the Longquan Kiln celadon statues of the Ming Dynasty are more emotional, and the objects are more vivid and realistic, far more than the previous. The feelings of poetry, calligraphy and painting are in them. The level of support of carving skills has been inspired by many wood carvings, and more vivid works have been developed.



Figure 2. Celadon shepherd boy riding a bull shaped Shui Cheng in Longquan kiln

6. Conclusion

The longquan celadon of Ming Dynasty is slightly inferior to the previous generation because of the thick body and thick glaze layer, but longquan celadon made a new breakthrough in decorative patterns and decorative techniques. There are a lot of carving, kneading plastic as decoration and a variety of decorative patterns with mainly the common decorative patterns in Ming Dynasty like peony, chrysanthemum, plum, peach, grape, loquat, etc., as well as the corresponding leaf patterns, which make the decoration more appealing and entelechy. The well–aligned decorative design go forward one by one, it and shape complement are combined each other,which the way of cutting is smooth and easy. In addition, the part of the decorative patterns take the story of historical figures as the theme in order to meet the needs of the times, for example, the picture scroll is printed on porcelain. In the application of such themes, the presentation of the picture needs profound carving skills to match it. Some of the longquan celadon works of the Ming Dynasty are also as vivid as Chinese painting that is the technique is more detailed and the depiction is more realistic. The Ming dynasty's carved flowers are exquisitely decorated, and the carved flowers echo the thick glaze. These are inseparable from the Ming dynasty carving craft development progress brought. Sculpture craft in the Ming Dynasty arts and crafts is quite extensive, all fields are deeply loved by people. It and a variety of sculpture crafts developed together while promote each other.

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