

Intertextuality: Character Story Ornamentation on the Ceramic and Novel Print Illustrations of Ming and Qing Dynasty

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Abstract: This paper takes the character story ornamentation on the ceramic and novel print illustrations of Ming and Qing Dynasty as examples, and studies the ceramic decorative art from the perspective of intertextuality. Through combing intertextual relationship between the ceramic character story ornamentation and novel, drama, and the print illustrations in novels, it can be seen how the intertextual relationship between the ceramic character story ornamentation and novel print illustration in the Ming and Qing Dynasty was established, and the concrete manifestation of the source of schema, the formation of style, its content structure and symbolic meaning. Through the description of the panoramic intertextual relationship of the ceramic character story ornamentation in the Ming and Qing Dynasty, the key role of deconstruction and construction practice of ceramic craftsmen in the development of ceramic decorative art is particularly outstanding.

Keywords: Ceramic character story ornamentation; Novel print illustration; Intertextuality

1. Introduction

1.1. Technique of expression

The character story ornamentation has absorbed and borrowed all aspects of the form and content of the illustration. This kind of reference is direct. Whether it is the formal expression technique or the theme of the story content, the trace of illustration can be found on the ceramic character decoration.

From the perspective of the performance of both, the narrative function of the illustration is expressed in form. Time, place, people, and event are all depicted by composition and three major components: point, line, and circle. Through the comparison below, it can be clearly seen that the ceramic characters story ornamentation “absorbs” and “learns” from the novel print illustrations.

1.1.1. Composition

The characteristics of the composition of novel print illustrations are full, balanced and rhythmic. The perspective of the scatter point overlooking is used to deal with the spatial relationship of the picture; the processing of virtual space is focused. Background processing is either complicated or concise; the background environment of the novel print illustration is from the real existence in real life, including rural landscapes and corners. The picture is based on the complete embodiment of the character, supplemented by the environment, so the environ-

ment often appears in an incomplete state. Because the theme of a novel print illustration is the story of the novel, the behavior and movement of the character in the picture will be more detailed. As shown in the Figure (1): the edition illustration of the Story of Washing Gauze in Wanli Period of Ming Dynasty. It depicts a corner of a room. The whole picture is full and dense. The characters are prominent in the picture. These three young men with smiles are packing the ingots. The costumes of these three people are not much different. They should be the servants of the courtyard. The background environment is an incomplete composition, but such a composition is very accurate in terms of narrative performance. In the ceramic character story decoration, the composition form of “fullness, airtightness, indoor framing, incomplete background, complete description of characters” is often seen in the story of ceramic characters. As shown in Figure (2): The Shanghai Museum’s “story illustration pen holder with red character” in Kangxi Period of Qing Dynasty is 14.8cm high and 17.8cm in diameter. The foot diameter is 17.4cm. The indoor scenes are also described in the picture. In addition to the complete performance of the characters, other objects that create the environment appear in incomplete form. This composition makes people feel immersive. The incomplete form of the environment objects plays a prominent role, emphasizing the artistic effect of the subject.



Figure 1. The story of washing gauze



Figure 2. Story illustration pen holder with red character in blue and white glaze

1.1.2. Use of points

Points are the basis of the composition of things. The use of points is widely used in novel print illustrations, and points can be seen on rocks, plants, rivers and ground. Through the size and density of points, the relationship between the virtual and the real, the front and the back can be expressed, increasing the layering of a picture. As shown in Figure (3): Illustration of the Tian Shu Ji in Wanli Period of the Ming Dynasty. In the figure, points are used widely in the stone gap, and the dense evacuation point reflects the feeling of the surface, forming a sensation of contrastive yin and yang, and the structure of the surface of rock is more accurate. This form is absorbed by ceramic figures.

See Figure(4) (5): Two illustrations in Wanli Period of Ming Dynasty Brothel crambo, from which you can see the roots of the tree, stone gaps of the rockery, and the blank ground on the edge of the house flower bed. The polymerization of points forms a breathable shadow effect. The picture is rich in layers and lively because of the decoration of points. This method is absorbed by the ceramic figure decorative painting, and there is a unique

name in the colorful porcelain for the point, which is called the sand point.



Figure 3. Tian shu ji



Figure 4. Brothel crambo



Figure 5. Brothel crambo

1.1.3. Use of lines

The lines in the illustrations of novel prints are styled using positive graving single line drawing. There are many curves in the picture, and there are fewer lines. The performance techniques of lines are rich and varied. The “eighteen tracings” are a systematic description of the lines used in painting. When literati painters participate in the production of illustrations of novel prints, they

naturally bring the “eighteen tracings” into illustrations. However, because woodcut print uses knives as painting tools, and it’s constricted by the carrier of wood, the iron wire drawing, the flowing water drawing, the nail head and rat tail drawing, etc. are the most common in illustrations. Random line spot, grass spot, mesh lines, and prismatic lines are also used in the illustrations. These lines shape objects and virtual relationships through their dense, straight, thick and thin shapes. Using the different shapes of lines to shape the same object, the atmosphere created by the picture is completely different.

We can also see the same legend on the ceramic character story ornamentation. As shown in Figure (6): The Blue and White Porcelain Bottle with the Story of Zhang Qian Taking a Magical Raft, which is now in the Shanghai Museum, is 20 cm high, 6.5 cm in bottleneck diameter and 7.1 cm in bottom diameter. The content depicted in the picture is the story of Zhang Qian taking a magical raft. Zhang Qian leans on the raft calmly and peacefully, and there is a wine pot on the raft. The rhythm of the water wave complements Zhang Qian’s calm expression. The water in this figure is smaller than the previous illustration and can be said to be a short straight-line expression. Look at Figure(7): Blue and White Porcelain and Five-Colors Big Basin with the Picture of Occupying the Head Position of a Huge Legendary Turtle is collected by the Butler family. It’s 9 cm high with 34.5 cm aperture and 20.5 cm foot diameter. The inner bottom of the big basin is painted with a small boy holding osmanthus fragrans, riding a large carp that jumps its half body from the surface of the sea. The head of the carp has turned into a dragon. The arc in this figure is very large. It is almost semi-circular, but it is very regular, so it gives people a relatively calm feeling. However, it is completely different from the Blue and White Porcelain Bottle with the Story of Zhang Qian Taking a Magical Raft.



Figure 6. Blue and white porcelain bottle with the story of zhang qian taking a magical raft



Figure 7. Blue and white porcelain and five-colors big basin with the picture of occupying the head position of a huge legendary turtle

The similarities of the above four figures are that they all use a variety of lines, rich expressions to depict and shape the image of things, and express the emotions of the creators.

1.1.4. Use of circle

The circle in the illustration is one of its styling elements. The circle is used in many places, mainly in the depiction of branches and leaves of trees, the ornamentation of clothes, the scales of animals, and so on. Figure (8): In the right picture, the circle is used to draw the leaves, which is a simple and general. In the left picture, the circle is used to depict the tree holes on the branches. The circles of different sizes and shapes depict the trueness of the trunk. They are also used to represent the duckweed leaves floating on the water. The picture is particularly interesting because of the circled decoration, which is visually full.

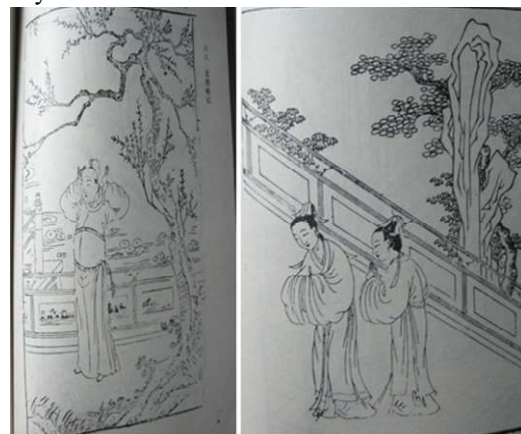


Figure 8. In the right picture, the circle is used to draw the leaves, which is a simple and general. In the left picture, the circle is used to depict the tree holes on the branches

This interspersed decoration of the circle in the illustration can also be seen in the decoration of ceramic character paintings. As shown in Figure (9): The Colorful Eight Immortals God of Longevity Urn in Shunzhi Period of the Qing Dynasty is 20 cm high with 22 cm aperture, and 12 cm foot diameter. The circles in the picture are used to express the circular aura of the head of Luohan---the top circle light, and the plum pattern on the sika deer next to the Luohan is summarized in circles. The appearance of circles enriches the decoration, making the picture more delicate

The development of color overprint technology has brought illustrations out of the black and white world and into the color world. The appearance of color illustrations has affected the tinting of the decoration of colored porcelain characters. The colors of the illustrations are mainly red, purple, yellow, green, and blue. The colors are warm and unrestrained. These five colors have also become the primary color of the decorative porcelain. The glaze color also produces red, purple, yellow, green, and blue. The development of colored porcelain in the Ming and Qing Dynasties has been influenced by the law of coloring of illustrations. Later, the colors of iron red, ancient yellow, transparent deep green, ancient bitter green, ancient purple and ancient jade are developed on the basis of red, purple, yellow, green and blue, and become matured.



Figure 9. Colorful Eight Immortals God of Longevity Urn
Local picture

2. Theme

The ceramic figure decorative painting absorbs not only the formal features of the illustration, but also the subject matter content contained in the illustration. In fact, the ideological content of the illustrations is an image reflection of the theme content of a novel. What is the theme of novels in the Ming and Qing Dynasties?

In thousands of years of feudal rule in China, the Four Books and Five Classics existed in the form of a textbook for a long time. The moral concept of Six Morals put forward by Confucianism was deeply transplanted into the minds of the people and formed the moral standard of

Chinese traditional culture. Such moral standards are reflected in the shaping of novel characters. Positive characters usually have the perfect virtues praised by Confucianism, such as loyalty, filial piety, benevolence, righteousness, rites, faith, wisdom, courage, purity, moral integrity, and so on. The opposite character is just the opposite and reflected as fraud, cruelty, disobedience, obscenity, perfidy, ungratefulness, and forgiveness. The morality of the characters in *The Romance of the Three Kingdoms* and *Water Margin* is based on the Six Morals. Liu Bei, Zhuge, Guan Yu, Zhang Fei, Zhao Zilong, Song Jiang, Li Kui, etc. all reflect the Confucian's perfect character---"loyalty, filial piety, benevolence, righteousness, rites, faith, wisdom, courage"), thus forming its strong ethical color and typed personality characteristics.

Therefore, the morality of the positive characters in the illustrations is always close to the requirements of Confucian perfect morality. Example: Kangxi ancient color story bricks depicts the picture of Zhao Zilong's Chang Banpo battle in the *Romance of the Three Kingdoms*. In the novel, the Changbanpo battle of the war is about the heroic deeds of Zhao Zilong's seven-in-three-out rescue of the young master. In the picture, Zhao Zilong carried the young master Liu Chan, was attacked before and after. Two military officers were armed with weapons, and Ma Bujun came forward with knives. The situation was very urgent and dangerous, but Zhao Zilong had no fear at all. He held the sword in the right and counterattacks at the same time before and after holding the gun with the left hand. From the dynamics of his dynamic condition, we can see the determination to swear to the Lord. Kangxi ancient color story bricks completely describe the plot of this story, is a praise for heroes. It is the pursuit of perfect personality in Confucian culture.

In summary, it can be seen that the ceramic characters story ornamentation carries out omnidirectional absorption for the novel illustrations. In the process of absorption, these two "refers to each other and infiltrate each other". The novel illustration expands the decorative theme of the ceramic character story decoration, and decorates the content; it enhances the expressiveness of the ceramic character's story ornamentation and gradually forms a pattern with ceramic craftsmanship.

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