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A Study on Plant Patterns of Jingdezhen Bluish-White Porcelain in the Song Dynasty from the Perspective of Iconography

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Abstract: The Song Dynasty marked the peak period for the development of plant patterns on Jingdezhen bluish-white porcelain, characterized by rich themes, profound connotations and exquisite craftsmanship of epoch-making significance. This paper primarily apply the method of Iconography analysis to conduct an in-depth exploration .Through an in-depth analysis of the visual descriptions of Jingdezhen bluish-white porcelain patterns in the Song Dynasty in terms of thematic classification, compositional principles and decorative techniques; the symbolic meanings of Buddhist symbolism, Taoist metaphors, secular auspicious implications, literati aesthetic orientations and imperial power; as well as the materialized presentation of the Neo-Confucian thought of “investigating things to attain knowledge”(Ge Wu Zhizhi) , the indirect influence of literati interests on artisans' creations, the contemporaneity of the Maritime Silk Road and cross-cultural pattern borrowing, this study further reveals how the plant patterns on Song Dynasty bluish-white porcelain transformed natural forms into a visual language that carries religious beliefs, ethical concepts, and social emotions. Thereby, it provides a new paradigm from the iconographic perspective for the interdisciplinary study of material culture and visual culture in the Song Dynasty.

Keywords: Song Dynasty; Plant Patterns; Bluish-White Porcelain; Iconology.

1. Introduction

The development of plant patterns on Jingdezhen bluish-white porcelain in the Song Dynasty can be broadly divided into five stages: sprouting in the Five Dynasties, maturing in the Northern Song Dynasty, continuing and transforming in the Southern Song Dynasty, achieving pluralistic integration and innovation in the Yuan Dynasty, and declining in the Ming and Qing Dynasties. The plant patterns of Five Dynasty are mainly consisted of simple flowers and leaf. Such as lotus petal patterns, intertwined branch patterns and so on, but has not yet formed a systematic decoration system. The plant patterns of the Northern Song Dynasty were dominated by lotus, peony, chrysanthemum and Hemerocallis, with various forms of winding branches, folding branches and lotus. The lotus patterns were particularly prevalent, often combined with water waves and swimming fish to symbolize incorruptibility and nobility. Hemerocallis fulva patterns were popular in the Southern Song Dynasty, and plant patterns shifted from practical utensil decoration to artistic expression. The Yuan Dynasty was influenced by Islamic culture, and the compositions become full and elaborate. Motifs like intertwined lotus and peony were densely packed, often supplemented with geometric patterns, forming a "dense and elaborate" style. During the Ming and Qing Dynasties, with the rise of blue-and-white porcelain, the bluish-white porcelain was marginalized. Plant patterns were simplified, often combined with auspicious elements such as longevity peaches an d ling zhi mushrooms. Although it had implied meaning, it lost the natural elegance and craftsmanship essence of the Song and Yuan periods. It can be seen from this that the plant patterns on Song Dynasty bluish-white porcelain became a milestone in ancient Chinese ceramic decorative art due to their thematic diversity, compositional formality, and profound symbolism. Iconographic analysis, a core methodology in art history research (with Erwin Panofsky as a typical representative), can be applied to conduct multi-dimensional analyses of these patterns using Panofsky's three-level iconographic framework. This approach reveals their visualized visual language, cultural metaphors behind the patterns, and deep interactions with Song Dynasty social culture.

2. Characterization and Description of Plant Patterns on Jingdezhen bluish-white Porcelain of the Song Dynasty

2.1. Thematic Classification



Figure 1. Small Covered Jar with Incised Overlapping Lotus Patterns in bluish-white Porcelain

The pattern on Jingdezhen bluish-white porcelain directly reflect the social life and aesthetic trends of the Song Dynasty. Porcelain craftsmen were adept at drawing creative inspiration from natural phenomena and urban life, transforming everyday sight such as flowers, plants, birds, beasts, landscapes, and figures into decorative motifs for utensils, thus further enriching the decorative patterns of bluish-white porcelain. These patterns can be roughly categorized into three types: plants, animals and figures-landscape motifs. Among them, plant motifs dominant the decorative patterns of bluish-white porcelain, followed by

animal motifs, and with figure-landscape motifs being the least common. Within plant motifs, chrysanthemum patterns, lotus patterns and peony patterns are the most diverse and abundant[1]. These three types of floral themes originate from the craftsmen's realistic depiction of natural objects, and also integrated into the aesthetic interest of the literati in the Song Dynasty.

Lotus is the most representative pattern in bluish-white porcelain, which often appears in the form of intertwined branches, folding branches or lotus petal patterns. Peonies with their rich colors-red, purple and white-exhibit a majestic aura, and their patterns include single flowers, multiple flowers, or combinations with auspicious animals. Chrysanthemum patterns are mostly decorated on the inner walls, outer walls, and inner bottoms of utensils. On the inner walls, they take the forms of broken branches, intertwined branches, or spreading branches, often combined with water wave patterns; the outer walls are carved with chrysanthemum petal patterns and overlapping lotus petal patterns; and the inner bottoms are decorated with chrysanthemum bud patterns. For example, the Small Covered Jar with Incised Overlapping lotus Patterns in bluish-white Porcelain uses lotus patterns as its theme (Figure 1). The overlapping lotus patterns are (neat and symmetrical), orderly in layout, forming a unique rhythmic aesthetic that endows the utensil with both practical function and aesthetic value.

2.2. Composition Principles

The composition forms of plant patterns on Jingdezhen bluish- white Porcelain are rich and diverse. When creating porcelain, Jingdezhen craftsmen select differentiated compositional logics based on the various shapes and uses of the utensils, aiming to achieve a compositional system where the patterns highly the vessel forms. For round curved utensils such as bowls and plates, conformal composition and independent composition are employed. The centers of bowls and plates often feature single broken-branch lotus, plum, or chrysanthemum as the main motif, with their outlines outlined through incising techniques, leaving large areas of blank space around them. For vertical utensils like bottles and jars, the composition primarily relies on layered composition and continuous composition. Tall and slender shapes such as long-necked bottles and plum vases are often divided into four parts: neck, shoulder, abdomen, and shin, each decorated with different patterns. The neck is frequently adorned with banana leaf patterns or key fret patterns; the shoulder is supplemented with ruyi cloud head patterns or overlapping lotus patterns; the abdomen, as the visual center, is painted with free-style broken-branch patterns or four-directional continuous intertwined branch patterns, which cover the vessel surface through the infinite extension of the branches. Additionally, craftsmen emphasize the aesthetic principle of "interplay of void and solid" in compositional rules, creating artistic conception through the contrast between blank space and the density of patterns. They also pursue the aesthetic principles of "symmetry and balance". Symmetrical composition is commonly seen in imperial porcelain or ritual vessels—for example, the pattern of two phoenixes flying through peonies, which echoes left and right along the central axis to exude solemnity and majesty. Asymmetrical balanced composition, however, is more frequently used in folk utensils, adopting an irregular triangular layout to achieve visual balance through subtle changes in size and density.

2.3. Decoration Techniques

The decorative techniques for plant patterns on Jingdezhen bluish-white porcelain in the Song Dynasty mainly include various decorative methods such as craving, incising, stamping, printing, openwork carving, applique, and modeling. These decorative techniques can be broadly divided into two ways: "addition" and" subtraction". The "addition" approach involves creating concave-convex, layered decorative patterns by carving or incising on the porcelain body, or forming highly three-dimensional relief motifs through applique and modeling techniques. The "subtraction" approach, on the other hand, uses openwork carving to remove parts of the porcelain body, creating delicate hollow patterns and linear decorations with neat lines and natural variations in depth. These two processes showcase the artistic characteristics of smooth and free-flowing knife work and simple and elegant decorative style, which makes the porcelain show a natural beauty, endows the bluish- white porcelain with a quiet and elegant artistic temperament, and greatly enhancing the artistic aesthetic value of the porcelain [2]. As Jiang Qi of the Southern Song Dynasty stated in his book Tao Ji (Records of Ceramics): "Each technique has its unique merits. Whether it is the three-dimensional modeling of the "addition " method or the planar incising of the "subtraction" method, artisans must master distinct skills to collectively achieve the simple elegance, solemn refinement, and free-flowing charm of bluish -white Porcelain" [3]. However, from the perspective of these unique decorative techniques, it can reflect the ingenuity of the porcelain craftsmen in the Song Dynasty in the decoration of plant patterns. Take the representative work bluish-white Porcelain box lid with carved ribbed Patterns as an example: dominated by carving techniques, the craftsman uses a knife as a brush to carve neat ribbed patterns on the lids surface. The lines are smooth and crisp, with the knife work varying in depth. Leveraging the fluidity of the glaze at high temperatures, the sunken areas of the ribs accumulate glaze, presenting varying shades of bluish white (Figure 2).



Figure 2. bluish-white porcelain engraved stripe ridge box cover

3. Analysis of the Significance of the Plant Patterns of Jingdezhen Bluish White Porcelain in the Song Dynasty

3.1. Buddhist Symbolism and Taoist Metaphors

The diversified prosperity of religious culture in the Song Dynasty had a profound impact on the development of porcelain industry. During this period, the porcelain industry reached a state of exquisite elegance. The Song Dynasty porcelain art integrates the quiet and plain of Confucianism, the blending of Taoist hearts and objects, and the ethereal

imagery Chan Buddhism. It unifies the material beauty and spiritual beauty. With unique artistic language and aesthetic pursuit, it has achieved a historical peak in the development of Chinese porcelain art [4]. The influence of Buddhism on lotus is the most obvious. It often uses lotus as a self-metaphor, the Buddha's seat is called the "Lotus Throne", the Buddha's eyes are called "Lotus Eyes", and regards lotus as a symbol of "Pure Land". The lotus flower echoes the Buddha's" clean and unstained" realm of the Dharma because of its characteristic of" out of the mud and unstained". The common single-layer lotus petal pattern and multi-layer overturned lotus pattern in **b**luish-white porcelain outline the upright posture of lotus' s with simple lines. In this way, the prototype of lotus symbol "consciousness" in Indian Buddhist art is retained, and the interpretation of "noble" character by Chinese literati is also integrated, thus achieving the integration of "Buddha nature" and" humanity". Taoism metaphor focuses on the core demands of "longevity" and "nature", advocating "Harmony between Heaven and Humanity" and regarding plants as the carrier of "the way of nature" .In the context of Chinese traditional culture, long and slender objects are often given the meaning of longevity. For example, the intertwined branch patterns on **b**luish-white porcelain, also known as" marigold vine", with its infinite extension and endless characteristics, it means "endless continuation for long generation", which echoes the life philosophy of Taoism's "cyclical renewal and eternal life"[5]. The coexistence of Buddhist symbolism and religious metaphors essentially reflects the projection of the Song Dynasty "confluence of the three teachings"(Confucianism, Taoism, and Buddhism) in the field of crafts. When lotus patterns and cloud patterns interweave on the same object, they not only continue the natural view of Buddhism's "all green bamboo is the Dharmakaya", but also absorb the Taoist cosmology of " Heaven and humanity sharing the same structure", forming the aesthetic narrative of "pure" and "free" coexistence.

3.2. Secular Auspicious Meaning

Chinese traditional ceramic culture is essentially the intuitive carrier of Chinese auspicious concept[6].The ancestors like to use the technique of borrowing things to express feelings and relying on object to convey aspiration in ceramic decoration. Through artistic languages such as homophony and symbolism, they integrated good wishes in life into utensils, forming a subtle and profound cultural expression. This auspicious concept rooted in national psychology has a long history. As early as "Zhou Yi·Xi Ci", there was a record of "auspicious things have auspiciousness", that is ,auspicious things must have auspicious signs. Therefore, "auspiciousness" has become a cultural symbol carrying the ideal of life [7]. For example, the lotus pattern corresponds to the literati imagery of Zhou Dun Yi' s" out of the mud but not dyed." Due to the homophony of' lotus' and' Lian', it is commonly found in utensils such as wine jugs and baby play pillows. The twining lotus on the wine jug symbolizes "continuous annual abundance", and the lotus on the baby play pillow implies "Lian sheng Gui zi", which combines the elegant taste of literati and the people's expectation of more children and more blessings. Through the ingenious combination of glaze color, shape and pattern, it is integrated into daily diet and parenting scenes. Peony, as the "king of flowers", is often used as a decorative pattern of ceramic patterns, which is often used to metaphor prosperity and wealth. With its grace and luxury, it is endowed with the straightforward meaning of "flower blossom and wealth". Because it contains auspicious meaning, it is widely used in wine vessels and makeup utensils, which coincides with the people's yearning for wealth under the prosperity of the commodity economy in the Song Dynasty. Chrysanthemum is a symbol of the hermit, because Tao Yuan ming once said: "Picking chrysanthemums under the east hedge, leisurely viewing the southern mountains see Nanshan". From this, we can also see the leisurely life of the hermit [8], which evolved into a lingering image of "eternal greenness" on folk utensils, symbolizing family continuity and longevity. With simple artistic language, the plant patterns of Jingdezhen **b**luish-white porcelain transform the abstract auspicious concept into a tactile and sensible life aesthetics, which meets the needs of the public class in the Song Dynasty for the practical function of the utensils. With the creative principle of "every image carry meaning, and every meaning is auspicious", the visual pedigree of Chinese traditional auspicious patterns has been constructed, which has become an important password for interpreting the social psychology and folk beliefs of the Song Dynasty.

3.3. Literati Aesthetic Orientation

The comprehensive formation of the literati class in the Song Dynasty and the real dominance of the society are not only the inevitable result of the development of Chinese history, but also the product of the unique conditions of the Song Dynasty[9]. The policy of emphasizing literature and neglecting military in the Song Dynasty promoted the status of literati, and the thought of studying things and acquiring knowledge in Neo-Confucianism prompted them to seek spiritual sustenance from nature. They intend to pursue the spiritual characteristics of "internal saints and external kings", integrate the idea of' "investigating things for knowledge" into artistic creation, and make the plant patterns of bluish-white porcelain become the aesthetic practice of" endowing objects with moral object ". In the choice of subject matter, literati prefer plant patterns with symbolic meaning, especially plum, chrysanthemum and lotus patterns as typical patterns, which are the most direct visual expression of literati spirit. The plum blossom has become a symbol of literati's adherence to integrity in adversity with its tough posture of "blooming alone amid the cold". Its patterns mostly appear in the center of the bowl and the belly of the bottle in the form of single-branch folding plum or oblique silhouette. The ice crack with bluish-white glaze is slender nobility. For example, the lotus leaf cover jar with plum-picking pattern of Jingdezhen bluish-white porcelain collected by Shang Rao Museum (Figure 3). The lotus leaf cover on this vessel is flexible and natural, and the decoration adopts the carving process. The plum blossom posture of single-branch folding plum or oblique silhouette is in line with the cultural connotation of literati's adherence to integrity in adversity with plum, which is in line with the ice crack of green and white glaze, highlighting the feeling of thin and isolated. Because of its Tao Yuan ming allusion of "picking chrysanthemum", chrysanthemum has the reclusive feelings of literati, or as a folding chrysanthemum pattern, or combined with autumn grass to see the solitary height in elegance. In this context, the lotus pattern also transcends the religious category. It contains the cultural connotation of honesty and integrity, which becomes the personality metaphor of literati' s self-discipline. The lotus flower on the bluish-white porcelain either blooms in the heart of the bowl or surrounds the belly of the bottle. With the stretch of the

lotus petal and the transparent glaze, the gentleman's style of " being admired from afar but not profaned" is deduced.



Figure 3. Jingdezhen bluish-white porcelain lotus leaf covered jar with plum picking pattern

In this regard, the literati aesthetically intended to pursue the freehand spirit of "expressing spirit through form", abandon the complicated stacking, and pay attention to the concise and implicit ink interest. The patterns of bluish-white porcelain plants are often presented by carving, printing and other techniques. The lines are as smooth as literati brushes. A few knives outline the rolling of petals and the direction of veins, such as the folded branches of flowers in the center of the plate. Only half a flower and half a leaf are taken, but through the comparison of curvature and density, it shows a vibrant natural state of mind. The aesthetic orientation of the literati in the Song Dynasty to shape the green and white porcelain plant patterns is essentially a comprehensive embodiment of the Confucian's "virtue in things", the Taoist "law of nature" and the Zen ethereal artistic conception .The literati used the selection and expression of plant patterns to integrate personal moral pursuit, life interest and philosophical thinking into ceramic art, making bluish-white porcelain an early model of "literati porcelain". Its' elegant, implicit and natural' artistic style led the aesthetic fashion of ceramics in the Song Dynasty, and also laid the aesthetic tone of "conveying truth through art" in traditional Chinese crafts.

3.4. Symbol of Imperial Power

The lotus and peony plants are endowed with special meanings. The lotus flower symbolizes the emperor's virtue and nobleness with the characteristic of "out of the mud without dyeing", which conforms to the Confucian thought of "gentleman's virtue". Its regular shape and sense of order highlight the royal pursuit of hierarchical norms. Peony, in a state of elegance, symbolizes the prosperity of the dynasty and the richness and majesty of the imperial power. In addition, The plant patterns of bluish-white porcelain are mostly symmetrical and centrally radiant. The symmetrical composition creates a solemn visual effect, which echoes the symmetrical aesthetics in royal architecture and etiquette, and reflects the sense of order of imperial power. The central radiation type takes the main flower as the core and extends around, like the " central-quadrilateral "structure of imperial rule, showing the royal control over the world. Some objects create a sense of magnificence through the dense stacking of patterns, which symbolizes the imperial power's full coverage of secular life, while the "blank" treatment implies the emperor's ruling wisdom of "tempering justice with mercy". The exquisite craftsmanship of the bluish-white porcelain plant patterns also highlights the exclusiveness of imperial power. The carving technique of " half-cut clay " makes the vein pattern fine and delicate, the technique of " glaze carving " makes the pattern vague, and the warm and moist "shade blue" glaze color gives the object a unique texture. Obviously, these superb skills rely on the professional division of labor and high-quality materials under the palace craftsman system, which is difficult for ordinary folk kilns to reach. It strengthens the scarcity and dignity of royal artifacts. Through the organic integration of theme implication, composition rules and process characteristics, the plant patterns of Jingdezhen bluish-white porcelain integrate the concept of imperial power into ceramic art, and become an important material carrier for the dissemination and symbol of imperial power culture in the Song Dynasty. For example, bluish-white porcelain engraved with the peony pattern plum bottle, the porcelain shape is elegant, and the peony pattern engraved on the bottle body is naturally stretched. Peony is known as the "king of flowers", which symbolizes wealth, prosperity and royal majesty. It is embossed with yang patterns and decorated with yin texts. The space is set against the background of grate patterns, which makes the flowers more vibrant and highlights the royal demeanor.

4. The Times Interpretation of Plant Patterns on Jingdezhen Bluish-white Porcelain in Song Dynasty

4.1. The materialized presentation of the thought of" Ge Wu Zhizhi" in Neo-Confucianism

The ceramics of the Two Song Dynasty are unique in their elegant and implicit, beautiful and simple artistic characteristics. The formation of this aesthetic trait is closely related to the prosperity and development of the Neo-Confucianism in the Song Dynasty. In his book " The History of Chinese Arts and Crafts" , Mr. Kuo Tian Zi Bing clearly pointed out that the core of the style of arts and crafts in the Song Dynasty can be accurately summarized as a word "Li". Based on Confucianism, Neo-Confucianism integrates the essence of Buddhism and Taoism constructed a set of idealistic philosophy system. However, this thought has a positive impact on all areas of society, especially in shaping the aesthetic realm of literature and art. Zhou Dunyi, Cheng Hao, Cheng Yi brothers and Zhu Xi in the Southern Song Dynasty are all outstanding representatives of this ideological system. Neo-Confucianism's shaping of the aesthetic of the plastic arts of bluish-white porcelain is mainly reflected in the formation of the idea of "investigating things to acquire acknowledge" and the concept of gold and stone in the Song Dynasty. As the crystallization of the integration of Confucianism, Buddhism and Taoism thoughts, this kind of "Ge Wu Zhizhi" has also been extremely highlighted in the plant patterns of Jingdezhen bluish-white porcelain [10]. The lotus pattern, the number of petal layers and the opening and closing angle accurately correspond to the flower structure, and the direction of the veins strictly follows the plant growth law. This accurate capture of natural forms is essentially an artistic practice of Neo-Confucian spirit of "investigating things to exhaust their principle". The ultimate reduction of the external "shape" of the plant pursues the cognitive arrival of its internal "reason". As Zhu Xi said, " Investigating things requires seeking everywhere: learning broadly, inquiring

carefully, thinking cautiously, and discerning clearly-all these are the meaning of investigating things". Craftsmen use carving knives as tools for "Investigating things" to complete the philosophical deconstruction of the natural order on the porcelain body. And the craftsman's pursuit of craftsmanship is the direct materialization of the spirit of" Investigating things to acquire acknowledge" in Neo-Confucianism. The unique "half-cut clay "carving technique of bluish-white porcelain requires craftsmen to accurately control the depth of the knife method on the body of the millimeter-level to present the rolling layers of the petals and the fine lines of the veins. Its strict pursuit of technical precision was akin to Neo-Confucians' emphasis on the "effort of investigating thing".

4.2. The Indirect Influence of Literati Interest on Craftsman's Creation

The prosperity of painting art in the Song Dynasty, especially the prevalence of literati painting, inevitably had a profound impact on the ceramic decoration art of the same period. Ceramic art has always focused on the shaping of "temperament". The "Qi "here refers to the charm, the "spirit and quality" covers the quality and texture. The integration of the two constitutes the unique artistic charm of ceramics. As a peak period of Chinese culture development, the Song Dynasty formed a unique aesthetic style[11].Under the advocacy of literati, literati painting with interest is highly respected. Although the literati do not directly participate in the porcelain making process, their aesthetic ideals also permeate the creative logic of the craftsmen through cultural radiation. The literati's philosophy of "investigating things to get knowledge" has given birth to the spiritual deconstruction of natural objects. The chrysanthemum plant has been given a symbol of gentleman's character. This kind of thinking of "comparing virtues to things " has subtly become the "implicit schema "of craftsman pattern design through the dissemination of literati poetry and painting. The social fashion dominated by the literati shaped the consumption demand of porcelain, and the esteem of "elegant utensils" by the literati class promoted the kiln to actively absorb the aesthetic elements of the literati. Although the pattern of winding branches and peony like the belly of a bottle is the workman 's pen, its dynamic design of "spirally rising branches and hidden flowers" actually draws on the rhythmic view of" taking music as beauty" in literati painting.

4.3. Maritime Silk Road and Cross-cultural Pattern Reference

As the core commodity of maritime trade in the Song Dynasty, bluish-white porcelain was exported to Southeast Asia, South Asia, the Middle East and even the east coast of Africa through ports such as Quanzhou and Guangzhou. The symbols with oriental aesthetic characteristics, such as lotus, peony and plum in the plant patterns, have become visual symbols for foreign cognition of Chinese culture with the output of porcelain. For example, the praise of blue and white porcelain lotus pattern in Southeast Asian Buddhist countries, not only because of the combination of the pattern itself and the Buddhist" Pure Land" image, but also through the texture of the glaze color "jade-like", the ethics of Chinese Confucian" gentleman's virtue in jade" is integrated with Buddhist philosophy to form a cross-religious aesthetic resonance. In the Middle East, the complex and gorgeous beauty of the bluish-white porcelain peony pattern meets the plant grass pattern in Islamic fine paintings, which has given birth to a new decorative paradigm. At the same time, the cross-cultural vision brought by the Maritime Silk Road has also prompted Jingdezhen craftsmen to actively absorb foreign pattern elements. The palm leaf and vine patterns, which are popular in the Arab region, were introduced through trade merchant ships and creatively transformed into auxiliary decorations of bluish-white porcelain. Such as the bluish-white porcelain jar unearthed from Zhangzhou kiln in Fujian, the main body of the abdomen depicts the traditional Chinese vine-wrapped lotus, while the neck is decorated with the Islamic style vine grass pattern. The lines are euphemistic and smooth, with both the implicitness of the East and the boldness of the West. However, this pattern reference is not a simple imitation, but a re-creation based on the process characteristics. The transparent texture of the bluish-white glaze makes the multi-layer engraving process possible. The craftsmen layered the local folded flowers and the foreign continuous patterns to form a composite decorative structure of "main pattern prominent and auxiliary pattern foil", which is in line with the Song Dynasty aesthetics "controlling complexity through simplicity" while meets the overseas market's preference for rich visual levels. The cross-cultural pattern reference of Jingdezhen blue and white porcelain plant patterns is essentially the deep integration of technology, aesthetics and cultural memory. When Chinese carving craft met the Islamic cobalt material painting technology, although it did not directly promote the birth of blue and white porcelain, it bred the experimental technique of "engraving with color filling" on the bluish-white porcelain, laying a foundation for the integration of multiple processes in later generations.

5. Conclusion

Plant pattern is the most representative pattern in Jingdezhen bluish-white porcelain decoration, whose visual symbol system can be deeply decoded by Panofsky's iconographic analysis method. Through the detailed analysis of the decorative forms of the bluish-white porcelain plant patterns in Jingdezhen, we can not only have a clear understanding of its process and artistic form representation, but also reveal the inherent relationship in the political, social, artistic and humanistic context at that time, as well as further grasp the expression forms and characteristics of the times of the bluish-white porcelain plant patterns. At present, as a traditional decorative element, plant patterns still occupy an important position in the creation of bluish-white porcelain. Therefore, as a new generation of young people, we should actively integrate modern concepts and art forms on the basis of traditional bluish-white porcelain plant patterns, thereby designing and creating new pattern paradigms that combine traditional genes with the spirit of the times, endowing them with new contemporary connotation, and achieving the creative transformation and innovative development of traditional decorative art in the modern era. This research path provides theoretical support and practical direction for the protection and inheritance of cultural heritage, highlighting the unique value of iconology research in the field of art history and cultural research.

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