

From the British "willow Pattern" of Blue and White Porcelain to See the Spread of Chinese Style in the Qing Dynasty

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Abstract: This paper takes the example of the development of blue and white porcelain with "willow pattern" in Britain, and examines the reasons and significance of the spread of Chinese ceramics, so as to illustrate the prevalence of "Chinese style" of ceramics, Chinese ceramics have also had a profound impact on British and European aesthetics, and the Chinese style has slowly spread.

Keywords: Jingdezhen Ceramics; Export Porcelain; Willow Pattern; Chinese Style.

1. Introduction

Chinese style, i.e., Chinese popular fashion, this article refers to an art style that was very popular in Europe in the middle of the 18th century. Before Marco Polo, Europeans had limited knowledge of China. "Chinoiserie", it specifically refers to an artistic style that reflects Chinese characteristics or themes, or to objects that have such a style [1], it is a result of the development of China Fever. China Fever refers to the imitation, reproduction, fascination, and transformation of Chinese objects in the West, an imitation of the European. On top of the imitation, it developed into a Chinese style. It can be translated as Chinese style. The development of the Chinese style in the West spread along the lines of germination in the 17th century, prosperity in the 18th century, and a gradual decline in the 19th century. The time span is large and the impact is deep on the West. Especially in the 18th century France has the deepest influence, the 18th century France rococo style is a result of the influence of the Chinese style. The Chinese style played an important role in French painting and decorative arts, and images from Chinese paintings and Chinese ceramics became one of the most important images for the French high society.

2. The Emergence and Prevalence of "Willow Tree" Pattern Celadon Porcelain

In the early Ming Dynasty, with Zheng He voyages going to the Western Seasthe, foreign spread of Chinese porcelain to Southeast Asia, West Asia and Africa. The Portuguese first traded ceramics with China in the 16th century. In the 17th century, the Netherlands replaced Portugal in establishing the East India Company to trade directly with China by sea. Even in the 18th century, when Germany established the Meissen Porcelain Factory and developed its own indigenous porcelain, it was still no match for Jingdezhen's porcelain.

"Willow Pattern", produced in England in the 18th century. In the 1860s, the Industrial Revolution began in England. The big machine manufacturing industry replaced the handicraft industry as the main driving force of production, and the productivity of the society developed by leaps and bounds. To meet the needs of industrial production and to capture markets

and raw materials on a global scale. Since the 17th century, Britain has replaced Spain, Portugal, the Netherlands as the dominant occupation of the dominant position of maritime trade. The "Willow Tree" celadon was developed at the Spode pottery factory in England around 1790. Depicted in the willow pattern are pavilions, fences, bridges, human figures, boats, birds and buildings. This type of blue and white porcelain comes from the export porcelain of Jingdezhen, China. One of the pavilions, bridges and willow trees are Chinese elements, which became landscape pavilions decorated with blue and white porcelain in China.

In order to sell this type of ceramics, the English traders fictionalized a plausible Chinese love story, a popular version of which reads: A long time ago, there was a beautiful girl named Kon-see, who was promised to a powerful general as a concubine by her influential father, but she fell in love with Chang, a poor man under his command. When the father learns of this, he becomes furious and, believing that the lowly fellow is unworthy of his daughter, throws him out of the house. The general comes with a ship full of jewels to marry the bride, but on the wedding day, a man disguised as a servant blend into the wedding and escapes with the Kon-see. They escaped to a remote place in a boat and lived a free and happy life. The frustrated father, who has a grudge, manages to find out where they are hiding. Late one night, many years later, the assigned murderer set fire to the home of the two lovers while they slept, and the lovers died in the flames. The heavens knew about the love between Koon-see and Chang and turned their souls into a pair of white doves, and the two doves flew together by the willow tree from then on, never to be separated.

3. The Background of the Era in Which the "Chinese Style" Prevails

3.1. China as Depicted in European Literary Works

During Alexander's imperial expeditions to Asia, the mathematics and astronomy of the East were highly sought after in the West, and Greek thought and artistic styling influenced the East. From then on, the East and the West opened up exchanges of trade and ideas. As best exemplified by Kindra style art. in addition, the twining motifs on Chinese

porcelains are the precursors of the Greek and Roman roses, palms, and vines, which were last seen on the "Altar of Peace" in Rome in 13-9 BC.[2]

Marco Polo of the Yuan Dynasty came to China for 17 long years and brought back to his hometown of Venice a great deal of wealth and stories of the Orient. The book depicts the prosperity and richness of the Yuan capital, where there were not only fine porcelains, silks, teas, and spices, but also a great deal of gold, and in particular, ceramics: the manufacture of ceramic bowls and bottles, which were both beautiful and plentiful. Except this port, other ports do not make this thing, and the purchase price is very cheap, and said: first take a kind of earth in the quarry, and expose it to the wind, rain, and sun for thirty or forty years, and the earth will become fine earth in this time, and then we can make the above vessels, and put the color on them as we wish, and then put them into kilns to burn them. Marco Polo mentions the fine, inexpensive Chinese porcelain and the sophistication of the craftsmanship. This was the earliest Western depiction of Chinese ceramics in terms of production techniques and vessel shapes, prompting Europeans to develop a strong curiosity about the great country in the far east.

In 1585, the Spaniard Mendoza published the book "History of the Great Chinese Empire", which documented China's long history, richness in material goods, economic prosperity, military might, political clarity, and cultural prosperity. And at this time Europe was dark and scientifically backward under the rule of the Christian Church. The geographical discoveries of the 15th century and the opening of the round-the-world routes in the 16th century greatly expanded the horizons of Europeans. Then a group of missionaries such as Matteo Ricci and Zeng Dezhaoh came to China, opening the door to Europe's understanding of China and ushering in a wave of Chinese-style aesthetic pursuits. In 1702, France published "Briefs written by certain Jesuit missionaries from China and East India". These missionaries came to China not only for missionary work, but also for the purpose of scientific investigation, so as to write down China's national and folk conditions, products, technology and so on, and bring them back to Europe. Introduces China's customs, folklore, and technological development.

3.2. The Opening of New Routes Opened up the Channels of Communication Between China and the West

At the end of the 15th century, the Portuguese were the first to sail around the Cape of Good Hope into the Indian Ocean. Ocean trade was officially kicked off. As early as at the beginning of the 16th century, the Portuguese, in order to meet the growing market demand, began to the Chinese people's beliefs, laws, customs, goods, clothing, etc., carried out a detailed investigation, in an attempt to establish trade relations with China. It was not until 1557 that Portugal occupied Macau. It was both the first European country to occupy China and the first European country to trade ceramics with China. After that, the Spanish also noticed the huge commercial profits brought by the Portuguese trade with China, also involved in the trade activities of Jingdezhen ceramics. In order to compete for overseas markets and take the lead in market trade, the Netherlands, known as the coachman of the sea, established the East India Company in 1602, which carried out direct trade with the ports along the Chinese coast of China and gradually gained the upper hand in world trade.

In the second half of the 17th century, with the expansion of Britain's overseas colonies, it defeated the Dutch East India Company and eventually became the hegemony of the sea, and began to conduct trade with China. By the 18th century, Britain had become the dominant commercial force at sea. From the fifty-fourth year of the Kangxi reign, the British East India Company sold a steady stream of Chinese ceramics to Europe. According to documents, nine ships from Europe arrived in Guangzhou, nine from Britain, four from Holland, and two from France. In the fifty-fifth year of the Qianlong reign (1790), 46 of the 56 merchant ships that sailed into Guangzhou were British merchant ships. Can be seen at that time the British in the porcelain trade in Central Europe occupy a dominant position and a huge share. Until the end of the 18th century European porcelain production can basically meet its market demand, Jingdezhen porcelain export also entered the end.

3.3. Advanced Porcelain Manufacturing in China

Jingdezhen porcelain production technology of 72 process division of labor refinement, improve the production efficiency, up to improve the quality of raw products, improve the level of specialized production. It goes through 72 processes on top of the division of labor to refine the process. According to the Qing Dynasty literati Cheng Tingji compiled <Fu-liang County Records -- Taozheng> records, the Imperial Ware Factory within the division of labor there are 23 work: "big bowl work, wine bell work, dish work, plate work, bell (cup) work, print work, cone dragon work, painting, writing work, color work, box work, mud and water work, large wood work, small wood work, ship wood work, iron work, bamboo work, lacquer work, cable work, bucket work, dyeing work, Dongxiong work, West pestle work [3]. Each potter to master a process, these processes are interlocked, both functional division of labor, but also technical division of labor, so that in the production process for assembly line operation, each worker must be familiar with their own process, to the point of familiarity, thus ensuring that the porcelain industry, fast, exquisite, efficient such production. This guarantees quality, technology and specialization to meet the needs of overseas markets.

Jingdezhen porcelain workshop system of technical inheritance, most of the master with apprentice type, or the son of this inheritance, is passed from generation to generation, the way of word of mouth, learn by ear, the next generation of this oral tradition passed down. This ensured efficient production and inheritance, as well as the preservation of the ceramics' complete set of production techniques. For example, Blue and white porcelain is made from cobalt ore containing cobalt oxide, depicting decorations on ceramic blanks, covered with a layer of transparent glaze, and fired in a single firing by a high-temperature reduction flame. Cobalt material is blue after firing, with strong coloring power, bright color, high firing rate and stable color. Blue and white porcelain in the Tang Dynasty has appeared ah, Yuan Dynasty blue and white porcelain this has been quite mature, Ming and Qing Dynasty blue and white porcelain become mainstream, become mainstream. The latter also created different varieties of blue and white, five-color blue and red-color Geju blue and white. This shows the perfection and maturity of Jingdezhen porcelain making technology

4. Conclusion

"Willow pattern" style case painted with pavilions, pavilions, steep-walled temples, graceful willows, dancing birds, zigzagging fences, such as the moon like an arc of the arched bridges, exquisite boat, with the Oriental style and exotic colors of Chinese figurative ceramics on the development of European ceramics has had a great and far-reaching impact. The combination of advanced British porcelain technology and traditional Chinese scenery and folklore was favored by European ceramics manufacturers and became a must-have pattern sample. After being popular in Europe for more than 200 years, it became popular in the United Kingdom, as well as other European countries, and then became popular in the Americas and Australia.

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