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Research on the Pattern of "Mother Tutoring Her Child" in Falangcai Painted Enamels During Qianlong Period of Qing Dynasty

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Abstract: This study focuses on the basis of contemporary scholars' research on the artistic style of Chinese and Western combination of different patterns of falangcai painted enamels in the Qianlong period of Qing Dynasty and the study of mother and child images in the Qianlong period. This study is of great significance to the study of the pattern of falangcai painted enamels. This study mainly focuses on the design of ribbons, picture composition, character image and space expression in enamel porcelain pattern. In this study, literature analysis, iconography research methods and comparative analysis were used to summarize the main characteristics of porcelain patterns before the Qianlong period, analyze the figures in the patterns and their backgrounds, and compare the elements in traditional Chinese patterns and Western paintings. These methods are conducive to the study. Through the analysis of the patterns in the falangcai of the Qianlong period of Qing dynasty, it is found that the dynamic sash pattern, the composition of the body of the figure, the three-dimensional painting of the light and shade and the scientific spatial expression are all influenced by Western culture, so it is further concluded that the falangcai of the Qianlong period of Qing Dynasty is an important crystallization of Chinese and Western visual art.

Keywords: Qianlong period of Qing dynasty, falangcai painted enamels, mother and child images.

1. Introduction

This study focuses on the basis of contemporary scholars' research on the artistic style of Chinese and Western integrated different patterns of falangcai painted enamels in the Qianlong period of Qing Dynasty and the study of mother and child images in the Qianlong period. This study is of great significance to the pattern pattern of falangcai painted enamels. This study mainly focuses on the design of ribbon, picture composition, character image and space expression in enamel porcelain pattern. This paper firstly uses the literature analysis method to search and read the relevant materials and literature. The advantage of this method is that it can well analyze the main characteristics of the porcelain pattern and the presentation way on the porcelain before the Qianlong period. Secondly, it uses the image research method to analyze the characters and the background in the falangcai dish. The advantage of this method is that it can well explore the information of art history hidden in the images. Finally, the comparative analysis method was used to compare the patterns of falangcai with

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those of traditional Chinese patterns and elements of western paintings. These research methods were conducive to the research. The ultimate goal of this study is to analyze the design elements in the "Mother Tutoring Her Child" pattern of falangcai painted enamels and further explore the influence of Western culture on the enamel porcelain of the Qianlong period. In order to achieve the goal, the pattern of falangcai in the Qianlong period is analyzed and compared.

Contemporary scholars' discussion on the Qianlong period falangcai mainly focuses on the particularity of some enamels introduced from the West in Chinese porcelain. When Zhou Sizhong studied the falangcai of the Qing Palace, he believed that the enamel porcelain of the Qianlong period was a type of porcelain combining Chinese and Western elements [1]. Kong Liuqing also clearly pointed out in his article that the enamel color of Qing Palace porcelain embryo painting had "the combination of China and the West", and the subject matter of Qianlong Dynasty was more inclined to the Western style [2]. Kang Mengjia mainly explored the influence of western foreign culture on the painting theme design and decorative pattern design of enamel porcelain in the Qianlong period under the background of cultural exchange between China and the West in the 17th and 18th centuries [3]. Zou Jing also pointed out in the article that the enamel in the court art of the Qing Dynasty was based on the aesthetic concept of combining Chinese and Western cultures, and the enamel in the Qianlong period was more integrated into the elaborate decoration of western Rococo art in the pattern design compared with the previous dynasty [4]. Cao Meng studied the mother and child images in Qianlong enamel and pointed out the similarities and differences between the Chinese native mother and child images and the western mother and child images [5]. Wang Yi analyzed the images of mother and child painted on the glaze in Qianlong period from a cultural perspective [6].

Above all, most scholars focused on the colored enamel porcelain porcelain patterns in the qianlong period of match well of Chinese and western artistic style, some scholars analyze the images of mother and child porcelain in the Qianlong period from the perspective of iconography and culture, But there is no in-depth research and exploration on the godson pattern. Based on the research of many scholars, this paper further analyzes the color contrast of the pattern, ribbon design, picture composition, character image and space expression of enamel porcelain in Qianlong period, Further explore the influence of western culture on enamel porcelain in Qianlong period.

2. Falangcai Painted Enamels and "Mother Tutoring Her Child" Motif

Falangcai pained enamels refers to the porcelain painted in the imperial workshops of the Forbidden City in Beijing and is one of the rareest and most dazzling porcelainware of the Qing Dynasty (1644-1911). The Kangxi Emperor of Qing Dynasty applied the Western painting enamel technique, which is mostly used for metal decoration, to Chinese porcelain. In the 23rd year of Kangxi, Emperor Kangxi established an enamel painting workshop in the Qing Palace, and appointed Western missionaries to teach Chinese craftsmen the enamel technique of copper sculpture painting. The enamel painting was then transferred from the copper and glass to the porcelain. Kangxi enamel porcelain became the beginning of Qing Dynasty enamel porcelain. The firing technology of enamelled porcelain was further developed during the Yongzheng period, it reached its peak during the Qianlong period. The patterns of enamel porcelain are presented from flower patterns such as peony in the Kangxi period to poems, paintings and prints in the Yongzheng period. In the Qianlong period, flowers, birds, figures, mountains and rivers, pavilions and other patterns were found. The emergence of various patterns in the Qianlong period also benefited from the maturity of firing technology at this time [1].

Ancient China attached great importance to the education of children, and the mother was an important figure in the family culture. The mother should not only educate and guide the moral character and manners of the child but also encourage and urge children to study, pass the imperial examination as soon as possible and be included in the list of candidates. The porcelain lesson pattern depicts the scene where the mother teaches the child to read and study. This pattern is a kind of

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traditional Chinese porcelain pattern, which has appeared on blue and white porcelain in the late Ming Dynasty, and was presented on porcelain with a variety of firing techniques in the Qing Dynasty. In the Kangxi period, the porcelain was mainly presented in the form of colorful and blue and white, and in the Yongzheng period, it was mainly in the form of pastels, and its pattern inherited the popular theme of the Ming Dynasty. "Mother tutoring her child" pattern... It was popular in Ming and Qing dynasties. The Ming Dynasty "Mother tutoring her child" pattern comes from the image in the print "Boudoir", which usually shows the scene of a woman's daily class in a circular frame on porcelain. The woman sat or stood, directing the two children in their studies. A picture of a lady sitting on a bench with a scroll in her hand and two sons at the other end, one writing on the bench and the other standing on the side. There are tea tables and porcelain jars for painting and calligraphy [7]. The patterns of falangcai painted enamels in the Qianlong period were also based on the traditional patterns, and the pattern design was more characteristic of western art.

3. A Pattern Sample of Enamelled Porcelain from the Qianlong Period

In the National Palace Museum in Taipei, there are two pairs of Dish with the “Mother Tutoring Her Child” pattern in falangcai painted enamels from the Qianlong period that are roughly the same in shape and form. The outer walls of the plates are painted red-ground dishes (Table 1) and purple-ground Dishes (Table 2). These enamel porcelain plates show the image of Chinese mother and child. The content of the picture is the scene of the mother teaching the child to read and learn in the room, but in the picture, performance has the artistic characteristics of "integration of Chinese and Western".

3.1. Red-Ground Falangcai Dishes

The two red plates have a golden Curly branch grass lotus pattern along the edges of the whole plate pattern and the red ground on the outside of the plate give the plate a rich and luxurious appearance of royal porcelain. Draw a border in the center of the porcelain plate and in the border draw the image of teaching children. The figure has blue or white weft on top of its head, as if it were in a hidden space in the house. In the (a) plate, the mother of a red dress woman is sitting on the seat, holding a brush in her left hand and a blank fan in her right hand. She looks at the child in blue clothes behind the chair. The child hides behind the wooden chair and looks up at her mother. The child's liveliness contrasted with the mother's modesty and grace.

Table 1: Red-ground dishes with “Mother Tutoring Her Child” motif.

	
Red-ground dishes with “Mother Tutoring Her Child” motif (a) June, the seventh year of Qianlong (1742) height 1.9cm; diameter 14.5cm; diameter 6.8cm The National Palace Museum, Taipei	Red-ground dishes with “Mother Tutoring Her Child” motif (b) June, the seventh year of Qianlong (1742) height 1.9cm; diameter 13.5cm; diameter 6.7cm The National Palace Museum, Taipei

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On the (b) plate, a blue-dressed woman is reading a book in her hand, while a child in red beside her is pointing to the text in the book, as if he were asking his mother about the contents of the book, and the mother patiently answered him. The interior decoration around the characters is arranged around the identity of the characters, and various indoor and outdoor objects highlight the elegant taste of the occupants. The indoor furnishings behind the figures in the saucer are mostly gorgeously shaped bronzes, and some bronze vessels contain rare treasures such as peacock hair and red coral, highlighting wealth and honor. In addition, there is a landscape painting on the wall behind the figure, and there are bamboo rocks outside the window. This pair of plates is obviously a variation of the "godchild" pattern mentioned above, in which the child is closer to the mother, and the interaction between mother and child is more natural. This pair of plates is obviously a variation of the “Mother Tutoring Her Child” pattern mentioned above, in which the child is closer to the mother, and the interaction between mother and child is more natural.

3.2. Purple-Ground Falangcai Dishes

The purple plates are similar in shape to the red ones, but more elegant in color. The outer edge of the disk and the image of the center of the disk are painted with two blue curly grass decorative bands, and there is a wider curly grass flower brocade decorative band in the middle of the two blue ribbons. The circular window frame in the middle of the blue and white sash has a picture of Spring teaching children in a boudoir. These two plates show the mother lying or sitting on a bench, and the child standing at the other end of the bench, which makes clear the theme of "teaching children". The plate (a) shows a picture of a mother checking a child's homework. The mother was sitting on a bench holding a piece of paper in her hand, and the woman's eyebrows were lowered as if she were reading the contents of the paper. The child stood on the side of the bench with his hand on it and his mouth slightly open, as if he were reciting a text.

Table 2: Purple-ground dishes with “Mother Tutoring Her Child” motif

	
Purple-ground dishes with “Mother Tutoring Her Child” motif (a) August, the seventh year of Qianlong (1742) Height 2.7cm; depth 2.2cm; diameter 13.2 cm; foot diameter 8 cm; The National Palace Museum, Taipei	Red-ground dishes with “Mother Tutoring Her Child” motif (b) June, the seventh year of Qianlong (1742) height 1.9cm; diameter 13.5cm; diameter 6.7cm The National Palace Museum, Taipei

The dish (b) is a picture of a child asking his mother about book knowledge. The mother is leaning on the bench, and a child at the other end of the bench is looking up at the mother with a book in his hand, wanting to get the mother's guidance, and the woman is looking down at the child's book, as if listening to the child's questions. The indoor environment of the figures in these two pictures is more simple, there is no weft above the figures, the round stool beside the children, and the long table is

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placed with a relatively simple bottle in color. The image shows not only the bouquets of flowers in bottles inside the house, but also the pale yellow flowers blooming outside the window. Images of indoor and outdoor flowers this element also suggested that at this time for the spring.

4. The Influence of Western Culture on the "Mother Tutoring Her Child" in Falangcai Painted Enamels

The "Mother tutoring her child" pattern in Qianlong enamel painting belongs to the traditional Chinese porcelain pattern. In the Qianlong period, the enamel technology on porcelain was not the traditional Chinese ceramic technology, but from the Western technology. Western missionaries not only brought enamel technology, but also brought a variety of painting related knowledge such as perspective, shading and other painting knowledge, which brought different visual feelings to the images in porcelain plates from the traditional Chinese porcelain subpatterns.

4.1. Border Lace Design

First of all, falangcai dishs has a great sense of movement of Western Rococo art in the design of the border lace on the class pattern. These four porcelain plates all use the decorative technique of ribbons to emphasize the sub-image of the center of the plate. During the Kangxi and Yongzheng years of the Qing Dynasty, most of the sub-picture patterns in ceramics were of the Tongjing composition. This kind of figure was placed on the first part of the porcelain surface and then decorated with ribbons to emphasize the middle image. The ribbon along the Red-ground falangcai dishes is a golden flower flower pattern, which is derived from Western flowers and then added to the traditional Chinese flower pattern, presenting continuous forms. Purple-ground falangcai dishes with "Mother Tutoring Her Child" motif in two blue rolls of grass, is auspicious meaning of "flowering on the brocade" ribbon. The plate also contains the patterns of curly grass wrapped with branches. The main stems and leaves of the plant patterns are mainly wrapped in "S" shape and "C" shape. It is also very similar to the C, S, or swirl curves of 17th-18th century Rococo art, and is highly decorative. The friezes with complicated patterns around the picture in the center of the porcelain also reflect the exquisite magnificence of falangcai painted enamels in the Qianlong period.

4.2. Picture Composition

The artistic characteristics of the "combination of Chinese and Western elements" of these falangcai painted enamels dishes are reflected in the picture composition. These "Mother tutoring her child" images focus on the upper bodies of women and babies. During the Kangxi and Qianlong years of the Qing Dynasty, the women and children in the picture were full-body images, and the characters were mostly covered with the outside of bottles, jars and bowls. Lesson on landscape type subgraph of women's education in the courtyard manifestation mostly children scene, the characters in the image and scenery are follow observation way of Chinese painting. There are many characters in the scene, often a beautiful woman and two children located in the courtyard, and there are many beautiful women and many children co-existing in a picture. The dish focuses on the expression of the mother and son's face and the interaction of the mother and son, and the warm atmosphere between the mother and the child. In traditional Chinese figure painting, painters will completely present the body of the figure in the picture. Chinese people have some taboos about bust, so the composition method of bust is relatively rare in traditional Chinese painting, but it is commonly seen in Western portraits. Renaissance Madonna and child images, are the use of bust composition, such as Giotto's "Maria and the Son", Hans Memling's "The Son of the Virgin", Sandro Botticelli "Reading Madonna" and so on. In these Renaissance paintings, the divinity of the Virgin is diminished, the Virgin and the Son appear in everyday scenes, and the painter highlights the maternal brilliance of the Virgin. It is worth noting

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that in the upper left or upper right corner of the picture of the Madonna and the Child of the Renaissance described above, a window with an outdoor view appears. In these plates, the window element also appears on the upper left or upper right of the figure. Perhaps the missionaries at that time were referring to the window element in the Renaissance Madonna and Child when they designed their own drawings or instructed the painters to design the picture.

4.3. Character Image

The characters in the picture are mainly based on the lines of traditional Chinese painting, and the Western shading method is supplemented by the expression technique. The face of the character has a strong contrast between light and dark, and the forehead, nose tip and chin color are white, and they are on the bright side; The eye sockets, cheeks and ears are dark and in the dark part. This treatment makes the character's facial bone structure more clear and the facial features more specific. In addition to the face of the figure, the painting method of contrasting light and shade also appeared on the clothing. In the Purple-ground falangcai dishes, there are also concise lines in Chinese paintings on the clothes of the ladies, as well as the pauses in the ink line. The stereoscopic method of shading appeared in the figure paintings of the Qing Palace. Lang Shining, a western missionary who served in the Qing Palace, painted many works for the royal family, especially good at realistic painting. Many Qing Palace painters learned Western painting techniques from Western missionaries and compared the face of a beautiful woman in Dish with "Mother Tutoring Her Child" motif with the face of palace figure paintings of the same period. Both sides of the nose bridge, dark eye sockets, muscles around the mouth and dark parts of the face have been accentuated, but the gradient of the face on silk is softer. The dark part of the porcelain woman's face is heavier, and the color difference between the light and dark side is larger, which is also related to the uncontrollable factors of porcelain firing.

4.4. Spatial Representation

Artists create a sense of space by drawing perspective lines and dividing different Spaces. In the porcelain images of Kangxi and Yongzheng years, whether it is the composition of "big panoramic view" or the key image emphasized by the frame, the figure is dominated by the blank background. The two pairs of "lesson subdiagrams" dish center circular window frames create a rich interior space, which is mainly reflected in two aspects. First, the pattern of the "Mother Tutoring Her Child" image is full of more perspective lines, and perspective lines express the depth of space in a scientific way. Second, the picture divides the walls into spaces, and different Spaces present different levels of smudging. The expression of space in the image is firstly reflected in the attention to the interior perspective line and the accurate depiction, and secondly reflected in the color depth distinction according to the window light source. These do not belong to the forms of spatial expression in ancient Chinese painting, but come from Western painting methods. Western missionaries not only brought enamel firing techniques, but also the Renaissance theory of perspective. Some scholars also proposed that the "line painting method" in Lang Shining's new style of painting had a great influence on the Qianlong falangcai painted enamels. The boundary paintings on the porcelain are represented by focal perspective [8]. The lines of the doors and Windows, tables and chairs in the interior are the same as those in the boundary paintings, which are all based on a Western focus perspective to more scientifically and accurately express the space in different pictures. The pattern of "Mother tutoring her child" in falangcai painted enamels during Qianlong period of Qing Dynasty is the application of the perspective knowledge taught by Lang Shining and other missionaries in the porcelain figure pattern.

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5. Conclusion

The result of this study is that the falangcai painted enamels in the Qianlong period of Qing Dynasty were influenced by the West in the aspects of sashes pattern, composition mode, painting techniques and spatial expression. It is concluded that falangcai painted enamels in Qianlong period of Qing Dynasty is an important crystallization of Chinese and Western visual art. This study provides a lot of valuable reference significance for future research in this direction, mainly affecting the absorption and reference of traditional patterns of Chinese porcelain to Western culture. Future research should be more focus on the change of the traditional Chinese porcelain patterns and patterns of the western and Chinese porcelain from each other and direction for further exploration.

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