

Comments on the Modeling Style and Artistic Characteristics of Xia-Shang White Pottery

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Abstract. White pottery in Xia and Shang Dynasties is an important temple utensil, which is exquisitely made, beautifully decorated and elegant in appearance. White pottery originated in the late primitive society, and gradually evolved from the original utility to the temple ceremonial ware. Its functional changes reflect the change process of Xia and Shang social system and etiquette system and etiquette. Starting from the historical origin, shape characteristics and artistic features of the white pottery in Shang and Zhou dynasties, this paper tries to deeply understand the cultural value and aesthetic features of the white pottery in Xia and Shang dynasties, and the historical reasons for its decline.

Keywords: white pottery; sacrifice; style; craft.

1. Introduction

White pottery is a kind of pottery with white body and white or gray surface. Its surface is not glazed and it is plain pottery. Material, white pottery is made of ceramic clay and kaolin with low iron content, which are fired at high temperature.

2. Summary of Xia and Shang Baitao Modeling

The earliest white pottery in China's history was unearthed at Luojiajiao Cultural Site in Zhejiang Province. It has a history of more than 7000 years. Later, some white pottery ware appeared in Dawenkou culture and Longshan culture. The white pottery unearthed in Luojiajiao, Dawenkou and Longshan belongs to the early products. The quantity of white pottery is much lower than that of grey pottery in the same period, even lower than that of black pottery, but the quality is quite excellent. Its simple natural shape and simple decoration have formed the aesthetic style of adjusting body based on plain elegance, which has become the basic aesthetic style followed by the white pottery art of later generations.

3. Comments on the Style and Artistic Characteristics of Xia Bai Pottery

White pottery of Xia Dynasty developed on the basis of inheriting the white pottery craft of Dawenkou and Longshan cultures of Neolithic Age, and further improved its firing method and production procedure. Therefore, the production of white pottery in this period is more scientific and reasonable. One of the measures is to improve the atmosphere in the kiln and increase the firing temperature. For example, a Xia white pottery unearthed in Gongxian County, Henan Province, has a hard and compact matrix, which sounds like a crisp stone. The sintering degree is close to that of the original pottery which will appear later. Second, the production process is more exquisite, also white pottery, Xia and Shang Dynasty craft decoration is quite research: the mouth edge decoration has a fine zigzag pattern hand, upper width and lower narrow, compared with the shape of the main body, which makes the overall shape of the utensils appear stable and upright, coordinated and unified. In order to increase the ornamentality, the abdomen of the utensil is decorated with a human-shaped strip, and the two sides of the plate hand are marked with diagonal lines. The rectangular holes carved in the middle not only reduce the weight of the pottery dish, but also have a good decorative effect and enrich the space performance of the utensils. This exquisite shape, beautiful decoration, hard texture, white body utensils, showing the more developed level of ceramics in the Xia Dynasty.

White pottery in Xia Dynasty has the same type as grey pottery and red pottery in the same period, such as pottery skull, pottery cup, pottery pot and so on. The shape of the pottery generally continues

the tradition of Longshan culture. The single pottery is formed by a fast wheel. The complex pottery is formed by a single pottery and then combined. The decorative patterns are mainly simple engraving and geometric patterns, and some articles are exquisitely made. Simplicity, fluency and elegance are the overall characteristics of white pottery art in this period.

4. Comments on the Modeling Style and Artistic Characteristics of White Pottery in Shang Dynasty

From the earliest Luojiajiao to the Xia Dynasty, after thousands of years of slow and gradual development, to the Shang Dynasty, the white pottery art finally ushered in its glorious period. The white pottery of Shang Dynasty showed excellent water products in the aspects of craftsmanship, shape shaping, applicable categories and pattern decoration, which is also the focus of our discussion.

The prosperity and development of white pottery in Shang Dynasty is not accidental, it is the result of the development of pottery art from itself for thousands of years, and also has a close relationship with the progress of the overall pottery making process in Shang Dynasty. In Yin and Shang Dynasty, handicraft industry not only separated from agricultural production, but also appeared division of labor among handicraft industries. Today's research shows that the larger types of work in Shang Dynasty included stone, woodworking, leather, lacquer, pottery, bronze, knife, painter, winemaker, car maker, sword maker, silk maker, house builder, ship maker, and so on. There was a detailed division of work in the same type of work. Take bronze manufacturing industry as an example, there were tripod maker, pelter, Knight maker, goer and so on, only bronze tripod. The industry is divided into moulders, copper smelters, founders and exercisers. From this we can infer that there should be different division of labor in the complex and huge pottery industry, and become an independent specialized unit to produce different products. The cultural relics unearthed from the Shang Dynasty site in Zhengzhou in 1952 fully prove this point. Fourteen orderly pottery kilns and small roofs were found at the site. These workshops were scattered with a large number of pottery pieces and unburned pottery billets, mostly pots and steamers. However, the daily utensils such as pots, grains, honours, urns and bars with a large number of quotient generations were not found here. It can be seen that this workshop was specially used to produce pots and steamers, which became a further proof of the division of labor in the production of pottery in the Shang Dynasty. From this we can see that the production of exquisite white pottery is also the result of this division of labor. In order to meet the needs of social development, many new types of utensils, such as bamboo, plate, bowl, puppet, respectful and pelvic, appeared in the white pottery of Shang Dynasty, and some traditional utensils were also improved according to the actual needs at this time. Therefore, different shapes appeared in the same style. In addition, the dominant living utensils in Shang Dynasty are bronze art. The bronze production technology, decorative patterns, shape design and functional use in this period will certainly have a positive impact on the development of white pottery and gray pottery art, and the fact is the same. The figurines and grey pottery unearthed from Erligang Shang Dynasty ruins and white pottery gowns unearthed from Yinxu Ruins in Anyang are of stringent shape and exquisite ornamentation, which are not different from the bronze shapes and decorations of this period. It can be seen that the pottery production of Shang Dynasty is closely related to the bronze craft. In addition to the technical reasons, the prosperity of Baitao in Shang Dynasty was closely related to the rulers'spiritual worship. In the Book of Rites, Sandalwood Bow, it is said that "Yin people are still white". Shang Tang conquers the whole world with five elements of gold, and its color is white. Therefore, white has an extraordinary significance in the Shang Dynasty. As a flag of the spirit of the times, it is reasonable that white pottery was valued and developed rapidly. Baitao of Shang Dynasty was found in any area of the dynasty. Henan, Hebei, Shanxi and Shandong, the central area of the monarchy, were unearthed more, and remote areas such as Qingjiang Architecture in Jiangxi Province and Panlongcheng Site in Hubei Province were also found to a certain extent.

At present, we can see the white pottery of Shang Dynasty, such as beans, base, hu, yu, bamboo, plaque, jar, respect and so on. White pottery beans are used to hold meat sauce or other food. Early pottery beans are mainly grey pottery. The shape of Shang Dynasty white pottery beans is similar to

that of the same period grey pottery beans, but the pattern is more exquisite and the craft is more mature. The shape is open, shallow belly, high circle feet, and the outer wall is covered with patterns: above are two layers of cloud thunder pattern, besides cloud thunder pattern, the circle feet are also decorated with circle and rhombus pattern. The design is complex and the decoration is exquisite. White pottery gourd is a kind of utensil for storing articles, which has been unearthed in Anyang, Henan Province. The white pottery gown is full in shape, gorgeous in pattern, with decorative patterns on neck and regular twists and turns on abdomen. Its main pattern is combined with fine ground pattern, with clear layers and precise structure. It is a rare fine work in white pottery art. The covered white pottery pot appeared in the late Shang Dynasty and was used as a storage device. The shape of the tank is large or small, similar to the base, round diameter, oblique shoulder, abdomen to lower shoulder adduction, with ring feet. The main body pattern is tortuous, with clouds and thunders; the cover button has scroll pattern, and the cover table decorative plate dragon pattern. Baitao barrier is a very representative vessel in Shang Dynasty pottery. It is often used for holding water or filling wine. It appeared roughly in the early Shang Dynasty. The white pottery base of the existing American Freer Art Gallery has compact body, pure color, delicate texture, square drilling buttons on both shoulders and abdomen. This design is for convenience of pouring water; the watch is covered with strips of twists and turns, and the thunder pattern is ornamented between them. The whole composition is rigorous, dense, elegant and subtle. The exquisite artistic expression shows the artists'excellent aesthetic water and material. Excellent control ability. It is not only regarded as a typical vessel of the whole Shang Dynasty white pottery art, but also the peak work of the early white pottery art in China.

It can be seen from the above that most of the white pottery in Shang Dynasty had rigorous shape, harmonious decoration, clear patterns and exquisite craftsmanship. This classical beauty has rational brilliance, which is embodied in every utensil in a clear and complete way, demonstrating the extraordinary creativity of early artists.

White pottery, with its noble and elegant style and mysterious implication endowed by the times and deeply loved by the upper rulers, has an extraordinary position in the social life of the Shang Dynasty. It is only used in the sacrifices of the noble class temples and temples, and is regarded as the most important thing of the country. "The great events of the state are sacrifices and military services", and sacrificial activities occupy a very important position in the social and spiritual life of the merchants. In people's world outlook at that time, people's state of existence was divided into the real world and the world of gods and ghosts. Although the two worlds were distinct in form, they believed that they could "Jedi through heaven" through various religious activities, penetrate the relationship between the two, and achieve the purpose of communication between gods and humans. In order to seek profits and avoid disadvantages and grasp their future development, businessmen often carry out various forms of sacrifices to meet their spiritual or practical needs. According to Oracle Bone inscriptions, the Shang Dynasty carried out divination and sacrifice activities in different forms every day. Of course, the arrival of gods is conditional. Only by means of witchcraft activities of wizards can we achieve our goal. The props and magic instruments used by wizards include mountains, trees, birds, animals, wine, food, music and dance, etc. Mountains, trees and birds are generally regarded as the gods of heaven. Animals are sacrificial tributes, while singing and dancing are the means of entertaining gods. In these props, the role of wine is the most important and central. "Zuozhuan Zhuanggong 22 years": "Wine becomes ritual". Religious and witchcraft activities without alcoholic beverages are not solemn and do not conform to the etiquette. The role of wine in sacrifice is mainly used as a catalyst for rewarding ancestors and teachers. When a mage drinks alcohol, his spirit enters into a state of hyperactivity and madness, which produces illusion, "seeing ghosts go wild" and "communicating with gods", thus achieving the goal of communication between gods and human beings. Since wine is so important in the life of merchants, the production of wine vessels related to it is also quite developed and exquisite. In many kinds of pottery winemakers, white pottery is generally used as a sacrifice. In addition to wine utensils, there are also a small amount of white pottery as food containers for donations. Of course, in sacrificial activities, bronze ware, which is also regarded as the most important part of the country, is often used with white pottery.

In the Shang Dynasty, the development of white pottery art reached its peak. With the collapse of the Shang Dynasty, white pottery gradually declined and even withered. Although the disappearance of white pottery was influenced by the burning of soldiers during the dynasty's replacement, the fundamental reason was its inherent defects. According to the structural analysis of the white pottery at that time, it was found that the composition of various components in the raw materials used in the Xia and Shang Dynasties was unreasonable. Among them, the content of alumina in clay was too high to reach 41%, while alumina could be completely melted in a very high atmosphere. At that time, the kilns were only horizontal kilns and vertical kilns with simple structure, and the kiln temperature could not meet the requirements of the atmosphere at all. Often, the products are immature and sintered badly, which leads to the formation of mullite frame in the embryo structure by the combination of alumina and silica. Due to the lack of sufficient crystal filling, the glass phase that makes the wall dense and hard can not be formed. As a result, when the utensils are filled with liquids such as wine and water, leakage will occur. The immaturity of the process results in the wall not sintering, which obviously lacks practical value. This became the fundamental reason why white pottery declined and was eventually abandoned. Another reason that can not be ignored is that in the process of the decline of white pottery, people did not study how to overcome these shortcomings in depth, but sought to replace the role of white pottery in life with other substitutes. The bronze casting technique which appeared in the late Neolithic Age was vigorously developed in this period. The same beautiful, exquisite and durable primitive porcelain was successfully fired in the middle of Shang Dynasty. Their natural substitution for white pottery was widely used in all aspects of life. Later printed hard pottery has also developed rapidly because of its low cost, convenient production, durable and practical. It meets the needs of the people at the middle and lower levels of life and production. The appearance and popularization of these new products, which are exquisite or solid, durable or cheap, has led to the decline and disappearance of white pottery production.

5. Conclusion

When white pottery reappeared in front of people, the history has passed through 1500 years and entered the Wei, Jin, Southern and Southern Dynasties. On the basis of repeated experiments and repeated improvements, potters in Jiangsu and Zhejiang area finally chose kaolin or crucible clay with low aluminium content as raw materials to make white pottery and succeeded. The art of white pottery welcomed a new life after a silent millennium. Later potters improved the composition of raw materials and firing atmosphere of white pottery according to the process of making celadon, and finally fired the earliest white pottery in China, which opened a new chapter in the history of ceramic development, laying a good foundation for the generation of white pottery of Meihuanmeilun in Tang and Song Dynasties and the emergence of various colorful glazed porcelains in later generations.

Acknowledgements

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