

# The influence of the retro trend on the pattern and symbol of ceramic decoration in the Qianlong period of the Qing Dynasty

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## ABSTRACT

China's ceramic production has a long history. At the peak of the development of Chinese ceramic art, the Qianlong period of the Qing Dynasty left many precious ceramic artworks. Many exquisite ceramic decorations, some of which have clear historical retro elements, were left. This paper uses the methods of formal analysis and iconography to study the retro ceramic decorative patterns in the Qianlong period of the Qing Dynasty and analyzes the influence of the retro trend on the pattern and symbolic connotation of decorative patterns. What artistic style do these decorative patterns have, and what are the hidden social driving factors behind them.

**Keywords:** *Retro trend, Ceramic decorative pattern, Form, Symbolic meaning, Style*

## INTRODUCTION

How did the retro trend of The Times establish a close relationship with the ceramic decorative patterns in the Qianlong period of the Qing Dynasty? Looking at the historical process of the development of Chinese ceramic art, it is not difficult to find that the development and change of ceramic art in a historical period, such as raw materials, technology, modeling, glaze color, and decorative patterns, are closely related to the social development of this era. Suppose raw materials and technology are directly related to the internal quality of ceramic products. In that case, the political, cultural, and artistic aesthetic trends of that era are closely related to the external performance of ceramic products, such as the performance of modeling, glaze color, and decorative patterns. Ceramic decorative patterns beautify ceramic products and reflect the social culture and policy guidance of The Times, which is a direct reflection of the thoughts of the rulers in feudal society. The ceramic decorative pattern is one of the essential elements in ceramic art; ceramic products will become more decorative because of the decorative pattern. Generally speaking, the sources of ceramic decorative patterns in an era are divided into two

parts. One part is the inheritance of classic and beautiful decorative patterns in history. The other part is directly derived from the era of ceramics, and these decorative patterns are usually innovative and popular decorative themes of The Times.

For the porcelain works of the imperial kilns during the Qianlong period of the Qing Dynasty, on the basis of inheriting the excellent decorative patterns in history, there are also many decorative themes with the characteristics of The Times, including those with typical historical retro characteristics, such as the ancient ware figure, Kui dragon, Kui Phoenix, Panchi and other decorative patterns. Although these kinds of decorative patterns with retro characteristics are also derived from the ancient Chinese tradition, not every dynasty or ruler is interested in this kind of decorative patterns, so this kind of decorative patterns in the process of application needs a certain opportunity of The Times, so it is also one of the innovative and popular decorative patterns of The Times.

The extensive use of decorative patterns with retro features in the Qianlong period of the Qing Dynasty was closely related to the political orientation and rulers' hobbies in the Qianlong period of the Qing Dynasty, which was the result of the rulers' ruling thoughts and personal hobbies. The reign of Emperor Qianlong in the Qing Dynasty was the peak of Chinese feudalism and the turning point from prosperity to the decline of Chinese feudalism. In China at this time, retro ideas permeated the country's society and culture. Behind this retro trend, it is not difficult to find the factors of national political guidance and cultural control, such as the imperial examination system, literary inquisition (which violated the law due to some literary and artistic factors), and textual research are all promoting factors of the retro trend of The Times.

## LITERATURE REVIEW

In the history of the feudal system in China, there were three large-scale and influential retro trends: the Song Dynasty's gemology, the Ming Dynasty's craft retro trend and the Qing Dynasty's. These three large-scale retro movements have a clear record in history, especially in the Song, and Qing Dynasties. The retro trend started from politics and then affected the economy, culture, art, and other aspects of the content, which greatly impacted society's development (Feng, 2013).

After the collapse of the Tang Dynasty regime, the country fell into chaos for a time. Zhao Kuangyin unified the country through army and force and established the Song Dynasty. Since he established the new regime by force, to prevent the situation of obtaining the regime by force from happening again, Zhao Kuangyin restricted and dispersed the power of the military rulers by various means after the establishment of the state regime. On the other hand, attaching importance to culture and improving the status of intellectuals created a social situation in the Song Dynasty where literature was more important than force (Feng, 2013).

In the feudal period of China, the rulers of the country always attached great importance to the propaganda of the legitimacy and legitimacy of their regime, and the Song Dynasty was no exception. After the establishment of the new rule, the rulers urgently needed to establish a new national political order, which could not only emphasize the legitimacy of their regime but also play a role in strengthening the state's political rule.

Therefore, a movement reviving the ancient ritual (or sacrifice) system and advocating the ancient classical theory began within the country. The ancient etiquette system refers to China's rules on state rank, order, and etiquette formed during the pre-Qin period (Xia, Shang, and Zhou). For ancient Chinese tradition, the most direct manifestation of this political ruling order and etiquette is the bronzes in the pre-Qin period because, in their eyes, the bronzes in the Pre-Qin period (bronze Ding) are the embodiment of state politics and the ruling order of the state.

"Zuo Zhuan" related to the bronze tripod records: "In the past, when the Xia Dynasty was implementing the rule of virtue, all kinds of strange things were painted into images, Jiuzhou contributed metal, cast into the nine tripods, the picture of all kinds of things painted down on the tripod, there are images of all kinds of things, teach people to understand the gods and strange. So people in the mountains will not meet their adverse things. There are no monsters of any kind. Therefore, I am blessed by Heaven by being able to cooperate." It can be seen from the documents that since the bronze ding was cast in the Xia Dynasty, it has been regarded as a symbol of state power, which means that whoever owns it has the legal power to rule the country and has the power with the gods, heaven, and earth. The existence of the nine bronze cauldrons is unknown due to the age, and the mysterious nature of the bronze cauldrons (communication between heaven and earth and gods) given by the pre-Qin rulers gradually faded. Still, the idea of the bronze cauldrons as a symbol of state power has been revered by later rulers. (Chenyan, 2000).

Ancient China has always attached great importance to sacrificial rites, and bronze ware was also regarded as a symbol of sacrificial ceremonies to communicate with the gods of heaven and earth in the pre-Qin period. Ancient rulers carved various mysterious decorative patterns on the bronze ware, such as animal face patterns, Kui dragon patterns, Kui phoenix patterns, and Panchi patterns. They considered these mysterious decorative patterns as messengers of God and intermediaries to communicate with the gods of heaven and earth.

The political power attribute of bronze objects and their function as sacrificial objects were valued by rulers of all dynasties. After the Song Dynasty's foundation, under state policie's guidance, the rulers asked officials to edit the Xuanhe Drawings of ancient artifacts. With official support, 839 bronze artifacts, including palace collections, were collected in the book. In addition to official works, other scholars have also done similar research, such as Lv Dalin's Archaeological Map, Zhao Jiucheng's Continuing Archaeological Map, Zhao Mingcheng's Jin Shi Lu, and other books. In the book, the patterns and information of various bronzes were drawn, which made an important contribution to the study of bronzes. On the one hand, it formed the historically famous "study of gold and stone" (the study of ancient bronzes). On the other hand, it provides an important reference for the sacrificial instruments used in the foundry (Li Zhiting 2005).

After the slow development in the Yuan Dynasty, the trend of antique imitation peaked in the reign of Emperor Xuande in the Ming Dynasty, which was still driven by political thought. Due to the "important events of the state, in sacrifice and military service", the rulers of the Ming Dynasty also paid great attention to state sacrifice. During Emperor Xuande, the economy was developed, and the politics were stable. Emperor Xuande was a ruler who loved literature and art and also liked to collect all kinds of ancient artifacts. He also ordered his minister Lu Zhen and others to write a Collection of Xuande Artifacts. He believed that the existing bronze in the court did not conform to the ancient regulations, so he ordered to regulate the imitation of bronze ritual vessels according to the shapes in the bronze works of the Song Dynasty (Li Zhiting, 2005). Since the imitation bronze vessels were mostly made of copper furnaces, they were called "Xuande furnaces", which were used for ceremonial activities and sacrifices.

There is a saying in China: "The rulers have their hobbies, and the people will do the same." With the emperor's advocacy, a cultural trend of antique imitation and retro will be formed in society. Qiu Ying, a famous painter in the Ming Dynasty, has an ancient painting of Bamboo Courtyard, which describes the story of people appreciating ancient objects in the bamboo forest. In addition, there is Cao Zhao's work on the Ancient Essentials, which is an important work on identifying ancient objects in the Ming Dynasty. (Deng, 2013). The regime finally fell in the late Ming Dynasty due to political darkness and corruption.

The Qing Dynasty was a dynasty founded by ethnic minorities. After they established the regime by force, they adopted various political and economic policies to stabilize the country's politics and economy and win the people's political support. At the same time, the rulers of the Qing Dynasty, like the rulers of the previous generations, also attached great importance to the state sacrifice activities to publicize their regime and the legitimacy of ruling the country. (Deng, 2013) But different from the previous generations, with the development of science and technology and the continuous progress of technology, ceramic- making technology reached the highest level in history in the Qing Dynasty. Therefore, the sacrificial objects used in sacrificial activities in many countries have begun to use ceramics instead. However, the shape is still modeled after the style of ancient Chinese bronzes, which still needs attention and ancient study bronzes.

The retro trend of the Qing Dynasty has more complex characteristics than that of the Song and Ming dynasties. Generally speaking, there are two reasons for the retro trend in the Qing Dynasty: one is the need to inherit the ancient Chinese traditional culture to reflect the legitimacy of the regime, such as the national sacrifice and the revival of the ancient Chinese ceremonial system. The other was the promotion of practical factors, such as the imperial examination system to select officials in the Qing Dynasty and a series of literary inquisitions created to strengthen the ideological control of the public, for which many intellectuals paid a heavy price. In addition, the ruler's own hobbies can also play an important role in promoting.

The Qing government belonged to the state power established by the ethnic minorities in China, and they needed to make greater efforts to gain the recognition of the people. To win over the Han intellectuals, the Qing rulers continued the imperial examination system since the Song Dynasty in selecting officials and putting forward the policy orientation of the Manchu and Han family, focusing on the appointment of Han officials. (Deng, 2013) In the traditional culture of ancient China, "to be excellent in learning is to be official" is always advocated by Confucianism, which means that to achieve excellent results in study and examination, one must follow the road of politics and make due contributions to the country.

Therefore, China has had systems and rules for selecting officials since ancient times, such as the Chaju system in the Han Dynasty (which mainly relied on recommendations rather than examinations) and the Jiupin Zhongzheng system in the Wei, Jin, and Southern and Northern Dynasties (examinations were still not the mainstream). These two systems of selecting officials were not inherently good at promoting class mobility because the poor in society were not easily elected. In the Tang and Song Dynasties, the imperial examination system was formally established and developed into a mature system in the Ming and Qing Dynasties (Chen, 2000).

The imperial examination system opened the way for poor intellectuals to rise and progress in selecting officials. As intellectuals, they were important participants in state politics in the Qing Dynasty, and the rulers will completely determine the content of the examination. Therefore, the imperial examination system could easily be used as a tool for rulers to control their thoughts and become an institutional guarantee for rulers to control their ideology. (Deng, 2013).

During the reign of Emperor Qianlong, the government made clear regulations on the style of

qualified essays in the imperial examination, and neither the content nor the writing standard could have any individuality or self-expression. The content of the examination is from ancient Chinese classics, not related to current affairs and political investigation; to achieve excellent results in the examination, intellectuals must study the ancient classics.

Although this is conducive to the rulers' ideological control of intellectuals, it is not conducive to the free development of academic thought (Feng, 2013). The rulers' autocratic rule in culture also profoundly impacts on academic thought and art. The literary inquisition also embodies cultural despotism in the Qing Dynasty. Literary inquisition means that in literature or art, someone expresses or the ruler thinks someone expresses something that violates a political rule. During the reign of Emperor Qianlong, literary inquisition happened frequently. Many intellectuals or officials violated the law and were killed or punished (Feng, 2013). Under such political pressure, intellectuals gradually embarked on the road of reviving ancient culture and delving into classical literature and art to protect themselves. All these contributed to the formation of the Qianjia School (the school advocating retro literature) and the development of textual research (the investigation and study of ancient classics) in the Qing Dynasty.

## **METHODOLOGY**

This study is based on the ceramic art data of the Qianlong period in the Qing Dynasty. Based on the formal analysis method of Swedish art theorist Heinrich Wölfflin (1864-1945) and the iconography theory of German art theorist Erwin Panofsky (1892.3 -- 1968.3), this paper studies the schema and symbol of ceramic decorative patterns.

In the research process, the formal analysis explores the lines, colors, composition, space, and other formal elements of ceramic artworks. From the characteristics of color application, the composition of painting decoration, the structural attributes of ceramic decoration, and other aspects of the Qing Dynasty Qianlong period ceramic decoration pattern form analysis. In addition, the analysis of ceramic artworks should be comprehensive, not only to study the formal characteristics of ceramic artworks themselves but also to analyze the symbolic meaning of ceramic decorative patterns and the social and cultural background. This requires the use of image research methods in the process of research, in-depth exploration of the retro trend of The Times on the impact of ceramic decorative patterns, as well as the ideological connotation of ceramic decorative patterns with retro elements (Chen, 2008).

Emperor Qianlong was a long-lived ruler who ruled for 64 years. He was also a ruler who loved literature and art very much, and it is recorded that he wrote more than 10,000 poems. He loved collecting and collecting all kinds of ancient artifacts and calligraphy and painting works in the court. Whenever he got a painting and painting, he would comment and leave his evaluation and seal on the painting and painting works. Emperor Qianlong paid great attention to the study of bronzes, and during his reign, he edited four books on the identification of ancient artifacts. " The book records more than four thousand ancient artifacts collected in the court. After the book was published, "all the intellectuals in China studied it one after another, advocating the purchase and appreciation of ancient artifacts and collecting ancient texts", which gradually formed a climax in the study of bronze ware.



**Figure 1. Qianlong Emperor appreciated ancient artifacts**  
(Source: *The Palace Museum website*)

The trend of retro also spread to the field of painting. In the Qing Dynasty, the painting circle could be roughly divided into two groups: the Orthodox school, which advocated and imitated classical paintings (represented by the Four Kings), and the innovative school, which opposed retro works (represented by the four Monks). The Orthodox painters were far superior to the innovators in political and social status. Most of the Orthodox painters were officials in the administration of the state, and they had the highest status in the painting circle because they were in line with the artistic preferences of the rulers. Under the trend of focusing on retro, innovative painters were once scorned.

Similarly, as an official ceramic production institution, the ceramic works produced by the imperial kilns during the Qianlong period must have some retro elements. Judging from the existing ceramic works produced by the imperial kilns during the Qianlong period, the restoration of ceramic works is mainly reflected in three aspects: imitation of the shape of ancient artifacts, imitation of the glaze color of ancient artifacts, and imitation of the decorative patterns of ancient artifacts. The research theme of this paper is mainly about the decorative patterns of ceramics, so the description of the retro decorative patterns will be put in an important position.

The decorative art of the imperial kiln ceramic works in the Qianlong period imitates the decorative patterns of ancient Chinese artifacts mainly bronze ones. As a symbol of state power, bronze vessels of the Xia, Shang, and Zhou dynasties were used for rulers to worship their ancestors and communicate with heaven, earth and gods. They were carved with many animal patterns, such as fish patterns, bird patterns, elephant patterns, and deer patterns, but the most representative ones are animal face patterns (also known as Taoties patterns), Kui dragon, and Panchi. These animals do not belong to the animals existing in reality. Still, the appearance of gods in the imagination of ancient people. Although they are not animals, they are closely related to the animals, in reality. It can also be said that the origin of these animals belongs to the animals existing in reality through processing and transformation. It is believed that these animal patterns were once totems of a certain tribe, and their images were carved on bronze vessels to help ancient sorcerers communicate heaven and earth with the gods.

## **FORMS AND SYMBOLS OF CERAMIC DECORATIVE PATTERNS WITH RETRO FEATURES**

Influenced and guided by the retro trend of The Times, the designers and producers of porcelain

products of imperial kilns during the Qianlong period of the Qing Dynasty applied Drawings of ancient artifacts (paintings of ancient bronze objects), Kui dragon and Panchi patterns as decorative patterns, which became very popular at that time.

Figure 2 shows a large multi-glazed vase made in an imperial kiln during the Qianlong period, also known as the King of Chinese porcelain. With a height of 86.4 centimeters, it is collected in the Palace Museum. The level of ceramic making in the Qianlong period reached its peak in the development history of Chinese ceramics, and various advanced techniques were applied to the production of ceramics. Tang Ying, an official sent by Emperor Qianlong to oversee production, made two pieces, one pictured here, after several attempts. It is called porcelain mother because this ceramic work is composed of a variety of painting methods and decorative patterns, and it was made after several times of firing. On the belly of the vessel, there are 12 painting decorations, one of which is the decorative pattern with retro characteristics -- Drawings of ancient artifacts (FIG. 3). In the picture, white is used as the background color. Nine bronze Ding images are drawn, including 5 in the front group and 4 in the back group. Each has a different shape, the overall shape is round and squares two, and the object has three legs and four legs. From the picture, some objects are inlaid with jewelry of various colors.



**Figure 2. Large vase with multicolor glaze during the Qianlong period Figure 3. Partial, decorative pattern of ancient artifacts diagram**  
(Source: The Palace Museum website)

In addition, some ceramic decorative patterns are imitations of ancient bronze artifacts, Kui dragon and Panchi.

Figure 4 shows a revolving vase from the Qianlong period collected in the Palace Museum. The circular viewfinder frame on the ceramic belly is carved with Kui dragon patterns, while other parts of the bottle are floral decorations as auxiliary decorative patterns. The Kui dragon is an animal in ancient Chinese myths and legends. The Kui dragon is generally believed to be a mythical animal with one foot and powerful mystical power. During the Bronze Age of China, the Kui dragon played an important role in state rule, sacrifice, and ancient religion. However, the Qing Dynasty has been too long since the Bronze Age, and the role of the Kui dragon itself in communicating heaven and earth with gods has disappeared and gradually changed into a decorative pattern symbolizing auspice and good wishes, realizing the transformation from practical to decorative symbol.



**Figure 4. During the Qianlong period, the Kui dragon pattern revolving heart bottle**  
(Source: *The Palace Museum website*)

The Panchi pattern is explained in Shuo Wen Jie Zi as follows: If it is dragon and yellow, it has no horns on its head. It means Panchi is shaped like a dragon, with a yellow body and no horns on its head. Therefore, it is generally considered a dragon without horns on its head, and some studies suggest that Panchi is a female dragon. As an animal in myths and legends, the Kui dragon is an intermediary between heaven and earth and gods in ancient witchcraft. In the Qing Dynasty, the ceramic decorative patterns also lost their original mysterious symbolic significance, but as a symbol of good luck and beauty. On the ceramic bottle in Figure 5, the ceramic maker decorated the bottle with four Panchi patterns in the form of carvings, which are red, green, and blue, respectively, which are highly decorative. In Qing Dynasty ceramics, the Panchi pattern was often used as an accessory to ceramic products, such as the ears of ceramic bottles (Figure 6).



**Figure 5. Dragon pattern bottle**  
(Source: *The Palace Museum website*)





**Figure 6. Figure 5. dragon pattern bottle**  
*(Source: The Palace Museum website)*

## **GRAPHIC INTERPRETATION OF CERAMIC DECORATIVE PATTERNS WITH RETRO ELEMENTS**

The imagological interpretation of retro decorative patterns is actually to explain the inherent significance of such decorative patterns. It is necessary to provide a combination of historical data, put the decorative patterns with retro characteristics into the historical context, and explore the significance expressed in the specific historical background. Iconography believes that a country's political, social, and cultural ideas are all reflected in the works of art at that time, which are hidden in the form of works of art and need to be explored by researchers.

This part of the study explains the internal meaning of ceramic decorative patterns with retro characteristics. The rulers of the Qing Dynasty came from the northern part of China and belonged to the ethnic minorities in the northern part of China. Their original lifestyle was nomadic. They had adopted a settled way of life in the Northeast before uniting the whole country.

Unification by force ushered in more than three hundred years of political rule in China. This was the last feudal dynasty in China, and it certainly entered the peak of feudal rule in all aspects. Among them, the reign of Emperor Qianlong lasted for 60 years and reached the peak of prosperity in the Qing Dynasty. During their reign, they always faced a big problem -- the relationship between Han and Manchu. As the main body of China, the Han nationality ruled China for thousands of years. How to deal with the relationship between the Manchu and Han nationality was very important for the rulers of the Qing Dynasty.

On the whole, the Qing Dynasty advocated the harmonious unity of Manchu and Han nationality in policy, but the ethnic problems were never solved. To realize the absolute rule over the Han nationality and further control the people's thoughts, the national examination system became increasingly stylized and lacked the promoting factors for ideological liberation. The examination contents were mostly ancient and traditional, which promoted scholars' attention to traditional culture to a certain extent.

In addition to political guidance, Qing rulers sometimes adopted extreme policies to deal with difficult cultural issues, such as the literary inquisition. If there is any disrespect in literature or art for the ruler of the state and the nationality to which the ruler belongs, it is punishable by a felony. Under such a high-pressure policy, many scholars had to concentrate on the collecting and arranging ancient culture to avoid mistakes in cultural studies. Textual science came into being. Textual research became a cultural trend in the Qianlong period, highly valued by intellectuals. It was a unique retro-cultural trend at that time. Therefore, the retro trend spread to ceramic art is also inevitable. But what matters most is the ruler's desire for stability and longevity.

## **THE STYLE OF RETRO CERAMIC DECORATIVE PATTERNS: EXQUISITE AND GORGEOUS**

The art style of porcelain decorative patterns with retro features in the Qianlong period differed from that in any previous period.

On the whole, it can be summarized with exquisite elegance and gorgeousness. It is specifically expressed in six aspects in the form: multi-level picture composition form, richer colors of decorative patterns, depiction of decorative patterns paying attention to the performance of the sense of space in the picture, decorative painting has realized the span from planarization to three-dimensional, and depiction of decorative patterns pay attention to the performance of details.

The unique historical background of the Qianlong period created the unique art deco style of ceramics. Different from the mystery of the original ceramic art, different from the simplicity of the ceramic decoration in the Qin and Han dynasties, different from the natural and elegant ceramic decoration patterns in the Wei, Jin, Southern and Northern Dynasties, different from the fullness of the Tang Dynasty ceramic decoration patterns, different from the elegance of the Song Dynasty ceramic decoration patterns, different from the dignified ceramic decoration patterns in the Ming Dynasty. The ceramic decorative patterns in the Qianlong period are highly decorative in terms of composition, layout, technique, and color, showing off the superb decorative techniques everywhere.

The Qianlong Emperor had a keen interest in art, and the development of ceramic decorative art naturally could not ignore his support. Based on the previous generation, he further strengthened the management of official ceramic production institutions and gave great policy and financial support. A large number of funds were used for the production of ceramics at this time. A large amount of financial investment for ceramic art research and development and innovation, raw materials, production of material guarantee, and designer's design ideas will not be limited because of the lack of financial investment. Ceramic makers continue to inherit the artistic essence of the previous generation based on innovation. Pay more attention to the decorative art form of refinement and complexity. The progress of technology made the previous generation of decoration technology produce a qualitative leap, plane painting at this time was "three-dimensional". At the same time, the picture details are more detailed, and the picture's sense of space is stronger.

During the reign of Emperor Qianlong, talented officials were often sent to be the administrators of ceramic production, and these officials kept close contact with the emperor. Emperor Qianlong was very fond of ornate and exquisite works of art, and many exquisite and magnificent ceramic works were developed to satisfy the ruler's aesthetic taste. The influence of Western art on ceramic art became more and more obvious at this time.

Frequent artistic exchanges provide a convenient channel for ceramic art to absorb the essence of Western art. Therefore, it was inevitable in the development of history that ornate and delicate ceramic art decoration appeared during the reign of Emperor Qianlong. At this time, ceramic art production has unprecedented conditions to ensure.

## CONCLUSION

Through the narration of the retro trend during the reign of Emperor Qianlong in the Qing Dynasty, it can be found that an era's political or academic trend is not a single existence and development. In the process of development, it will always affect other fields. That era's retro trend influences the retro tendency of ceramic decorative patterns. Under the influence of the retro trend, the application of the retro type decoration appeared in the ceramic decorative patterns or was paid new attention to. The new decorative patterns will inevitably change the pattern schema and symbolic meaning of the ceramic decorative patterns. Because in the continuous evolution of history and time, the original symbolic meaning of a certain image has lost the carrier of the era of existence, and what remains is just decorative symbols that meet the aesthetic needs of the new era. Such decorative patterns are considered to have beautiful symbols. Therefore, it is used as a large number of decorative patterns, which is also the inevitable development of history.

This study mainly uses the methods of formal analysis and iconography to make a detailed analysis of the ceramic decorative art in the Qianlong period of the Qing Dynasty, including the forms of decoration, the reasons for the formation of decoration, as well as the symbols and implications of traditional Chinese culture. The study can deepen the understanding of Chinese ceramic decoration and has a positive significance for the inheritance and protection of Chinese traditional ceramic decoration.

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