

Ink on Pillow: The Study of Character Pillow in Song and Jin Dynasties

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Abstract:

As a unique ceramic ware, the porcelain pillow has high academic value and historical significance. This paper comprehensively studies the character pillow, a type of porcelain pillow with character and poetry decorations, in the Song and Jin Dynasties through physical material and literature resources.

The paper is divided into three sections. The first chapter is an introduction, mainly summarizing the topic's origin, background, and related research. The second chapter discusses character decoration, calligraphy art, ceramic technology, and the social background of the typical character pillows from important kilns such as Cizhou Kiln. The third chapter summarizes the previous text and concludes that porcelain pillows serve practical functions and significant vessels of cultural spirit, revealing the elevated and abundant cultural connotation of porcelain art in the Song and Jin Dynasties.

Keywords: Character pillow; Porcelain pillow; Song and Jin Dynasties; Cizhou Kiln

1. Introduction

In ancient Chinese porcelains, porcelain pillows are a distinctive type of artifact. Among porcelain pillows, the character pillow with poetry decoration holds unique cultural connotations and historical value. Especially in the Song Dynasty, when the social atmosphere generally attached great importance to culture, it promoted the rich development of porcelain pillows, and the decorative art of porcelain also showed a high degree of cultural value. As a common and unique type of porcelain in the Song and Jin Dynasties, porcelain pillows have high academic significance and historical value.

The rich decorative content on the porcelain pillow, including animal patterns, poetry patterns, flower patterns, character patterns, geometric patterns, and so on, reflects people's pursuit of quality of life and aesthetic taste at that time. Among them, porcelain pillows with character patterns and poetry patterns are the main research object of this paper. The economic and cultural prosperity of the Song Dynasty promoted the popularity of character decorations on porcelain, which usually included auspicious words, aphorisms, poetry, and commercial advertisements¹. These characters can not only be used as porcelain pillow decoration, but also convey rich connotations such

as blessings, feelings, thoughts, and ideals, and have the rich expression of artistic, aesthetic value, and spiritual culture. Influenced by the art of calligraphy, the forms of art and painting, the development of literature, and the circulation of commodities, these characters expressed rich cultural connotations and social values. They are more than just simple decorative elements, but symbolize the underlying social culture and prevailing ideologies of the era. In her essay, Hu Xizhen further discusses the decorative art of porcelain in the Song Dynasty, pointing out that porcelain decoration is not only limited to the beauty of patterns, but also the best embodiment of ideology, aesthetic taste, and religious concepts. This transmission makes the writing patterns on porcelain become an important window to study the Song culture².

This paper aims to study the social and cultural background and artistic connotation reflected by the characters on porcelain pillows in the Song and Jin Dynasties through literature analysis, cultural factor analysis, and comparative analysis. Previous studies have focused less on the characters on porcelain pillows, the Song Dynasty porcelain characters, and their cultural background. This paper will innovatively analyze the meaning and value of the characters on the porcelain pillow and the social

1 GuFang, Verification On the Porcelain Textual Patterns and Decoration. China Ceramics. Vol.50 (2014)No.4, P.73-76.

2 Hu Xizhen. On the decorative art of porcelain in Song Dynasty (Master degree thesis, Chongqing Normal University, China 2007). P.1-78.

background of the reflection, compare the characters on the porcelain pillow in different regions, focus on the differences between them, and explore the reasons and significance of these differences. Through the research of this paper, we hope to provide a new perspective on the study of the writing patterns of porcelain pillows in the Song and Jin Dynasties and deepen the understanding of porcelain art and its cultural background in this period. This not only enhances our comprehension of the artistic value of Song Dynasty porcelain, but also provides signification reference for contemporary cultural and artistic exploration and research.

2. The Physical Materials and Cultural Connotation of the Character pillow in Song and Jin Dynasties

2.1 Analysis of a typical porcelain pillow

In porcelain, there is a kind of porcelain pillow with the writing content as the core decoration, which is known as the "Character Pillow". Through the process of reading archaeological materials and investigating museums, 24 character pillows from the Song and Jin Dynasties are collected. Among them, the typical porcelains are Cizhou Kiln Northern Song Dynasty pearl field "Jia Guo Yong An" porcelain pillow, Cizhou Kiln white ground black flower porcelain "Ren Yue Yuan" poetry oblong text porcelain pillow, Song Dynasty white glaze pearl field "Huang Di Wan Sui" shaved decoration porcelain, etc. In this section, we will select several typical text porcelain pillows as cases to introduce and interpret in detail, to understand the meaning and function of the characters on the porcelain pillow, the relationship between the characters and cultural relics, and the social background and cultural characteristics of Song and Jin Dynasties.

Cizhou Kiln Northern Song Dynasty pearl field "Jia Guo Yong An" character pillow unearthed in Ci County, Handan City, Hebei Province. The character "Jia Guo Yong An" means home and country peaceful forever. This porcelain pillow is rectangular, featuring a rectangular border on the outside of its surface. Inside the border, there is the use of italics to draw "Jia Guo Yong An" text content, embodying people's good hope for the country in the poor and weak Song Shen Emperor period. In addition, this character pillow is adorned with a unique combination of white and black flowers, supplemented by chrysanthemum leaf pattern decoration, to assist the four words of "Jia Guo Yong An", making the porcelain pillow more beautiful and aesthetic. On both sides of this porcelain pillow are also written "Xining fourth year March 19 painting" and "Yuan Benji bottom Zhao Jia Pillow forever record", clearly indicating the production time and kiln. The pres-

ervation of this porcelain is relatively complete, and the four characters "Jia Guo Yong An" written in a larger font are very characteristic of the times, so it is a very typical porcelain pillow with characters.



Fig 1. Cizhou Kiln Northern Song Dynasty pearl field "Jia Guo Yong An" character pillow

Ding Kiln Song Dynasty black glaze "Chang Ming" inscriptions waist-shaped pillow unearthed in Quyang County, Hebei Province. Measure approximately 22.4 cm in length and 17.2 cm in width. The character "Chang Ming" means long life. This porcelain pillow was created by Ding Kilm, one of the five famous kilns in the Song Dynasty, located in Quyang County, Hebei Province. White porcelain is the porcelain fired in the main kiln of Ding Kilm, which also fires green glaze, brown glaze, and black glaze porcelain, called "green Ding", "purple Ding" and "black Ding" in the literature. This porcelain pillow belongs to the "black Ding", made of black brown glaze on the gray porcelain body, and the word "Chang Ming" is influenced by Su Shi's writing style and also sustains the blessing of ceramic craftsmen.



Fig 2. Ding Kilm Song Dynasty black glaze "Chang Ming" inscriptions waist-shaped

pillow

Cizhou Kiln white ground black flower porcelain “Ren Yue Yuan” poetry oblong porcelain pillow unearthed in Niuweigang village, Cunying township, Ci County County, Handan City, Hebei Province. This porcelain pillow presents a rectangular shape, featuring a rectangular line border at the outer edge of its pillow surface, and the border is adorned with a Ruyi head pattern. The open part of the porcelain pillow is engraved with the poetry of “Ren Yue Yuan” made by Wu Ji, a poet of the Jin Dynasty, and the bottom of the pillow is signed with the words “Zhang Jia Zao”, meaning made by Zhang.



Fig 3. Cizhou Kiln white ground black flower porcelain “Ren Yue Yuan” poetry oblong porcelain pillow

Dengfeng Kiln Song Dynasty white glazed pearl field “Huang Di Wan Sui” carved porcelain pillow is different from the first three porcelain pillows. This porcelain pillow is 22.0 cm long, 18.7 cm wide, and 10.4 cm high, shaped like a lotus leaf, with four characters “Huang Di Wan Sui” engraved on the top and decorated with shaved lotus pattern, the central position is engraved with “Huang Di Wan Sui”, the blank of the pattern decoration is filled with pearl field, and the whole porcelain pillow is subjected to white glaze. This auspicious phrase, “Huang Di Wan Sui”, means long live the emperor, used to express respect for the emperor in feudal times. It is often found on coins and stone carvings but is relatively rare to be written on porcelain. To depict auspicious patterns and write poems on porcelain pillows is not only a significant skill in porcelain decoration, but also reflects the simple and beautiful spiritual pursuit of the ancient working people in China, and has the beauty of elegant cultural connotation.



Fig 4. Dengfeng Kiln Song Dynasty white glaze pearl field “Huang Di Wan Sui” carved porcelain pillow

2.2

2.2.1 . Text theme and implication analysis

The text content of the character porcelain pillow contains various themes, such as blessing phrases, poems, folk stories, and other rich content, conveying people’s thoughts and feelings, good wishes, and beautiful expectations for the future. Character porcelain pillow is the carrier of emotion and ideal.

The word “Chang Ming” in the Dingyao Song Dynasty black glaze “Chang Ming” inscriptions on the waist-shaped pillow are straight and strong, expressing good wishes for the user’s long life. In addition, the octagonal pillow of Cizhou Kiln, which was also made by Cizhou Kiln in the Song Dynasty, is written with the word “Zhao Cai Li Shi”, which expresses the auspicious meaning of attracting wealth and bringing good luck. This text content not only gives the porcelain pillow cultural value in addition to practical functions, but also reflects the folk customs and beliefs of the society during that era, making the porcelain pillow a carrier for people to express their emotions and wishes. These blessings and auspicious words reflect people’s pursuit of a better life and future hope, with strong characteristics of the times. Furthermore, through these text contents, we can glimpse the spiritual world and social outlook of the people of that era, making the porcelain pillow not only a daily item, but also a medium for cultural inheritance. For example, the “Chang Ming” and “Jia Guo Yong An” on the porcelain pillow are not only the expression of personal wishes, but also the reflection of society’s emotions as a whole, reflecting people’s common expectations for life and national stability. Apart from blessings and auspicious words, there are many Tang poems, Song poems, Song fu, and other literary works written on the porcelain pillows of the

Song and Jin Dynasties. For example, the poetry of Wu Ji, a poet of the Jin Dynasty, inscribed on the oblong porcelain pillow of the white ground black flower “Ren Yue Yuan” in Cizhou Kiln. This and other ancient poems are borrowed to express the yearning for the motherland, the public attitude, and the disclosure and contempt of social conditions.

Another example is the Jin Dynasty octagonal white ground black flower poetry pillow with Su Shi’s poetry “Ru Meng Ling”. The quotation from these literary works not only demonstrates the exquisite craftsmanship of porcelain making, but also illustrates the high attention and popularity of literature and art in society at that time, integrating poetry into daily life and improving the cultural taste of life. The poems of Liu Yong and Su Shi are slightly gloomy, but both depict elegant scenery, which not only elevates people’s mood level, but also reflects people’s admiration for the scenery with poems. These literary works on porcelain pillows provide people with spiritual enjoyment and cultural edification, and have become art treasures in daily life. Meanwhile, the wide application of these works also shows the prosperity of literature and people’s pursuit of high culture in the Song and Jin Dynasties. Besides from the elegant literary themes, many characters in the Song and Jin Dynasties are very close to life. For example, the octagonal white ground black flower poetry pillow is written “the flower dance on the side of the balcony, the swallow flies in the middle of the curtain film”, describing the natural and simple rural life. Artisans skillfully integrate rich text content into the porcelain firing, which produces a more beautiful and rich text decoration in porcelain, while also allowing the words and words carried on the porcelain. This shows that the porcelains of the Song and Jin Dynasties are not only exclusive to the nobility. On the contrary, porcelain has been deeply integrated into the ordinary class and everyday life. Not only that, the porcelain of the Song and Jin Dynasties also played an essential role in the inheritance of folk culture and customs.

2.2.2 . The inscription reflects the commercial and economic situation and the brand function of the kiln

Along with poetry and blessings, the porcelain also has the name of the porcelain kiln, creating a brand effect and advertising effect to some extent. Two examples of this are the Cizhou Kiln Song Dynasty gold black flower circus figure pillow and the Cizhou Kiln white ground black flower porcelain “Ren Yue Yuan” poetry oblong porcelain pillow, which are both written “Zhang Jia Zao” (Made by Zhang). When someone is impressed by the design of this porcelain pillow and appreciates it, people can purchase comparable products according to the “Made by

Zhang” label and brand. Another example is the Cizhou Kiln Yuan Dynasty white ground black flower side-lying woman-shaped pillow, inked “Zhi Zheng Er Nian Liu Yue Chu Si Ri Lu Shi An Suo Shen Jia Yao” (Zhi Zheng Second Year June Fourth Made by Shen) at the bottom, which names the porcelain pillow to the user as “Made by Shen”. The role of labels such as “Made by Zhang” and “Made by Shen” on porcelain is very significant, not just a simple logo.

First of all, these labels are a representation of the kiln’s brand recognition, which is the embodiment of the development of the commodity economy³. By labeling the manufacturer or place of production on the porcelain, consumers can identify and have confidence in these brands, thus promoting the establishment of brand loyalty and the spread of word-of-mouth. Not only that, the logo has an advertising effect. Seeing the words “Made by Zhang” or “Made by Shen”, potential customers can quickly associate the products and quality of these kilns, and directly attract more customers to buy. To some extent, this reflects the early commercial competition methods, and image of the active and free market at that time. This strategy also represented the business ethics and credit system of the time. The kiln logo on the porcelain is not only a symbol of the brand, but also the producer’s commitment to the quality of their products, reflecting the integrity of the business philosophy.

In fact, there were plenty of production kilns in the Song and Jin Dynasties, and each kiln had its own unique style. Among them, Dengfeng Kiln and Cizhou Kiln are the two largest kilns, and the styles of their production are also different. First of all, from the viewpoint of enamel color, there are significant differences between the porcelain pillows of Dengfeng Kiln and Cizhou Kiln. The porcelain pillow of Dengfeng Kiln are primarily white glaze, showing a white and bright surface, and sometimes the white glaze is decorated with flowers to form a pearl effect, which is particularly obvious in the Song Dynasty white glaze pearl field “Huang Di Wan Sui” shaved decoration porcelain. The use of white glaze symbolizes Dengfeng Kiln’s pursuit of glaze purity to a certain extent, which not only increases the beauty of porcelain pillows, but also enhances their value and status in society at that time. In contrast, the porcelain pillow of the Cizhou Kiln is mainly characterized by white ground and black flowers. Cizhou Kiln porcelain pillows are usually painted with black patterns on the white body to form a strong color contrast, which is particularly prominent in the Cizhou Kiln

3 GuFang, Verification On the Porcelain Textual Patterns and Decoration. China Ceramics.Vol.50 (2014)No.4, P.73-76.

white ground black flower octagonal “Zhao Cai Li Shi” pillow. Additionally, Cizhou Kiln also frequently uses the procedure of shaving decorations and filling black color, such as Cizhou Kiln white shaving decorations filling black color flower pattern calligraphy octagonal pillow. This technique not only improves the decorative effect of porcelain pillow, but also showcases the innovation and bold exploration of Cizhou Kiln in the process. From the modeling point of view, the porcelain pillows of Dengfeng Kiln and Cizhou Kiln also have obvious differences. The porcelain pillows of the Dengfeng Kiln are mostly rectangular or horseshoe-shaped, and the shape is relatively simple, such as the Dengfeng Kiln Song Dynasty shaved flower characters pillow. The simplicity of this shape and the purity of enamel color pursued by Dengfeng Kiln complement each other, reflecting the consistency and unity of Dengfeng Kiln porcelain pillow design. Cizhou Kiln porcelain pillow is more diversified in shape, since there are both Cizhou Kiln white ground black flower octagonal “Zhao Cai Li Shi” pillow and Cizhou Kiln pearl field shaved flower rectangular pillow. This diversified modeling not only increases the practicability and ornamental value of Cizhou Kiln porcelain pillows, but also demonstrates Cizhou Kiln’s richness and innovative spirit in modeling design. Through the use of character patterns, Dengfeng Kiln and Cizhou Kiln each have their own unique characteristics. Auspicious characters are common on the porcelain pillows of Dengfeng Kiln, such as “Chang Ming” on the Dingyao Song Dynasty black glaze “Chang Ming” inscriptions waist-shaped pillow. These characters not only have decorative functions, but also have a certain symbolic significance, expressing the society’s respect for the imperial authority and yearning for a better life. In contrast, the porcelain pillows of Cizhou Kiln are more inclined to use words and patterns with practical significance, such as the octagonal “Zhao Cai Li Shi” pillow with black flowers on a white background from Cizhou Kiln. These characters and patterns not only enhance the decoration of porcelain pillows, but also capture the diversity and richness of social life at that time.

2.2.3 . The writings on the pillow: the calligraphy art and techniques of the characters on the porcelain pillow

The combination of calligraphy ornamentation and porcelain pattern drawing offers significant artistic value. From the viewpoint of calligraphy, the character patterns on porcelain in the Song and Jin Dynasties include running script, regular script, cursive script, official script, and other forms of expression. The running and cursive scripts on these porcelain are often fluent and free-flowing, because the strong water absorption and rounded

shape of the ceramics required the craftsmen to hang their hands while writing. The characters written in this way are slightly less powerful, but more flexible and free. For example, Cizhou Kiln’s “Qing Gu Mei Jiu” plum bottle with the four characters “Qing Gu Mei Jiu”, natural, free, elegant, and graceful, perfectly matching with wine. In contrast, regular script and official script on porcelain are more square and dignified. For example, the four characters of “Jia Guo Yong An” on the Cizhou Kiln Northern Song Dynasty pearl field “Jia Guo Yong An” porcelain pillow are written in regular script. In addition to using different fonts, these characters often imitate the calligraphy of famous artists. These diverse writing fonts and famous styles not only show the high level of craftsmanship and diversity of art in the Song and Jin Dynasties, but also reflect the high importance of culture and art in society at that time.

During the Song and Jin Dynasties, the calligraphy cultivation of literati and scholars was greatly respected, and the art of calligraphy became an important way to communicate and display talents among the upper class of society and cultural elites. As an instrument widely used in daily life, porcelain carries this cultural trend and becomes one of the display platforms of calligraphy art. Through the characters on the porcelain, people can not only appreciate the exquisite craftsmanship of the craftsmen, but also feel the pursuit and love of the society at that time. This phenomenon shows that the society in the Song and Jin Dynasties was full of the pursuit of aesthetics and respect for art, and people also had high requirements for cultural taste and admiration for the style of famous people in their daily lives.

The lettering technology on porcelain in the Song Dynasty mainly includes many techniques such as engraving, stenciling, and underglaze painting. Among them, the carving process is the most common and representative one. This process is in the porcelain body semi-dry state, with a sharp tool directly on the surface of the body to carve the characters and pattern. Due to the moderate hardness of the billet in the semi-dry state, the craftsman can use precise force control and skilled skills to carve smooth and moderate depth lines. The process of the carving process is roughly divided into several steps: First, the porcelain blank system is completed and dried to a semi-dry state to facilitate the carving. Then, according to the pre-designed pattern and characters, the craftsman uses a sharp carving knife or other special tools to carve on the surface of the body. The depth of the marking should be moderate, which should be able to be clearly visible after firing, but not too deep and damage the body. After the carving is complete, the lines are trimmed to ensure clarity and beauty. Finally, the glaze is applied to the finished

blank and fired at high temperatures to make the carved lines appear more three-dimensional and smooth. This kind of craft not only requires the craftsmen to have high skills, but also requires them to have profound calligraphy skills and artistic accomplishment. Many characters and patterns on carved porcelain in the Song Dynasty not only have practical value, but also have high artistic appreciation value, such as the exquisite poems and patterns on the porcelain pillow of Cizhou Kiln, these works show the superb carving skills of the craftsmen, but also reflect the love and pursuit of culture and art in the Song Dynasty society.

Cizhou Kiln, the most important kiln for the production of character porcelain pillows in the Song and Jin Dynasties, is worth mentioning its unique two-color contrast between white and black, known as “white and black flowers”. Usually, these porcelains have a white background with black inscriptions and other auxiliary decorations such as birds, insects, branches, and leaves. This black-and-white glaze technique is usually made in two ways. It is relatively simple that the surface of the embryo body is now fully coated with white makeup, and then the white makeup of the decorative part is removed. In this way, after the firing is completed, the part with white makeup will become white porcelain, and the part without white makeup will be black porcelain. Another technique is more complicated: the craftsman needs to first cover the embryo with white makeup, then apply black color to all of the white makeup, and finally remove the black color of other parts except the pattern. After the firing is completed, the pattern with black color is the black glaze part, and the rest is the white glaze part. Although this technique is more complex, the resulting black-and-white color contrast is more obvious. In some cases, porcelains from the Cizhou Kiln are also decorated with colors such as red, green, and yellow. This color decoration process is “decorated with red and green on the surface of the fired porcelain, and then made by low-temperature firing”⁴.

The firing process and glaze characteristics of porcelains in the Song and Jin Dynasties not only reflect the exquisite and diverse craftsmanship at that time, but also reflect the social pursuit of aesthetics and innovation. The extreme contrast between the white and black of Cizhou Kiln shows the superb control ability of craftsmen in firing technology, whether it is a simple culling technique or a complex black color covering technique, it requires a

skilled and meticulous operation. The sophistication and complexity of these crafts indicate that the society of the Song and Jin Dynasties had reached a fairly high level of technology, and artisans were able to use a variety of techniques to create visually impressive works of art.

At the same time, the wide use of text and multi-color decoration on porcelain also reflects the desire for visual beauty and artistic innovation at the time. People not only pursue the practicality of the objects, but also pay more attention to their artistic value and appreciation. This emphasis on craftsmanship and aesthetics shows the diversity of social culture and the pursuit of exquisite life in the Song and Jin Dynasties, and further illustrates the high respect for culture and art and the encouragement of the spirit of innovation.

3. Summary

This paper focuses on the character porcelain pillows from the Song and Jin Dynasty, based on the archeological data collected from the typical artifacts, the use of literature reviews, image analysis, and other research methods, from the text motif, meaning, calligraphy art, painting technology, and other aspects of in-depth research, several conclusions are drawn. First of all, the character porcelain pillows of the Song and Jin Dynasties not only have practical functions, but also carry rich cultural connotations. The literary content on these porcelain pillows contains blessing phrases, poems, folk stories, etc., reflecting the people’s thoughts and wishes at that time. Furthermore, the written porcelain pillow of the Song and Jin Dynasties also quoted a plenty of poems during that era. These literary works not only show the exquisite craftsmanship of porcelain making, but also reflect the high attention and popularity of literature and art in society at that period. Through the decoration of these characters and patterns, porcelain pillows are not only daily necessities, but also carriers of cultural inheritance, reflecting the pursuit of elegant culture and love for life of people in the Song and Jin Dynasties.

In addition, this paper also discusses the influence of the inscription on the porcelain pillow on the commercial economy and the brand function of the kiln. Many porcelain pillows are marked with the name of the kiln and the producer. These logos not only have brand identification and advertising effect, but also reflect the active commodity economy and the establishment of a commercial credit system at that time. Through these sign-offs, consumers can identify and trust these brands, thus promoting the establishment of brand loyalty and the spread of word of mouth. This practice reflects the producers’ commitment to the quality of their products during the Song and Jin

4 QianYukai. Study on the Poetic Decoration of Porcelain Pillow in Cizhou Kiln in Song and Jin Dynasties(Master degree thesis,Jingdezhen Ceramic University,China 2022). P.1-28.

Dynasties, and also demonstrates the basic idea of business ethics at that time. At the same time, Dengfeng Kiln and Cizhou Kiln, the two largest kilns in the Song and Jin Dynasties, have their own characteristics in the use of enamel color, shape, and character patterns of porcelain pillows. The porcelain pillows of Dengfeng Kiln are mainly white glaze, pure glaze color, and simple shape, while the porcelain pillows of Cizhou Kiln are mainly characterized by white ground and black flowers, diverse shapes, and rich decorative techniques. Through the analysis of these details, we can see the diversity and innovation of the porcelain-making process in the Song and Jin Dynasties, as well as the competition and mutual influence between kilns.

In terms of calligraphy art and techniques, the character porcelain pillow of the Song and Jin Dynasties showed superb calligraphy skills and exquisite painting and engraving techniques. The writing styles on the porcelain pillow are diverse, with both strong regular script and unrestrained running script, and even some were influenced by famous calligraphers at that time. In terms of the firing process, Cizhou Kiln's white ground black flower technique is particularly prominent, through the imposition of black glaze on the white porcelain body, and then detailed characterization, forming a bright black-and-white contrast effect, which is both beautiful and durable. The shaving process of Dengfeng Kiln is also a major feature. By shaving on the surface of the porcelain pillow, a concave and convex pattern is formed, and then a white glaze is applied to make the pattern more three-dimensional and vivid. These character porcelain pillows not only show the high level of porcelain-making technology in the Song and Jin Dynasties, but also reflect the excellent skills of the craftsmen.

Cultural relics are the physical materials for us to interpret history, and the words on cultural relics let us see the

unique signs of that era. The character porcelain pillows of Song and Jin Dynasties are not only daily necessities, but also important carriers of cultural inheritance. Through the character content of these porcelain pillows, we can truly see and perceive history. The congratulatory words, poems, and the producer's sign-off on the porcelain pillow show people's thoughts and feelings, literary accomplishments, and business ethics at that time. The characters on these porcelain pillows not only have decorative functions, but also carry rich cultural connotations. They are important materials for us to understand the social features of the Song and Jin Dynasties. Through the study of these text porcelain pillows, we can not only understand the exquisite craft and artistic achievements of porcelain production at that time, but also feel people's love for life and the pursuit of a better future in the Song and Jin Dynasties. These character porcelain pillows let us see the spiritual world and social style of the people of that era, making history more vivid and real.

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