

Overview of Qing Dynasty Print and Analysis of Regional Characteristics

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Abstract:

Qing Dynasty print is an important period of ancient Chinese print art. It inherits the foundation of Ming Dynasty print and has its own unique development at the same time. This paper will analyze the origin and development process of prints in the Qing Dynasty as well as combing the New Year pictures with local characteristics in the Qing Dynasty. As a brilliant chapter of ancient Chinese print art, Qing Dynasty print not only inherited the artistic essence of Ming Dynasty print, but also achieved a leap-forward development in technique and expression. This paper aims to deeply explore the origin and development track of Qing Dynasty print, and analyze its unique print art formed under the influence of different regional cultures.

Keywords:

Qing Dynasty Print, Evolution, Local Characteristics, Artistry

1. Introduction

The origin of Qing Dynasty print can be traced back to the late Ming Dynasty, when the art of print was mainly based on Buddhist themes, and the Buddhist print works of Mingxing monks became an important part of print art with their exquisite skills and deep religious connotation. However, with the decline of the Ming Dynasty, print art once fell into a low ebb. In the early Qing Dynasty, the royal court's attention and admiration to the art of print injected new vitality into the revival of print. During the reign of Kangxi, the court not only made great efforts to collect print works, but also set up special print and production institutions in the palace, which marked the overall prosperity of print art in the Qing Dynasty. During this period, the creation of print art was more diversified, from religious stories to historical allusions, from myths and legends to folk life, all of which showed the extensive involvement and profound connotation of Qing Dynasty print art. The production technology of print was also significantly improved, and both the precision of engraving and the clarity of printing reached an unprecedented height. In addition, Qing Dynasty prints were also bolder and more innovative in the use of color, making the works more visually vivid and distinct. It is especially worth mentioning that under the cultural influence of different regions, Qing Dynasty prints formed the art of New Year pictures with their own characteristics. For example, the New Year pictures of Yangliuqing in Tianjin,

Weifang in Shandong, Taohuawu in Suzhou and other places not only have their own characteristics in artistic style, but also reflect the life customs and aesthetic taste of local people in content. The rise and development of these local New Year pictures not only enriched the art form of Qing Dynasty print, but also became an important window for the study of Qing Dynasty social culture. [1]

2. The Origin, Development and Evolution of Qing Dynasty Print

The development of Qing Dynasty print went through two stages: the early stage and the middle stage. The early Qing Dynasty prints mainly focused on religious themes, with Buddhist prints being the most typical. These Buddhist prints usually show Buddhist stories, images of Buddha and the lives of people who believe in Buddhism. These works inherited the Ming tradition in content, but there were some innovations in technique and artistic style, especially the use of finer lines and delicate colors. The birth of Qing Dynasty print can be traced back to the end of the Ming Dynasty, but it was in the Qing Dynasty that it really developed and achieved important achievements. Under the rule of the Qing Dynasty, the social economy prospered, and culture and art were highly valued and supported. Qing Dynasty prints are mainly divided into two schools, one is the southern school and the other is the northern school. The southern school centered on the Jiangnan area and was represented by the Yangzhou Painting School; The northern school is centered on Beijing and represented by Changqing Hall and the Northern School. One of the technical characteristics of Qing Dynasty print is the use of engraving techniques. The process of making print is usually to first carve out patterns or words on the board, then apply ink to the board, and then place paper or fabric on the board and press hard to complete the printing. This technique makes the print process easier and more efficient, while retaining the characteristics of the craft. The themes of Qing Dynasty print are rich and varied, mainly including folk stories, historical stories, literati, opera figures, flowers, birds, insects and fish. Among them, folk stories and historical stories are one of the important themes in Qing Dynasty prints. These stories are usually expressed in the form of serial diagrams, each with a small story, which tells a complete story through a series of drawings. This form makes the prints not only aesthetically valuable, but also story-conveying and educational functions. The artistic style of Qing Dynasty print also has unique characteristics. The Southern school print pays attention to the meticulous depiction and exquisite technique, and pursues the fine and rich picture. The Southern school print usually adopts the technique of thick ink and heavy colors, with vivid colors and exquisite composition. While the northern style prints pay more attention to the use of lines and the balance of composition, and pursue the simplicity and atmosphere of the picture. The Northern school print usually adopts clear lines and concise techniques, with black and white as the main tone, forming a unique artistic style.

The middle and late Qing Dynasty prints showed a more diversified artistic style and subject matter. Among them, woodcut prints are the most prominent. Woodcut prints, the main form of Qing Dynasty print, are made in the way of wood engraving and are usually dominated by black and white lines, but there are some works that use color or ink as a color expression. Most of these woodcut prints are based on folk life, historical stories, myths and legends, and the scenery of Jiangnan water towns, etc., with rich and varied contents, and the form pays attention to the expression of composition and lines. The spread and influence of Qing Dynasty print was carried out through the form of serial drawings. A serial graph is a form in which multiple

prints are stitched together, and by unrolling the serial graph, readers can see the whole picture of the whole story at once. The form of the serial graph enabled print to be produced and circulated on a large scale, becoming one of the important forms of folk art at that time. The content of serial pictures is diversified, including not only stories and operas, but also flowers, birds, insects, fish and portraits of people. The popularity of serial pictures has made print a part of Chinese popular culture and deeply involved in people's lives. The development of print in Qing Dynasty had an important influence on the history of Chinese print art. It laid the foundation for later print art and provided important reference and inspiration for the development of modern print. The technical and artistic characteristics of Qing Dynasty print, as well as its rich and diverse subject matter and forms, provided a broad creative space and rich cultural resources for later generations of print artists. Qing Dynasty print is an important period in the history of Chinese print, which has achieved remarkable development both in technology and art. The development of Qing print was influenced by the social, political and cultural environment, as well as the accumulation of the tradition and experience of Ming Dynasty print.

3. The Regional and Artistic Characteristics of Qing Dynasty Folk Prints

The folk prints of the Qing Dynasty have many unique features, including wide themes, exquisite techniques, rich colors and strong folk customs. First of all, the subject matter of Qing Dynasty folk prints is very wide, covering all aspects of life scenes and stories. For example, the "Water Margin" in the "Chao Tianwang fighting tigers" is a very representative folk print works. This work describes the story of Chao Gai fighting a tiger in "Water Margin", which shows the image of Chao Gai's bravery and fearlessness and the scene of his fighting with the tigers through vivid pictures. This kind of work depicting the magnificent deeds of heroes is very common in folk prints of the Qing Dynasty, reflecting people's worship of heroes and justice. Secondly, Qing Dynasty folk prints are also very exquisite in technique and artistic expression. Take "Five Blessings" as an example, this work is a classic in the Qing Dynasty folk prints. Based on woodcuts, it uses fine lines and vivid colors to show the five blessings in the Wufu picture: longevity, wealth, health, good virtue and well-being. Through the use of delicate lines and colors, the work conveys the pursuit of happiness and auspiciousness in traditional Chinese culture. In addition, the use of color in Qing Dynasty folk prints is also very rich and varied. Take "Spring Outing Picture" as an example, which is a colorful work in Qing Dynasty folk prints. Based on scenes of spring play, it shows people's happiness and vitality in spring through bright colors and vivid pictures. Such works using color expression are rare in folk prints of the Qing Dynasty, but show the artists' innovation and exploration of the use of color. Finally, folk prints of the Qing Dynasty also have strong folk customs. "Marriage Custom Map" is a typical representative work, it takes the wedding as the theme, vividly depicts the various links and characters of the wedding. The work shows the details and traditions of marriage customs in Qing society, reflecting the importance people attach to family and marriage. Such folk-themed works are common among folk prints in the Qing Dynasty, showing people's concern and love for life through meticulous depictions.

Folk prints of the Qing Dynasty feature a wide range of subjects, superb techniques, rich colors and strong folk customs. The Qing Dynasty was an important period for the development of Chinese New Year pictures, and many famous production areas of

New Year pictures emerged everywhere. Such as Yangliuqing New Year Pictures in Tianjin, Mianzhu New Year Pictures in Sichuan, Weifang and Yangjiabu New Year Pictures in Shandong, and Taohuawu New Year Pictures in Suzhou.

Tianjin Yangliuqing New Year Pictures is one of the important schools of traditional Chinese New Year pictures, which originated in the Qing Dynasty. Known for its unique style of expression and techniques, Tianjin Yangliuqing New Year Pictures are characterized by fine lines and delicate depictions. In the Tianjin Yangliuqing New Year Pictures, the artists use delicate lines to depict the figures and objects, especially the technique of “thin ink and light painting”, which makes the picture appear detailed and exquisite. Such fine lines and delicate depictions make the Tianjin Yangliuqing New Year Pictures more visually layered and light and shadow effects. Secondly, Tianjin Yangliuqing New Year Pictures pay attention to the use and expression of color. Although the Tianjin Yangliuqing New Year Pictures mainly use black ink, they also skillfully use color to enrich the expressive force of the picture. The artists use different pigments and layers of color to express different objects and emotions. This use of color makes the Tianjin Yangliuqing New Year Picture more vivid and artistic. The subjects of Tianjin Yangliuqing New Year Pictures are rich and diverse, covering palace figures, folk life, traditional stories and landscapes. Among them, the works with palace figures and folk life as themes are the most typical. The depictions of palace figures are usually dominated by aristocrats, emperors and queens in the Qing court, showing the solemnity and magnificence of court life. While the folk life is often depicted mainly by farmers, working people, and small people in the city, showing People’s Daily life and folk customs. In addition, Tianjin Yangliuqing New Year Pictures also pay attention to the shape and expression of the characters. It shows the rich emotions and vivid images of the characters through fine lines and delicate depiction. Artists pay attention to the characters’ expressions, gestures and movements, making the figures more vivid, three-dimensional and emotional.

Mianzhu New Year Pictures in Sichuan province are one of the famous New Year pictures of the Qing Dynasty. The Mianzhu New Year pictures are famous for their unique style and exquisite skills, especially for the flower and bird pictures and the figure pictures. The Mianzhu New Year Pictures are characterized by bright colors, smooth lines and vibrant images, often depicting folk customs and traditional stories. Mianzhu New Year Pictures in Sichuan Province, an important school of traditional Chinese New Year pictures, have a long history and originated in the Qing Dynasty. One of the characteristics of Sichuan Mianzhu New Year Pictures is its bright and rich colors. In the Mianzhu New Year pictures, artists use bright colors, especially bright colors such as red, yellow and green, to make the picture appear fresh and vivid, giving people a feeling of festivity and joy. This use of colors makes the Mianzhu New Year pictures more visually appealing and easier to attract the attention of the audience. Secondly, Mianzhu New Year Pictures pay attention to the portrayal of characters. In Mianzhu New Year Pictures, the portrayal of characters is very important. By using fine lines and delicate depictions, the artists made the figures come to life with distinct personalities and characteristics. Whether they depict court figures or folk figures, they are able to clearly show their identities and characteristics. The themes of Mianzhu New Year pictures are rich and diverse, covering palace figures, folk life, traditional stories, myths and legends. Among them, the works based on folk life and traditional stories are the most typical. The Mianzhu New Year pictures often feature depictions of life scenes such as harvest, marriage and temple

fairs, as well as reproductions of traditional stories such as Journey to the West and Water Margin. These works show the rich and diverse folk customs and traditional culture of the Sichuan region through meticulous depictions. In addition, Mianzhu New Year Pictures are known for the uniqueness of their techniques. The Mianzhu New Year Pictures employ a silkscreen printing technique, in which artists use silk screens to spread paint evenly on the paper and then transfer the paint to the paper through pressure to form patterns. This technique makes the Mianzhu New Year pictures have smooth lines and vivid colors, while also retaining the delicacy and delicacy of hand-made.

Yangjiabu New Year Pictures in Shandong province is one of the famous producing areas of New Year pictures in north China. Yangjiabu New Year Pictures are famous for their delicate lines and rich colors, and they are especially good at depicting human figures and ancient stories. Yangjiabu New Year Pictures are usually red in color, and the pictures are full of a festive and auspicious atmosphere. Weifang in Shandong province is one of the important producing areas of traditional Chinese New Year pictures, among which Yangjiabu New Year Pictures are the most famous. Yangjiabu New Year Pictures are famous for their unique expression style and subject matter content. First of all, Yangjiabu New Year Pictures are famous for their delicate lines and exquisite colors. In the paintings, artists use delicate lines to depict the figures and objects, paying special attention to the details of the faces and costumes of the figures. At the same time, Yang Jiabu pays attention to the use of color, often using bright red, green, yellow and other colors to enrich the expressive force of the picture, making the picture more vivid and vivid. Secondly, the themes of Yangjiabu New Year pictures mainly include palace figures, folk life, traditional stories and myths and legends. In the depictions of the palace figures, the artists demonstrated the gravitas and magnificence of the palace figures through fine lines and delicate depictions. While in the depictions of folk life and traditional stories, Yangjiabu New Year Pictures often depict figures such as farmers and city folk, reflecting People's Daily life and folk customs. In addition, Yangjiabu New Year pictures often take myths and legends as the theme, depicting mythological figures and mythological scenes, giving people a sense of mystery and legend. In addition, Yangjiabu New Year Pictures pay attention to the depiction of characters and the expression of emotions. Through meticulous depiction, the artists expressed the facial expressions, gestures and movements of the characters, making the figures more vivid, three-dimensional and emotional. Such depiction and expression make Yangjiabu New Year Pictures have strong artistic appeal and ornamental value.

Taohuawu in Suzhou, Jiangsu Province is one of the famous New Year picture producing areas in Jiangsu Province. Suzhou Taohuawu New Year Pictures are widely praised for their meticulous depictions and exquisite techniques. Suzhou Taohuawu New Year Pictures in Jiangsu province, one of the important schools of traditional Chinese New Year pictures, originated in the Qing Dynasty. Taohuawu New Year Pictures originated in Taohuawu Village, Wuzhong District, Suzhou City, which is the birthplace and production center of Taohuawu New Year Pictures. At first, Taohuawu New Year pictures were mainly painted of door gods, and later gradually developed into figure paintings and story paintings. Taohuawu New Year Pictures enjoy a high reputation for their exquisite skills and unique artistic style. One of the features of Taohuawu New Year Pictures is the meticulous lines and delicate depictions. In Taohuawu New Year Pictures, artists use delicate lines to depict figures and objects, paying special attention to the expression of details. Whether it is

depicting the faces and clothes of the characters or the textures of the objects, exquisite skills and delicate depiction can be clearly demonstrated. Secondly, Taohuawu New Year Pictures pay attention to the use and expression of color. Although Taohuawu New Year pictures mainly use black ink, they also skillfully use a small amount of color to enrich the expressive force of the picture. Artists use the shades and shades of ink as well as changes in dots, lines and blocks to express different images and emotions. This use of color makes Taohuawu New Year Pictures more vivid, three-dimensional and layered. The themes of Taohuawu New Year Pictures are rich and diverse, mainly including palace figures, folk life, traditional stories and myths and legends. Among them, the works based on palace figures and folk life are the most typical. The depictions of palace figures are usually dominated by aristocrats, emperors and queens in the Qing court, showing the solemnity and magnificence of court life. While the folk life is often depicted mainly by farmers and small people in the city, showing People's Daily life and folk customs. In addition, Taohuawu New Year Pictures are famous for their unique artistic style and expression of emotions. The artists express the emotions and dynamics of the characters through fine lines and delicate depictions. Whether it is expression, posture or movement, they are able to clearly show the emotions and characteristics of the characters, giving people a strong visual and spiritual impact. The places mentioned above are only a part of the famous production areas of Qing Dynasty New Year pictures. There are also other famous production areas, such as Wuqiang in Hebei province, Fengxiang in Shaanxi Province, Shaoxing in Zhejiang province and Tai 'an in Shandong Province. The New Year pictures in these places all played an important role in the development of Qing Dynasty New Year pictures, each with its own characteristics, and all made important contributions to the prosperity of traditional Chinese New Year pictures art. [2]

4. The Influence of Qing Dynasty Print on Later Generations of Print

Qing Dynasty print is an important period of ancient Chinese print art. It inherited the tradition of Ming Dynasty print, but also had its own innovation and development, forming a unique artistic style and characteristics. Through rich subject matter and exquisite techniques, Qing print shows a rich and diverse picture of ancient society, and also provides valuable heritage and inspiration for later generations of print art. Qing Dynasty print had a profound influence on the development and inheritance of ancient Chinese art. The innovation of Qing Dynasty print in artistic techniques and creative methods had an important influence on later generations of print art. Exquisite engraving techniques were used in Qing Dynasty print, which made the lines clear and delicate, and could skillfully express the details of human images and objects. It pays attention to composition and use of color, characterized by delicate lines, careful composition and use of color, forming a smooth, vivid and rhythmical artistic style. These innovations had a profound influence on the print art of later generations, and provided valuable artistic experience and technical reference for later generations of print artists. The themes and contents of Qing Dynasty print are rich and diverse, reflecting the social style and people's living conditions at that time, and having important historical and cultural value.

5. Conclusions

Qing Dynasty prints not only depict palace figures and court life, but also cover various aspects of folk life, historical stories, myths and legends, and landscapes. Through meticulous depictions, these works show rich and diverse traditional culture and life scenes, providing important materials and references for later generations to study Qing society and culture. Qing Dynasty prints also had a profound impact on the inheritance and development of folk culture. Folk prints in the Qing Dynasty were mostly woodcut prints, which expressed people's emotions and love for life through popular folk stories, folk customs, family life and other themes. These works pay attention to the expression of composition and lines in form, and show people's concern and love for life through rich subject matter and exquisite skills. This is of great significance for the inheritance and development of folk culture. The prosperity of print art in Qing Dynasty not only reflected the diversity and tolerance of Qing society and culture, but also promoted the development and innovation of Chinese print art to a certain extent. Through the in-depth study of Qing Dynasty print, we can better understand the evolution of ancient Chinese print art and its important position in the history of Chinese culture. At the same time, the rich heritage of Qing Dynasty print also provides valuable inspiration and reference for the creation of modern print art.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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