

The Beauty of the Sculpture of the Tang Dynasty's Lady Figurines

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Abstract: The economic prosperity, open folk customs and the integration of Chinese and foreign cultures in the Tang Dynasty made the clay figurines form a unique plastic art style in this period. This paper analyzes the modeling characteristics of the ladies' figurines in Tang Dynasty, and finds that the ladies' figurines are rich, moist, smooth and soft, which not only satisfies the external visual beauty, but also depicts the inner charm beauty of women in Tang Dynasty. The combination of posture and movement makes the ladies' figurines show the graceful and agile state of the characters. These unique expressions of plastic arts make the ladies' pottery figurines in the Tang Dynasty an indispensable classic among the ancient figures in China.

Keywords: clay figurines, Modeling language, sculpture

1. Introduction

Pottery figurines generally refer to pottery ware made of clay, wood and other materials based on human images. As a common funerary object in ancient tombs, pottery figurines are closely related to the custom of martyrdom advocated by China in the late Neolithic period. The cruel feudal system of "sacrificing the living" was very popular from the slave period to the Shang Dynasty. After the Spring and Autumn Period of the Warring States Period, the custom of sacrificing the living was gradually replaced by pottery figurines, wooden figurines, stone figurines and other funerary objects symbolizing human figures. With the gradual perfection of handicraft making skills in the Tang Dynasty, the exchange and integration of exotic culture and Chinese culture, and the wide types of social entertainment life, the Tang Dynasty pottery figurines have diverse themes and unique shapes, mainly painted pottery figurines. Painted pottery figurines in the Tang Dynasty are colorful, gorgeous and beautiful in shape, which reflects the aesthetic orientation of the people in the Tang Dynasty to a certain extent. The appearance of tri-color in the Tang Dynasty has brought the decorative art of pottery figurines in the Tang Dynasty to a new level and formed distinctive plastic arts characteristics. The unique modeling beauty of the ladies figurines in the Tang Dynasty makes them the most imaginative and vital works of art among the figures in the Tang Dynasty.

2. Beauty of form

The beauty of form is the most intuitive embodiment of the modeling beauty of the Tang Dynasty ladies figurines. The folk customs in the Tang Dynasty were open and inclusive, and the prosperity of the country greatly improved the aesthetic taste of the people. The great integration of overseas cultures in the prosperous Tang Dynasty also made the women in the Tang Dynasty form a unique beauty of grace and richness. "Wu Dao cut the ribbon and sewed the dance clothes, and the bright makeup and beautiful clothes won the spring glow." It depicts the beautiful and gorgeous appearance of women in the Tang Dynasty. Charming Tang Dynasty ladies figurines reflect the morphological characteristics of female characters in this era.

In the Tang Dynasty, the head and body shape of the female figurines were simple and smooth, delicate and exquisite. Most of the female figurines' heads were shaped into full and heavy oval shapes, and their headdresses were complicated and exquisite. There are simple and lively semi-turned bun, spherical bun, flat bun, light and elegant double-ring fairy bun, short falling bun, graceful and rich shocking bun, high bun in the prosperous Tang Dynasty, high bun in the middle and late Tang Dynasty, and makeup bun, etc., and all kinds of buns are stacked on the wide forehead of the round face, forming the bright part of the overall shape. The ladies' figurines have beautiful skeletons, narrow shoulders and

wide necks, rounded bodies and a full shuttle-shaped posture in the middle. The delicate and lifelike facial features and smart hands show the beauty of women's form.[1]The ladies' figurines depict their costumes meticulously, elegantly and luxuriously. In the Tang Dynasty, gauze was mostly used as the material of women's clothes, and the women's figurines' costumes were also shaped as veiled and half-wrapped, with narrow sleeves and shirts, with the state that "Wu wears the wind and Cao clothes come out of the water". Most of the ladies' figurines in the Tang Dynasty are true descriptions of women in the Tang Dynasty, and they are bold and self-dressed. Some of the ladies' figurines are dressed in loose necklines, showing their necks and chests, and they are graceful and graceful, but they show their feminine curves with graceful posture and lines, and show their morphological beauty with implicit hazy beauty.

In 1955, a three-color glazed pottery figurine was unearthed from the Tang Tomb in Wangjiafen, a suburb of Xi 'an, Shaanxi Province (Figure 1). The figurine was dressed in a sauce-colored topless, narrow-sleeved, short-sleeved jacket with a milky green pattern, a green pleated skirt with a persimmon pattern on the bottom, and a single knife and a half-turned bun. The female figurine has a plump face, a wide forehead and a round face, and a plump figure. She wears a slim skirt with a short top and a swaying skirt, which shows her graceful posture. The fluttering belt makes the thin skirt close to the skin, and the figure is light and slender, which highlights the beauty of women's form in Tang Dynasty. This modeling method is the crystallization of the wisdom of the craftsmen in the Tang Dynasty. The skirt length drags the floor to break the conventional clothing composition ratio, so that the human body can balance up and down harmoniously and lengthen the lower half curve, and the Tang Dynasty ladies figurines are not complicated and bloated, which embodies the beauty of the ladies figurines to the extreme.[2]



Figure 1: Three-color glazed pottery dressing female sitting figurines

3. Beauty of form

"Charm, vividness is also." It is the aesthetic thought put forward by Sheikh of Nanqi. Charm expresses the inner charm and mental state of the characters. "Vivid charm" is an important aesthetic criterion of China's traditional painting, and the Tang Dynasty ladies figurines are influenced by Tang Dynasty painting, which fully embodies the "vivid beauty of charm".

In the Tang Dynasty, the ladies' figurines absorbed the description of characters' demeanor and spiritual temperament from the paintings, and created vivid pottery figurines. Ladies' figurines pay attention to the portrayal of characters' facial expressions and pursue the beauty of inner charm, and depict the unique charm beauty of Tang Dynasty women with elegant lines.

The female figurines in the Tang Dynasty are a true reflection of the spiritual life of women in the Tang Dynasty. Their creations are based on women from all classes and fields. The archetypes of female figurines are mostly court concubines, upper-class official ladies and kabuki girls who serve maids and cardamom age. Because women have different young experiences, work status and social status, their temperament and charm are also very different.[3]

The rich expression features of the ladies figurines in Tang Dynasty are important expressions of the beauty of charm. Some of them hang their eyebrows, sip their smiles, be gentle and tactful, some close their eyes and droop their mouths, all of them are meditative, some of them are half asleep and

smiling, and some of them are anxious, but their paintings are exquisite, exquisite and lifelike. All these ladies figurines in Tang Dynasty with different verve invariably present the vivid image of the ladies in Tang Dynasty across the long river of history to contemporary people. The ladies figurines in Tang Dynasty are not only artistic sculptures, but also the realistic expression of women's spiritual world in Tang Dynasty.

Behind the "beauty of charm" displayed by the ladies figurines in the Tang Dynasty is the unique open spirit of women in the Tang Dynasty. They have a romantic temperament of positive sunshine and self-pursuit, which is also the embodiment of the spiritual outlook of the whole nation. China has a long history of making pottery figurines, and pottery figurines in different periods show their unique features of the times. Craftsmen who made female figurines in the Tang Dynasty injected the temperament beauty of women in the Tang Dynasty into pottery clay and paid attention to the construction of the inner world by Chinese traditional art, creating artistic works with vivid charm and romanticism. The unique modeling innovation of the ladies' figurines is the expression of the charm of the characters themselves, and it is a unique freehand depiction of the characters in the East. The craftsmen express the emotions and inner world of the characters through the external form of the artworks. The freehand artistic image and expressive imagery of elegant demeanor of the ladies' figurines are unique characteristics of describing the modeling of objects in the East. The craftsman's writing of expression, the contrast of atmosphere and the perfect grasp of the inner world of a lady are the necessary conditions for shaping a lady figurine with "the beauty of charm" And "the beauty of charm" has also become a key part of the beauty of the Tang Dynasty ladies figurines.

4. Smart beauty

The dynamic and static integration of the figures' postures of the Tang Dynasty ladies figurines is an important part of the beauty of the female figurines' modeling, and each of the movements of the ladies figurines depicts the figures' movements with vivid images and dancing lightly. From the images of a large number of female figurines, we can know the detailed observation and records of the craftsmen of the Tang Dynasty on the human body dynamics, and arrange the dynamic postures of each part under the condition of grasping the basic anatomical basis of the human body. Considering the influence and needs of the skeleton structure on the external clothing, it is both virtual and real, and shapes the female figurines of the Tang Dynasty with different postures and movements. Although the female figurines are presented in a static way, their lifelike posture lines show the smart beauty of women.

During the Sui and Tang Dynasties, the dynamic modeling of pottery figurines was greatly developed under the impetus of the improvement of people's aesthetic level. Tri-colored glazed pottery blowing sheng female sitting figurine (Figure 2) was unearthed in 1955 in the Tang Tomb of Xiaotumen Village in the western suburb of Xi 'an, Shaanxi Province. Blowing sheng's female sitting figurines sit cross-legged, her eyes closed slightly, her expression focused, and her hands hold sheng to play. In a static posture, she played melodious and melodious tunes of the Tang Dynasty, combined with a long skirt and dress that was skillfully blown by the wind, depicting the smart and elegant state of a woman in the Tang Dynasty.



Figure 2: Tri-colored glazed pottery blowing sheng female sitting figurines

At the same time, the three-color glazed pottery female figurine (Figure 3) depicts a lively and dynamic image. The female figurine raises her right hand to hold up the young bird and plays in her

palm. Her body and head are close to the young bird, and her expression is clever. The smooth lines of the pottery figurine outline the light posture of women and enhance the flying trend. [4]



Figure 3: Tri-colored glazed pottery bird-adjusting female figurines

In China ancient sculpture works of art, the use of lines is the soul of image modeling, and the craftsmen in the Tang Dynasty describe the dynamic image of the ladies and figures in the Tang Dynasty through figurative lines. The important factor to show the smart beauty of female figurines in Tang Dynasty is the craftsman's use of lines. The ingenious combination of "line" and modeling makes the female figurines more vital and infectious. The slender and delicate lines powerfully depict the fluttering nepoties and sleeves. Riding the "Wu Dai" in the wind, it is light and elegant, and the characters are dynamic, smart and beautiful. [5]

The agility of the female figurines in the Tang Dynasty emphasizes a kind of dynamic beauty. The figure of the female figurines presents a beautiful curve, and all parts of the body are harmonious and stable. Some female figurines are mixed with the customs and culture of the western regions, and their movements and postures are relatively exaggerated. The purpose is to make the dancing posture more intuitive and ornamental, so that the shape is fuller and more agile. The beauty of agility is the embodiment of the vitality and appeal of the female figurines in the Tang Dynasty, which makes the female figurines present to the audience in a lively and dynamic way. At the same time, the beauty of agility is also the free and open aesthetic orientation of the people in the Tang Dynasty, giving people a beautiful and elegant feeling.

5. Conclusions

The styles of the ladies figurines in the Tang Dynasty are numerous and varied, but they all continue the basic modeling aesthetics. The beauty of the modeling of the ladies' figurines is the embodiment of the mainstream aesthetic standards of the people in the Tang Dynasty, which reflects the prosperous and stable political economy and the open and inclusive social culture of this era. The unique modeling beauty of the Tang Dynasty ladies figurines is the expression of the pursuit of "both form and spirit" in Tang Dynasty works of art, the fusion of external form and internal spirit, and the mapping of women's mental outlook in Tang Dynasty. Its existence provides valuable modeling experience for sculpture creation, and also leaves rich historical and archaeological materials for later generations, which is a precious artistic and cultural treasure.

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