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## An Analysis of the Earthenware Product's Formation Based on Jia Gu Wen's Calligraphy Identity

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### Abstract

*China has a long and illustrious history in producing earthenware that dates back thousands of years. The Neolithic Period is when the oldest pottery is known to have existed; it was hand-built and included elaborate decorations. The evaluation and publication of the formation of earthenware products are the research objectives. The study of the transition of Jia Gu Wen into ceramic pieces is a creative, multidisciplinary undertaking according to the research methodology. It integrates knowledge from several disciplines, such as ceramic design, Jia Gu wen calligraphy, philology, and sculpture. Examining the characteristics of Jia Gu Wen, incorporating those characteristics into ceramic works, promoting the findings, and investigating consumer satisfaction are the goals of this project. The results are that in the pottery, important elements including shape, spirit, glaze, and fire are taken into account. Jia Gu Wen is being transformed into ceramic works by a recent multidisciplinary invention. Research and experimentation are very beneficial. In conclusion, because of the continuous progress in archaeology and the continued abundance of cultural relics, research on the calligraphy of Jia Gu Wen and pottery has made considerable strides in the recent years. The increasing number of scholars are beginning to concentrate on this field and have in-depth discussions regarding Jia Gu Wen's calligraphy and ceramics from a variety of angles.*

**Keywords:** Cultural Heritage, Earthenware Product's Formation, Jia Gu Wen's Calligraphy Identity.

### Introduction

China has a long history in terms of cultural heritage, tradition and belief, which formed Chinese people to be the strongest society in the world. These characteristics have been transferred from generation to generation until the present time (Song, 2021; Ruksat et al., 2025). The knowledge about ancient civilisations in China is steadily expanding as a result of the ongoing development of contemporary science and technology, as well as research in addition to being the first full set of Chinese characters (Xu, P. D., 2024). Jia Gu Wen is a significant cultural emissary and one of the most significant representatives of ancient Chinese civilisation. In addition, China is the birthplace of pottery, having developed the technology to make it as early as 10,000 years ago during the Neolithic Period (William S. Reese, 1954). In ancient times, pottery was an essential everyday requirement. Its ornamental designs and textual shapes also gave us valuable historical information. The historical context of the calligraphy by Jia Gu Wen and ceramic creations will be briefly covered in this chapter, along with the importance and worth of the research.

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Earthenware production in China has a rich history dating back thousands of years. The earliest known pottery dates back to the Neolithic Period, with intricate designs and hand-built ceramics (John A. Pope, 2019). The Shan and Zhou Dynasties introduced advanced techniques and glazes, while the Han Dynasty introduced high-fired stoneware and trade routes. The Tang Dynasty was a golden age, with colourful glazes and elaborate decorative styles. The Song Dynasty emphasised simplicity and elegance, leading to the creation of Celadon and whiteware. The Ming and Qing Dynasties influenced global pottery styles. Both traditional and industrial methods produce earthenware today. The 3,000-year-old Jia Gu Wen writing system already features various Chinese character forms (Hu Pingsheng, 1999). The classic "Six Books" character creation method frequently employs the following four techniques, which include: Directly mimicking the forms of natural objects, like the sun and moon, is known as pictography. Combining two or more pictographic characters, like "𡇗" and "信," to convey new ideas is known as "pictographic character usage." Indication: the use of abstract symbols, like up and down or left and right, to convey ideas or relationships. Pictophonetic: New letters, like 𠂔 (𠂔) and 𠂔 (𠂔), are made by fusing the phonetic component that represents sound with the ideogram that represents meaning. Jia Gu Wen also gave careful consideration to the characters' symmetry and balance as he was drawing them, reflecting the traditional Chinese idea of yin and yang as well as the observation of nature (Garnsey, Wanda, 1983). For instance, Jia Gu Wen altered the ideographic character "逐" from its original left-right structure to an up-and-down structure to improve its beauty.

The variety of brushstrokes and line thickness are further traits of Jia Gu Wen. Jia Gu Wen's carving with a knife accounts for this. Although the carved strokes vary in thickness due to variations in the blade's sharpness and carving force, they are nevertheless robust and potent (Duan Yucai, 1981). Despite having a fairly straightforward style and organisation, it already incorporates the fundamental building blocks of Chinese characters, including left-right, up-down, and single-character associations. In addition, there are several variations in the form of Jia Gu Wen, which illustrate the versatility and diversity of ancient characters in the writing process.

Jia Gu Wen mostly contains records, divinations, and sacrifices. In jia gu wen, divinations are the most prevalent type of material. They document the fortunes and misfortunes that the Shang Dynasty's lords requested during various sacrificial ceremonies (Fang Ming, 2014). The Shang Dynasty society's religious beliefs and system of sacrifices are reflected in these divinations, which also give us valuable insights on the social politics, economics, and culture of the period. In Jia Gu Wen, for instance, there are numerous records pertaining to commerce, farming, hunting, war, and other topics that provide us crucial knowledge about the production and way of life of the Shang Dynasty culture. Additionally, Jia Gu Wen reflects the hierarchy and class system.



**King**

**Ministerpeople**

Figure 1 the characteristics of Jia Gu Wen calligraphy with the creation of pottery works (©2013 Calligraphy Dictionary ICP No. 09037507-1)

Pottery holds a unique and significant significance as a vital conduit of ancient Chinese art and culture. Because of its distinctive production process and decorating techniques, pottery has been an essential part of peoples' daily lives since the late Neolithic Age (Andreas Dress, Stefan Grünewald & Zhenbing Zeng, 2006). In addition to being useful tools, they are a striking representation of the artistic ideas, contemporary practices, and cultural legacy of the ancient painters. Pottery pieces with distinctive artistic attractiveness and cultural meanings can be produced by fusing the calligraphy of Jia Gu Wen with other creative techniques. This combination represents both the preservation and advancement of old Chinese culture as well as the creativity and legacy of traditional crafts. By promoting pottery, we can increase the number of people who are aware of and enjoy the beauty of Jia Gu Wen calligraphy, strengthening their feeling of self and pride in China's superb traditional culture.

### **Research Objectives**

1. To evaluate the earthenware product's formation
2. To present the earthenware product's formation

### **Literature Review**

#### **Analysis of the Earthenware Product's Formation**

Hemudu customs. The name comes from its 1973 discovery in Hemudu Town, Ningbo, Zhejiang Province. It was the location of a clan village during the matriarchal phase of the clan commune in the Neolithic Age, which lasted from 5000 BC to 3300 BC (about 7000–5000 years ago). There is a limited quantity of sand-mixed and mud-grey pottery among the Hemudu Culture's pottery, which is mostly black pottery mixed with charcoal (Jin Seon Kim & Woo Hyun Cho, 2017). Every one of them is handmade and heated at 800-930°C. Cauldrons, pots, cups, plates, bowls, basins, jars, stoves, lids, supports, and so forth are some examples of the forms of the vessels. The vessels' surfaces frequently include carved and rope motifs. Several painted ceramics feature coffee-coloured and dark brown plant designs.



Figure 2 Hemudu culture pottery basin

(Source: <https://baike.baidu.com/>)

Culture of Hongshan. The southwest region of Northeast China is where Hongshan Culture first emerged. The Hongshan Culture spread throughout the Rehe area in the western part of Northeast China, from the central and southern Inner Mongolia in the north to the northern part of Hebei in the south and the western part of Liaoning in the east, between 5,000 and 6,000 years ago. It included the Xilamulun and Laoha rivers as well as the upper reaches of the Daling River in the Liaohe River Basin. The two primary pottery systems that make up Hongshan culture's pottery are sand-tempered grey and clay red (Maia Egorova & Aleksandr Egorov, 2020). The proportion of clay-red pottery is higher than that of sand-tempered grey pottery. The second part of the fifth century BC is known as the "white ground" era. It is necessary to first paint the pottery's surface with white pottery before painting straight onto the white backdrop. Before adding further colours, outline the outline with brown, dark grey, and other colours. The colour on the surface of this kind of product is largely easily faded due to the comparatively simple burning procedure; just the black contour remains to this day. In ancient Greece, the term "white ground painting" often refers to a particular kind of painting on a particular kind of ceramic jar made of lekythos that had a slender handle and neck.



Figure 3 Leqitos Vase (<https://baijiahao.baidu.com/>)

Glazed pottery technology was already used in Iran at the end of the Bronze Age. The earliest known evidence of glazed bricks was found on the Choga Zanbil Tower Temple, built in the 13th century BC during the Middle Elam period of ancient Iran. The coloured glazed bricks with bird-like divine figures are based on dark blue and light green, with black outlines of human figures. The human face is in profile, with the horns on the head bent backwards, human arms and legs, and stretched wings and bird tails (Jin Seon Kim & Woo Hyun Cho, 2017). White, yellow, and blue glazes paint them in a patchwork manner, creating a vibrant effect. The most attractive item in this unit is a coloured glaze pointed bottom bottle, which is painted with blue glaze all over, with yellow ribbons on the bottle shoulders, and decorated with white, yellow, and blue petals, representing the most advanced glazing technology in 1000 BC.

### **Jia Gu Wen's Calligraphy Identity**

Jia Gu Wen is mostly found in the early Chinese characters used for recordkeeping and divination on oracle bones, and it dates back to the Shang and Zhou periods. The development of Chinese writing systems is shown in this script (Andreas Dress, Stefan Grünewald & Zhenbing Zeng, 2006). Jia Gu Wen is distinguished from succeeding characters, such as regular or cursive styles, by its sturdy and antiquated shapes, which exhibit a certain amount of abstraction. Its powerful, angular, and occasionally uneven strokes give it a distinctive and historic appearance. In addition to being important for linguistic research, this style is also essential for comprehending ancient Chinese society, religion, and culture. Philosophical ideas, historical occurrences, or ceremonial acts are frequently expressed in the inscriptions. Calligraphy aficionados, historians, and artists all study Jia Gu Wen because of its historical significance (Hu Pingsheng, 1999). Jia Gu Wen is a source of inspiration for many calligraphers today, who combine its classic shapes with contemporary styles. Note that, despite the belief held by some that Chinese characters are archaic, they are truly a fundamental aspect of Chinese culture. To demonstrate the beginnings and evolution of Chinese characters, the scholars drew on factual sources, including historical records and archaeological findings (Garnsey, Wanda, 1983). The complexity and variety of Chinese characters were shown by comparing the features

and creation methods of different types of characters, such as pictographic, indicative, ideographic, phono-semantic, and others. It also examined the cultural relevance and aesthetic worth of Chinese characters, suggesting that knowing them is a means of comprehending Chinese history and culture in addition to learning a writing system.

## Research Methodology

Researching Jia Gu Wen's transition to ceramic pieces is a creative, multidisciplinary endeavour. It incorporates information from various fields, including philology, sculpting, Jia Gu wen calligraphy, and ceramic design (Liu Xiyao, 2021). This study's objectives are to examine Jia Gu Wen's traits, translate those traits into ceramic creations, publicise the results, and look into customer satisfaction.

In order to investigate how the traits of Jia Gu Wen are translated into ceramic pieces, this project uses an interdisciplinary research and development approach (Jiang Dong, 2006). Questionnaire surveys, semi-structured expert interviews, literature reviews, field surveys, and transdisciplinary design experiments are all incorporated into the study methodology. The design drafts will be subjected to multifaceted evaluations by experts and pertinent specialists. This thorough methodological framework enables us to fully engage in multidisciplinary creative processes.

## Results

Chinese researchers studying Jia Gu Wen found that Michael Sullivan (2019) identified 1,225 distinct Jia Gu Wen characters in his analysis of these characters from six different scripts (Liu Rongchang, 2022), while Ma Jinglun identified 1,226 distinct Jia Gu Wen characters in his General Theory of Chinese (General Theory of Chinese (Jin Seon Kim & Woo Hyun Cho, 2017).

## Evaluate Earthenware Product's Formation

To gather information that will inform future inventions, a questionnaire about Jia Gu Wen's pottery creation must be prepared and evaluated by five specialists. Reading Jia Gu Wen is a tough and demanding undertaking. Start with pictographic characters that are easy to read and recognise. Then gradually include additional creative ideas to produce more artistically valuable things. Maia Egorova and Aleksandr Egorov, scholars of ancient characters, have made this recommendation (2020).

Question	Suitable (+1)	Uncertain (0)	Not Suitable (-1)	Statistics
1. Through the creation of ceramic works that combine Jia Gu wen with pottery, the historical significance and cultural value of Jia Gu wen are conveyed	70	0	0	1
2. Ceramic works reflect the inheritance and innovation of traditional culture	70	0	0	1

<b>Question</b>	<b>Suitable (+1)</b>	<b>Uncertain (0)</b>	<b>Not Suitable (-1)</b>	<b>Statistics</b>
3. Select characters with pictographic beauty from the numerous Jia Gu wen characters, which are suitable for pottery creation	66	4	0	0.94
4. When extracting Jia Gu wen features, its readability and recognition in ceramic works were considered	61	9	0	0.87
5. The appearance design of the ceramic works is consistent with the pictographic characteristics of the selected Jia Gu wen	65	5	0	0.93
6. Fully consider the changing factors of clay during the shaping and firing process	66	4	0	0.94
7. The choice of glaze color is coordinated with Jia Guwen's characteristics and the overall style of the ceramic works	60	10	0	0.86
8. The combination of glaze colors helps to highlight the characteristics of Jia Gu Wen and enhance the artistic appeal of the work.	67	3	0	0.96
9. The combination of Jia Gu wen and pottery brings a new artistic experience	70	0	0	1
10. The work gives Jia Guwen new vitality and a sense of the times	68	2	0	0.97

Table 1: Design Drawing Effect Evaluation

This multidisciplinary study, which includes ancient characters and pottery, is an excellent research result. Because ancient characters lack colour, it is advised to use glaze to make them more colourful. This will produce a better impact than using monochromatic old characters. Pinar Baklan Onal (2012), a calligrapher, recommended this.

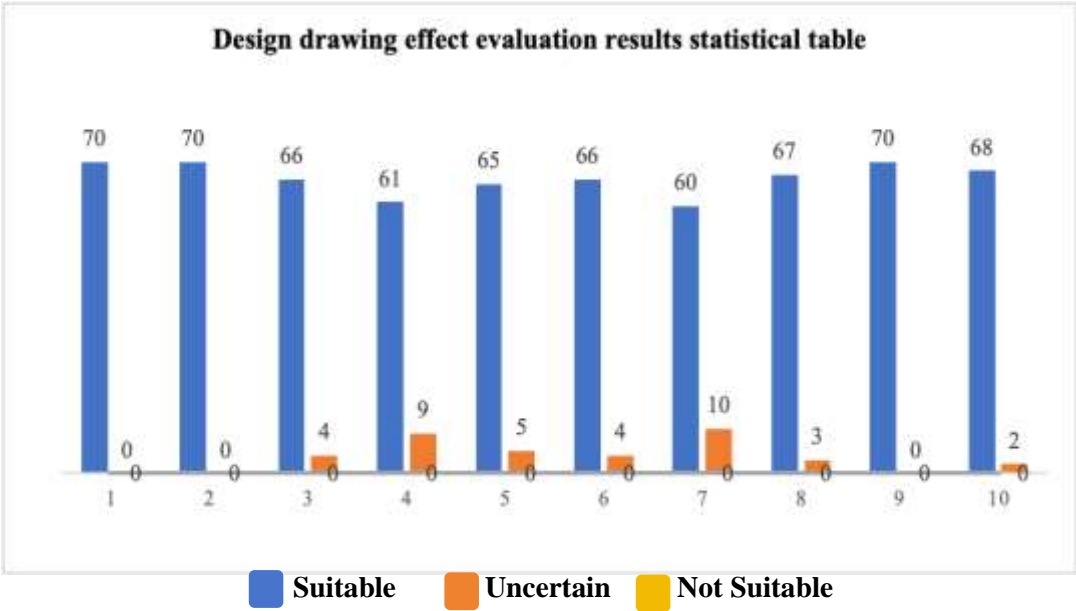


Figure 4 Statistical Chart of Design Drawing Effect Evaluation Results

(Source: Researchers, 2024)

Important components, including shape, spirit, glaze, and fire, are considered in pottery works. A new interdisciplinary innovation is turning Jia Gu Wen into ceramic pieces. It is quite beneficial to do experiments and research (recommended by Shoji Hamada (2020), a ceramic artist). It firmly supports this study, which seeks to revive Jia Gu Wen, broaden the experiment's reach, and preserve the ancient art. Naturally, Qin Xiaoli (2020), a doctor of fine arts, recommends allocating additional funds and effort.

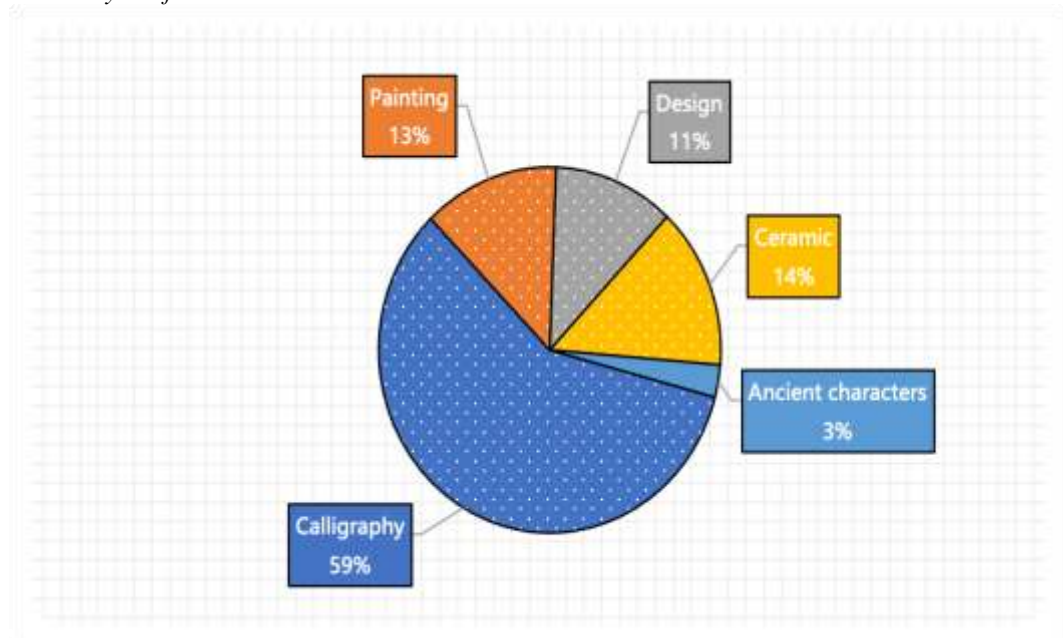


Figure 5 Professional Statistics of Participants in the Survey

(Source: Researchers, 2024)

Jia Gu Wen's pictographic characters can serve as a useful source of inspiration for porcelain artwork. Pictographic features are expressive and colourful. Through the creation of ceramic shapes, for instance, the words "sun", "moon", "mountain", and "water" can be changed into the outline and form of ceramic pieces (Aran Wanichakorn, 2013). With Jia Gu Wen's charm, a three-dimensional shape can be created using sculpture techniques including pinching, moulding, and engraving, among others. (Recommended by Associate Professor Shu Ming, a calligrapher.) The following are statistics on educational background: 49 persons have a bachelor's degree, 9 have a master's degree, 4 have a PhD, and 8 have a college degree or less.

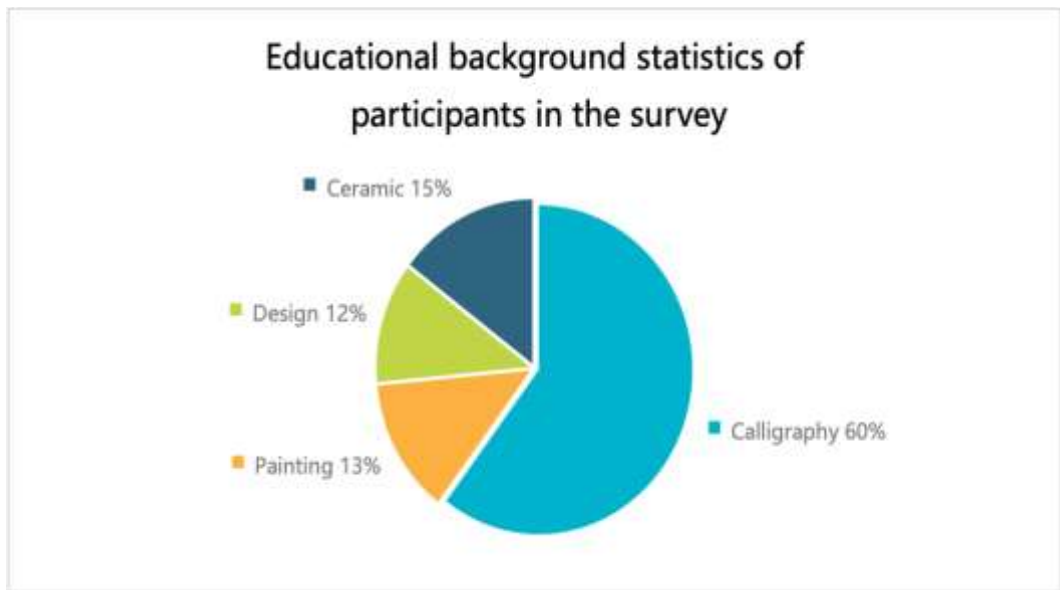


Figure 6 Educational Background Statistics of Survey Participants

(Source: Researchers, 2024)

The summary of the professional questionnaire results indicates that professionals have validated and authorised the researcher's five design drafts and study directions. This information establishes a solid basis for the ensuing qualitative investigation. Five experts were asked to participate in interviews because of the multidisciplinary nature of the research on this subject (Ashmolean, 2024). The researchers targeted four categories of professionals to interview: calligraphers, fine arts physicians, ceramic designers, and professors of ancient characters. The experts' information was of high professional value and greatly aided the researchers in doing in-depth investigation on this topic and further developing the design experiment. The interviewees were from four different professions.



Figure 7 Expert Semi - Structured Interview Process

(Source: Researcher, 2024)

The "characteristics of Jia Guwen calligraphy" (Thao Lê, Quynh Lê, 2002) could be identified, and a transformation design experiment of "ceramic works" could be conducted, thanks to the collection of insightful expert opinions through text analysis of semi-structured expert interviews and observational research.






Expert Name	Interview pictures	Question 1	Question 2	Question 3	Question 4	Question 5	Researcher Name
Jin Jijun		1. Do you think the hieroglyphics in Jia Gu wen can inspire the design of ceramic works?	2. Jia Gu wen is a combination of lines. How to transform these “combinations of lines” into three-dimensional ceramic works ?	3. When incorporating Jia Gu wen characteristics into ceramic works, how can we ensure that the ancient characters are integrated with the molding of the clay, the application of glaze and the final firing?	4. What do you think is the biggest challenge we are facing at present in promoting the inheritance and development of Jia Gu wen and ceramic art culture?	5. What specific suggestions or plans do you have to overcome these challenges and increase public awareness and interest in the two cultural heritages of “Jia Gu wen” and “ceramic art”?	Luo Bingsheng
Liu Yang							
Zhang Fanwen							
Feng Weimin							
Shu Ming							

























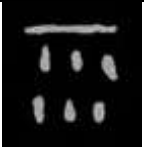
Table 2 Expert interviews

(Source: Researchers, 2024)

For the research on "Exploring the creation of ceramic works from the characteristics of Jia Gu wen's calligraphy," the researchers found five different design experiments by looking at existing studies, conducting a survey, and interviewing experts, along with collecting and analysing data. In various forms, these are ceramic designs of Jia Gu Wen's pictographic characters "人", "孕", "草", "鱼", and "门". The relevance of Jia Gu Wen's existence in contemporary culture has been revived by the design transformation of these two-dimensional ancient characters into contemporary three-dimensional ceramic pieces. Each component displays the design experiment's ultimate outcome: the researchers have met the criteria of the three study objectives, are free to carry out additional experimental research, and are ultimately able to produce multidisciplinary ceramic pieces. "人", "孕", "草", "鱼", and "门" are the pictographic characters that best capture the traits of Jia Gu wen.

## Publish Earthenware Product's Formation

Various subjects, including the human body, organs, animals, plants, astronomy, geography, and architecture, are depicted in Jia Gu Wen's beautiful pictures (Yan, W, 2023). Jia Gu Wen's depictions of the human body are particularly noteworthy. Humans themselves—human shapes, or human organs—serve as the motivation for character development. We should honour the wisdom of the ancients. Jia Gu Wen discusses the natural world (Bin Song, 2021). Nature's animals and flora serve as inspiration for character development, while some draw from geography and astronomy. The ancients produced exquisite characters and possessed keen observational and inductive skills (Hideo Noda, 1986). Jia Gu Wen spoke about cutlery. Humans' keen observation and sophisticated induction of utensils serve as the basis for character creation. It resembles a painting but isn't a particular one.

1. About the human body	Humanoid					
	Human organs					
2. On natural categories	animal					
		horse	elephant	fish	sheep	ox
	plant					
		Wood	millet	rice	fruit	Grass
	astronomic al					
		day	moon	star	cloud	rain





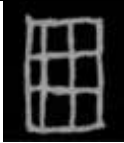










	geography					
		Mountain	water	spring	state	field
3. About artifacts	appliance					
	architectur e					
		Door	househol d	Home	Prisoner	warehouse

Table 3: Jia Gu Wen With Pictographic Beauty

(Source: Researcher, 2024)

During expert interviews (Yin Jie, 2022), Jia Guwen sought advice from experts in old Chinese characters, calligraphers, and ceramic artisans regarding pictographic features. Their goal was to create experiments that would satisfy the shape and firing standards for ceramics. Ultimately, they chose the next five Jia Gu wen, took out their characteristics, and turned them into five ceramic pieces.

## Conclusion and Recommendation

The study of the calligraphy of Jia Gu Wen and ceramics has advanced significantly in recent years due to the ongoing advancements in archaeology and the ongoing richness of cultural artefacts (Andreas Dress, Stefan Grünewald & Zhenbing Zeng, 2006). More and more academics are starting to focus on this area and engage in-depth conversations about the pottery and calligraphy of Jia Gu Wen from many perspectives. Nonetheless, there are still several restrictions and issues with the existing studies. On one hand, the research on Jia Gu Wen's calligraphy is not detailed enough and doesn't have a clear framework or classification system (Zhang Song, 2022); on the other hand, the research on pottery production also lacks proper organisation and analysis, not fully exploring its cultural and historical importance. How can the traits of Jia Gu Wen calligraphy be extracted and used to create contemporary pottery products? This artistic investigation is both inventive and difficult. In addition to showcasing the distinct appeal of the two arts, this combination can offer viewers a fresh visual delight and cultural encounter.

First, the shape design of pottery pieces can combine the traits of the Jia Gu Wen characters. The key characteristic of Jia Gu Wen is its powerful "pictographic" elements, such as "sun", "moon", "fish", and "pig" (Hideo Noda, 1986). The jia gu wen characters can serve as the

inspiration for some sculpJia Gu Wen characters can serve ashnique of ceramic art can showcase the distinctive beauty of these shapes.

Second, you can use Jia Gu Wen's brushstrokes and structure to decorate the surface of ceramic pieces. The strokes and structure of Jia Gu Wen can be carved onto ceramic pieces using the painting or carving techniques, giving the pieces a visual representation of Jia Gu Wen's distinct calligraphy charm (Huang, Q, 2024). In addition to enhancing the ceramic pieces' creative quality, this decorating technique gives viewers a better appreciation of Jia Gu Wen's calligraphy aesthetic appeal.

Third, you can also experiment with applying jia gu wen's colour qualities to ceramic pieces' glaze treatment. The ceramic pieces can display the distinctive colour effect of jia gu wen throughout the fire process by selecting the appropriate colour and glazing technique (Christian, Anthony, 2021). The ceramic pieces can become more layered and colourful with this colour and glaze combination.

### Recommendations

Research on the merging of Jia Gu Wen's calligraphy and ceramic works is still facing certain obstacles and difficulties (Chen Yue, 2020). First, the existing state of relevant research and practice is insufficient to meet the skills and knowledge reserves needed for the merging of the two creative forms. A second issue that requires careful study and investigation is how to naturally blend the two art genres while preserving their own aesthetic qualities and displaying fresh aesthetic appeal.

Thus, by thoroughly examining the traits of Jia Gu Wen's calligraphy and pottery production, this study seeks to address the gaps in previous research and offer fresh perspectives and avenues for the preservation and advancement of traditional culture.

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