

ANALYSIS OF PLANT PATTERN AESTHETICS IN SONG YUN

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Abstract

The origin of the traditional plant decorative patterns in China is earlier, and the archaeology shows that the plant shape patterns have been carved on the prehistoric Neolithic pottery. The Song Dynasty was a period of flourishing culture and art in Chinese history. In which plant patterns, as an important decorative element, presented the era style of both refined and popular under the specific cultural background, and showed profound cultural connotation and unique aesthetic value. As a typical representative of this period, Song Yun culture has a high degree of cultural inheritance and innovation ability, which has exerted a profound influence on the later generations. This paper aims to explore the origin, evolution and specific manifestations in different art forms through a systematic analysis of the plant patterns in Song Yun culture. The results show that the plant patterns of the Song Dynasty not only have natural beauty, but also carry rich cultural symbolic significance. Exploring its artistic essence can promote the inheritance and development of traditional culture in modern society.

Keywords: Song Yun culture, Plant pattern, Cultural inheritance

Introduction

The Song Dynasty was a period of highly developed culture and art in Chinese history. In the whole context of the era, it is found that it was extremely prosperous in the fields of culture, economy and education. Under the influence of emphasizing literature and Zhu Neo-Confucianism, it also formed a unique art form, which is known as one of the peaks of Chinese traditional culture. As a typical representative of Song Dynasty culture, Song Yun culture has not only made brilliant achievements in the fields of literature, painting, music and so on, but also shown its unique charm in the arts and crafts in daily life. Song dynasty is the peak of the development of ancient Chinese plant pattern, song people discovery of plant species and understanding far more than the previous, this period of various plant type diversity, the plant type has been complete, content is more rich than previous works, widely used in porcelain, fabric, architecture, and other art forms, therefore, not only has a high artistic value, also contains the rich cultural significance, fully embodies the social ideas and aesthetic pursuit.

Plant patterns developed to the Song Dynasty, its paradigm is basically fixed, and its fresh and elegant aesthetic style, free and clever patterns, rich and diverse themes and composition forms, very close to the contemporary aesthetic, can provide a steady stream of inspiration for contemporary design. Through an in-depth analysis of the plant patterns in Song Yun culture, this paper aims to reveal its aesthetic characteristics, cultural connotation and its enlightenment to modern design. By deepening the understanding of Song Dynasty art, it will continuously promote the inheritance and innovation of traditional culture in contemporary times, and highlight the important position of Song Yun culture in the history of Chinese art.

Research Objectives

1. To study the historical origin of Song Yun plant pattern, and summarize its overall characteristics.
2. To study the main content, artistic characteristics and cultural connotation of plant patterns in Song Yun, and analyze the cultural symbolic significance of plant patterns.
3. To study the inheritance and innovation of Song Yun plant patterns, promote the application of Song Yun plant patterns in modern design, and promote the organic combination of traditional art and modern design.

Research Methodology

1. Literature research method. It mainly refers to the following three materials: first, ancient books, such as monographs, atlas, paintings, Song ci, etc., the second, related artifacts, handicrafts, such as Song Dynasty porcelain, silk, third, the history of clothing, patterns, arts and crafts history and other literature compiled and compiled by contemporary scholars. By adopting interdisciplinary, holistic and comprehensive research methods, from the perspectives of literature, art, philosophy, history and so on, the connotation, form and value of the research topic are deeply explored from a multi-level, multi-dimensional and multi-perspective.

2. Fieldwork method. Visiting the museums related to the plant patterns of Song Yun, by examining and collecting the works of art, architecture, costumes and costumes in the Song Dynasty, we can directly observe the specific application and expression forms of plant patterns in the Song Yun culture, and analyze and study the characteristics of plant patterns in the Song Dynasty handicrafts.

3. Visual analysis: Through the visual analysis of the plant patterns in the Song Dynasty artworks, the characteristics and laws of the visual elements such as composition, color and line, and their aesthetic value and significance can be further explored.

Research Results

1. The historical origin of plant patterns in Song Yun

After the founding of the People's Republic of the Song Dynasty, the world was governed by literature, so the Neo-Confucianism in the Song Dynasty was particularly developed. The plant decoration in the Song Dynasty is more realistic than the previous generation, and more inclined to rational implicit beauty. In addition, the plant patterns of the Song Dynasty were beautiful in shape and gorgeous in color, which not only attached great importance to the aesthetic concept of scholar-officials, but also paid great attention to the folk interest due to the rise of the civic class. The differentiation of literati art and folk art in the Song Dynasty and the influence of literati poetry and painting on plant decoration all led to the different aesthetic characteristics and artistic interests in the Song Dynasty.

Through the evolution of the Tang and Five Dynasties, the plant patterns developed to the Song Dynasty. The style has changed from the Tang Dynasty's "Miscolored gold, carving" to "the first lotus, fresh and lovely". Song people love vegetation flowers, attaches great importance to the spirit of pleasure, the song period for plants in the tang dynasty, to the most, the song dynasty Tang Shenmicro the certificate of herbs recorded medicinal plants of 1122 kinds, is the most ancient records medicinal plants and the most complete literature, even the Ming dynasty Li Shizhen "compendium of herbs" also only recorded 1106 medicinal plants. Thus it can be seen that the plant types recorded in the Song Dynasty were relatively complete.”



Figure 1 Plant pattern of Song rhyme of porcelain

Source: Tokyo · Cultural Fund, Li Toyo Ceramic Museum, Osaka City, Japan (2017)



Figure 2 Plant pattern of Song rhyme of porcelain

Source: Autumn 2010 Lanzhou Cultural Relics and Art Auction (2010)



Figure 3 Plant pattern of Song rhyme of bronze ware

Source: Six Dynasties Art Banquet-2011 Autumn Art auction



Figure 4 Plant pattern of Song Yun in bronze ware

Source: Jinci Museum (960-1279)



Figure 5 Plant pattern of lacquerware
Source: Jiangyin Museum, *Antique Culture* magazine (1991)



Figure 6 Plant pattern of lacquer ware
Source: Collection (2020)



Figure 7 Silk fabric, plant pattern of Song rhyme
Source: China Silk Museum (1975)



Figure 8 Plant pattern of silk fabric
Source: Shanghai Museum (960-1279)

2. Main content of song Yun plant patterns

The plant patterns of the Song Dynasty are roughly divided into three categories: flower grain, vegetation grain, vegetable and fruit grain, with flower grain as the mainstream.

2.1 Flower lines

In the Song Dynasty, the plant patterns, especially in the majority of flower patterns, more than 360 species, in the main position. From the emperor, the literati, down to the common people, are very keen on planting all kinds of flowers and trees. The emperors of the Song Dynasty loved painting and calligraphy, and the Hanlin Academy of Painting was established in the early Song Dynasty. "At that time, the court collected more than 2,000 works of flowers and birds of 30 people in the Northern Song Dynasty, and painted more than 200 kinds of flowers and trees, such as peach blossoms." The aesthetic tendency of the upper class also affects the folk aesthetic appreciation, and the taste of the ordinary people is also very good. Every spring, the Song Dynasty will hold a grand "flower dynasty festival", "dream beam" recorded in the 15th for the flower festival, Zhejiang people will go out when the flowers, its size is empty, the Song Dynasty civilian love of flowers, Song Dynasty and hairpin flower habit, regardless of men and women, to the emperor to the people, civilians, with hairpin flower for fashion, in addition, flower arrangement art to the Song Dynasty also reached its peak, very popular, especially in the palace. According to records, the flower patterns in the Song Dynasty were not only typical peony, rose, chrysanthemum, hibiscus, camellia, lotus, peach, plum, crabapple, peony, etc., but also emerging patterns such as carnation, osmanthus, osmanthus, sunflower, gardenia, hydrangea, Xinyi, ganoderma lucidum and so on. In the early Northern Song Dynasty, the forms of flowers from the Tang Dynasty, the flower head is full and plain, to the Southern Song Dynasty, the flower pattern more close to the real form, although there are simplified processing, but basically retained the original characteristics of flowers, overall features, more delicate, and the Tang Dynasty flowers are stylized form, plump and exaggerated, the difference between the main flowers is fuzzy.

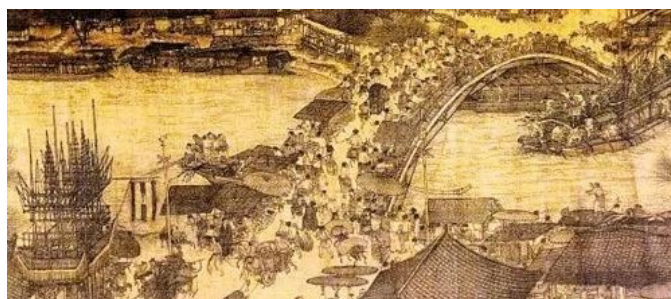


Figure 9 "Dream Liang Lu" records

Source: Riverside Scene at Qingming Festival, written by Zhang Zeduan, a painter of the Northern Song Dynasty



Figure 10 Peony grain

Source: Kansai Art Auction Co., Ltd., Night auction (porcelain miscellaneous) from ancient times to the present



Figure 11 Lotus pattern
Source: Shanghai Museum (960-1127)



Figure 12 Chrysanthemum grain
Source: Zhongshan City Museum (960-1279)



Figure 13 Plum blossom pattern
Source: Yizhen Art Spring Auction 2019 (2019)

2.2 Plant grain

In the plant pattern system of the Song Dynasty, in addition to the mainstream flower pattern, the pattern of vegetation is also very common, mostly decorated on fabrics and utensils, common vegetation patterns include pine, bamboo, orchid, willow, lotus leaves, banana leaves, day lilies, day lilies, red polygonum, water plants, duckweed, mimosa, etc. The most popular are the literati patterns pine, bamboo and orchid influenced by literati paintings, sometimes decorated on porcelain in the form of separate patterns or main patterns, and sometimes printed or embroidered on silk fabrics in the form of combined patterns or auxiliary patterns. In the Song Dynasty, there is a unique decorative pattern on the Cixian kiln ceramics - text grass leaf pattern, "The text is carved with bamboo pen, the pen meaning of cursive script is all in the picture, and the ground pattern is arranged with lines to make the shape more rich. The grass leaves are dotted in the blank place, and the pen is chic, which is the typical style of rust flowers in Cizhou kiln. "In addition, in the song dynasty ji state kiln porcelain, there is a kind of original decorative pattern - leaf, such as ji state kiln leaf cup, cup first black glaze or

tan glaze, then put inside the light glaze leaves, finally a layer of glaze, after firing become leaf, clear, complete lines, unique process requirement is very high, low yield, is a luxury at that time.



Figure 14 Unique decorative pattern of Cizhou Kiln in Song Dynasty
Source: Cizhou Kiln Art Museum (1032)



Figure 15 Unique decorative pattern - of Jizhou kiln in Song Dynasty
Source: Jizhou Kiln Museum

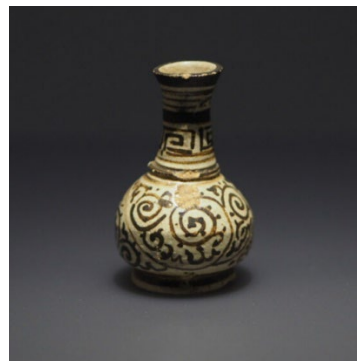


Figure 16 white glaze brown color in Song Dynasty
Source: Hunan Provincial Museum Collection (1127-1279)



Figure 17 Day lilies pattern in Dingyao, Song Dynasty
Source: Museum of Peace (960-1279)

2.3 Fruit and vegetable grain

The fruit and vegetable patterns of the Song Dynasty were generally decorated on fabrics, porcelain and gold and silver ware. The common fruit and vegetable lines included pomegranate, litchi, loquat, Buddha's hand, papaya, okra, cherry, pineapple and watermelon. Most of them were endowed with the auspicious meaning of "many children and many blessings" with multiple seeds or homophonic sounds, representing the simple and beautiful vision of the ancient people. The vegetable and fruit lines in the Song Dynasty are the most realistic with the image on the gold and silver ware, using the process of high convex carving, which is three-dimensional and realistic and more intuitive. In addition, the pomegranate patterns were also very common in the Song Dynasty. The fruit and vegetable lines reflect people's wishes for a better life, and have been used until the Ming and Qing Dynasties, and are more diverse and widely used.



Figure 18 Song Yun vegetable and fruit pattern of gold and silver ware
Source: Jiangsu Zhenjiang Museum



Figure 19 The Song rhyme and vegetable grain of porcelain
Source: unearthed in 2000 in Shanqian Street, Wenzhou



Figure 20 White glaze and brown color pomegranate pattern in Cizhou Kiln in Song Dynasty
Source: Cangzhou City Museum (960-1279)

2.4 The characteristic combination pattern of The Times

In the early Song Dynasty, it inherited the plant pattern paradigm of the former Dynasty, and in the later period, the Song Dynasty characteristic pattern form was gradually developed, and a large number of new plant patterns appeared, presenting a new appearance, among which the combined patterns reflected the pattern characteristics of the Song Dynasty. Influenced by painting, the song dynasty has more natural scenery, humanities scenery combination of scene pattern, or there is no direct correlation between patterns, but by people subjectively according to auspicious meaning or ambition to reorganize the pattern, typical age characteristic plant pattern combination has "three friends" "year" scene, "the world music", etc.

The combination pattern "Three Friends of Cold Han" is a traditional pattern in China, which is developed under the influence of literati paintings. It first appeared in Ma Yuan's Three Friends of Cold Han in the Song Dynasty, and can also be verified in Lin Jingxi in the Song Dynasty. "Three friends of the cold" include pine, bamboo and plum, pine is indomitable, indomitable, bamboo is hollow, upright and lofty, plum blossom is cold and open, noble and proud. This combination pattern is a typical representative of the literati pattern in the Song Dynasty, symbolizing the noble character of the literati. This combination of patterns continued to the Ming and Qing dynasties, very popular, mostly used in porcelain, household, clothing, architecture and so on.



Figure 21 Map of Cold in Song Dynasty
Source: The National Palace Museum



Figure 22 The pattern of "Cold Three Cold Friends"
Source: Song Dynasty (960-1279)

The combination pattern "one year" pattern is composed of sections or flowers of the four seasons, implying completion. There are many patterns of "one-year scene" formed by combining flowers, but the cultural relics decorated with four seasons have not been found yet.



Figure 23 pattern of "One Year"
Source: "Grain hidden" database



Figure 24 Seat image of Song Renzong

Source: Taipei National Palace Museum "The Formation of National Treasures - Painting and Calligraphy Elite Special Exhibition" (2017)

The combination pattern "world music", also known as "lantern pattern", "harvest" and "world joy brocade pattern", the main body for different shapes of lanterns, such as lotus, Ruyi or "shou" word, surrounded by the tassel grain, flying bees and other patterns, take its homophonic "grain harvest (bee) deng (lamp)", meaning to celebrate the harvest. Lantern

pattern was first seen in the Liao Dynasty silk and began to appear in large numbers in the Song Dynasty. Due to the implementation of "city and square integration" in the Song Dynasty, there was no curfew, economy and trade broke through the restrictions of time and space, the demand for lanterns expanded, lantern pattern increased, and in the Ming and Qing Dynasties as an auspicious pattern was more widely used and more products. In the Song Dynasty, the imperial court would give brocade robes to the civil and military ministers every year, which showed that the world of happy brocade was the most precious silk fabric at that time.



Figure 25 "Tianxia Le" pattern

Source: Chengdu Shu Brocade Weaving and Embroidery Museum

3. Artistic characteristics of Song Yun plant patterns

Different historical background of different dynasties, different presents the appearance of art, the formation of the song dynasty plant pattern art characteristics is influenced by the multiple factors, in addition to the chongwen wu political policy and free economic policy, and painting, poetry, neo, craft level, such as important factors, the force has created the song dynasty plant pattern realistic, poetic, standardization, contracted, color elegant artistic features, showing ancient art peak, from which we can see the song dynasty upper class high literary accomplishment and aesthetic level, and the song dynasty composed and rational artistic philosophy.

3.1 Realism and decoration

Mr. Lang Shaojun, a scholar of art history, once gave a high evaluation to the realistic spirit of Song painting, saying that the Song Dynasty painting had reached the peak of Chinese classical realism in realism skills, and was in the highest position in the human painting art in western countries during the same period. In the Song Dynasty, "courtyard style flower and bird painting" is popular, which has the ultimate pursuit of realism, which can be intuitively felt from the handed Song paintings. Although the pattern was produced before the painting, the courtyard style painting highly respected by the court became mature, which naturally affected the development of plant patterns and the pattern style of the Song Dynasty and later dynasties. Among the carriers of plant patterns in the Song Dynasty, the kesi is the most realistic and very similar to painting. Ki is the essence of the traditional Chinese weaving art. It is characterized by "longitude and broken latitude". The finished pattern is identical, and the lines in the kesi carving are slightly visible, such as carving. This process in the northern song dynasty is given priority to with practical, commonly used in weaving clothing, kesi method is relatively simple, to the southern song dynasty, kesi to give priority to with decoration, copying celebrity painting, craft level more superb, shaping the image is very lifelike, such as the southern song dynasty famous zhu ke soft weaving "lotus pond milk duck figure", the composition is rigorous, rich color and coordination, ducks, egrets and kingfisher animals is very vivid, natural realism, craft, superb, for Zhu Ke soft handed down from ancient times.



Figure 26 Picture of Lotus Pond in Song Dynasty
Source: Shanghai Museum

3.2 Poetic transformation and scene transformation

The Song Dynasty was the heyday of Chinese painting art. The mature painting art naturally influenced the development of decorative patterns, especially the plant patterns reflecting nature, which also tended to express a poetic meaning of "endless opinions beyond words". As early as in the tang dynasty poetry flourish, the people have completed the penetration to poetry painting, with the "artistic conception" theory, until the song dynasty, su shi's poem "the book uniform" for the first time the convergence of poetry and widely recognized, which makes both rational thinking and perceptual creation painters, in the tang dynasty "artistic conception" on the basis of the finished painting to the poetry, thus the song dynasty art with poetic expression. Song huizong period, on the other hand, the rulers in order to improve the overall level of academies, often through the form of examination recruit celebrities to cultivate more skilled painter, and examination form is through the understanding of specific poetry and painting, such as "flowers to horseshoe incense" "bamboo lock bridge selling restaurant" in "green red" and other topics, usually Angle novel, paintings to lead, so painters often seek a poetic way to euphemistic implicitly express subjective sentiment, and gradually developed into the mainstream of the song dynasty aesthetic standards. In addition, the song dynasty plant pattern for the pursuit of poetry is not abstract and empty, it is combined with the details, is based on the basis of realistic to explore artistic conception, therefore, poetic and realistic, neither make the poetic expression appear boring, also won't make the details of realistic appear rigid, it will make the picture reality, convey a pen, painting in the profound artistic conception. At the same time, the plant patterns of the Song Dynasty also have the scene. Under the specific theme, the layout of each element is reasonably arranged, so that they are closely connected with each other, such as a small painting, harmonious and unified.



Figure 27 In Song Dynasty
Source: Liaoning Provincial Museum



Figure 28 Bamboo Lock Bridge in Song Dynasty
Source: The National Palace Museum

3.3 Normalization and rationalization

Compared with the free and unrestrained culture of the Tang Dynasty, the Song Dynasty advocated Neo-Confucianism and was restrained and introverted. As the mainstream thought of the Song Dynasty, "Neo-Confucianism" was integrated into many fields such as politics, economy, culture and art. Under the influence of Neo-Confucianism, the society as a whole attaches more importance to the general ethics, benevolence, righteousness and morality, advocating restraint, self-examination, and paying attention to truth-seeking and pragmatism. This kind of neo-confucianism and art intersection and derived a new aesthetic rules, namely, with law, specification to re-examine art, dig into things of the original form and the interior, decorative art presents a standard rational, neat and elegant style, embodied in plant patterns, is the overall standardization and rational characteristics, the modelling of plant pattern although with free, realistic, natural characteristics, but in the end with a highly concise art form. At the same time, the number of geometric patterns in the Song Dynasty also increased significantly, such as lock, Qiqiao, back, swastika and road patterns.

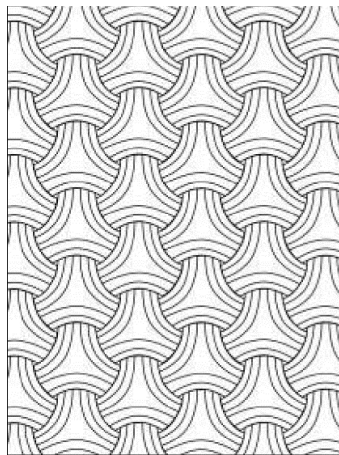


Figure 29 Lock particle pattern
Source: "Grain hidden" database

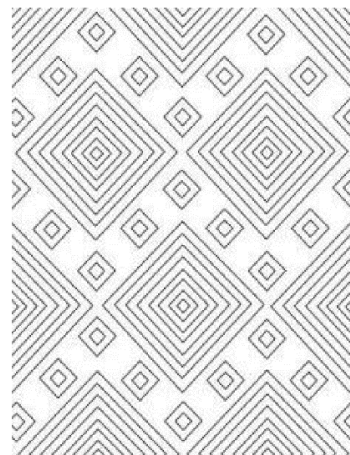


Figure 30 Return pattern
Source: "Grain hidden" database

3.4 Simplicity and generalization

Song dynasty plant patterns in other carrier such as ordinary silk, porcelain, lacquer ware also has realism, but not like k'i patterns have stereo lifelike effect, but on the basis of the natural plant sketch some summarize and simplify, eliminate the redundant description, retained the most ecological characteristics, including outline and main details, therefore, it also has the characteristics of contracted and generalization. The plant patterns of the Song Dynasty highly summarized the natural images to be described. Based on the main form of

the objects, they eliminate the complex and select the essence, concentrate on showing their beautiful image characteristics, and treat the complex patterns as simple patterns. Generally, one is commonly used in decoration of porcelain, and the influence of literati painting has artistic characteristics of freehand brushwork painting; the other is under the influence of the realistic wind of the painting in the painting of the flower and porcelain to the production process and manufacture.

4. Cultural connotation of plant patterns in the Song Dynasty

4.1 To express your ambition

Song dynasty literati three greatly influenced by Confucianism, Buddhism and Taoism and promoting natural leisure, ethereal Jane silence, elegant fashion, at the same time, the song dynasty chongwen wu state policy, greatly arouse the enthusiasm of all classes of scholars, promote culture and art to unprecedented prosperity, established a delicate completeness of neo-confucianism system. Affected by the above factors, decorative pattern field into more and more content in the ideological field, to the political monarchy, down to the people's livelihood of the people, can find the corresponding symbols in decorative pattern, plant pattern also become people express ideas, express emotions and ambition carrier, has a strong symbolic, symbolic and moral. Everything in the world can be transformed into the patterns of thoughts and feelings, Especially the plant objects in nature, Its vigorous vitality is perceived by people, To have an emotional resonance, Its form is used to refer to human ideals and beliefs and good hopes, Reflects the ancient euphemism, implicit and elegant and introverted, Such as "three friends of the cold" pine, bamboo, plum contains people in the adversity of perseverance, unremitting self-improvement spirit; "Four gentlemen" plum, orchid, bamboo, chrysanthemum symbolize the quality of the gentleman: integrity, purity, firmness and integrity; Zhou Dunggu's "Love lotus said" makes the lotus pattern have a more profound character of noble meaning, Popular with the Song Dynasty literati, Often to "out of the mud but not dyed" lotus to express lyric, To express their lofty pursuit of character and their unwillingness to join in harmony, In addition to the symbolic connotation of the literati spirit, There are also many combinations of plant patterns in the Song Dynasty that express the desire to become an official, For example, "One Road (heron) Lian (lotus) branch", A combination of lotus and heron, Meaning in the imperial examination on the road of smooth sailing. These plant characteristics are highly respected because they conform to the aesthetic ideal of literati. The "meaning" derived from their "shape" and "nature" is the essence of literati's subjective aesthetic interests, reflecting the life ideal or spiritual realm of ancient Chinese literati.

4.2 Means auspicious

Economic prosperity promoted the development of the handicraft industry, makes the upper class culture and art into the civilian life become an inevitable trend, in the process of the spread, elegant art and popular art intersection, which gradually formed a different from the literati class of civilian culture, also makes the plant pattern added more life breath of the people's livelihood folk elements and fresh simple auspicious meaning. Song dynasty plant pattern auspicious meaning mainly contains the following several, the first is the pursuit of population growth, children prosperous cultural connotation, such as pomegranate, grapes, litchi, bergamot, lotus and lotus seed plant image, have expressed the pursuit of many simple desire, these plant elements are often in the form of animal lines, baby play grain combination. The second is the meaning of longevity, the ancient medical conditions limit the average life of the population is low, so the ancients placed the plant pattern many auspicious meaning, such as ganoderma lucidum, cypress, flat peach, chrysanthemum, etc., is a typical symbol of longevity and health plant image, often decorated in fabric, porcelain and lacquer carrier for longevity. The third is the pattern related to agricultural people's livelihood, such as the word

"world music (Lantern grain)" mentioned above, which means agricultural harvest, sufficient food, and wheat grass and morning glory common in the farming environment will also appear in the fabric pattern. In addition, there are patterns that express people's hope that life goes smoothly and everything goes well, such as the five plum blossom that the five blessings (Blessing, lu, longevity, happiness, wealth), which symbolize the hope of the people. Driven by external factors such as economic development and technological improvement, the decorative patterns used for the upper class are gradually combined with the civilian culture, adding many secularized meanings close to people's livelihood, enriching the meaning of plant decorative patterns and becoming the source of auspicious patterns in Ming and Qing Dynasties.

Conclusions and Discussion

On the basis of the previous patterns, the plant patterns of Song Yun are more delicate and vivid. At the same time, the realistic characteristics of painting are added to make them show a new artistic appearance. The Song Dynasty is the development peak of plant patterns in ancient China, which has an important historical position of connecting the past and the future. Both flower grain, vegetation grain and fruit and vegetable grain have extremely rich types and connotations, which not only reflects the elegance of literati, but also has the secular nature.

1. The expression techniques of plant patterns in Song Yun culture. In the fields of art, architecture and clothing in the Song Dynasty, plant patterns showed a very high artistic value and aesthetic pursuit. These patterns are not only different shapes, and each plant has its own unique way of expression and exquisite description techniques. Artists in the Song Dynasty showed their deep understanding and love for the beauty of nature through plant patterns.

2. The symbolic significance of plant patterns in Song Yun culture. Plant patterns of Song rhyme not only have decorative functions, but more importantly, they carry rich symbolic significance. These symbolic meanings not only enrich the connotation of Song Yun culture, but also reflect the moral, quality and pursuit of spiritual realm in the Song Dynasty.

3. Enlightenment of Song Yun plant patterns in modern design. Through the study of plant pattern aesthetics in Song Yun culture, we can provide useful enlightenment for modern design. First of all, the richness and diversity of plant patterns in Song Yun provide rich materials and inspiration sources for modern design, from which we can combine traditional elements with modern design to create works with unique charm. Secondly, the symbolic significance and aesthetic concept carried by the plant patterns of Song Yun can also provide spiritual reference for modern design. We can learn from these elements to convey our design concept, so as to make the work more deep and connotation. Finally, the characteristics of song Yun plant patterns in terms of composition, color and line can also provide a formal reference for modern design, and we can apply them to modern design to enhance the aesthetic value and artistic value of the works.

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