

The Analysis on the Characteristics of Decorative Patterns of Bronze Mirrors in the Song, Liao and Jin Dynasties in China

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Abstract

The research objectives of this article are: (1) To provide designers with design ideas and research basis through the collection, summary, arrangement and analysis of traditional decorative patterns on Chinese bronze mirrors. (2) From the perspective of art design, combined with the method of image analysis, explore the characteristics of bronze mirror patterns and spread the knowledge of traditional Chinese decorative art culture. (3) On this basis, analyze the characteristics of the decorative patterns of bronze mirrors in the Song, Liao and Jin dynasties of my country, and put forward more suggestions.

This article employs qualitative research methods, including questionnaire surveys, field observations, and case analyses, among others. The research population the local student and tourist population at the Datong Liao, Jin, and Yuan Culture and Art Museum. It combines both paper and electronic questionnaires, as well as cameras and video recorders as research instruments. A total of 211 paper questionnaires and 653 online questionnaires were collected to analyze the target group's familiarity and interest in the decorative patterns of bronze mirrors during the Song, Liao, and Jin Dynasties of China.

Through analysis and research on the decorative patterns of bronze mirrors from the Song, Liao and Jin dynasties, the results show that the decorative patterns in the Song Dynasty had a new look, emphasizing practicality. The mirror back patterns no longer deliberately pursued exquisiteness, and most of the patterns had simple lines. A typical feature of bronze mirror decoration in the Liao Dynasty is symmetry, which is highly realistic and worldly. The decorative patterns on bronze mirrors of the Liao Dynasty reflect the rough and heroic characteristics of Liao culture. The typical characteristics of the bronze mirror art of the Jin Dynasty are innovation, rich themes and expression techniques, which ultimately put the bronze mirror art of the Jin Dynasty on the road of innovation.

Keywords: Bronze mirror; decorative patterns; Chinese Song, Liao and Jin dynasties; artistic features

Introduction

The Song Dynasty was an era of literati rule, and literati culture played a leading role at that time, forming elegant design art connotations. The development of decorative patterns in the Song Dynasty formed a rich, lively, concise, realistic, fresh and elegant style. The Liao and Jin dynasties were deeply influenced by Han culture, and their decorative art was the product of the intersection of Central Plains culture, grassland nomadic culture and foreign cultures. The decorative patterns they created widely absorbed the art forms of the Tang and Song Dynasties, while maintaining their unique national characteristics. The art of Liao and Jin Dynasties both imitated foreign culture and organically integrated foreign culture with the national culture, eventually forming unique decorative patterns (Jones, 2019:87-94).

In addition to its practical function of reflecting the appearance, bronze mirrors have also been endowed with profound cultural connotations throughout their long history. In the Tang Dynasty, mirrors were regarded as a sign of the rise and fall of a country. Emperor Taizong of the Tang Dynasty said, "Using copper as a mirror, you can straighten your clothes; using history as a mirror, you can know the ups and downs; using people as a mirror, you can understand gains and losses." In addition, the ancients used beautiful poems Cast on the back of the mirror. The art of graphics and the bronze mirror are linked to each other and become eternal. The ancients turned bronze mirrors into art, integrating the rise and fall of the country, political ideas, life dreams, the love of children, etc. into the bronze mirrors (Wu, 1989:115-119).

With the continuous advancement of modern science and technology, traditional pattern forms and decorative styles have withstood the strong impact of modern civilization, and traditional cultural concepts have also withstood the test of various modern trends of thought. Today we should establish the values of protecting cultural heritage, a successful modernization model, and a development model that is in harmony with the traditional national culture. Therefore, this study will focus on the artistic characteristics of bronze mirror decorative patterns, propose innovative analysis angles and decorative pattern characteristics and rules, and study new methods of designing patterns, which can not only spread the knowledge of ancient Chinese art and cultural heritage, but also provide valuable insights to designers and researchers. It provides important reference value.

Research Objectives

There are three primary goals of this study:

1. This study can provide designers with design ideas and research basis by collecting, summarizing, organizing, and analyzing traditional decorative patterns on Chinese bronze mirrors.
2. From the perspective of art design, combined with image analysis methods, we discuss the principles of bronze mirror decoration to promote awareness and understanding of traditional Chinese decorative arts and culture.
3. Based on this foundation, further analysis and suggestions are offered for examining the characteristics of decorative patterns found on bronze mirrors during China's Song, Liao, and Jin dynasties.

Research Methodology

This research is a qualitative study that utilizes three research methods: literature review, case analysis, and questionnaire survey.

First, the research on the decorative patterns of bronze mirrors in ancient China during the Song, Liao and Jin periods collected relevant documents, works, electronic databases, online resources, etc. Through the study of literature, we searched for the characteristics of bronze mirror decorative patterns and summarized the rules of decorative patterns. Secondly,

the analysis is conducted based on the representative cases of bronze mirror decorative patterns. Finally, a questionnaire research method was used to provide data analysis, and the degree of understanding and interest of local and tourist groups in the decorative patterns of bronze mirrors in China's Song, Liao and Jin Dynasties was analyzed and studied.

Step 1: Based on the study of literature, analyze the decorative patterns of bronze mirrors in ancient China during the Song, Liao and Jin dynasties.

1. Summary and Analysis of Bronze Mirror Decoration during the Song, Liao and Jin Dynasties

The "Chinese Bronze Mirror Illustrated Dictionary" contains about 130 bronze mirrors of various shapes and patterns from the Song Dynasty. The patterns are rich and colorful, including money patterns, flower patterns, tree patterns, flower and bird patterns, dragon patterns, phoenix patterns, etc. There are also fairy tale mirrors that express Buddhism, Taoism, and legends, and mirrors with various inscriptions.

The creation of bronze mirrors by the Khitan people in the Liao Dynasty was based on imitating the mirrors of the Han and Tang Dynasties and drawing on the mirrors of the Song Dynasty. Especially in terms of patterns, shapes and decorative techniques, they developed their own style and characteristics, which has a distinctive Khitan national style. The bronze mirrors of the Liao Dynasty contain many traditional cultural elements of the Central Plains, which are mainly reflected in various decorative patterns.

Although there are not many Liao mirrors included in the "Illustrated Dictionary of Chinese Bronze Mirrors", they are representative. The decorative themes include mirrors with Khitan characters, peony, luan and bird mirrors, flying bird and grape mirrors, butterfly flower mirrors (Gu, 2011:67).

The production of bronze mirrors in the Jin Dynasty reached a very high level. The craftsmen of the Jin Dynasty combined the rugged characteristics of the northern minorities with the traditional bronze mirror decoration of the Central Plains to form the unique decorative pattern characteristics of the bronze mirrors of the Jin Dynasty (Guan, 2006:115-132). The book "Bronze Mirrors Unearthed in Acheng County" compiled by the Acheng County Cultural Relics Management Office in Heilongjiang Province contains forty bronze mirrors from the Jin Dynasty, with various forms and beautiful decorations. They mainly include Pisces mirrors, character story mirrors, dragon pattern mirrors, and auspicious animal mirrors. Mirror, auspicious flower mirror, sea water boat pattern, water moon galloping horse pattern.

There are dozens of types of Jin Dynasty bronze mirrors included in the "Chinese Bronze Mirror Illustrated Dictionary". The decorative themes include dragon mirrors, Pisces mirrors, Capricorn mirrors, phoenix and bird mirrors, auspicious animal mirrors, fairy story mirrors, flower mirrors, and money patterns. Mirror, plain mirror.

2. The development stage of bronze mirrors in the Song Dynasty

The development of bronze mirrors in the Song Dynasty can be roughly divided into three stages: the first stage is the Five Dynasties and the early Song Dynasty. The shape and decoration of the bronze mirrors basically maintain the style of the late Tang Dynasty. They are thick and have rough pattern lines, and the rotating layout is popular. The second stage is the middle and late Northern Song Dynasty. The society is relatively stable and the economy is relatively developed. The mirror casting technology has a short period of development. The pattern themes are mostly entangled flowers and plants, which are more common. The third stage was the Southern Song Dynasty. The mirror casting process declined for a time, and mirrors with inscriptions in official and private workshops became popular (Yang, 2021:147-197). The style of bronze mirrors underwent major changes, and the stage began in which ancient Chinese bronze mirrors focused on practicality rather than patterns. This also shows that at that time People's aesthetic concepts of mirrors have changed (Figure 1).

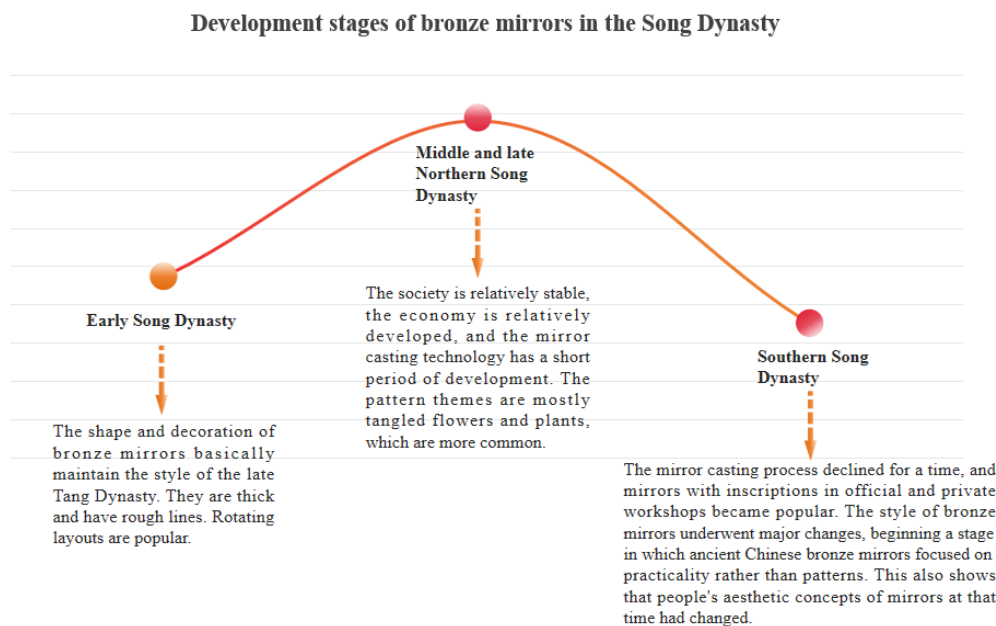


Figure /1/ Development stages of bronze mirrors in the Song Dynasty
Source: Author's drawing, 2024.

Step 2: Analysis of typical cases of decorative patterns on bronze mirrors.

1. Bronze mirror with Khitan inscription

Khitan inscription mirrors are a type of mirror with the most distinctive cultural characteristics of the nation. Among them, the two-sided octagonal mirrors unearthed in Yonghetun, Da'an, Jilin (Figure 2) and Yongfeng Township, Haraqin Banner, Inner Mongolia are typical examples. The outside of the button is decorated with a pair of hooked squares, with Khitan inscriptions engraved on the inside, and the outer gaps are filled with curly grass patterns.

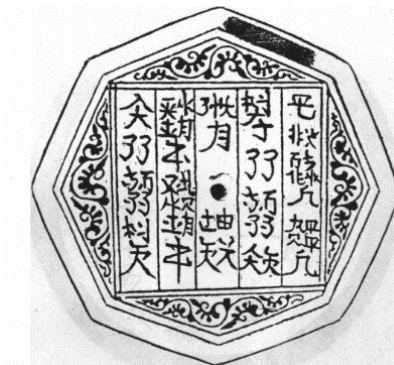


Figure /2/ Bronze mirror with Khitan inscription
 Source: Illustrated Atlas of Chinese Bronze Mirrors

2. Bronze mirror with peony pattern

The most unique decoration technique of Liao mirrors is line engraving. As a special decorative technique among bronze mirrors, line engraving has obvious era style and regional characteristics. The peony pattern mirrors of the Liao Dynasty (Figure 3) should have synthesized the characteristics of Tang mirrors and Song mirrors, using symmetrical techniques to express different forms of peony patterns, and at the same time, they have the rough and majestic characteristics of the grassland people.

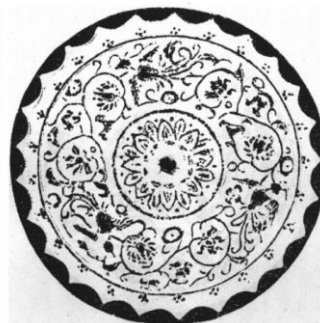


Figure /3/ Bronze mirror with peony pattern
 Source: Illustrated Atlas of Chinese Bronze Mirrors

3. Bronze mirror for ships at sea

The bronze mirror shown in the picture below (Figure 4) is a realistic description of navigation by the Jin people, which proves that around the 12th century, people at that time had mastered the technology of navigation. This nautical theme is a classic representative of the Jin Dynasty bronze mirror theme. It has exquisite craftsmanship, top-notch plate work, relatively clean mirror body, and warm rust color. The back of the mirror is richly decorated with eight rhombus shapes, round buttons, and main area decorations. A ship sailing in the sea sets sail, a dragon is about to appear in the water, several people on the bow raise their swords as if to kill, and several people on the stern are rocking the oars. The sea is rough and the waves are splashing. There are four characters "Huang Pi Chang Tian" above the sail. The inscription means God's blessing and the world's prosperity. Together they form a nautical chart of riding the wind and waves. At the same time, it shows that navigation activities were relatively

frequent during this period. This type of bronze mirror has also been found in the Korean Peninsula. It was popular during the Goryeo Dynasty, reflecting the cultural exchanges between China and the Korean Peninsula at that time.



Figure /4/ Bronze mirror for ships at sea
Source: The Liao, Jin and Yuan Culture and Art Museum in Datong, China

4. Double fish bronze mirror

During the Jin Dynasty, the bronze mirror with the theme of Pisces was made by officials (Figure 5). It uses high relief techniques, exquisite craftsmanship, and majestic atmosphere. This mirror is round and has round buttons. The theme decoration is two carps rotating and facing each other, occupying the entire decorative space on the back of the mirror. The decoration uses relief techniques. The two fishes open their mouths and bulge their fins, their tail fins are folded, and they have huge scales. They are both physical and spiritual, very dynamic, and are surrounded by water ripples. It vividly expresses the lively posture of carps foraging for food and roaming in the water. The realistic technique of this mirror makes the image of carps lifelike. The ripples change according to the needs of the mirror layout, or are arranged in layers, or zigzag, making the image of carp lifelike. The ups and downs of the water are vividly expressed. The Pisces is plump and has clear scales. There is a continuous pattern composed of a circle of water grass patterns around it. The decoration has a kind of endless vitality, and the breath of life and artistic creativity are very strong (Qiu & Pan, 2017:121).



Figure /5/ Double fish bronze mirror
Source: The Liao, Jin and Yuan Culture and Art Museum in Datong, China

5. Fairy character story bronze mirror

This mirror has an octagonal rhombus shape (Figure 6), and the decorative content has a strong Taoist style. The state of the story scenes on the bronze mirror are mostly based on Taoist allusions spread among the people. Using high-relief expression techniques and exquisite craftsmanship, the immortal under the round button in the mirror is wearing a robe and a shawl, sitting on a rock, with two servants standing on both sides, holding an immortal box. The figure is decorated with dragons and tigers on both sides, which appears for the first time in this type of mirror. On the right side of the mirror button is a tall tree, thick and lush. On the right side of the green tree are two Taoist boys, wearing grass skirts and holding elixir in their hands. On the left side of the mirror button, five heavenly soldiers and generals came from the distant mountains. They were wearing armor, holding weapons, and looked majestic. The picture constitutes a very interesting, mysterious and profound scenery of the fairy world. The octagonal edges of the mirror are decorated with eight curling auspicious clouds, which further complements the artistic conception of the fairy world. The subject matter of this mirror is special and rare, and the composition is novel. Multiple groups of pictures are coordinated and unified in this mirror, and the patterns vividly reflect the charm of the characters and the vitality of the tall trees. This bronze mirror is of excellent copper quality and has very few remains. It is indeed the pinnacle work of bronze mirror art in the Jin Dynasty (Kong, Liu, & Peng 2020:854).



Figure /6/ Fairy character story bronze mirror
Source: Illustrated Atlas of Chinese Bronze Mirrors

Step 3: A questionnaire survey method was used for data analysis to analyze the understanding and interest of local and tourist groups in the decorative patterns of bronze mirrors from the Song, Liao and Jin Dynasties in my country.

1. Time range of research

The time scope of this study is the three periods of Song, Liao and Jin in ancient China. Since the Song, Liao and Jin periods were an important stage in the transition of Chinese feudal society from medieval times to modern times, the decorative pattern art during this period played an important role in inheriting the past and ushering in the future. historical status. It not only provided an excellent example and valuable inspiration for the development of decorative pattern art in the Yuan, Ming and Qing Dynasties in later generations, but also established the pattern of Chinese decorative patterns, and has a profound influence on the decorative patterns of the Yuan, Ming and Qing Dynasties and modern Chinese folk decorative patterns. Very large impact (Gu, 2011).

2. Scope of the study area

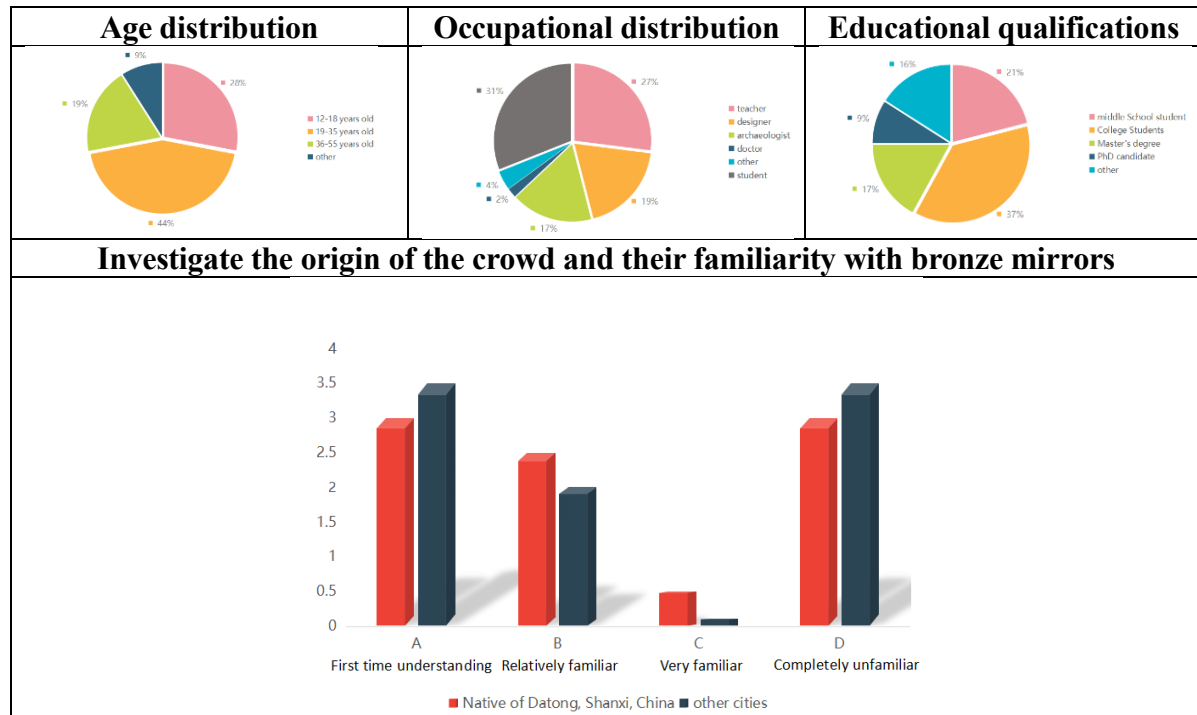
Through field research, I found that in the local culture of Datong, Shanxi in China, the Song, Liao and Jin periods I chose were a glorious period in local history. Datong is one of the nine ancient capitals in China, but its popularity is not as good as that of Beijing, Nanjing, Xi'an. In this context, the local government provides policy support for promoting local culture. The Liao, Jin and Yuan Culture and Art Museum in Datong was built in May 2018. I discovered this topic during my study and practice, and during discussions and exchanges with local students and tourists who came to study, I found that they had no idea about the decorative patterns of bronze mirrors. Little was known about the content, and they showed great interest. However, it is of great significance as a local cultural learning and dissemination in Datong City. Therefore, I chose this research to provide learning reference and design reference for students, tourists and professional designers who love bronze mirror decorative patterns. Let them better learn and spread the art and culture of Chinese bronze mirror decorative patterns.

3. Research instruments

This study combined field observation methods and used various collection tools to collect information on the decorative patterns of bronze mirrors in the Datong Liao, Jin and Yuan Culture and Art Museum. These tools include questionnaires, available in paper format and electronically via QR code scanning.

In addition, observation activities were carried out using two types of observation tools. These two types of observation tools are: 1) Human sensory organs, the most important of which are the visual organs-eyes. 2) Scientific observation tools, such as cameras, video recorders, tape recorders, observation forms, observation cards, etc. Its observation process is a positive and dynamic reflection process, and its observation object should be social phenomena in a natural state. They are used to record images and data during research. I conducted observations, interviews, and distributed questionnaires to various visitors. In order to better study the characteristics of bronze mirror decorative patterns, I took the initiative to collect 211 paper questionnaires and 653 online questionnaires, and drew them into the following table.

Table-1, Questionnaire results data of Datong Liao, Jin and Yuan Culture and Art Museum



(1) The survey shows that 44% of the people are 19-35 years old, 28% are 12-28 years old, and 19% are 36-55 years old. The occupational distribution of the surveyed population is as follows: 31% are students, 27% are teachers, 19% are designers and design enthusiasts, and 17% are archeology enthusiasts. These four groups account for the total 94% of the group are the main research subjects.

(2) Analyzing the education level shown in the chart, the student group is the most important, accounting for 37% of the total population, including middle school students, college students, master's students, and doctoral students. They are more interested in knowledge of bronze mirror decorative patterns, but through the histogram analysis of the sources of the surveyed people and their familiarity with bronze mirrors, we found that although they are interested, they are not completely familiar with the research. For example, according to statistics, the full score of column C in the histogram is 4 points. the total score for locals and non-locals who are completely familiar with it is only 0.6. From the histogram, it can be seen intuitively that

the two categories with higher scores are those who understand the decorative patterns of bronze mirrors for the first time and those who are completely unfamiliar with them. Therefore, this study will carry out analysis and research on the decorative patterns of local bronze mirrors from the Song, Liao and Jin dynasties, aiming to allow locals and outsiders to better understand the decorative patterns of bronze mirrors, spread knowledge of traditional Chinese decorative art and culture, and promote national culture and art.

Research Conceptual Framework

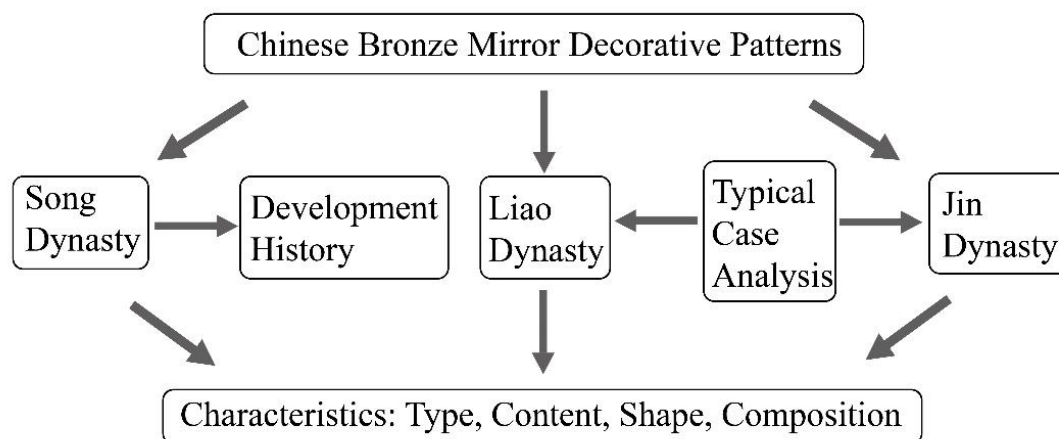


Figure /7/ Conceptual Framework
Source: Author's drawing, 2024.

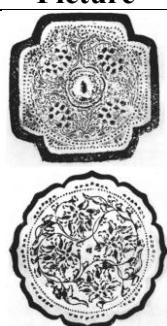
Research Results


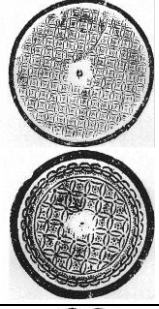

According to the research objectives, this study provides three parts of design ideas through the collection, summary, arrangement, and analysis of traditional Chinese bronze mirror decorations. From an art design perspective, analysis is conducted based on image categories to explore the characteristics of bronze mirror decorations and design principles. On this basis, further analysis and suggestions are made regarding the decorative patterns of bronze mirrors in China's Song, Liao, and Jin dynasties.

1. Summary, arrangement, and analysis of the decorative pattern characteristics of bronze mirrors in the Song Dynasty

Based on literature research, I have sorted out the most representative decorative patterns of bronze mirrors in the Song Dynasty, and analyzed and summarized them as shown in Table2.

Table 2: Analysis on the Characteristics of Decorative Patterns of Bronze Mirrors in the Song Dynasty



| Type | Content | Shape | Composition | Picture |
|--|---|---|--|---|
| 1/Four-flowered mirror with tangled branches | The main part of the pattern is surrounded by four folded chrysanthemums. | The shape is mainly round, square or sub-shaped | Mainly composed of central surround type |  |

| | | | | |
|--|---|--|---|--|
| 2/Flower moiré mirror | Also known as the Sala tree mirror and the precious flower mirror, the image of the Sala tree in the pattern is regarded as one of the sacred trees by Buddhism. | Mainly round in shape | Middle composition form, left and right symmetry |  |
| 3/Lianqian brocade pattern mirror | The main body is a continuous series of copper coins. The money patterns in the pattern are closely arranged and decorated with small flowers. | Mostly round | With the center of the circle as the center, the entire picture is tiled in a tightly arranged form. |  |
| 4/Double Dragon Mirror | The Chinese double dragon pattern is a symbol of strength | Rich in shapes, including sub- shape, rhombus, Handled, furnace-shaped | Most of them are left-right symmetrical, with diagonal symmetrical compositions being the main ones. |  |

2. Analyze the design characteristics of decorative patterns on bronze mirrors in the Liao Dynasty, based on different categories of images

Based on literature research, I have sorted out the most representative decorative patterns of bronze mirrors in the Liao Dynasty and summarized them as shown in Table3.


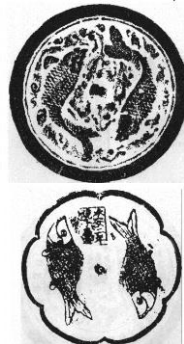


Table 3: Analysis on the Characteristics of Decorative Patterns of Bronze Mirrors in the Liao Dynasty






| Type | Content | Shape | Composition | Picture |
|--------------------------|--|---|---|--|
| 1/Khitans writing mirror | There are Khitan characters in the middle, and the outer edges of the characters are square. There are grass and plant patterns outside the square frame | The shape is mainly equilateral octagonal | Mostly centrally symmetrical compositions |  |
| 2/Bird and flower mirror | The decorative pattern is in the form of wrapped branches | Mainly round in shape | Most of the compositions are from the center of the circle to the outside |  |

3. Analyze the artistic design characteristics of decorative patterns on bronze mirrors from the Jin Dynasty

Based on literature research, I have sorted out the most representative decorative patterns of bronze mirrors in the Jin Dynasty and summarized them as shown in Table4.

Table 4: Analysis on the Characteristics of Decorative Patterns of Bronze Mirrors in the Jin Dynasty

| Type | Content | Shape | Composition | Picture |
|------------------------------|--|---|---|---|
| 1/Dragon pattern mirror | Most of them are single dragon mirrors and double dragon mosaic mirrors. | The shapes are mainly circular and octagonal. | The main patterns are all presented in a symmetrical manner |  |
| 2/ Double fish bronze mirror | The content is presented with a Pisces pattern | The shapes are mainly round and eight-diamond shaped. | The main fish-shaped patterns are mostly symmetrical designs |  |
| 3/Capricorn Mirror | The pattern is in the shape of a Capricorn, mostly with a dragon head and a fish body, also known as a dragon pattern mirror | The shape is round, octagonal, peach-shaped, eight-diamond-shaped | Mainly diagonally symmetrical compositions and center-surrounding compositions |  |
| 4/Phoenix bird mirror | The pattern content is a phoenix and bird pattern, which is in a surrounding shape, supplemented by flower branches and | The shapes are mostly round, eight-petal rhombus, and octagonal. | The phoenix bird pattern is presented in the form of a wraparound connection from end to end. |  |

| | | | | |
|------------------------------------|--|--|---|--|
| | cloud patterns | | |  |
| 5/Story mirror of fairy characters | Ancient Chinese myths and legends, such as: Two Boys Picking Lotus Mirrors, Sea Ship Mirror, Four Boys Climbing Flower Branches Mirror | The shapes are mostly round and eight-petal rhombus-shaped | The compositions include center-surrounding, centered tile, and story-based compositions |   |
| 6.Flower mirror | Floral pattern consists of curved lines, simple decoration | Mostly round in shape | The composition is mainly centered around the circle and is connected to each other symmetrically |   |

Discussion

The literati culture of the Song Dynasty played a leading role, thus forming an elegant design art connotation. The decorative patterns of the Song Dynasty inherited and surpassed the decorative patterns of the Tang Dynasty, absorbing the culture of the Later Zhou Dynasty, the Southern Tang Dynasty, Xishu and other places, and at the same time adding the patterns of the Liao, Xixia, Jin and other ethnic minorities. The mutual influence made the decoration of the Song Dynasty The pattern has a new look. They are more innovative in form and subject matter than the previous generation, and gradually develop into a rich, lively, concise, realistic, fresh and elegant style. The decorative patterns of bronze mirrors in the Song Dynasty are characterized by decorative techniques such as bas-relief and line carving, supplemented by relief. The decorative patterns of bronze mirrors from the Song Dynasty are highly decorative and famous for their diverse shapes. Bronze mirrors of the Southern Song Dynasty emphasized practicality and no longer deliberately pursued exquisiteness in the patterns on the mirror backs. Most patterns have simple lines (Rawson, 1984:144).

A typical feature of the Liao Dynasty bronze mirror decoration is symmetry. The patterns are characterized by balanced and symmetrical bird, flower, wood and other patterns. The Liao Dynasty developed and changed on this basis to form pattern features with a West Asian style. The decorations and patterns of bronze mirrors of the Liao Dynasty have a strong sense of reality and secularity. The decorative patterns of bronze mirrors of the Liao Dynasty reflect the rough and heroic characteristics of Liao culture (Zhang, 2021:11-12). In addition, by the Liao Dynasty, the role of bronze mirrors also changed. Many bronze mirrors are hung in the tombs of the Liao Dynasty, whether they are those of Khitan nobles or Han bureaucratic landlords.

The characteristic of the bronze mirror art of the Jin Dynasty is its innovation. In just a few decades, the last prosperous stage in the development history of bronze mirrors in my country was formed. The decorative patterns on bronze mirrors of the Jin Dynasty show diverse styles, forming many unique patterns. The art of bronze mirrors in the Jin Dynasty can be called a milestone stage in the development history of Chinese bronze mirrors. Bronze mirrors of the Jin Dynasty surpassed previous generations in terms of diversity of shapes and breadth of themes. The most innovative theme of the bronze mirrors of the Jin Dynasty is the character story mirror. Mirrors with character and story patterns are an innovation in the bronze mirrors of the Jin Dynasty, mainly reflected in the development of themes and expression techniques. The important thing about the decorative patterns of Jin Dynasty bronze mirrors is that they are different in inheritance, combined with real life, and can actively draw on the strengths of other art categories, constantly enriching their own themes and expression techniques, and ultimately putting the Jin Dynasty bronze mirror art on the road of innovation.

Suggestion

1. Theoretical Suggestion

Further research should delve deeply into the value and significance of decorative patterns on bronze mirrors during the Song, Liao, and Jin Dynasties in China. It is important to focus on the uses of bronze mirrors and conduct comparative studies on the differences between decorative patterns based on their value. Additionally, this research should explore how traditional decorative patterns can be applied in modern design works while incorporating expert interviews to investigate the reasons behind and effects of the high value attributed to bronze mirror decorative patterns.

2. Policy Suggestion

In Datong City, Shanxi Province, China, the local government should pay more attention to promoting the characteristics of bronze mirrors' decorative patterns from the Song, Liao and Jin Dynasties. They should combine this with local history and culture in order to attract more visitors and spread awareness of local cultural and artistic works, thereby enhancing the city's notability and influence.

3. Practical Suggestion

Design researchers must stay updated with new research technologies and methods while continuously enhancing the depth and uniqueness of their own research. They should explore additional design methods and principles in the realm of decorative patterns, and employ fusion design techniques to creatively integrate traditional culture and art with contemporary design elements. Attention should be given to pattern design and selection of mediums for design products in order to reflect the essence of these products. Additionally, designers need to understand their target market and incorporate their own distinctive design styles to ensure that their designs align with consumer preferences.

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