

Study on the Legacy of Phoenix Patterns in the Official Kilns of Both Imperial Cities and Qiao Jianzi in the Ming Dynasty

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ABSTRACT. *In the Ming Dynasty, both the Ming Dynasty and the ruins of the official kiln of Qiao Jianzi retained a large number of objects with phoenix patterns of the Ming dynasty, these objects of the Phoenix pattern represents the early Ming Dynasty art style paradigm, but also reflects the social humanities and values of the time. Through the micro-exploration of the phoenix pattern art paradigm that remains in this area, this paper can more reasonably recognize the historical status and artistic value of the Phoenix pattern from the Song Dynasty and the Yuan Dynasty to the Qing Dynasty from the early Ming Dynasty.*

KEYWORDS: *Phoenix's pattern decoration, Ming dynasty early year, Form evolution, Phoenix's tail*

1. The style of phoenix ornaments in the early Ming Dynasty

According to the traditional etiquette system, the Ming Dynasty inherited the feudal imperial system in the period before, but also worked out its dynasties for the royal use of the dragon and Phoenix image pattern provisions, other subjects must not pass over the system, unless it is favored, to be rewarded. This in the system fundamentally limits the Ming Dynasty folk kiln industry porcelain burning phoenix decoration possibility, but also established the early Ming Dynasty official kiln burning Phoenix porcelain unique possibility. In this period of phoenix ornaments, the use of the head of the chicken, the parrot's beak, the body of the dragonfly, the legs of the crane, the wings of the big bird named Peng and the peacock's tail to do a form paradigm combination. And according to the different postures of the phoenix, can be divided into lying phoenix, sitting phoenix, standing phoenix, flying phoenix, clump phoenix and other forms of style, and matching with other ornaments combined, but also can be divided into the phoenix of clouds (flying in the clouds of phoenix), grass phoenix (phoenix body, phoenix wings, phoenix tail is curly shaped), flower phoenix (phoenix hidden in flowers or into flower form) and so on. The artisans of the Ming Dynasty took full advantage of their imagination and creativity, depicting many of the vibrant phoenix totems in simple and simple artifacts. Especially in the most embodiment of the phoenix elegant beautiful phoenix tail bit,

more than other parts of the change, such as phoenix style, flame, grass pattern, leaf-leaving, peacock dense, pine hair style and so on, the style is divided into two dozen, male and female pairs, phoenix pairs, flying up and down, with a sense of rhythm and rhythm beauty. Artisans embody phoenix ornaments through different materials, techniques and forms, expressing the inner spirit of their different thoughts and emotions. The development and evolution of Phoenix art in the early Ming Dynasty added new vitality to the traditional Phoenix art ornaments, and the characteristics of Phoenix graphics were more figurative, realistic and intuitive in terms of content and form, which made the features of Phoenix graphics more figurative, realistic and intuitive, showing the characteristics of phoenix ornaments in the early Ming Dynasty.

The tiles unearthed at the ruins of the Imperial City in the Ming Dynasty also carry a lot of phoenix patterns. All in the ruins of the phoenix pattern pattern form of diversity, there is a subduction state, there is a state of wings soaring, some choose the back as the outstanding performance of the part, some choose the abdomen as the outstanding performance of the part, from a variety of artistic points to show the beauty of the gentle stretch of phoenix. The face of the phoenix is wide and round, the slender, the eyes are slender, the crown is decorated in a smaller size, the neck is slender, and draped with long hair, feathers are a pinch, generally 2-4 into a group, and is ribbon-like. Its body of the feathers rich, exquisitely carved and meticulous, wings spread out, flying shape. The legs are elongated and the claws are bent in a hook shape. The tail is long, the hair is stretched, the shape is similar to auspicious clouds, some like water grass, some like flame, different forms. The movement of the Phoenix posture feels strong, light and soft. In the Ming Dynasty, the dragon pattern and phoenix pattern in the imperial city stone carvings are mostly combined with auspicious clouds, forming a “the dragon takes off in the clouds”, “phoenix dance nine days” exquisite pattern shape, this pattern shape image vivid, decorative strong, is the Ming Dynasty and Qing Dynasty period commonly used decorative pattern sift. [1]



Figure.1 Ming Dynasty Blue Flower Group Phoenix Pattern-Like Ribbon Ear Gourd Bottle Belly



Figure.2 Ming Dynasty Qinghua Dragon Phoenix Pattern Box

2. Reasons why the Ming Dynasty worshipped the Phoenix

Phoenix is the ancient legend of the bird king, created by the art of the ancient Chinese people, in the cultural moral is people's mind to accept the blessing to meet auspicious birds. In the phoenix, it embodies the charm of the natural worship, religious belief, aesthetic taste and artistic perception of the world by the ancient Chinese people. In Chinese traditional culture, Dragon and Phoenix embodies the integration and symbiosis between the two opposing forces. The dragon embodies the beauty of masculinity, while the phoenix mainly embodies the beauty of yin and soft, this aesthetic image becomes the symbol of good things. Most of the phoenix forms created in the early Ming Dynasty were the phoenix with a large head shape, reflecting the aesthetic tendency of the ancient Chu State to the woman's wide face, which belonged to the concrete embodiment of the elegant aesthetic paradigm. The shape and meaning of the big-headed phoenix is to some extent or to convey the shape of the horse queen (Zhu Yuanzhang's wife) of the god and temperament. According to Ming History's account of the horse queen, the horse queen is a kind and intelligent woman, fond of reading and history. The Queen is very diligent in the governance of the domestic government, in her spare time will explain and learn the ancients' discipline rules. Ma Queen looks elegant, elegant, makeup is not bright, beautiful and not proud; In the great wealth is neither extravagant nor proud, always do not forget the suffering of the people, still maintain a frugal and simple style of life, and with their own words and deeds to persuade Zhu Yuanzhang. So ancient historians judged her to behave calmly, without harsh words and cold hearts, and was the mother of the nation. Zhu Yuanzhang has many concubines, but among his many women he most respects is the horse queen. Zhu Yuanzhang and the horse queen's feelings are very good, the two people have been very loving. So under the influence of the horse queen, the expression of phoenix ornaments in the early Ming Dynasty is to a large extent a tribute to her character and temperament, which also represents Zhu Yuanzhang's respect for the horse queen. The use of the feudal imperial power to phoenix totems was conceptually intended to symbolize the royal family, and its representative queen was the core of the masters of all the women in

the city. Therefore, Phoenix in the Ming Dynasty is the symbol of the highest status of women, is second only to the dragon totem authority of the court decoration. Phoenix decoration since ancient times has been a symbol of moral character, the Ming Dynasty worship Phoenix part of the reason is also the queen's high moral respect. Phoenix is a kind of auspicious bird, China's ancient people believe that as long as the phoenix appears, the world will be peaceful, some people rare and precious auspicious signs, so advocating Phoenix is also the people's beautiful yearning for a peaceful life.



Figure.3 Phoenix Patterns in the Stone Carvings of the Imperial City in the Ming Dynasty

3. The development and evolution of Phoenix pattern decoration in the three periods of Yuan Dynasty, Ming Dynasty and Qing Dynasty

The books of the Chinese Song Dynasty described the phoenix as having the head of a snake, the jaws of a swallow, the back of a turtle, the belly of a dragonfly, the head of a crane, the chicken's gill, the front neck of a dragon, the tail of a fish, and the form of a dragonfly standing. Its description of the Phoenix is more detailed and vivid than the Han Dynasty. There are also many folklore described the form of the phoenix as the head of the chicken, the shape of the dragonfly, the wings of the dapeng bird, the legs of the crane, the parrot's mouth and the tail of the peacock. These explicit descriptions indicate that phoenix pattern shapes become more specific as history goes on. To the Yuan Dynasty Phoenix patterns appear in large numbers in porcelain, such as the Yuan Dynasty blue flowers's various Phoenix pattern spins, Phoenix head form of porcelain pots and so on. Among the many blue-flower porcelains burned in Jingde town official kilns, the decorative patterns of phoenix patterns are the most abundant, and the production process is also the most mature, the kinds of the Ming and Qing dynasties are comparable. Vivid and beautiful in the decorative style, according to the phoenix pattern series depicted at that time can be called "peacock tail", according to the characteristics of the painted phoenix pattern of the wings, can be called "twisted with two tails", "three tails", "three tails" and "rolling grass tail" and other images, the composition of these phoenix patterns is rigorous, for the phoenix tail description nuanced, phoenix image flexible.^[2]



Figure.4 Wife of Ming Emperor Zhu Yuanzhang: Ma Queen

By the Ming Dynasty, the phoenix pattern has become a specific shape, whether in the circle, square or other shapes of the object, the pattern composition has their own shape form, and the commonality of the phoenix pattern form is further standardized. Early Ming Dynasty, “feathertail phoenix pattern” decoration more, including double tail, three tails, five tails and “curly tail” are inherited the Yuan Dynasty Phoenix pattern totem mode development. In the Ming Dynasty official kiln, the composition of the group phoenix pattern is particularly common in the combination of “curly grass tail” and “feather five tails”. There are in the Yongle years of drawing the “feather three-tailed lucid ganoderma” Phoenix pattern decoration is in the Yuan Dynasty “feather three-tailed phoenix pattern” on the basis of the integration of lucid ganoderma's shape, so that it is more innovative, and in the late Ming Dynasty also have many use. The most common depictions of anchovies in the Ming Dynasty were three or five, because “three” and “five” were two important numbers in ancient times, which evolved from the original symbol of the gods to the good luck symbol. Three and five penetration into every aspect of our lives, three talents, three mountains, five, three five regular, five-line theory and so on. Curly grass pattern also known as “anchovies”, “rolling leaf pattern”, developed by the winter grain, as “S”-shaped wave-shaped curve arrangement, curly round gorgeous, the Tang Dynasty has been very popular, the Japanese call it “Tang Dynasty grass pattern.” Its flower branches and leaves swirlaround, similar to auspicious clouds, with the form of Buddhist artifacts, so has become the most common and characteristic of Chinese Buddhist decoration pattern. ^[3]Therefore, the curly grass pattern implies The Rich and Rich. And lucid ganoderma in China itself represents auspicious, it is a beautiful, rich, lucky symbol, it implies auspicious. The combination of these auspicious numbers, patterns and phoenix ornaments makes phoenix totems have a better cultural connotation.



Figure.5 Local Close-Up of the Yuan-Era Blue Flowers Phoenix Grass Worm-Patterned Octagonal Gourd Bottle



Figure.6 A Close-Up of the Phoenix Pattern on a Large Plate of Lotus Phoenix Patterns Worn by Yuan-Era Blue Flowers

The decorative types of Phoenix patterns in the Qing Dynasty increased significantly, and the style of painting is different, according to the composition of the decoration can be divided into double phoenix, group phoenix, phoenix phoenix, phoenix peony pattern and dragon phoenix pattern and so on. Most of these ornaments are based on the Ming Dynasty Phoenix innovation, such as the Qing Dynasty in the Ming Dynasty used to “phoenix on the left in the right” layout pattern slightly changed, forming a “dragon on the left phoenix on the right” pattern arrangement. At this time, the Phoenix pattern is mostly official kiln products, and phoenix totem basically throughout the Qing Dynasty porcelain production, after two or three hundred years of change in the era, the Qing Dynasty also introduced some new Phoenix pattern decorative shape, such as the feather tail and the tail of the two phoenix patterns combined to create the hybrid tail pattern of the Phoenix

pattern, as well as the new color glaze on the basis of the original Phoenix pattern. Qing Dynasty compared to the Ming Dynasty, phoenix pattern decoration shape is more colorful gorgeous, the main reason is that at that time, color porcelain painting has a great advantage, Phoenix pattern is more inclined to colorful “wing tail” type. And after two or three hundred years of development, the Qing Dynasty phoenix ornaments have increased, the pattern workmanship is more fine, more colorful.



Figure.7 Yuan Blue Flowers Wearing a Phoenix Pattern-Like Holding Pot

4. Phoenix-pattern decoration on the building

The imperial city of the Ming Dynasty, as the imperial city of the Ming Dynasty, is the symbol of the emperor's identity, so a lot of phoenix decoration is used in the decoration of the building. From the Ming Dynasty, the ruins of the imperial city unearthed a large number of phoenix-like ornaments of brick, tile. In the Ming Dynasty, the phoenix pattern decoration on the imperial city stone carving slots more and dragon or other auspicious pattern pattern combination, which is mostly combined with auspicious clouds, Phoenix hair is mostly with the wind, and the state of presentation is different, so that the overall posture of the phoenix presents a strong dynamic, auspicious clouds and phoenix combination, forming a “phoenix dance nine days” exquisite shape. auspicious clouds pattern pattern is mostly composed of several clouds as a whole, forming a group, shape diversity, surrounded by phoenix pattern; Although the phoenix tail is in different forms, but the composition is compact, the relationship between before and after is clear, phoenix pattern shape vivid image, with a strong decorative. The ruins of the imperial city unearthed on the tile on most lying on the dragon and phoenix pattern decoration, the phoenix pattern decoration on the tile on the stone carving is somewhat different, because the area of the can be shaped in tiles is not stone carving area is large, so the Phoenix pattern decoration on the tiles mostly can not be combined with other

patterns. tiles on the form of phoenix pattern bedding, some show the state of spreading wings and soaring. The form of anchovies is variable, the number of anchovies is not the same, “curly grass tail” and “feather tail” is the most common. The common Phoenix tail style in the ruins of Zhongdu inherited the characteristics of the Yuan Dynasty and was modified on the characteristics of the Phoenix of the Yuan Dynasty to form a Phoenix pattern decoration with the Ming Dynasty style. The Imperial City of the Ming Dynasty also unearthed glass components decorated with phoenix patterns, which are well-made, brightly colored and delicate in tire quality. Phoenix patterns unearthed from the ruins of Zhongdu City can be found in the early Ming Dynasty phoenix pattern decoration well-made, beautiful shape. But to the middle and late Ming Dynasty, the quality of the production of Phoenix pattern decoration compared to the initial decline, but basically maintained the early Ming Dynasty Phoenix pattern decoration modeling. On the comparison of the Phoenix pattern unearthed in the Imperial City of Zhongdu to the Phoenix pattern of the Qing Dynasty, the pattern unearthed in the Imperial City of China is not as gorgeous as the phoenix pattern of the Qing Dynasty, but it was developed by the Phoenix pattern of the Yuan Dynasty, and the stone carving art of the Forbidden City in Beijing was also greatly influenced by the stone carvings of the Imperial City of the Ming Dynasty. The Phoenix patterns used in the relics of the Imperial City in the Ming Dynasty mostly inherited the Phoenix pattern of the Yuan Dynasty, while the stone carvings, brick carving techniques and composition styles on the building siphoned the Style of the Song Dynasty, which had a far-reaching influence compared to the Qing Dynasty. In short, the Phoenix pattern decoration of the imperial city in the Ming Dynasty played a role in carrying on the times, but also conducive to the study of phoenix patterns in different periods, at the same time, the Ming Dynasty in the imperial city site of the study of the early Ming Dynasty history provided a valuable empirical evidence.



Figure.8 Phoenix-Printed Tiles Unearthed At the Site of the Imperial City in the Ming Dynasty

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