

On the Transition from Ming Dynasty Ceramic Courtyard to North China Residence——Take the Ming Dynasty Pottery Courtyard of Henan Museum as an Example

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Abstract: *The pottery building is not only a funerary object, but also reflects the architectural technology, plastic arts, and artistic aesthetics of the dynasty. The layout of the pottery courtyard and the layout of related houses are also the research value. The Ming Dynasty pottery courtyard unearthed in this article is a true portrayal of the residential courtyards in northern China.*

Keywords: *Pottery Courtyard, Courtyard-Style Dwellings, Northern Dwellings*

1. Pottery House, Pottery Courtyard

This time I went to the Henan Museum, not only to appreciate the cultural relics but also to have a certain understanding and understanding of a part of the history of Henan. After the precipitation of history, everything becomes a cultural relic and has a story behind it. The house that will be mainly described in this article (Figure 1) is an ancient northern Chinese house, and this house is also a true portrayal of an ancient northern Chinese house.



Figure 1 Pottery Garden (Self-portrait of Henan Museum)

Ming wares are burial objects made in ancient China imitating real objects, and they entrust the living people's deep mourning, infinite grief, and blessings for their souls forever. "Xunzi" once talked about treating the deceased relatives, we must provide them with a comfortable place to live so that their souls can have sustenance, and they can live in another world without worry and safety. Food, clothing, shelter, and transportation are necessary for living, and architecture has naturally become an important funerary for the deceased. However, due to the large size of buildings in real life, it is not easy to transport, and it is not easy to bury them in tombs. Moreover, they are wooden The structure of the building is perishable and is not conducive to long-term preservation.

The pottery building is relatively small in size, which not only has the characteristics of realistic architecture, but also facilitates transportation, and uses pottery clay with strong plasticity as the raw material, which has the characteristics of low cost and not easy to corrode. Therefore, it has become the first choice for architectural illuminators. Most of the objects used for funerals are imitated common objects in real life. For example, the pottery building is a kind of earthenware architectural object, which is made by simulating the architectural form of the human world. It can also be said that it is a model of buildings in real life. Condensed the main features of real architecture. Cui Yisheng mentioned in "Study on the Plastic Art of Pottery Buildings in Henan Han Dynasty": During the Han Dynasty, with the strong advocacy of Confucianism and filial piety culture by the rulers, the style of thick burial prevailed in the world and was placed in the grave of the dead as a funerary. There are many types of pottery buildings, and almost all architectural forms appearing in real life are included in them [1]. So it can be seen that due to the rapid development of architecture in the Han Dynasty and Confucianism, pottery buildings have appeared in tombs ever since.

The pottery courtyard (Figure 1) is currently in the collection of Henan Museum. Its date has been identified in the Ming Dynasty, and the map was published in the Ming Dynasty tomb in Jiaxian County. Mr. Yang Huancheng said in "A Brief Introduction to Henan Ceramic Architectural Artifacts": Pottery architectural artifacts are an important part of many cultural relics and historical sites in Henan Province. They are used to study ancient Chinese architecture, painting, and sculpture art, as well as social production and life at that time. Provided irreplaceable physical information [2].

2. The external characteristics of Taoyuan



Figure 2 Side view of Taoyuan (Self-portrait of Henan Museum)



Figure 3 Shadow wall (Self-portrait of Henan Museum)



Figure 4 Roof ridge, animal head (Self-portrait of Henan Museum)

The text next to the cultural relics introduced: This group of pottery courtyards (Figure 3) are 149 cm long, 89 cm wide, and 60 cm high. The building complex consists of an archway and three courtyards. The traditional form of uniform and symmetrical layout is adopted. There are two rows of horse-riding figurines between the five-ridge Xieshan-style archway and the gate. There is a horoscope wall outside the courtyard, and there is a shadow wall inside the door (Figure 3). The three-entry courtyard lists nine hanging mountain-style bungalows, one hall, and four front-to-back doors and walls symmetrically on the central axis. There is a pottery sedan in the left corner of the front yard, and a stove on the left side of the backyard. There are mills, mortars, pigs, and sheep in the left corner. There is a horoscope wall outside the gate and a shadow wall inside the gate. The three-entry courtyard lists nine hanging mountains symmetrically on the central axis. Style bungalows, a hall, four doors, and walls that collude front and back. There is a pottery sedan chair in the left corner of the front yard, and a stove on the left side of the backyard. There are mills, mortars, pigs, and sheep in the left corner. There are 17 male figurines and 10 female figurines in the courtyard. This house is an ancient northern Chinese residence. A true portrayal of. However, because this group of doors has independent archways, eight-character walls, and roof ridge beast heads (figure 4), the corresponding real architectural level will probably not be an ordinary residence. It can be seen that the social status of the tomb owner will not be. Too low. According to the unearthed epitaph, the owner of the tomb Wang Han (1513-1577), Zi Weibang, alias Shuangquan, was a wealthy landlord. This pottery courtyard and related furnishings should be the epitome of his family during his lifetime. A glimpse of the economic life of the landlord's manor in the Ming Dynasty [3].

In addition, the pottery courtyard of the Ming Dynasty has its biggest feature-six grid fans. The partition door is one of the decorative components in traditional Chinese architecture. From residential houses to royal palaces, you can see the grid door. It is an indispensable thing in ancient architecture. As the most commonly used door leaf form in ancient buildings, it first appeared in the Tang Dynasty, and was widely used after the Song Dynasty, and is generally used for folk decoration. Used in a row, usually four, six, and eight. After the extensive use of grid doors in the Song Dynasty, there were mostly four doors. In the Yuan and Ming dynasties, there were generally five fans, and the six-patterned fan began to be used in the Qing Dynasty. Therefore, the six-patterned fan that appeared in the pottery courtyard of the Ming Dynasty is the earliest six-patterned fan in my country.



Figure 5 Pottery figurines in the courtyard (Self-portrait of Henan Museum)



Figure 6 Pottery figurines outside the courtyard (Self-portrait of Henan Museum)

In addition to the architecture of the Taoyuan Courtyard, there are also the sculptured figures in the courtyard (Figure 5) (Figure 6). In order to avoid overwhelming guests and make the architectural part of the pottery building the main body, the figure sculptures in the pottery building are not only small in size, but also generous and informal, focusing on the overall charm and not being constrained by small parts. For example, the figure sculptures that are used as ornaments in the pottery building do not describe too much of the characters' eyebrows, mouth, nose, nose, and clothing, but use a very general technique to show them in one stroke. However, the dynamics, expressions, and mental outlook of the characters are very well presented, and they are really concise and concise [4].

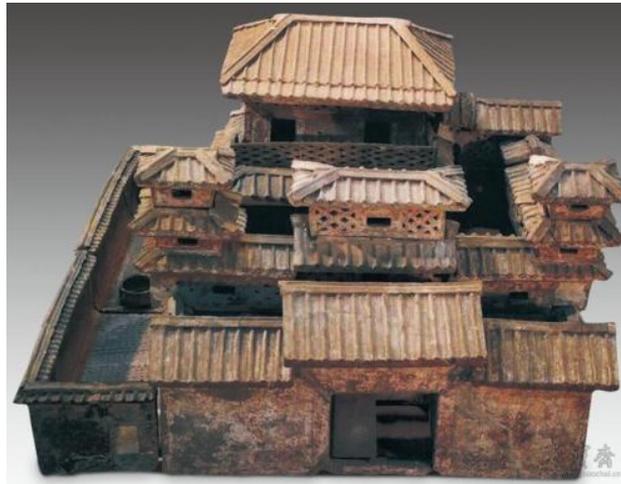


Figure 7 Han Dynasty Pottery Courtyard (Image Source: Baidu)



Figure 8 Ming Dynasty Ceramic Courtyard (Image Source: Baidu)

When it comes to pottery courtyards, the pottery courtyards of the Han Dynasty are the most advanced. Compared with the scattered pottery courtyards in the Han Dynasty (Figure 7), the pottery

courtyards in the Song Dynasty (Figure 8) also have their own unique beauty, paying more attention to symmetry and unity, giving people a sense of majesty and order. Although the pottery building was buried in the ground as a funerary object, a kind of architectural objects, the ancient architectural objects used as burial objects was also the epitome of real architectural objects in real life at that time, and they intuitively and vividly expressed the construction techniques of ancient buildings. , Reflecting on a certain social life situation, is an important material for the study of ancient architectural art and social life. From this pottery courtyard, we can also find the shadows of the northern Chinese houses, such as rectangular or square courtyard houses.

3. Residential buildings in northern China

The courtyard-style dwellings are common in northern China. Hao Xiuchun mentioned in the "Comparative Study of Courtyard-style Traditional Houses in Northern Areas": Courtyard-style dwellings refer to the style of dwellings in which a courtyard or patio is formed between houses and walls, including its combination changes. 'Or the so-called Siheyuan' refers to an inner courtyard-style house surrounded by houses on the east, south, west, and north sides. The old Beijingers called it a "shebang" [5].

The courtyard-style traditional houses adopt the architectural pattern of "central axis symmetry, front hall, and backroom left and right two compartments". Chinese courtyard houses were formed in the Western Zhou Dynasty. Chinese courtyard houses in the Spring and Autumn Period and Warring States period continued the Western Zhou system and gradually standardized. In the Han Dynasty, it can be understood from the unearthed portrait bricks and Ming ware pottery houses that the courtyard-style dwellings of the Han Dynasty evolved into multi-courtyards and multi-level living spaces. There were no major changes in Chinese courtyard houses in the Sui, Tang, Five Dynasties, Song Dynasty and Yuan Dynasty. In the late period, Chinese courtyard houses expanded further in the Ming and Qing Dynasties, and finally formed a diversified pattern of Chinese courtyard houses. Courtyard-style houses generally have thick exterior walls and few windows. The courtyard is closed but has a sense of internal security and warmth.

For northern dwellings, the courtyard represents not only a spatial form, but also a comprehensive manifestation of lifestyle, construction technology, and building materials. Xu Xiaoxiao and Chen Tiejun said in "Analysis of the Walls of Residential Houses in Northern China_Take Beijing Siheyuan as an Example": The form of standard residential houses resembling the form of a siheyuan is common in the north. It comes from the cultural personality and living habits of the people. It is said that compared with the south, the north has formed cultural norms and the concept of etiquette earlier. The cold climatic conditions in the north have made people have a more convergent character, and their mentality is more rigorous. The practical rationality of Confucianism advocates realistic practice, calm and down-to-earth attitudes to life, and ethical norms. Therefore, they pay more attention to the surrounding walls. The order of life and the orderly living space lead to this state of life. The rigorous and symmetrical wall also reflects the pursuit of this state of life [6].

4. Conclusion

Because of the respect of Confucian filial piety culture, thick burial prevailed in the Han Dynasty. People hoped that their dead relatives could live well in another world, so they wanted to walk together with houses and courtyards so that the souls of the deceased could be supported. May they live as they did before they were alive, and these burial houses are Mingware pottery buildings and pottery courtyards, which integrate architectural technology and plastic arts, which have a certain value for the architectural research at that time. The pottery buildings and pottery courtyards unearthed in Henan are the most representative, and part of them also represent the characteristics of the changes in the residential buildings in northern China and will have more or less impact on pottery buildings unearthed in other regions. It is not just the pottery courtyard described this time, the pottery courtyard of the Han Dynasty also has high research value.

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