

A Study on the Situation of Site and the Artistic Paradigm of Brick and Stone Creation in Ming and Middle Capital Region

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Abstract

The location of Dingdu in Ming Dynasty is the hometown of Zhu Yuanzhang -- Linhao (now Fengyang, Anhui), and the ruins of the capital city are located in Fengyang County, Chuzhou City. There are many remaining bricks and tiles and broken walls in the ruins of Ming Zhongdu, all of which have historical and civilized value. reflects the social phenomena and customs of the Ming Dynasty at that time. This article carries on the field investigation, the exploration and the research to the Ming Zhongdu Gulou through the field investigation. The characteristics of ceramics and masonry are analyzed thoroughly and comprehensively. This paper further studies the cultural value of Mingzhongdu cultural relics in today's society and provides strong evidence for the cultural protection and inheritance of Mingzhongdu ruins.

Keywords

Ming Zhongdu; Guan kiln masonry; Cultural heritage.

1. CURRENT SITUATION OF BRICK AND TILE CONSTRUCTION IN MINGZHONG AND THE SITUATION OF OFFICIAL KILN REMAINS

Mingdu covers an area of 382.30 square meters ,120000 square meters larger than Beijing The Imperial Palace. The central part of the Ming Dynasty was designed according to the examiner's records. It has the layout characteristics of the former dynasty, the rear dormitory, the left ancestor right society and so on. The central axis runs through the drum tower in Ming Zhongdu, and the volume of the drum tower in Ming Zhongdu is the largest drum tower in the country since ancient times. After hundreds of years of vicissitudes, the bell tower is not complete, but from the historical records, we can understand the size of the drum tower in Mingdu. Fengyang, Nanjing and Beijing are the only three drum towers in ancient China. The following table compares the three drum towers, which can be seen simply and clearly.

Table 1. Comparison of Building Volume of Drum Tower in Fengyang, Nanjing and Beijing

	Length	Wide width	High	Open	Eaves	Source of information
Fengyang	72m	34.25m	15.8m	3	3 eaves	1999 edition of "Fengyang County Zhi"
Nanjing	44.50m	22.80m	9m	3	multiple eaves	Nanjing drum tower district party committee propaganda department, culture bureau editor "drum tower scenery
Peking	55m	33m	4m	3	3 eaves	Jinwen Luo, Beijing Bell Tower, Drum Tower

By contrast, it is clear that the drum tower is far larger than the other two drum towers. Ancient to modern there are also some literati recorded the scale of the drum tower in Mingdu, "Fengyang new book" recorded: "Zhongdu Qiaolou is the drum tower, in the east of Yunwu Street. Hongwu five years (should be two years — the author) Zhaojian du, eight years is built building. Build a platform and open three coupons. There are nine buildings, three eaves, a hundred feet, towering wings, Qiong dust, grand system, magnificent scale. On the river, Huai heavy lake line ethereal, a sight and the mountains are empty, hidden in the clouds outside the smoke. The upper copper pot drip leakage, the steel point more drum, with the police day and night." In Jingtai years, Fengyang Fu Linhuai County Confucianism guide Shen Mu and Liu Ying respectively wrote the title of "Zhongzhong miscellaneous Yong 12", in these two groups of poems, described the Ming Zhonggu Lou "Taiping Giant Bell", "Fengyang Feilou". It is included as follows: Taiping Juzhong (Shen Mu): when Taizhi got Juyong, Huainan Xia Town Wai Xiong. The wind court does not disperse the green spirit, the heaven and earth always exist the creation work. Wan Lai silence in the culvert Tai Chi, one yuan moving place spray Hong Meng. In ancient times, how much rise and fall hate, all in the morning faint." Fengyang Feilou (Shen Mu): "the edge of Xiao Han, spring and autumn to several years. The base map pillow mountain river is strong, the Xi Ping Lin Dou extremely hangs. Clouds from the Canglong Cheng, the moon yellow crane under the Wei. When to visit Cui, the giant pen also cut the rich brocade." Fengyang Flying Building (Liu Ying): "A hundred feet flying building is forbidden to stand on the edge of the tower for several years. Mid-air smoke eaves before run, close to the star river sill hanging. The sword looked at the rainbow, and the jade arrow blew the Phoenix. Yueyang has a record of Xiwen, the end of the ancient who continued." From the poems of Shen Mu and Liu Ying, we can feel the grandeur of the Drum Tower in Mingdu 500 years ago. In addition, Wang Shouren, Zhou Jin and others wrote poems for the Drum Tower in the Ming Dynasty. In ancient times, Zhongdu City was not only the largest in China, but also some ceramic components, which were the main place for the porcelain used by the Ming Emperor. A large number of building components and fragments were scattered in the Ming du ruins. Almost all the ceramics seen in people's daily life were found after the Qing Dynasty, but the porcelain fragments of the Ming Dynasty were rarely found. The Forbidden City moved residents after entering the Qing Dynasty. Gulou is located in The Imperial Palace, Xi'an Gate and Tushan Gate between the door, it is the Ming Dynasty porcelain originally concentrated in the living area. Scholars also found many porcelains used in daily life in the early Ming Dynasty. Most of the remaining porcelain is made of Jingdezhen kiln, almost all white glaze, only part of blue and white flowers. In addition, there are a certain number of Longquan kiln objects.

In the Southern Song Dynasty, there were some special kilns, which made porcelain for the court. The first of Mao Gongdong. Song style official kiln porcelain unity, overall symmetry and elegant atmosphere structure. The Ming Dynasty just began to take the form of "official fire", at the beginning of the official factory, specially fired tribute palace porcelain, Ming Dynasty Jingdezhen Royal Kiln Factory specially burned imperial ware that is tribute. Zhu Yuanzhang also used a large number of ceramics in the establishment of Ming Zhongdu.

According to some scholars, when Zhongdu City was built, the craftsmen used successively reached the "millions of people." when Zhu Yuanzhang set up his own king of Wu, it took only a year to build the palace. It took two years to rebuild and build the palace. After that, it took only three years for Emperor Yongle to build Beijing. It can be seen that Zhongdu City takes a long time, consuming a lot of bricks and tiles, porcelain.

Mr. Yang Shilin's book "Hongwu Zhongdu Ceramics Collection" has been recorded in detail: "From the inscription statistics found on the construction of city brick, Gong brick has reached 22 prefectures 69 counties. Wang Jianying," Ming Zhongdu "and the palace used glass and tile and decorative components, of course, not a few. At the same time, the burning of this kind of material is not the same as that of ordinary brick and tile, and its technical and

technological requirements are by no means comparable. In particular, the burning of porcelain components, general porcelain kilns are never competent. In the course of six or seven years of construction in Zhongdu City, how many such ceramic building materials have been fired can not be counted now, but the number of scattered fragments can still be seen within dozens of miles around Fengyang City today. This is the civilized petals of that era. From these scattered petals, we can see the basic appearance of ceramic burning, especially porcelain burning at the beginning of Hongwu. "Ming Taizu record" said : " the imperial mausoleum has civil service; long Huai Wei water transport labor ." That year the construction of the city, the task of water transport, can be imagined. From the Huaihe River transport, and then move to work, transport to the city, of course, there should be unloading, pile cargo wharf, and the geographical location of Liuligang is obvious, because of its main unloading ceramic, so the name of Liuligang, also in reason. This is also illustrated by the large number of pieces of building ceramics scattered there, especially pieces of porcelain ."[1]

Mr. Yang Shilin has screened and sorted out hundreds of porcelain pieces, classified more than one hundred of them, and put the superficial understanding into the article.

2. THE REMAINS OF BRICK AND STONE IN MINGDU AND ITS CREATION FEATURES IN THE UNEARTHED CONTEXT

In the construction situation and environment of Zhongdu City, the construction of its capital city brings together skilled craftsmen and precious materials from all over the country, so the construction process of such magnificent works is not easy, and a large number of city bricks need to be used, which must be collected from the whole country. In order to indicate the source and burning time, all kinds of words and codes need to be left on the city brick, so there is a "word brick ". Take a closer look at these bricks, clearly visible "Nanchang House ", " Anqing House" and other words, Yin engraved, Yang engraved, but also calligraphy carved style. The handwriting is clear and legible, but after the Cultural Revolution, the brick wall of the capital city was damaged and converted into the use of civil construction and urban construction, many bricks and tiles were lost, and a large number of retained text bricks were scratched and ground seriously. In the Ming Dynasty, there were many bricks in the Han and Jin dynasties, but they were not rich in the Ming Dynasty. Mingdu as the capital of Ming Dynasty, built a large number of engineering facilities, including palaces, sacrificial altar temple, city, drum tower, command office guard, but also in the city around the construction of the Royal Garden Mausoleum, Gonghou Zu tomb and dozens of waiting houses, and the construction of these facilities undoubtedly used a lot of masonry, and Mingdu remains and Qiaojianzi glazed official kiln site area overlap, its area of architectural artifacts are numerous, all around the city rules and output and design. Qiao Jianzi site is located in Qijian Village, Qijian Village, Fengyang County, Chuzhou City, Anhui Province, about 1000 meters south ,327 meters northwest from Fengyang County Gudui Bridge Shang Zhou site ,3000 meters southwest from Ming Huangling, commonly known as "kiln top ", with an area of about 60,000 square meters. There are two types of glazed official kiln, one is half inverted flame steamed bread kiln, the other is half inverted flame horseshoe kiln pottery kiln, most of which are well preserved and the structure is basically complete. Four steamed buns, The plane is nearly long, About 10-15 meters long, Kiln 4-5 meters wide, About 1.2-1.8 meters deep, It is composed of operation pit, kiln door, fire chamber, kiln chamber and smoke halogen. Operating pit plane near rectangle, About 1.5 meters wide, About 0.8 meters deep, The walls are covered with green brick, There is a column hole at the bottom. Kiln door plane near trapezoid, About 1.3 meters long, The residual depth is about 1.7 m; At the junction of the kiln door and the chamber of fire, the arc-shaped fire door, about 1.4 meters high, There are sealed door bricks outside the fire door. The bore plane is fan - shaped, The bottom is about

0.6 meters lower than the kiln bed, For sintered green burning soil hard surface. There is a circle of braised soil sintered noodles outside the kiln house, The diameter of the ring is 0.2-0.7 meters. At the back of the kiln chamber is the oblong smoke brine of the brick masonry, There are two walls, Forming 3 flues and 3 vents, There are rectangular gaps in the middle or near the bottom of the partition wall, Make the flue connect with each other. Close to the bottom of the kiln bed, there are 5 smoke halides, Two of them share a flue at the bottom of the pipe, The middle of the smoke halogen mouth is dedicated to a flue. Eight hooves, The components are the same as the steamed bread kiln, 10-12 meters long, Kiln about 2.5-3.2 m wide, The residual depth is 1-1.8 meters. Brick masonry kiln, The kiln bed is green gray sintered surface. There is also a circle of braised soil sintered noodles outside the kiln, The diameter of the ring is about 0.2-0.4 meters. Brick smoke, Three upper and lower, Form their own independent 3 flue.

Before the Ming Dynasty, the construction of the "brick" provisions, the Song Dynasty "Building French" provisions on the "brick "," Building French" in the size of the brick is "one foot three inches long, six inches wide five points, two inches thick five points" and in Chengtianmen, outside the Jinshui Bridge and other sites excavated a large number of brick, stone, tile and other building materials, no doubt also confirmed the construction of Ming are using a large number of brick. There are three kinds of bricks unearthed in the ruins of Mingdu, the first of which is used in the construction of Zhongdu City. Most of these bricks have inscriptions, mainly engraved on bricks, with the names of "name "," military post "," name" and "military post" being the most common names. After the establishment of the Ming Dynasty, the most important military system —— the system of Wei, which was recorded in the History of the Ming Dynasty as follows: about five thousand people are called Wei, about one thousand people are called thousands of households, and about one hundred people are called 100 households. This is the origin of the inscriptions Yang Bao, Chen De, Wu Zi No. Mr. Wang Jianying once said that such masonry belongs to the so-called "five elements brick ", that is, according to the gold wood fire soil to number the brick. [2] in ancient China, there are records of brick inscriptions, brick inscriptions are brick as the carrier, through seal cutting skills to pass on ideas, this unearthed inscription brick is mainly to record responsibility, statistics, the role of piecework pay. The second brick is slightly smaller than the first brick, a little thinner, not shown in inscriptions, mainly used to build the house outside the south wall of the courtyard. No obvious characteristics, the capital construction used a large number of this type of brick, in addition, the site of the outside Jinshui Bridge also excavated a lot of this type of brick. The third type of brick is the smallest, no brick, mainly used on both sides of the wall veneer. The brick is widely used, and almost all visible parts of the wall are covered with it. And the source of these bricks has been explained in the works of Zhongdu scholar Wang Jianying. According to the "Ming du site investigation report ", all the bricks are divided into four categories, and the bricks used in the general buildings of Mingdu site are also divided into four categories, namely, the inscriptions of local servitude, the military department and other torturers' bricks. Finally, the glazed tile unearthed at Chengtianmen site also shows the definition of aesthetics at that time, and the pattern of twigs and flowers is different from that of the Tang Dynasty. Although the pattern of Ming Dynasty was gradually complex and weak, it was still an important traditional pattern in ancient China. From the observation of masonry characters, there is an obvious paradigm of "Taige style" in the brick form of Zhongdu. From the beginning of the early Ming Dynasty, Taige style developed from Song Ke, Song Sui and Song Guang to Shen Du and Shen charm. More than a hundred years of "Taige style" calligraphy, for the imperial examination to provide a specimen model of the book, this is a rigid format fixed "eight shares" sample list, in circulation into an official style of regular script style, Naturally also used in the Ming du capital construction materials.

3. THE CULTURAL CHARM AND HISTORICAL CHARACTERISTICS OF THE MASONRY CARVING IN MINGZHONG

Ming Zhongdu City as the residence of the emperor, stone carving can not be absent, more than 500 meters of jade on the Suyu seat, carved a large number of animals and plants. In the temple site on the stone, the foundation carved flat dragon, outside also engraved a Xiang Feng. Stone Wang column, fences, Royal Road Dan and so on, it is also engraved with dragon and Phoenix stone. In Yi Kun, there is such a sentence : " Dragon war in the wild, its blood Xuanhuang ", the legendary gods, is regarded as auspicious fairy beast, can lift clouds and fog, but also can wind and rain. In ancient China, the dragon was the symbol of the highest status and the symbol of power. In China's five thousand years of history, there are endless mythological stories, there are countless fairy beasts, few people can remember them, but every Chinese know at least one of them, that is , " dragon ". The dragon lines are almost everywhere in the ruins of Zhongdu, the saddle of the imperial mausoleum, the pillar head column, and the wall base of the wall are various and lifelike.

Phoenix, as the king of a hundred birds, has the moral of auspiciousness. Spring and Autumn. It says , " phoenix, fire essence ." [3] Phoenix in the five elements of fire, is regarded as a god bird, its image in different periods is slightly different. The ancient book has mentioned that the shape of the Phoenix is a collection of more than a dozen animal characteristics, Phoenix ornaments used the head of the rooster, the beak of the parrot, the body of the mandarin duck, the legs of the crane, the wings of the Dapeng bird and the tail of the peacock as a combination of morphological paradigms. And according to the different posture of Phoenix, in this period can be divided into lying Phoenix, sitting Phoenix, standing Phoenix, flying Phoenix, ball Phoenix and other forms. According to this, Phoenix pattern has become a specific shape, whether in circular, square or other shapes of objects, the pattern composition has its own modeling form, and the commonness of Phoenix pattern form is further standardized. In the early Ming Dynasty, there were many decorations, including double tail, three tail, five tail and curly tail, which inherited the development of Phoenix pattern totem model in Yuan Dynasty. In the Ming Dynasty, the combination of "curly tail" and "wing five tail" was the most common in the production of Phoenix pattern in Guanyao. The similarities between Phoenix and dragon are that they are the gods of our fantasy and the totem of the Chinese nation. In ancient times, there were dragon and Phoenix Chengxiang, which were regarded as the most supreme beings in ancient times. Most of the Phoenix forms created in the early Ming Dynasty were the Phoenix with a large head shape, which reflected the aesthetic tendency of the ancient Chu country to the woman's broad face, and belonged to the concrete embodiment of the elegant aesthetic paradigm. To a certain extent, or to convey the form and temperament of Queen Ma (Zhu Yuanzhang's wife), the expression of Phoenix ornaments in the early Ming Dynasty was largely a tribute to her conduct and temperament. This also represents Zhu Yuanzhang's respect for Queen Ma. In the ruins of Zhongdu City, all the capital buildings are "above painting embroidery" jade stone tools are "carved and skillfully ", the buildings are magnificent and strong, and the ancients once wrote poetry described : " Tiger in Longpan Shengzu Township, Jincheng jade base Qiufang ." In the Zhongdu City Temple site also confirmed the praise of the ancients.

The above phenomenon shows that there are many things in the image art paradigm of masonry and tile in Mingzhong, which show the relationship between yin and yang. Such as brick and tile stone carving typical dragon and Phoenix posture is reflected. From the observation of Confucianism, which is often advocated in the feudal thought of imperial power in ancient times, this kind of "yin and yang two instruments" indicates not the superiority and inferiority of men and women in the sense of social hierarchy, but mainly the pattern of "equal and parallel" in the connotation of cultural personality. First, it contains the division of social functions of "male and female ", which is the most common gender model in ancient China. Zhu

Yuanzhang and Queen Ma's social system construction in the royal family is still based on this logic to establish a family relationship system. It is generally believed that the difference between male and female is the oppression and restriction of women in patriarchal society. This view makes sense, but it is too simple. However, this restriction is bidirectional, that is, it also clearly points to men. For example, if a man wants to "enter", he should not be very casual, but, as stipulated in the Book of Rites, "Men enter, do not roar, night with candles, no candles stop". In this sense, the separation of male "outside" and female "inside" more embodies a principle of equal rights and interests, "territory", and reflects a kind of "equal and simultaneous" gender cultural mechanism. In addition, in the early Ming Dynasty, stone carvings generally showed concrete expression techniques, using the density of lines and straight changes to express the reality of things, highlight the characteristics and character of carving content, and show the artistic charm of nature.

4. CONCLUSION

From the first year of Hongwu, Zhu Yuanzhang "ordered Zhongshu province and Lin Yuan, Taichang Temple, and decided to wish the ceremony. It is the reason of the history of the past, decided to the suburbs of the temple in order to advance. Two years, remember the Confucian officials to repair the book..... It is far from the Han and Tang dynasties." Ming du is the first capital city of Ming du after the Daming Dynasty established the Daming ceremony system, and Ming du has formulated a lot of palace que Tan Temple sacrifice system. Practice and fully reflect the planning and layout of the Ming Dynasty. Ming Zhongdu regional official kiln and masonry in the content, style, in the carving techniques highlight a variety of unified decorative, vivid shape, beautiful image, with a typical early Ming sculpture style. The Ming Dynasty Mausoleum masonry objects make full use of various artistic techniques, such as continuity, repetition, symmetry and so on, so that masonry objects have a strong aesthetic sense of decoration on the basis of realism, and also make masonry objects have the characteristics of rising from concrete individuality to abstract commonness.

Now in the Mingdu region only left Wumen and Xihuamen two complete Zhongdu buildings, for the Mingdu Gulou, after four periods of site selection, construction, strike, abandoned, its construction from all over the city brick stone surface can also see brick land marks, Nanchang House and Ji'an House for more. The white marble stone carving of the base is different in each piece, and its exquisite artistic paradigm is inherited by Nanjing The Imperial Palace and Beijing The Imperial Palace. Another royal temple, Longxing Temple, is now and then rebuilt, the building area has been significantly reduced to a strip. At present, the construction of the National Archaeological site Park of the Imperial City of Mingdu is being carried out in an orderly manner, and more research, education, tourism and leisure development will be carried out. Cultural heritage is a witness of history. Although it has invested a lot of time and money in the restoration and perfection of Ming Dynasty, it still needs more exploration on the intangible cultural roots of its cultural and artistic relics.

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