

Analysis of the cause of the minimalist shape of Ru porcelain in Song Dynasty

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Abstract: Ru porcelain in the Song Dynasty is a general name of celadon fired by Ru kilns in the Northern Song Dynasty. The natural charm contained in the minimalist shape of Ru porcelain not only has a high artistic attainment in the Song Dynasty, but also has a great inspiration for modern and contemporary design development. By the method of literature research, this paper systematically traces the historical origin and development stage of Ru porcelain in the Song Dynasty, and analyzes the beauty of the shape, glaze and decoration of Ru porcelain through the method of artistic appreciation. At last, the paper analyzes the causes of Ru porcelain minimalist modeling from the political, economic and ideological aspects, and finally summarizes the enlightenment of Ru porcelain minimalist modeling to the development of modern and contemporary design.

Keywords: Ru porcelain of the Song Dynasty; Minimalist styling; Analysis of causes.

1. Introduction

Porcelain is one of the labels of Chinese culture, and Ru porcelain in the Song Dynasty enjoys a great reputation among porcelain. The minimalist shape of Ru porcelain in the Song Dynasty contains advanced aesthetic consciousness. Through a systematic analysis of the rise of Ru porcelain and the causes of its shape, this paper explores the aesthetic purport behind the minimalism, and summarizes the inspiration for the development of modern and contemporary design, and also provides theoretical support for the development of contemporary Ru porcelain.

1.1. Background of the Study

The report to the 20th National Congress of the CPC called for thriving and developing cultural programs and industries, adhering to a people-centered creative approach, producing more fine works that enhance the spiritual strength of the people, improving the modern public cultural service system, and implementing a strategy of leading major cultural industry projects. Thriving and developing cultural programs and industries is an important part of promoting cultural confidence and self-reliance and creating new glory for socialist culture. Contemporary Ru porcelain industry belongs to the category of cultural industry. Cultural industry refers to all activities that can be traded through commodities in order to improve the quality of people's spiritual life. It is a relatively broad category. As one of the cultural industries, Ru porcelain industry has the prospect of prosperous development.

In recent years, the local government of Ruzhou has begun to vigorously support the cultural industry of Ruzhou. In 2016, the Ruzhou government launched the plan of "Ru Porcelain Town", with a planned construction area of 500,000 square meters and a total investment of 2.5 billion yuan. A total of about 350 million yuan has been invested to build the Chinese Ru porcelain Museum, aiming at displaying and promoting Ru porcelain culture. [1]

1.2. Significance of the Study

Chen Yinke, a master of modern historiography, said: "The culture of the Chinese nation has evolved over thousands of

years, and was created in the Zhao and Song dynasties." [2] Song Dynasty Ru porcelain is a general name for celadon fired by the Ru kiln in the Northern Song Dynasty, and the Ru kiln ranks first among the five famous kilns of the Song Dynasty, Ru, Guan, Ge, Jun and Ding. In the history of Chinese ceramics, it is known as "the best Song porcelain kiln in the world". Ru porcelain also reached its peak of development in the Song Dynasty. Its overall style is extremely simple, and its external shape is coordinated, simple and elegant, as if natural. This paper aims to conduct a comprehensive and multi-angle study on Ru porcelain, not only studying its shape, but also placing Ru porcelain in a multi-dimensional cultural and aesthetic perspective to explore deeper and broader significance.

The natural charm contained in the minimalist shape of Ru porcelain not only had high artistic attainments in the Song Dynasty, but also inspired the modern and contemporary design development. To study the origin and prosperity of Ru porcelain, explore the overall artistic characteristics of Ru porcelain, analyze the historical origin behind its minimalist modeling, and the deep artistic connotation and aesthetic implication of Chinese culture it involves. The purpose is to improve people's cognition of the cultural significance of Ru porcelain from an aesthetic perspective, and reveal the principle and essence of beauty in Ru porcelain through all-round discussion. Explore the real causes of Ru porcelain's minimalist shape and its high artistic attainments, so as to inject unique spiritual connotation into the development of contemporary design.

1.3. Status of Research

At present, the research on Ru porcelain is mostly seen in some archaeological excavation briefs and related literature. Although the existing research results are very rich, the research on the causes behind the minimalist shape of Ru porcelain and the comprehensive research on the Song Dynasty's creation thoughts, political culture and aesthetic consciousness are almost no results. The most cited documents about Ru porcelain research are Tan Zhai Bi Heng by Ye in the Southern Song Dynasty and Neanxuan Zao by Gu Wenjian. Both books have the record of "Ru kiln is the king", which is sufficient to illustrate the nobility of Ru kiln

and the prosperity of Ru porcelain. As for the research on the causes of Ru porcelain minimalist modeling, the main literature includes Qiao Xiangfei's "Through the ancient and Changed to the Present: Historical Investigation and Contemporary Innovation of the Beauty of Ru Porcelain, Ren Wenjie's Historical Origin and Aesthetic Characteristics of Ru Porcelain in the Song Dynasty and Wu Zhulin's Research on the Design Culture of Ru Porcelain in the Northern Song Dynasty and the Development of the Contemporary Ru Porcelain Industry all make multi-angle analysis on the origin and development of Ru porcelain and the causes of its minimalist shape. Compared with the domestic research on Ru porcelain, the foreign research on Ru porcelain is less, and the research on Ru porcelain minimalist modeling has not been found.

1.4. Methods of Research

The method adopted in this paper is literature research. Ru porcelain was abundant in the Song Dynasty, but modern Ru porcelain is very rare and is mostly collected in major museums. Therefore, the best way to study Ru porcelain is to study relevant documents. In addition to the archaeological documents and books related to Ru porcelain, it is necessary to understand the relevant historical and cultural works, social customs and economic works of the Song Dynasty to lay a theoretical foundation for the study of this paper. Through searching and sorting out books, literature, materials and other ways, the research results related to Ru porcelain and Song culture at home and abroad were collected, the information was summarized, classified and sorted out, the research methods of different results and the focus of the article were analyzed, the weaknesses and deficiencies were found, and the direction and ideas of this research were determined.

1.5. Research and Innovation Branch

The research on Ru porcelain mainly analyzes its artistic characteristics, and tends to study the archaeological dating and the production technology of the historical society at that time. The research on the minimalist shape of Ru porcelain is mostly fragmented, without a continuous and complete presentation. The innovation of this paper lies in that, based on the literature research, it defines the nature of Ru porcelain, sorts out the development of Ru porcelain, puts the typical glaze color, shape and texture into the background of The Times jointly created by society, politics, economy and life style, and makes an in-depth analysis of the evolution of Ru porcelain shape under such social background, so as to conduct a comprehensive understanding and analysis of the development of Ru porcelain. Thus, it reveals the evolution of Ru porcelain's modeling characteristics under the influence of various factors such as polity, economy, cultural trend of thought and artistic point of view.

2. The origin and prosperity of Ru porcelain in Song Dynasty

2.1. origin

Ru porcelain was produced in Linru, Henan Province. In the early year of Emperor Yang of the Sui Dynasty Daye, that is, in 605 AD, Linru was named Ruzhou, hence the name "Ru porcelain". Ru porcelain was first fired in the middle of the Tang Dynasty and became famous in the Northern Song Dynasty. The direct origin of Ru porcelain in the Song

Dynasty is the so-called "flower porcelain" in the Tang Dynasty. The Tang Dynasty porcelain probably originated from the Yellow River basin. Around the beginning of the Tang Dynasty, the porcelain kiln in the Yellow River Basin produced a kind of black glaze porcelain, with blue markings on it, for plates, bowls, wine glasses and other utensils. This style of porcelain should be influenced by the "beat drum", a musical instrument from the Western regions, which is also called "Capricorn drum" in the Tang Dynasty. In the Tang and Song dynasties, while the flower porcelain, white porcelain and three-color porcelain gradually disappeared, the kiln in western Henan was also looking for a new direction of development. In the process of imitating the secret color porcelain of Yue Kiln, it gradually formed its own color, which was mainly manifested in the light body, thin and uniform glaze color, and the color style of bean green. In this period, a large number of printed celadon appeared in southern Henan, Western Henan, Central Henan and some places in Shaanxi, among which the printed celadon in western Henan is the most direct origin of Ru porcelain. [3]

2.2. Thriving

According to the existing archaeological data, the development of Ru kiln in the Song Dynasty had three stages. The first is the early stage of the Northern Song Dynasty, the overall shape of Ru porcelain in this period is simple, not heavy decoration, but the glaze color is relatively bright and smooth, with the basic characteristics of Ru celadon but not fine. Ru porcelain in the middle of the Northern Song Dynasty began to pay more attention to the shape and decorative effect of the surface, which is unique. In the late Northern Song Dynasty, Ru porcelain reached its peak stage. With the development of economy and the increasing demand for porcelain, the technology of making porcelain in the Northern Song Dynasty was constantly improved. At that time, Ru porcelain with exquisite craftsmanship and superior skills enjoyed a high reputation, and the peak status of Ru porcelain was promoted by Emperor Huizong, who selected it as the imperial porcelain. In the book "Tanzhai Pen Balance" written by Ye Zhen, a native of the Southern Song Dynasty, it was recorded: "This dynasty ordered Ruzhou to make green kiln ware because the white magnetic ware in Dingzhou had aeng and could not be used. Therefore, the Tang, Deng and Yaozhou in Hebei Province had it and the Ru kiln was the leader." [4] Ru porcelain was appreciated by the court of the Northern Song Dynasty. Ru kiln was fired for the imperial court, with agate as the glaze, showing a special luster.

3. The origin and prosperity of Ru porcelain in Song Dynasty

Ru porcelain in the Song Dynasty is of high artistic attainments. The shape of Ru porcelain is simple and implicit, the shape is simple and simple, and the proportion is delicate and harmonious. The color of Ru porcelain is the most mysterious. According to legend, it comes from a dream of Emperor Hui of the Song Dynasty. It is the "blue cloud after the rain breaks the sky". This color should not only have the purity of "heaven", but also have the elegance of "blue" rather than "blue" because of blue, but also reflect the brightness and embellishment of "rain". Ru porcelain decoration is simple, and the body is not complicated by cutting, printing, painting and other ways.

3.1. The beauty of Ru porcelain in the Song Dynasty

The rise of the Song Dynasty's lithography contributed to the shaping of Ru porcelain. As the predecessor of archeology, the research object is mainly the cultural remains after the Shang Dynasty, and the main research is bronzes and stone carvings. The shape of Ru porcelain borrows from the shape of bronze ware and adds innovative ideas, so the shape of Ru porcelain is often modeled after that of bronze ware. On closer inspection, you will find that the shape of Ru porcelain is almost perfect, from the shape design to the connection of each part, the size of the arrangement is just right. Most of your porcelain objects are small and exquisite, which can better demonstrate their elegance.

The transition from Ru porcelain to Gong imperial porcelain is also related to the firing of full glaze. Because "the fixed ware has awn and cannot be used", the "awn" refers to the awn mouth produced by the overburning process of the fixed kiln porcelain, that is, the astringence mouth, with no glaze along the mouth, so the porcelain produced by firing looks incomplete. Ru porcelain is to be fired full of glaze porcelain, so the invention of full glaze fired, so that the porcelain appearance as far as possible to achieve the integrity of the hanging glaze, the porcelain whole is wrapped in glaze without leakage, only the nail at the bottom left very small sesame size traces, so it is called "sesame nail". And it is the sesame nail full glaze firing method makes the Ru porcelain after firing the appearance of the finished product is relatively more perfect, finer and more beautiful.

According to the analysis and collation of Sun Xinmin and Guo Musen in their book *Appraisal and Appreciation of Ru Kiln Porcelain*, the number of Ru porcelain handed down from the Northern Song Dynasty is 77, and the types are mainly bottling, jars, basins, bowls, washers, plates, saucers and cup holders [5]. Among them, there are 8 bottles and bottles, 36 washing pieces, and 33 POTS, bowls, plates, dishes and trays. In recent years, it has been found that Ru porcelain is generally small in shape, concise and symmetrical in shape, and is studded with full glaze, with small and regular nail marks and complete in appearance. In the display, there are also pieces full of characteristics of the Song Dynasty and with very strong characteristics of The Times. Ru porcelain in daily life also takes the essence of each kiln, and finally forms a colorful situation, reflecting the highest standard of palace porcelain.

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3.3. The decorative beauty of Ru porcelain in the Song Dynasty

The observation and study of Ru porcelain handed down in the Northern Song Dynasty found that most of Gong's Ru porcelain did not need to be carved. When agate enters the glaze, because the glaze itself is denser, the air in the glaze layer will not all overflow when firing, so that some fine bubbles can be seen faintly on the finished glaze surface in the light, forming the pattern of "Liao Ruostar", which is not decoration but more decoration. The glaze of Ru porcelain in the Northern Song Dynasty is mainly characterized by patterns left when it was opened. The main patterns include fish scale pattern, fish seed pattern, ice crack pattern, crab claw pattern, cicadas wing pattern and chicken claw pattern, which are very important appearance characteristics of Ru kiln. The overall decoration of Ru porcelain in the Northern Song Dynasty is mainly simple, but there are subtle differences between the folk kiln Ru porcelain and the Gong Yu Ru porcelain. The surface of the folk kiln Ru porcelain is full of carved decorations, while the Gong Yu Ru porcelain is mostly decorated with the shape of porcelain ware and the open glaze, in pursuit of a kind of integrated and natural carving effect.

The rulers of the Song Dynasty worship faith and worship minimalism, so the decoration of Ru porcelain mainly focuses on the texture of open pieces. The makers of Ru porcelain also believe that the light element without grain and the treasure light inside will be favored by the rulers. With the advent of the carved, scratched and printed porcelain of Yaozhou kiln and Ding kiln, the decoration of Ru porcelain also made progress and began to introduce a variety of decorations. The source of Ru porcelain decoration was mainly inherited from the bronze ware decoration, also borrowed from other kilns, and was also created by the artisans themselves. The types of decoration on Ru porcelain generally include lotus, peony,

chrysanthemum and other animal patterns. Peony symbolizes wealth, lotus symbolizes honesty, chrysanthemum symbolizes introversion, and animal patterns are usually auspicious animals.

To sum up, most of the Gongyu Ru porcelain in the Northern Song Dynasty did not pay attention to carving and decoration. Instead, it was decorated with shapes and open pieces of glaze, in pursuit of a harmonious and natural effect of carving and decoration.

4. The origin and prosperity of Ru porcelain in Song Dynasty

4.1. Political "Cultivating literature and suppressing Martial arts" and the aesthetic intention of the ruling class

4.1.1. The policy of "cultivating literature and suppressing martial arts"

The Song Dynasty officially began after Zhao Kuangyin's Chenqiao mutiny seized the Zhou regime. From then on, the disintegration and disorganization of the Tang and Five Dynasties were ended and the prosperity and stability of the Song Dynasty lasted for 30 or 20 years began. After experiencing the wars since the end of the Tang Dynasty, Emperor Taizu of Song knew the consequences of the warlords' exclusive power. In order to consolidate his rule and strengthen the centralization of power, he promoted the position of civil officials step by step after "releasing military power with a cup of wine", and the policy of "cultivation of literature and suppression of military force" came into being. This made the social relations in the Song Dynasty changed dramatically and the status of literati was greatly improved. Among them, the reform of the imperial examination system caused the number of participants to soar. The ranks of literati and scholastic officials grew and the social status of literati and literati was constantly improved. Therefore, the literati class in the Song Dynasty had a stronger literati temperament. As an example of social style, literati feelings made the whole social atmosphere filled with fresh and elegant literati taste, which was reflected in the creation at that time, especially the aesthetic style of porcelain transformed from prosperous and complex to light and elegant. A notable feature of the celadon of the kiln is that the beautification ware does not take complicated decorative patterns as the main means, but wins by the glaze color and quality. The glaze surface is bright and uniform, like ice and jade, and the shape of the ware is elegant and has a sense of tranquility. [7]

4.1.2. The court aesthetics led by Huizong of Song Dynasty

Once, Ouyang Xiu went to visit Renzong, who was ill. He found that the furnishings in Renzong's bedroom were only some plain porcelain and lacquer. Emperor Huizong once wanted to use jade bowls and plates at banquets, but he was afraid of being accused of extravagance. Therefore, the royal family of the Song Dynasty advocated gold and jade that was not luxurious and not expensive, which laid the foundation for the prosperity of Ru porcelain.

Emperor Huizong of the Song Dynasty was a master of piano, chess, calligraphy and painting. During his reign, he pursued the elegant style, and the Ru kiln became the tribute imperial kiln from the "abandoned use of Ru", actually because the Ru porcelain style at that time met the personal aesthetic taste of Emperor Huizong. In the Song Dynasty and

before, there was no distinction between officials and people in the firing of porcelain. However, after the kiln became a tribute kiln in the Northern Song Dynasty, the porcelain fired by the kiln changed from serving the people to serving the superior, and the aesthetic interest that the design should cater to change from the folk aesthetic to that of the ruling class. Emperor Huizong of the Song Dynasty believed in Taoism, and "only use your Ru ware". Because the blue sky of your porcelain is bright and elegant, and the artistic conception is remote, it conforms to the Taoist concept of "harmony between heaven and man", and the simple shape is also in line with the quiet elegance and nobility pursued by the literati. The talented Emperor Huizong chose Ru porcelain among the celadons. He also became the biggest promoter of the development of Ru porcelain and selected it as tribute porcelain, thus pushing the development of Ru porcelain to its peak.

4.2. Economic "relaxation of commerce" and lifestyle changes

After the founding of the Song Dynasty, Taizu continued to strengthen the centralization of power, the domestic regime tended to be stable, the society gradually became stable, so the economy achieved stable development. In the Northern Song Dynasty, the Xiangfang system replaced the city system, abolished the curfew, and gradually formed a new open urban pattern, allowing day and night business, which provided a guarantee for the great economic development, promoted the urban development and the prosperity of commodity economy, and set up a platform for the technological upgrading of Ru porcelain. In the form of a long scroll, Along the River at Qingming Festival by painter Zhang Zeduan of the Northern Song Dynasty describes the bustling secular life in the capital Bianjing (today's Kaifeng, Henan Province) from the countryside to the city's bustling streets during the Qingming Festival. The scene describing the city is full of various shops and restaurants. Among them, there are thousands of "real" and "foot" stores. It can also be seen in the picture that there are many tea shops, food shops, cake shops, China shops. The prosperity of the catering industry requires a large number of daily utensils, which objectively injected a strong demand power for the continuous development of the porcelain industry.

The compact shape of Ru porcelain had a lot to do with the change of living habits of the Song people, who changed from "sitting on the floor" to "sitting with your feet down". However, the daily objects used to sit on the floor can no longer meet People's Daily needs due to their huge size and immobility. [8] The academic atmosphere of the Song Dynasty was free. "Sitting with one's feet bowed" allowed people to speak freely and the atmosphere was relaxed. So the Song Dynasty broke away from the tradition of sitting on the floor and chose tall furniture. At the same time, people's requirements for the shape and function of the furnishings have also changed, and they begin to pursue small size. Small size is more suitable for random movement. The main types of Ru porcelain in the Song Dynasty can be divided into living porcelain and furnishing-used porcelain. In particular, in order to adapt to the changes in the life style of the Song people, the shape and form of the furnishing-used porcelain also underwent changes from large to small.

4.3. Ideological "advocating Taoism" and the influence of Zen thought

The shape of Ru porcelain seems simple, and this simplicity is not without processing. The simplicity of Ru porcelain cannot be simply understood as brief, concise and concise. Her simplicity is the complexity of advanced forms. The more advanced things are, the simpler they are, and the simpler the external forms are, the more intelligent they are. It is precisely in its simple form that Ru porcelain explains the most complex beauty in the world. With accurate and simple language to show deep emotion and philosophy. And now Ruzhou's Ru porcelain production still abide by the "primitive natural" concept of creation, in the retention of the Song Dynasty Ru porcelain spiritual connotation at the same time, expand the scope of use of Ru porcelain, I believe that in the future, Ru porcelain will really into the daily life of ordinary people, not only to create the miracle of industrial development, but also to provide help for People's Daily life aestheticism ideal.

After studying the causes of Ru porcelain minimalist modeling, it can also be used for reference in modern and contemporary design development. First of all, the official aesthetic appreciation to the masses can be moderate: guide to strengthen the popularization of the national aesthetic education and strengthen the media aesthetic guidance; And we hungry national enterprises can seek refinement in simplicity: uphold the creation idea of "making the best use of everything", follow the decoration concept of "no carving"; On the way to study, colleges and universities should pay more attention to aesthetic rational and emotional education, constantly improve students' vision. We see the aesthetic purview of the Song Dynasty, so as to better cultivate their own elegant feelings, so as to understand that behind the creation is not a simple pile up, but a high-level choice.

5. Conclusion

The concept of simplicity has a long history, widely existing in different times and different regions of the school of thought, among which we are familiar with Zen. Zen Buddhism advocates that "teach others, do not create words.

It means to get rid of all the tedious rituals and procedures, even the language can be abandoned, and only the most authentic parts can be kept. In this way, people can get rid of distractions and realize the true meaning of life. The Zen philosophy is in line with minimalism, which eliminates unnecessary decorations and preserves core functions." The formation of Ru porcelain art style here is also influenced by the Song Dynasty Zen thought. [9]

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