

A Brief Discussion of the Characteristics and Cultural Content of the Ming Group of Jade Pendant Types

Yuran Luo¹

¹Wuhan University of Technology

*Corresponding author. Email: 2427184516@qq.com

ABSTRACT

The jade pendant is not a mere form of decoration, but has an important function of expressing identity, emotion, manners and communication, and is even inextricably linked to the socio-political, cultural and educational aspects of our society, as well as to the lifestyles, values and ethical and moral concepts of all social classes. A group of jade pendants, also known as a 'group of jade pendants' or a 'group of jade pendants', is a form of jade in which several pieces of jade are joined together to form a group. It is a combination of jade, ritual jade, jade pendant and jade group, and has a wide range of applications, extremely varied forms, a rigorous system and a rigorous hierarchy. The more noble the wearer is, the higher the social status is, so the structure of all 'group jade pendants' is more complicated. The jade of the Ming dynasty was the next stage in the history of jade in China, with a high artistic value, and the archaeological excavations have shown us many beautiful and exquisite works of art with great research value. In this paper, we look at the history of the grouped jade pendant, summarise its characteristics in relation to the overall style of Ming jade, analyse the materials used, its classification, its structure and its motifs, and finally consider the cultural connotations of the Ming grouped jade pendant.

Keywords: Ming dynasty, jade pendant, archaeology, art history, Artistic Theory

1. INTRODUCTION

A jade pendant is also known as a 'jade pendant' or 'jade decoration', and as the name suggests, it is a series of jade carvings that are used as the main decoration. The term "jade pendant" is found in the poem "Shi Jing - Qin Feng - Wei Yang": "I send my uncle's family, I think of them longingly, what to give them, jade pendant of Qiong Cui." It is also recorded in the Book of Rites: "In ancient times, a gentleman would wear jade, and when he entered, he would greet him, and when he retired, he would raise it, and then the jade would sound. Therefore, the gentleman in the car will hear the sound of luan and he, line will sound peiyu, is to non-pioneer the heart, no since into also. Every belt must have a jade, but only if it is in mourning. The jade has a rushing tooth. The gentleman has no reason, jade does not go to the body. The gentleman and jade than virtue." [3] The group jade pendant has a long origin and has been passed down through the generations, from the Zhou and Qin dynasties until the Ming dynasty. It has both a ceremonial jade nature and a striking decorative effect. The ancient Chinese often likened jade to the virtue of a gentleman,

and wearing jade artwork on the body was a sign of nobility and purity.

The name "group jade pendant" is mainly focused on the word "group", so the group jade pendant of the Zhou and Han dynasties and later is also called a group jade pendant, according to the literature and the condition of the jade found in archaeology, its form is a group of jade ornaments, and the final conclusion is to hang an orderly group jade pendant, so we adopted the view of well-known scholars Sun Ji, Huang Zhangyue and others, and also called the ancient Chinese group of ceremonial jade pendant as a group jade pendant. This is why we have adopted the view of renowned scholars such as Sun Ji and Huang Zhanyue, who also referred to ancient Chinese ceremonial jade pendants in groups as group jade pendants. The so-called group moon by jade pendant must meet the four main requirements of multiple jade ornaments, special wearing method, mutual relationship and performance level, not only with its aesthetic significance, but also to reflect the symbolic meaning of its structure.

2. CHARACTERISTICS OF THE JADE PENDANT OF THE MING GROUP (AESTHETICALLY)

2.1. Materials Used

The majority of the jade ornaments from the group are white jade, a few are jasper and green jade, and some are turquoise and crystal in tandem with jade, as in the case of the tomb of Emperor Wanli and Empress Dowager Xiaoduan of the Ming dynasty. The group of jade pendants unearthed from the tomb of King Liang Zhuang in the Ming dynasty is of greenish white jade or greenish jade. The tomb of the wife of Xu Da, a founding minister of the Ming dynasty, was also found with a gold chain decorated with a group of jade pendants, set not only with rubies and sapphires, but also with three rectangular chains made of gold wire, with white jade gourds and hollowed white jade ornaments tied under the chains. The jade pendant is also found on a group of jade pearls, which are made of turquoise, onyx and crystal, in addition to jade pipes and beads, reflecting the 'miscellaneous' character of the group.

2.2. Classification

The vast majority of jade pendants from the Ming dynasty were specifically designed to be worn on the waistband. In the Ming dynasty, under the influence of the retro trend of 'things are not ancient, people are not ancient, poetry is not ancient' (Li Kaixian, 'The Leisurely Life'), the group of jade pearls also appeared in retro form, so the group of jade pearls in this period was the antique period. [4] The group of jade pearls of the archaic period is the best constructed, most consistent and complete group of ancient Chinese jade pearls. In the Ming dynasty, there are two forms of group jade pendant, the former for court dress and the latter for wedding. The former was used for the court, and the latter for the wedding. The group jade pendant was mostly used for the court and other major occasions, and the number of excavations was high. The flower-shaped pendant is exemplified by the jade leaf group pendant from the tomb of Liang Zhuang Wang in the Ming Dynasty, which is made of jade leaves, jade onyx and other plant and animal-shaped pieces, and is embellished with yellow velvet thread. During the Ming dynasty, the jade pendant is usually found in pairs, hanging from the left and right sides of the back of the leather belt. From the inscriptions and technical features of the gold hooks and jade pendant components, it is clear that the jade pendant was either produced by the inner palace as a reward for the ministers or the feudal lord, or produced by the feudal lord himself.

2.3. Structure

Since jade pearls are grouped together, they have a specific composition, a certain combination and an

orderly pattern. Ancient groups of jade pendants were generally not all pierced with jade, but were at the same time linked in series with jade elements of varying sizes and shapes.[1]Based on documentary and archaeological findings, a more complete group of jade pendant structures, in terms of structure, include hones, juan, rings, biscuits, ju, chalcedony, jade dragons, jade phoenixes, jade figures, punch teeth, beads, pipes, pendants and other basic structures; in terms of use, there are mainly hooks and clasps, honed pendants, main pendants, pendant pendants and accessories (Figure 1). However, not every group of jade pendants has so many jade elements and functions in this way, but the more advanced ones generally have this combination of elements, such as the simple combination of jade pendants, which are simplified from connotation to appearance.



Figure 1 Basic composition of the jade pendant group

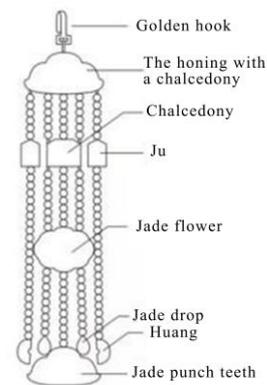


Figure 2 A group of jade pendants unearthed from the coffin of Wu, the wife of King Ning Jing of the Ming Dynasty

The Ming group of jade pearls can be broadly grouped into three categories from the current state of excavation and the restored form and structure: the first category is the group of jade pearls excavated from the tomb of the wife of King Ningjing, Wu (figure 2), the structure of which is a cloud-shaped honing with a gold (silver) hook, the honing with a chalcedony, ju, jade flower, huang, jade punch teeth, jade drops, etc. linked by jade beads.[2] This type of jade pendant was found in the tomb of King Liangzhuang in Hubei, the Dingling tomb in Beijing, and the tomb of King Lutan in Shandong. The second type is

the jade pendant excavated from the coffin of King Peng of Yiduan, which consists of a bar-shaped hon, a leaf-shaped jade, a diamond-shaped jade, and a silk tassel linked together (figure 3). Although it has been suggested that this is not a separate pair of jade pendants, but rather a peripheral scatter of jade pendants with only three holes on the bar-shaped hone, the restoration is similar to the three-hole jade pendants. The third type is the jade pendant excavated from the coffin of Sun Fei, king of Yixuan, both of which are based on the first type and are composed of two groups of jade pendants intersecting organically, that is, in one group plus two hones and blade-shaped, diamond-shaped and silk tassels, engraved in the gold hook with the words 'Made in the sixth month of the first year of the Jiajing reign of the Zuobing Bureau, five coins of gold', indicating the date and workshop of manufacture. The date and workshop of manufacture are also indicated, as well as the fact that it was made by the palace silver bureau, and was probably an imperial gift (figure 4).



Figure 3 A group of jade pendants excavated from the coffin of Peng, consort of Zhu You, King of Yiduan, Ming Dynasty



Figure 4 A jade pendant with a golden hook, consort of Sun, King of Yixuan, Ming Dynasty

2.4. Pattern

The jade ornaments of the Ming group are of a variety of shapes, with the hone as the main component being a five-arc shape and other components carved in jade as jade flowers, jade birds, jade insects, jade fish, etc., with leaf-shaped jade pieces tied together to show their exquisite splendor (figure 5). The jade ornaments of the Ming group are generally decorated with patterns, some of which are first lightly engraved with cloud and dragon

motifs and then depicted in gold; others are not engraved, but are directly depicted with cloud and dragon or cloud and phoenix motifs in gold powder (figure 6). From the current state of the excavated relics, the Ming jade pendant group is most often decorated with dragon and phoenix motifs, which are widely used on the main elements such as jade hones, while the other elements are mostly decorated with cloud motifs and leaf vein motifs. [5] The history of the Ming dynasty - public opinion and clothing, the emperor's coronation suit has "jade pendant two, each with a jade honed one, Ju one, chalcedony two, punch teeth one, Juan two. Chalcedony pendant jade flower one, jade drops two; engraved decorated with clouds and dragons patterned with gold. From the hone downwards, five groups are tied together, running through the jade beads. The two drops touch the jade pendant with the jade pendant and make a sound. The gold hooks are two." The pattern of the jade ornaments has a clear order, as does the formal structure of the group of jade pearls, representing the status of the wearer.

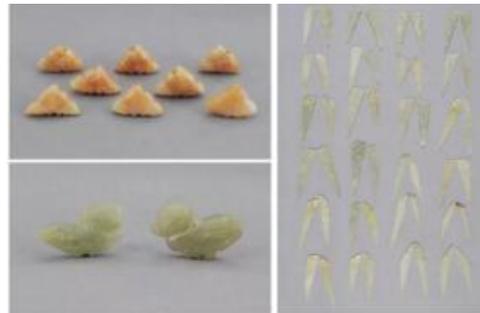


Figure 5 The jade pendant of King Yizhuang Wanfei



Figure 6 The dragon jade pendant

3. CULTURAL CONNOTATIONS OF THE JADE PENDANT OF THE MING GROUP (IDEOLOGICALLY)

The grouped jade pendant is a combination of ritual jade, ceremonial jade, pendant jade and grouped jade, and is a high grade of ceremonial dress jade, reflecting the ceremonial hierarchy in many ways. The ceremonial hierarchy requirements for the group jade pendant have been documented. The Book of Rites - Yuzao says: "In ancient times, a gentleman must wear jade, line then sounding jade. dwelling is set up pei, the morning is

knotted pei where the belt must wear jade, gentleman without a reason, jade does not go to the body, the gentleman in jade than virtue." It is clear that the group jade pendant was an important jade for the ancient nobility, widely used, in various forms, and with a strict system.[3] For those of higher status, the pendant was much more elaborate; for those of lower status, the pendant was relatively simple and short. The more noble the status, the smaller the footsteps, the slower the pace, the more elegant and dignified the pendant was. The jade pendant of the Ming dynasty is mainly worn on the waist, and the jade ornaments worn on the left and right of the body correspond to the sound of the steps colliding with the jade pendant itself as it travels, reflecting ancient Chinese society's emphasis on self-morality and behavioural restraint, and its pursuit of the unity of man and sound rhythm. At the same time, if the jade pendant is still close to the body when the ruler sits up, the courtiers must lean forward so that the pendant hangs in front of them, while if the ruler leans forward and the pendant is no longer close to the body, the courtiers must bend or bow deeply and hang the pendant to the ground. This reflects the ancient Confucian emphasis on the distinction between the superior and the inferior, telling one to pay particular attention to the gesture and the gesture in accordance with one's status. The development of the form of the group is evident in the gradual reduction in size of the jade pendant from larger to larger, from hanging directly from the neck to being worn around the waist, and from being simply strung with beads and a jade halo to being composed of beads, hones, jade haloes, ju, chalcedony, and chalcedony, all of which are a clearer structure of form. In terms of the significance of the jade pendant, the system of ritual and music was the main factor influencing its development and creation in the early stages of its creation, but in later years the emphasis was also placed on its function as a prohibition on speed and on the use of music in walking, which was of course an application of the system of ritual and music in the feudal hierarchy.

On the other hand, the cultural connotations of the group of jade pendants also gradually developed, adding more decorative elements to reflect the hierarchy. The tomb of Ding and the tomb of Liang Zhuang Wang, the most representative of the Ming dynasty jade pendant groups found, both span a considerable period of time, and the differences in the form and structure of the pendant groups are inseparable from the development of the Ming dynasty's political system, mainly due to the fact that the Ming dynasty's economy became increasingly developed and the state became more powerful during the period from the beginning of the regime to the Yongle emperor. However, the political atmosphere was very heavy, and the people did not dare to overstep the limits of their behaviour, and it was difficult to innovate in the arts. The next emperors, Zhu Gaozhi and Zhu Zhanji, both of whom succeeded the

emperor, were able to bring the Ming dynasty to a prosperous state of governance. "It became the most financially powerful period of the Ming Dynasty. With economic prosperity, political leniency and innovation in culture and art in keeping with the times, it is not surprising that the ancestral system formulated by Zhu Yuanzhang at this time was constantly subject to breakthroughs, as innovations in the form of the jade pendant. The use of the jade pendant also gradually broke away from its status symbolism at the beginning of the Ming dynasty and transformed into its decorative nature, being loved by society as a whole, with the decorative component of the jade pendant being more important than the ritual component, and the function of the jade pendant naturally favouring decoration.

4. CONCLUSIONS

The study of art history is endless. The group jade pendant, which evolved from its initial ritual function to its later practical and aesthetic function, is the product of the mutual restriction and influence between the utensil culture and the ancient Chinese ritual and music system, and it is also an epitome in the history of art. With the deepening of scholars' research on famous objects, they will eventually present a rich and colorful cultural treasure house in front of the world.

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