

A Brief Discussion on Gao Ping (Ningxia Guyuan) Pottery Art in the Northern Wei Dynasty

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Abstract: The Northern Wei Dynasty is mainly distributed in Ningxia, Shaanxi, Inner Mongolia, Shanxi, Hebei, Henan and Shandong. It has adopted the system of use since the Han and Wei Dynasties, and has influenced the development of the later Tang and Tang Dynasties. Gao Ping is the representative area of the development of Tao Shu in the Northern Wei Dynasty of Ningxia Hui Autonomous Region, which reflects the artistic style of Tao Shu in the early Northern Wei Dynasty. This article will discuss the art of Tao Wei in the Northern Wei Dynasty in Gaoping (Ningxia Guyuan) area, hoping to be unearthed through the new township. Tao Shu's cultural relics show the charm of art creation and understand the social changes and cultural features of the time.

1. Introduction

Guyuan, known as Gaoping, Dayuan, Yuanzhou and Xiaoguan, is located in the southern part of the Ningxia Hui Autonomous Region. It is an important passage of the ancient Silk Road and a must-have for religious biography. The Northern Wei Dynasty was the first dynasty of the Northern Dynasties during the Northern and Southern Dynasties. It ended the chaos of the six Wuhu countries in the north. As a kind of tomb sculpture art, Tao Wei was inherited and developed in the Northern Wei Dynasty, and Gao Ping Tao Wei was the Northern Wei Tao. The important part of art reflects the local customs and aesthetic tastes of the society at that time, and occupies an important position in the Taoxue archaeology.

2. A Brief Account of the Main Distribution of Gaoping Pottery in the Northern Wei Dynasty

2.1. Historical development background

The Northern Wei Dynasty was the political power established by the Xianbei Tuoba. In 386 AD, Tuoba rebuilt the country and settled in the country. In June 398, the country was named Wei, and the history was called the Northern Wei. In July of the same year, Tuoba moved to Pingcheng. In 439, Taiwu Emperor Tuoba unified the north. In 493, Xiaowen Emperor Tuoyu moved to Luoyang. In 534, the Northern Wei Dynasty split into the Eastern Wei and Western Wei, enjoying 148 years.

2.2. Main distribution

The development of Tao Shu art in the Northern Wei Dynasty can be divided into Pingcheng period and Luoyang period according to the migration of the capital city. The Pingcheng period is mainly distributed in the four administrative areas of Gaoping Town, Zhangzhou, Sizhou and Zhangzhou, and Gaoping Town is the Ningxia Hui Autonomous Region. In Guyuan, there were a large number of Xianbei aristocrats living in the area, and the generals were the important figures of the Northern Wei Dynasty. In 1982, the Ningxia Hui Autonomous Region's solid text workstations excavated two early Northern Wei tombs in Pengyang Xinji, and repaired about 100 pieces of pottery figurines. About 436 AD. The tombs of Taoyang in Luoyang era are mainly distributed in Shandong Province, Henan Province, Hebei Province and Shaanxi Province. The distribution of Taoyuan is characterized by the transfer of the central government. Therefore, the study of Gaoping pottery art in the Northern Wei Dynasty was mainly concentrated in the Northern Weiping City. Times[1].

3. Analysis of the Types and Main Characteristics of Pottery Figurines in the Gaoping Northern Wei Dynasty

At present, the Gaoping Beiwei period of the archaeological period is mainly located in Xinji Township, Pengyang County. In 1982, two northern Wei tombs were discovered and discovered in March 1984. Although the two graves suffered serious losses from theft, However, after hard work, it has protected more than 100 pottery figurines, including seven types of warriors, hoods, wenwan, music, male servants, female aides, and armored rigs. These artifacts have become the study of this article. The key basis of Gao Pingbei Wei Tao Shu art.

3.1. Samurai

There are a large number of samurai scorpions, which can clearly depict facial expressions and age characteristics. The posture is very powerful. Except for different body shapes, the postures and costumes are roughly the same. The head is wearing a fish scale helmet, the face is high nose and deep, and the eyebrows are slender. The eight-character beard, using ink to paint the eyebrows, wearing a fish scale with a collar, the nails are outlined with ink lines, the hands are placed on the waist and the center of the fist has holes, and the posture of taking the weapon is made. It has long been decaying and difficult to preserve. The distinction between pants and boots is not obvious. Tao Xun uses the method of separate production of the body, and finally inserts the two with a thin wooden stick.

3.2. Hood

The hood of the hood is generally the same, slightly bloated compared with the samurai, with a round hood on the head, a sharp nose and a deep nose, a splayed beard with ink, a lapels on the body, and a round-toe boot at the foot. Thick and heavy, the left hand hangs down to the waist, the right hand is like a warrior, and the center of the fist has a hole, and it is a shape of the object. The same object has long been missing.

3.3. Wen Hao

The image of Wenyu is basically the same. Wearing a high and low official hat, the face is white, the nose is deep, the beard is covered with ink, the robes are dressed, the feet are covered, and the waistband is in the middle. The literary form is slightly different. Some hands are on the chest, and some left hand hangs down to the right hand. It shows a gentle and elegant attitude.

3.4. Music

Leyi mainly consists of blowing horns, holding drumsticks, and drumming cymbals. The horns are crowned with crowns, and the top of the crown is convex, the edges are rolled up, the face is powdered, the hooks are covered with ink, the upper body is short, and the lower body is worn. Wearing long trousers, holding a long horn in both hands, and making a mouth-bellied drumstick, the upper part of the trombone is thick and thin, hollow, and the vermilion painted on both ends. The hands and horns of the lyrics are made separately and then used. Lime is glued together. Wearing a crown and wearing a crown, and the side of the crown rolled over, the back of the brain is raised, the face is not required, the left arm holds the drum, and the right arm bends forward. Drumming the face is more delicate, wearing a small crown on the head, wearing a robes to cover the foot, the belt is bound in the middle, the right arm is bent upwards, the right fist has a hole in the center, may hold wooden drumsticks, and the left arm is incomplete.

3.5. Male servants

The male servant is located near the oxcart, wearing a bonnet, applying powder on the face, no beard, wearing a short coat on the upper body, wearing long trousers on the lower body, and stretching forward with both hands. The center of the punch has a small hole, which should be the driver of the cow car. It may have been held in the hands of a reins.

3.6. Female acolyte

The waitress is divided into two forms, one with a clear face, a slightly raised head, a small mouth

closed, a small braided hair, and then a large squat on the plate, the body and neck are relatively slender, dressed in a corset. The robes, hands clasped to the chest, another female acolyte is unclear, like wearing a soft hat, a sorghum at the top of the head, wearing a robe and wide cuffs, hands clasped to the chest.

3.7. A riding device

A riding gear is worn on the top of the armor. There is a small hole in the top. It may be used for transplanting. The face is coated with powder. The ink is used to outline the beard. The body is covered with a bowl of fish scales. The hands are bent on the chest and the fists. There is a hole in the center, and the same object disappears. The armor is mounted on the horse's back and has a piece on the leg, but there is no horse, the horse is wearing a scales armor, the cheeks are covered with a shield, the head is covered with a curtain, the eyes are round, the eyelids are raised, and the horse's forehead. There are three petals on the top, the ears are small, the abdomen is hollow, and the tail is flat and drooping.

4. The Historical and Cultural Connotation of Tao Shu in Gao Ping Northern Wei Dynasty

4.1. Undertake the art of pottery art in the late Sixteen Kingdoms

The sixteen countries were a period of great division in Chinese history. From the demise of the Western Jin Dynasty to the reunification of the Northern Wei Dynasty, more than 20 countries emerged in the past 100 years. The regimes of various ethnic minorities were extremely active, which contributed to the great integration of the northern peoples. Tao Xun's art can reflect the historical changes of the society at that time and the strategy of governing the country of the Northern Wei Dynasty. From the unearthed situation of Tao Xun in the Gaoping Northern Wei Dynasty, it took over the popular styles of the late Sixteen Kingdoms, such as the armor unearthed from Pengyang Xinji Township. The decoration is basically the same as that of the Caochangpo tombs. It follows the three-petal ornament of the front of the horse's forehead, and the combination of the Taoxuan group is similar to that of the Xi'an Caochangpo. There is no town tomb, and the burial warrior, The number of armored shackles, acolytes, and cymbals is roughly the same, reflecting the relationship between the early Northern Wei Dynasty and the 16th dynasty pottery art[2].

4.2. Reflecting the development and changes of the Northern Wei society

During the Gaoping Northern Wei Dynasty, the image of Tao Xun had typical characteristics of ethnic minorities. His characters and costume styles contained Hu people's culture, which was different from the evolution of Tao Xun in the late Northern Wei Dynasty. In order to stabilize the rule of the North and reduce the rebellion of the Central Plains, the rulers of the Northern Wei Dynasty sought to use the Han culture to rule, including changing the old customs and reforming the style of clothing. In the later period, although the combination of Tao Shuqun did not change significantly, but in the face of Tao Xun, figure costumes, etc. There are staged adjustments and changes, which is the embodiment of the reform of the Northern Wei Dynasty's rulers. Through the changes of Tao Shu's artistic image, it is possible to find out the development of political thoughts in the Northern Wei Dynasty and reflect the local customs and customs, which plays an important role in the study of the history of the Northern Wei Dynasty.

4.3. Demonstrated the sculpture skills of the Northern Wei Dynasty

Tao Xun is a kind of sculpture art. The history of Chinese sculpture art can be traced through the development of Tao Xun. The art of statues in the Southern and Northern Dynasties was greatly influenced by the decorative arts of Shang and Zhou Dynasties. The techniques used in the production of pottery were mostly straight knife, the lines were obvious, the corners were sharp and angular, and the contours were simple, the face was refined, the body was beautiful, and so on. The color decoration, shape shaping and production techniques all show the advanced nature of sculpture art in China at that time, which laid the foundation for the arrival of the peak of pottery art in the late Sui and Tang Dynasties. In addition, the art of statues in the Northern Wei Dynasty also incorporates the

art form of the bone method. The application of online virtual and dense has made great progress, highlighting the rhythm and smoothness of the lines, and perfectly showing the shape of Tao Xun. The beauty of the show shows the visual beauty of Tao Shu's art.

4.4. Enriched the artistic creation of the Northern Wei Dynasty

Gao Ping Tao Shu is an important part of the art of Northern Wei Tao Shu, enriching the cultural and artistic creation of the Northern Wei Dynasty. Because the Northern Dynasties Taoxu group is molded or semi-molded, it will appear monotonous. Although the Taoxun group unearthed by Gaoping also adopts the unified production method, using ink pens to outline the eyebrows, eyes, mouth and whiskers makes Tao Xun's styling is more vivid and distinctive, and some show old-fashioned and heavy, and some show childishness. This is not common in the general period of the Northern Dynasties. In addition, the music unearthed in the Gaoping area is different from the horse riding music of the grass factory tombs. The drum model is not flat but side-mounted. It may have been suspended in the air. These works not only enriched the pottery of the Northern Wei Dynasty. Art, but also provides important information for the archaeology of ancient Chinese music history[3].

In summary, this paper firstly understands the distribution of Gaoping pottery in the Northern Wei Dynasty in combination with the brief history of the Northern Wei Dynasty, and then analyzes the types and characteristics of pottery figurines unearthed from the tombs of Pengyang Xinxiang, and shows the development of Tao Shu art in the early Northern Wei Dynasty. Historical and cultural values, such as historical inheritance, social changes, sculptural skills, and artistic creation, have studied the historical and cultural values of Gao Pingbei Wei Tao, and hope to provide reference for future research on Tao Xun art.

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