

A Study of Traditional Chinese Porcelain Garden Stools from the Perspective of Material Culture

Danxi Luo and Arkom Sangiamvibool

Maharakham University, Thailand

Corresponding Author, E-mail: 824970874@qq.com

Abstract

Porcelain garden stool, as an important piece of furniture in traditional Chinese life, not only carries the difference of living customs, aesthetic tastes and social classes in ancient Chinese society, but also reflects the rich material and cultural connotation. The classification of porcelain garden stool as a kind of material and the establishment of the basic structure of the material culture of porcelain pier are only the beginning of the study of material culture. Things that exist independently have no cultural significance. Only when they are placed in the dimension of "relationship" can they have significance and research value. For ceramics, porcelain garden stool is the main body of ceramic culture, and Jingdezhen is the living environment of porcelain garden stool. As the medium of research, there is a system of relations behind it, that is, the relationship between porcelain and the environment, and the relationship between porcelain and social development.

This is a qualitative research that aims to: (1)To explore the fundamental content of the material culture of porcelain garden stools. (2)To study the interaction between the natural environment and production technology in material production. (3)To analyze the connection between objects and beliefs: ceramic patterns and symbols of hierarchy. (4)To investigate material exchange as a medium for cultural transmission.

This study focuses on traditional Chinese porcelain garden stools, exploring their development, functional changes, and profound cultural significance through the lens of material culture. By conducting a comprehensive analysis of the production techniques, decorative art, social usage, and the material and cultural exchange of porcelain garden stools, particularly those from Jingdezhen, this paper aims to reveal their historical status and cultural value as an integral part of traditional Chinese culture.

The research begins with an overview of the basic content of the material culture of porcelain garden stools, including their production background, technical characteristics, and decorative styles. It emphasizes the social functions and symbolic meanings of porcelain garden stools in different historical periods. Subsequently, the article examines the relationship between porcelain garden stools and the natural environment and social development, highlighting the impact of natural resources on the production techniques of porcelain garden stools and their symbolic and communicative roles in social culture. Moreover, the study investigates the material exchange and cultural transformation of porcelain garden stools, analyzing their significance in facilitating cultural exchange and transmission both domestically and internationally.

Through case studies and empirical analysis, this research reveals that porcelain garden stools are not only representatives of traditional Chinese craftsmanship but also significant carriers of ancient Chinese social life and cultural spirit. The study of porcelain garden stools enriches our understanding of Chinese material culture and provides new perspectives and pathways for the protection and inheritance of traditional Chinese culture.

This research holds significant theoretical and practical implications for the preservation, study, and inheritance of porcelain garden stool culture, offering valuable references for the integration and development of traditional Chinese culture in modern society.

Keywords: Material culture; Traditional Chinese objects; Porcelain garden stools

Introduction

This study embarks from the perspective of material culture to delve into the history, culture, and technical essence of traditional Chinese porcelain garden stools (Wang, 2017) with a particular focus on Jingdezhen, a renowned porcelain center in China. Porcelain garden stools are not merely everyday objects but also cultural symbols carrying profound cultural significance and historical information. Through an analysis of their production processes, form characteristics, decorative art, and usage and circulation in various social contexts, this research aims to unveil the unique position and role of porcelain stools within Chinese material culture

The study of porcelain garden stools traces back to the Song Dynasty (Figure1) (Yang, 2021), witnessing a transition from prosperity to decline, reflecting the interaction between ancient Chinese society's production technology, adaptation to the natural environment, social development, and cultural dissemination. As carriers of culture, porcelain garden stools encapsulate technical and cultural information, not only manifesting the material production and lifestyle of ancient Chinese society but also displaying people's aesthetic tastes, belief systems, and social values (Xu&Yang, 2021).

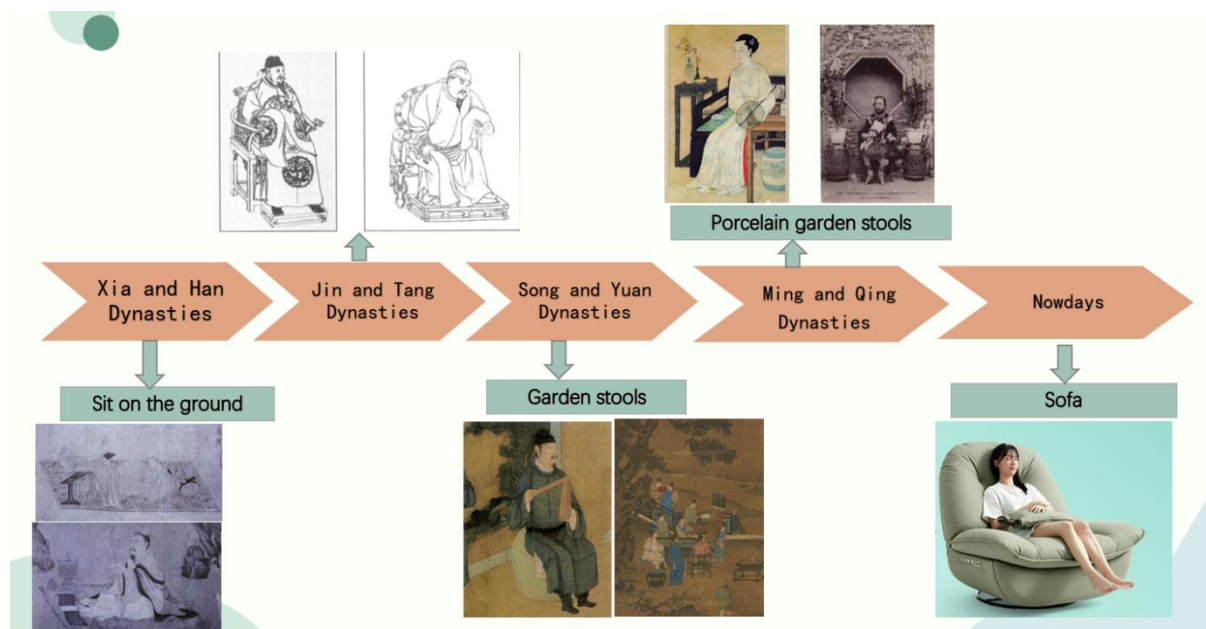


Figure 1 The timeline of porcelain garden stool
Source: Drawn by author, 2024

This article first defines the concept of "material culture" and explores the relationship between material culture and porcelain garden stools. It further analyzes the "relational" dimensions of research on porcelain garden stools in material culture, including the relationship between material production and the natural environment, the symbolism of objects and social development, and the role of material exchange and cultural transition (Zhao, 2020). Through an in-depth discussion of these relational dimensions, this paper reveals the significant position and cultural meaning of porcelain garden stools in Chinese material culture, demonstrating the role and impact they have played as traditional objects throughout China's lengthy historical development, as well as their active contribution to cultural inheritance and transformation.

This paper aims to not only enrich our understanding of traditional Chinese culture through the study of porcelain garden stools, a specific phenomenon within material culture but also to provide new perspectives and pathways for comprehending the crucial role of material culture in societal development and cultural exchange (Chen, 2019 : 76-80).

Through the detailed study of the material culture of porcelain garden stool, it is revealed that porcelain garden stool not only exists as a material entity, but also carries rich cultural significance and historical value. At the same time, through the research and record of the material culture of porcelain garden stool, the importance of the protection and inheritance of traditional cultural heritage is emphasized. This is not only a respect for the cultural achievements of the past, but also a responsibility to future generations. In general, these research and writing efforts aim to deepen the understanding of porcelain garden stool and Chinese traditional culture more broadly, while also providing theoretical support and practical guidance for the protection, inheritance and innovation of cultural heritage.

Research Objectives

- 1.To explore the fundamental content of the material culture of porcelain garden stools.
- 2.To study the interaction between the natural environment and production technology in material production.
- 3.To analyze the connection between objects and beliefs: ceramic patterns and symbols of hierarchy.
- 4.To investigate material exchange as a medium for cultural transmission.

Literature Review

- 1.History and decoration of porcelain garden stool:

As one of the traditional Chinese porcelain and furniture, porcelain garden stool appeared in the Song and Yuan Dynasties and flourished in the Ming and Qing Dynasties. It is a special utensil with both decoration and utility. In modern times, the development of porcelain garden stool has gradually stagnated, with no significant innovation in decoration design and still stuck in the traditional rut. In practical application, it has also been impacted by modern life and gradually separated from people's daily life. The application scenes and realistic demands highlight the development dilemma of porcelain garden stool. This reflects that porcelain garden stool have not developed in step with modern aesthetic technology, but the development history of porcelain garden stool has proved its good adaptability and space for expression (porcelain garden stool are not absent from every innovation and progress in decorative design of porcelain). Therefore, to reflect on the modern and modern development

of porcelain garden stool, on the one hand, we need to think deeply about the reasons for its stagnation, and on the other hand, it just shows that porcelain garden stool, as traditional utensils, have a huge space for innovation and expression in modern life, which is worth exploring. Under the background and conditions of modern life, science and technology, and aesthetics, it is of great significance to absorb and integrate the decoration and design methods and techniques of traditional porcelain garden stool, and conduct innovative research on the decoration and design of porcelain garden stool.

From the perspective of history. Chen Pengnian, Qiu Yongzheng's *Guangyun*, Ding Du's *Jiyun*, Dai Dong's *Six Books of the Southern Song Dynasty* and Li Jie's *Creating a French Style*, Lu You's *Notes on the Laoxue Temple* and other historical books recorded different woodworking tools and production processes in the Song Dynasty, providing technical support for the production of the sitting block in the Song Dynasty. In the Song Dynasty, Chen Yu wrote the *Records of the Southern Song Dynasty Pavilion*, (Yuan) Tuotuo's *History of the Song Dynasty*, (Yuan) Ding Wei's *Biography of the Song Dynasty*, (Yuan) Gou Tao's *Biography of the Song Dynasty*, (Song) Fan Chengda's *Official Records of the Song Dynasty*, (Song) Fan Chengda's *Hengzhi of Guihai Yu*, and (Song) Da Song Xuanhe's *Legacy Collection*, which objectively recorded the users, use scenes, and decorative features of the sitting piers in the Song Dynasty from the perspective of history, providing an objective basis for tracing the origin of the porcelain garden stool from the perspective of history.

From the perspective of painting in the Song Dynasty. When studying the decoration of sitting piers in the Song Dynasty, the written materials have great limitations. The overall style of painting in the Song Dynasty is more realistic, which provides an important source of information for the research. The shape, structure, material and decoration of the sitting pier in the Song Dynasty are clearly shown in the paintings of the Song Dynasty, such as the "Bamboo Forest Qinghua Painting", Liu Songnian's "Eighteen Scholar Painting", "Tea Chasing Painting", "Sitting Painting", "Filial Piety Sutra Painting", "Moon Night Viewing the Tide Painting", "Wen Hui Painting", "Autumn Court Baby Play Painting", which provides a basis for the study of the sitting pier decoration in the Song Dynasty.

From the perspective of archaeological relics. The Song Dynasty has a long history, and it is difficult to retain the physical objects. The lacquer ware unearthed from the Southern Song Tomb in Changzhou, Jiangsu Province, has a sitting pier painted on its cover, and its manufacturing materials, shape and structure are clearly visible. A sitting pier is painted on the southwest wall of the rear chamber of Han Shixun's tomb in the Liao Dynasty in Xiabali, Xuanhua, Hebei Province. The decoration is not clear, but its shape is roughly visible. During the archaeological investigation and trial excavation of Jizhou kiln, Jiangxi Provincial Institute of Cultural Relics and Archaeology found fragments of green glazed porcelain garden stool of the Song Dynasty, decorated with drum nails. Although the archaeological relics are incomplete, they provide support and evidence for the study of the origin of porcelain garden stool decoration from the perspective of "picture text history".

Zhu Liang analyzed the reasons for the rapid rise of porcelain embroidery piers in the Ming and Qing dynasties in the article "Analysis of the Origin, Classification and Aesthetic Connotation of Porcelain Drum Piers": "There are three reasons: first, the furniture technology of the Ming Dynasty was further developed and innovated on the basis of inheriting the Song and Yuan dynasties. Second, after the middle of the Ming Dynasty, capitalism sprouted, and porcelain was exported in large quantities, which stimulated the rapid maturity of porcelain making technology and made the integration of porcelain and furniture more closely. Third,

the status of drum piers increased a lot during the Ming and Qing dynasties. The specification of drum piers in the Song Dynasty was lower than that of the bench... 'Embroidery piers in the Ming Dynasty were also widely used by the upper class' porcelain garden stool can be gradually popularized because of their bright and clean materials and elegant glaze tone, which make them show a strong and elegant temperament and meet the aesthetic tastes of scholars and scholars. "

There are two representative points of view in the research paper on the function of embroidery.

Wu Meifeng analyzed in "The emperor is as high as the sky, and the minister is as low as the earth -- the rising and sitting room in the Ming Dynasty palace" and "The classification of small seats -- embroidered pier and bench": the Ming Dynasty crown prince, prime minister and officials of more than one grade are given embroidered pier to sit, but the decoration is different. The use of sitting pier during the banquet given by the great court meeting extends to the third grade of civil officials and the fourth grade of five features in the Ming Dynasty palace. The Song Dynasty's literary officials, military officials, and royal families can only be distinguished from each other by their seats: the prime minister and the envoy sit on the embroidered pier, while the rest sit on the Pudun.

Wu Meifeng believes that embroidered pier is a kind of seat with hierarchical distinction. The pier for different official positions is also different, and the decorative patterns of the same seat are also different. The position of embroidery pier is also different in different periods.

Wang Xiaotang and Wu Zhizhi believed in "The Evolution and Form of Embroidery Pier and Its Relationship with Ancient Women" that "Embroidery Pier is a seat exclusively for women", and "The decorative patterns of Embroidery Pier indirectly transmit ethical education and ethical norms to women. This makes women understand their social position, understand their responsibilities, and be content to be bound by feudal ethics."

What are the differences in the functions of embroidered pier in different periods? It needs to be further explored in combination with historical conditions.

As one of Chinese traditional porcelain types, porcelain garden stool is a niche, and in research materials in Chinese ancient times, its appearance is rare than other types, even though in modern research material, it is also gradually exits in modern life. It is worth noting that most of the researches on porcelain garden stool have taken place in China, which is closely related to its special application scenarios. In addition, the research on porcelain garden stool itself is rare, and is more concerned and mentioned as part of the research on utensils and porcelain.

Throughout the research on porcelain garden stool, most of them focus on the perspective of their origin, decoration and historical development. For example, Li Lunpeng conducted a comprehensive combing and research on the Ming and Qing dynasties porcelain garden stool, and Yang Wenbo conducted a comprehensive research on the Song Dynasty sitting garden stool. There are many researches on porcelain garden stool from the perspective of Traditional Chinese furniture. For example, Tian Jiaqing introduced and analyzed embroidery garden stool, the predecessor of porcelain garden stool. Jiang Meining analyzed the artistic characteristics and cultural connotation of Chinese traditional garden stool; Porcelain garden stool and their predecessors often appear in ancient Chinese paintings. Therefore, the porcelain garden stool in the paintings are decorated, shaped, and analyzed in

terms of their development and changes. For example, Lin Xiuyuan and Yan Xiaoxing analyzed the embroidery garden stool from the analysis of the furniture decoration modeling in Han Xitai's Banquet picture. Due to the porcelain characteristics, porcelain garden stool can be preserved for a long time, so they can often be discovered and studied in archaeology and cultural relics. For example, Du Xiaojun analyzed imperial porcelain garden stool of the Southern Song Dynasty through celadon specimens in archaeology. It is worth noting that the research on modern design innovation of porcelain garden stool is very rare, which also shows the objective fact that people pay little attention to it. When porcelain garden stool appears as traditional furniture, its function and shape are mentioned and applied. For example, Wang Hui summarized and applied the unique modeling characteristics of porcelain garden stool from the application of Ming style furniture design elements in modern product design. In addition, porcelain garden stool appear in a large number of cultural relics atlas, collection album, archaeological data, etc., which are important historical data for the study of their decoration and shape, and constitute the image literature for the study of porcelain garden stool.

As a unique type of Chinese traditional furniture and porcelain, the research and attention on porcelain garden stool is not enough, but it is daily utensils in the life of Chinese people in history, as the research content, analysis of porcelain garden stool block out of the research has not yet found the Chinese daily life, but the demand for modern daily life scenes are more in the field of theory and design research, and to deepen and expand the scope of cultural studies.

2.Reference of The Definition of Material culture

Material culture research is a new research of Western culture research

the field. A particular object or thing is political, economic, cultural and social will be the result of the interaction of many forces, and also the construction of daily life mode, social form and the important carrier of its historical process. Based on this understanding, "Material Culture and Changes in Contemporary Daily Life" academic seminar. The politics of daily life in China is discussed in depth from the perspective of matter on.

Xu Liang from Zhejiang University believes that "thing" is a symbol and a cultural concept. Qiu Yunhua, vice president of Capital Normal University, believes that from the perspective of academic history, material culture is indeed an important topic facing the current era. Especially in the digital virtual world and the emptiness of human existence

In the context of the relatively urgent relationship between the two, material culture is closely related to human existence, which deserves academic attention.s pursuit of things, which reflects human's avoidance of death.

Li Xijian of Shaanxi Normal University believes that the formation of contemporary Chinese consumer society, material culture and the changes of contemporary daily life constitute a specific causal relationship. With economic growth and the improvement of public living standard, especially with the establishment of market economy, our country begins to enter into the consumer cost society, appearing the characteristics of diversification and individuation of consumption demand. In this process, the most significant change in the spiritual field of Chinese society is the emergence and development of the universal consumerism.

As a kind of artifact, "thing" in daily life has a sense of objective existence, but also embodies the collective memory and individual experience of human beings. Through the study of the concrete objects around us, we can explore the social and

the slightest pulse of cultural change.

Research Methodology

This study employs various research methods to thoroughly explore the material culture characteristics, historical evolution, and cultural significance of traditional Chinese porcelain garden stools, aiming to comprehensively reveal the status and role of porcelain garden stools in traditional Chinese culture. The following are the main research methods used in this study:

1. Literature Review:

By collecting and systematically analyzing historical documents, archaeological reports, academic papers, and art critiques related to porcelain garden stools, this method traces the development and current state of research on porcelain garden stools. This includes studying ancient documents to understand the changes in production techniques, usage functions, and cultural symbolic meanings of porcelain garden stools across different historical periods.

2. Field Research:

Conducting field visits to key production sites such as Jingdezhen, observing and recording the production process of porcelain garden stools, and interviewing local artisans and craftsmen to gather firsthand information. Field research helps to deeply understand the craftsmanship and material selection of porcelain garden stools and how these elements influence their final aesthetic and cultural value.

3. Case Study Analysis:

Selecting representative porcelain garden stool works for detailed analysis, including their form design, decorative patterns, production techniques, and usage backgrounds. Case study analysis aims to delve into the cultural connotation and artistic characteristics of porcelain garden stools from specific works, exploring how they reflect the core values and aesthetic concepts of traditional Chinese culture.

4. Comparative Research:

Comparing Chinese porcelain garden stools with ceramic objects from different cultural backgrounds to explore the differences and similarities in ceramic production techniques, artistic expressions, and cultural meanings across cultures. Comparative research helps to reveal the unique position and influence of porcelain garden stools in global ceramic culture and the ways in which traditional Chinese culture interacts and influences externally.

5. Interdisciplinary Research:

Integrating theories and methods from disciplines such as archaeology, art history, anthropology, and material science to analyze the cultural significance and social functions of porcelain garden stools from various perspectives. Interdisciplinary research facilitates a comprehensive understanding of the complexity of porcelain garden stools as a cultural phenomenon and their multiple roles in traditional Chinese culture and social life.

Through the combined use of these research methods, this study aims to construct a comprehensive and in-depth research framework on porcelain garden stools, providing new perspectives and profound insights for understanding and inheriting traditional Chinese culture.

Research Scope

1. Research area

This study is mainly around the material culture of porcelain garden stool, including the following aspects:

Explore the basic content of the material culture of porcelain garden stool: The research will discuss in detail the production background, technical characteristics, decorative style, social function and symbolic significance of porcelain garden stool in different historical periods (Hu, 2019).

Study the interaction between the natural environment and production technology in material production: This section will emphasize the impact of natural resources on the production technology of porcelain garden stool, and how porcelain garden stool adapt to and reflect the changes in the natural environment.

Analyzing the connection between objects and beliefs: Ceramic patterns and rank Symbols: The study will delve into the decorative art and patterns of porcelain garden stool, exploring how they express and convey social beliefs, ranks, and values.

2. Time Period of Research:

<11th century to 1911>: The period of ancient China from the porcelain garden stool appeared. This period focuses on the study of the development and existence of porcelain garden stool in ancient China.

<1912-2024>: The period of modern China. This period focuses on the study of the development and existence of porcelain garden stool in modern China.

Research Results

1. To explore the fundamental content of the material culture of porcelain garden stools.

As a reflection of the interaction between the natural environment and human activities, the production of porcelain garden stool not only relies on natural resources, such as high-quality clay, water, etc., but also reflects human's transformation and utilization of nature. This interaction process between nature and man not only creates the entity of material culture - porcelain block, but also builds a "second nature" or "humanized nature", showing the harmonious symbiosis between human and natural environment.

Porcelain garden stool is not only a real item in life, but also a cultural symbol carrying rich symbolic significance. Through the decorative patterns on the porcelain garden stool (such as lotus, dragon, phoenix, etc.), we can glimpse the beliefs, values and aesthetic tastes of the ancient people. These patterns not only beautify daily life, but also serve as a medium of cultural communication, reflecting human's yearning and pursuit of a better life.

The development of porcelain garden stool reflects the evolution and inheritance of culture. From the emergence, prosperity to decline, the change of porcelain garden stool is not only the result of technological development and aesthetic changes, but also the witness of cultural communication, exchange and integration. Especially in the process of inheriting and innovating traditional Chinese ceramic culture, porcelain garden stool has shown its unique role as a driving force of cultural change, promoting the development and diversity of ceramic culture.

By placing the porcelain garden stool in the dimension of "relationship", it is revealed that the porcelain garden stool is not only an isolated material entity, but exists in a complex system composed of natural ecology, society and culture. This perspective emphasizes the depth and breadth of material culture research, and promotes the in-depth understanding of the

material culture connotation of porcelain garden stool and its relationship with social development.

These new discoveries and profound insights demonstrate the rich multi-dimensional nature of porcelain garden stool as a material culture research object, and also reflect the important value and significance of traditional culture in modern society. Through in-depth study of the material culture of porcelain garden stool, we can not only better understand the lifestyle and cultural characteristics of ancient society, but also draw useful inspiration and inspiration for contemporary cultural development.

2.To study the interaction between the natural environment and production technology in material production.

The natural environment of Jingdezhen has nurtured the ceramic culture, and the material production (Figure 2) led by technology is the key link between the subject of porcelain garden stools and the object of their habitat (Sun, 2023). The natural environment provides the energy necessary for the production of porcelain garden stools, but the energy hidden in nature is not readily available; ceramics must transform the material resources from the natural environment into necessities for survival through tools and technical means. The production technology (Figure 3) used in the making of porcelain garden stools reflects different degrees of development and adaptation to the natural environment. The continuous expansion of material production has made the accumulation of material wealth possible, thus producing various forms of consumption. Material production determines the basic content and original form of the material culture of porcelain garden stools (Du, 2020 : 37-44.). Therefore, under the dominance of ceramic technology, the dynamic adaptation of porcelain garden stools to their habitat is the internal driving force of their cultural evolution.



Figure 2 Glaze raw materials
Source: Photography by author, 2023



Figure 3 Production technology
Source: Photography by author, 2023

3. To analyze the connection between objects and beliefs: ceramic patterns and symbols of hierarchy.

The enduring appeal of material culture research lies in the fact that it goes beyond the basic material elements of man-made objects such as form, aesthetics, and structure, to include the creative concepts behind the objects, social customs, and religious beliefs, thus making material culture and spiritual culture not diametrically opposed but rather interpenetrating and interacting (Zhao, 2020). Pure material does not possess culture; it is only when humans, as the subject, participate and invest various factors into it that it can be materialized into a cultural form. In ancient times, the ceramic patterns of porcelain garden stool expressed the value concepts between royalty and the common people, representing an ideal way of life. Therefore, the choice of ceramic patterns was a way of identifying porcelain garden stools, reinforcing the class system and social status in ancient society.

4. To investigate material exchange as a medium for cultural transmission.

Since the manufacturing process of objects cannot be separated from human spirit or consciousness, man-made objects are a unity of tangible material and intangible spirit. Material culture can be considered a product of spiritual culture, a result of the materialization or externalization of spiritual culture, because they represent symbols and embody certain information, endowed by humans and interpreted and accepted by humans. In the modern sense, the characteristic of information dissemination is that the information and the actual object it refers to are separate. In ancient agrarian societies, physical dissemination, with its irreplaceable nature of "seeing is believing," became the primary carrier of cultural dissemination. The unique way in which physical objects themselves convey information made traditional Chinese porcelain garden stools not only serve basic functions and survival needs but also evolve into mediums for information flow and cultural dissemination (Zhao, 2020). Since the Song Dynasty, the material exchange of porcelain garden stools flourished among the royal nobility and in foreign trade along the coast. With the circulation and use of porcelain

garden stools in traditional society, the technical information, folk culture, and spiritual beliefs materialized in them were invisibly interpreted and accepted. The decorative patterns and folk art attached to objects, possessing both material and visual attributes, made it easier for traditional artifacts to resonate and be accepted, playing an important role in the early material culture exchange of porcelain garden stools. The material culture at the cultural surface, through the process from quantitative to qualitative change, gradually affects or changes the core aspects of culture. This subtle cultural erosion has led to porcelain garden stools today presenting a phenomenon highly integrated with traditional culture.

Discussion

The origin of porcelain garden stools can be traced back to the Song and Yuan dynasties, reaching their peak in art and function during the Ming and Qing dynasties (Li, 2020). Initially appearing as practical furniture, porcelain garden stools gradually evolved into highly decorative and symbolically significant art pieces. Craig Clunas's method of studying material culture inspires us to explore the cultural connotations and social functions of porcelain garden stools against different socio-economic backgrounds throughout their historical development (Chen, 2019: 76-80). Particularly during the Ming and Qing dynasties, porcelain garden stools not only reflected technological advancements and changes in aesthetic preferences but also became an important medium for displaying social status and taste (Hu, 2019).

Interaction between Material Production and Natural Environment: The natural resources of Jingdezhen provided unique conditions for the production of porcelain garden stools (Sun, 2023). From the perspective of material culture, the natural environment influenced not only the craftsmanship of porcelain garden stools but also shaped their distinctive aesthetic features. Clunas's research emphasizes the role of technological development and the utilization of natural resources in the formation of material culture, offering insights into how porcelain garden stools adapted to and reflected the characteristics of their production environment (Cheng, 2019).

Decorative Art and Social Symbolism of porcelain garden Stools: The decorative patterns (Table 1) on porcelain garden stools showcase exquisite artistic skills and contain rich cultural and social symbolic meanings. Literature reviews indicate that the decorations on porcelain garden stools during the Ming and Qing dynasties reflected the beliefs, moral concepts, and social hierarchy of the time. Through the study of material culture, we can delve deeper into how the decoration of porcelain garden stools served as a medium for cultural transmission, embodying the identity markers and cultural identity of different social groups (Xu & Yang, 2021).

Table 1 Decorative patterns of porcelain garden stools

Decorative patterns	Image theme
Dragon pattern	Dragon, dragon unicorn, ichthyosaur, unicorn dragon
Feng Huangwen and other bird patterns	Phoenix, rooster, peacock
Celestial stria	Water ripple, moire, sun ripple and thunder ripple
Character pattern	Eight Immortals (Eight Immortals Crossing the Sea and Dark Eight Immortals), Shouxing, longqisongzi, Fuxing, Wuzi Lianke, Champion Wandering, Warriors, Scholars, Ladies, etc.
Plant grain	Peony, lotus, plum, orchid, hibiscus, camellia, pomegranate, chrysanthemum, peach, apricot, bergamot, pine, bamboo, honeysuckle pattern, aquatic plants, etc.
Animal grain	Zodiac, butterfly, deer, bat, lion, swimming fish, toad, etc.
Bo Gu pattern and auspicious writing pattern.	"Fu", "Lu", "Longevity" and "Happiness" etc.
Totem class	Dragon, phoenix, octopus, unicorn, etc.
Plants and flowers	Peony, plum, peach, pomegranate, orange, bergamot (Xiang Lian), lotus, chrysanthemum, orchid, pine, bamboo, honeysuckle, litchi, etc.
Animalia	Deer, cranes, lions, magpies, bats, butterflies, dogs, tigers and foxes.
Geometric grain	Curves, broken lines, vortex lines, wavy lines, wavy lines, thunder lines, S lines, swastikas, longevity characters, cloud heads, cloud hooks, palindromes, Qian Wen, Fangsheng, Chinese knots, several stool lines, etc.
Character class	Liu Hai plays the golden toad, the Eight Immortals crossing the sea, Zhou Wenwang pulling a cart, Pan Hu transforming, Wang Xiang lying on the ice, Meng Zong crying bamboo, and the legend of the white snake.
Artifacts	Objects held by the Eight Immortals ("Dark Eight Immortals"), such as swords and gourds, vases, flower baskets, harps, books, beads, balls, ruyi, rocks, pavilions and Longmen, etc.
Character pattern	"Eight Immortals", "Eight Immortals Crossing the Sea", "Liu Hai Playing the Golden Toad", "Dream Jiao worshipping the Tower" and "Five Immortals Entering the College".
Animal pattern	Dragon, phoenix, sheep, magpie, golden pheasant, crane, turtle, butterfly, unicorn, lion, bamboo deer, moon rabbit, etc.
Geometric ornamentation	Clouds, hooks, peaks, dragons, tiger teeth, willow stripes, water ripples, etc., curves, broken lines, vortex lines, wavy lines, thread lines, palindromes, money lines, S lines, characters, Fang Sheng, Bailuo, several stools, flies' feet and centipedes' feet; There are also eight letters and Tai Chi ornaments.

Plant ornamentation	Pine, bamboo, peony, hibiscus, chrysanthemum, plum, lotus, peach, apricot, pomegranate, orchid, bergamot, honeysuckle vine, etc.
Ware decoration	Sword, gourd, ruyi, vase, rock, pavilion, gantry, piano book, bead, ball, scale, ruler, etc.

Material Exchange and Cultural Dissemination: porcelain garden stools played a crucial role in the material exchange of history, facilitating cultural dissemination and influencing the interaction and integration among different cultures. Clunas's research method encourages us to explore the role of porcelain garden stools as a medium for cross-cultural exchange in their circulation and use. The movement of porcelain garden stools not only showcased the outward influence of Chinese ceramic art but also revealed the interplay and mutual influence of material culture in a globalized context.

In summary (Table 2), by integrating Craig Clunas's method of studying material culture, this article comprehensively discusses the origins, developmental background, the interaction between material production and the natural environment, as well as the decorative art and social symbolism of porcelain garden stools (Cheng, 2019). This not only deepens our understanding of the status and role of porcelain garden stools as traditional Chinese objects within material culture but also provides new perspectives and approaches for future research on porcelain garden stools.

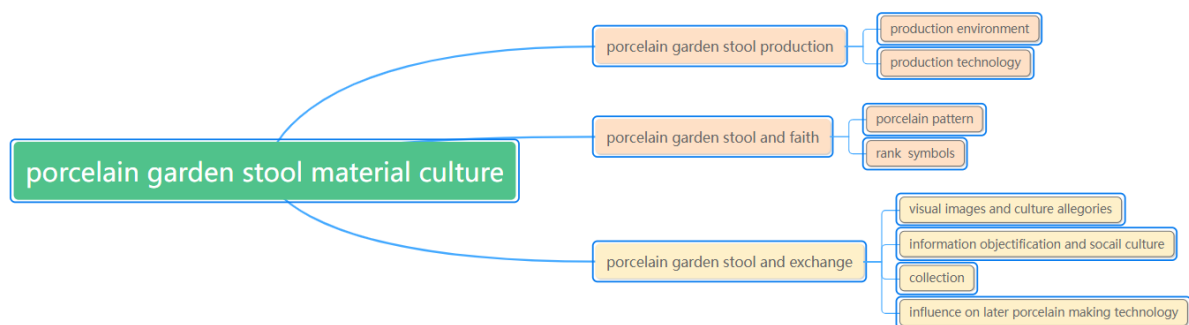


Table 2 The overall finding

Recommendations

The findings of this research give promote academic research a perspective on porcelain garden stool all over the world. The porcelain garden stool is an example of material culture, which can be further developed in the future. To this end, the governments and related cultural heritage protection institutions should increase efforts to protect porcelain garden stools and their production skills. And establish a more systematic archive of porcelain garden stool cultural heritage, to document and research traditional porcelain garden -making techniques in detail, and to take practical measures to protect artisans who are still using traditional skills to produce porcelain garden stools. At the same time, absorb and learn from other countries' successful experiences in cultural heritage protection and inheritance, promoting the global dissemination of porcelain garden stool culture.

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