

Analysis and Study on Decorative Art Characteristics of Xianweng Temple in Bofang Village, Gaoping, Shanxi, China

HAN Bin

Academy of fine Arts, Shanxi University, Shanxi, China; Jeonju University, Jeonju, Korea

There are many important ancient buildings left in Bofang Village with a long history. The Xianweng Temple located in the north of the village is the only Taoist building in the ancient building group of Bofang Village. Its historical origin can be traced back to Tang and Song dynasties. The temple is a collection of gardens, buildings, painted in one place, all aspects of the achievement is quite high. Through the study of the decorative art characteristics of Xian-weng Temple in Bofang Village, Gaoping, this paper summarizes the artistic characteristics of Taoist architectural decoration in Shanxi, excavates the great value of its existence, and inspires more people to reflect on the protection of ancient buildings.

Keywords: Xian Weng Temple, Taoist architecture, decoration, protection

Introduction

Xianweng Temple, also known as Pure Yang Palace, is located in Bofang Village, Sizhuang Town, Gaoping City, Jincheng City, Shanxi Province, China. The village has a long time and a heavy human history, with many important ancient buildings left over. Xian Weng Temple in Shanxi Jincheng ancient building group is a dazzling pearl in Taoist architecture, the temple set gardens, buildings, painted in one place, all aspects of achievement is quite high. As early as ancient times, human beings began to worship all kinds of gods and leaders, and the greatest manifestation of this worship is to build ancestral halls and temples. With the strengthening of the feudal cultural rule, people put their spirit in the real life to become immortal legend, so all kinds of fairy temples came into being, and the most representative Taoist temple in Gaoping City is Xian Weng Temple.

Xianweng Temple in Bofang Village of Gao Ping has obvious decorative art features, and its decorative themes are rich and colorful and the implied meanings expressed by using these themes involve a wide range of aspects. In order to better express the decorative style of Taoist architecture, Xianweng Temple in Bofang Village of Gao Ping has a unique selection of decorative materials and unique decorative art characteristics.

Colorful Animal and Plant Patterns

In the architectural decoration of Xian Weng Temple, the animal shapes mainly include dragon, phoenix, lion, etc., and the plants mainly peony and roll grass.

Dragon, used in many traditional Chinese decorative patterns, is one of the “four auspicious beasts”, as a symbol of the Chinese nation, but also the sign of the ancient feudal emperor, is respected as the highest status of the divine beast. Dragon is not an animal that already exists in nature, it is a mythical totem image that ancient people combined according to various animal parts. In the entire architectural decoration of Xian Weng Temple, the image of the dragon is almost everywhere, and the frequency is the highest. On the roof ridge of the building, the arch, the wall have a variety of dragon images, showing different dynamics, they are foot Xiangyun, or up or attached to the head, the shape is different, all vivid.

The phoenix is the king of the hundred birds and one of the “four auspicious beasts”. It is a kind of divine animal whose status is second only to the dragon. It represents a good auspicious meaning, and its patterns are often used in various architectural decoration patterns. The image of phoenix is widely used in the wood carving and stone carving decoration of Xian Weng Temple, and the decorative pattern of “Phoenix play peony” is the most used in the architectural decoration of Xian Weng Temple, which has the meaning of auspiciousness, wealth and happiness.

Lion, because it is homophonic with “thing”, so it can form different decorative themes representing different meanings in architectural decoration through combination. For example, two lions together can express the good wish of “all the best”; Usually in the architectural decoration of the lion shape is no longer so fierce majesty, it gives people more of a feeling is peaceful, docile, showing a naughty, clever like, such a naive image is loved by people, in the temple of Xian Weng architectural decoration is also reflected.

Peonies bloom every spring and are known as the king of flowers because of their plump petals, diverse colors and varieties. In order to reflect the atmosphere of Xian Weng Temple architecture. Peony pattern is the preferred pattern. Whether it is painted or carved in the building of Xian Weng Temple, there are peony patterns, taking the auspicious meaning of peony, reflecting the ancient people’s wishes for a better life, as well as the prosperity of the country, the origin of the long.

As a common decorative pattern, curly grass is based on the combination of exotic plant leaf pattern and traditional Chinese plant pattern. In the architectural decoration of Xian Weng Temple, curly grass pattern mostly adopts two continuous stylized effects, with a strong sense of form, and the decorative effect is seamlessly combined with the building, reflecting the beauty of the building.

Wood Carving Art Analysis

Wood carving occupies a large volume in the overall building of Xianweng Temple in Bofang Village, Gaoping. The wood carving decorative works of Xianweng Temple have various image expressions in the subject matter and content. The carved works are soft and delicate in style, and represent different styles of wood carving works according to different expressions and different carving techniques. The bas-relief works mostly show the relatively simple content and elegant style decoration, which is often displayed on the board of the whole blank area such as doors and Windows. The deep relief is mostly applied to the column structural members, such as the beam square, the eaves and so on. In the wood carving skills of Xianweng Temple in Bofang village of Gao Ping, the three dimensional space is generally combined with hollow carving, semi-circular carving and other forms, so that the decorative visual effect is more rich and full. The patterns shown in many wood carving decorations are exquisitely detailed and highly expressive works. In the temple of Xian Weng in Baifang village

of Gao Ping, the wood carving decoration is mainly concentrated in the corridor, worship hall and the building components of the main hall, such as: bird, capital brackets, and pointed beam heads. The wood carving of the main hall adopts the method of penetrating carving to make the main hall more magnificent.

In the whole architectural system of Xianweng Temple, the wood carving of Qiuti can be said to be a highlight of the entire architectural decoration. In the main hall of Xianweng Temple, there are six stone columns to support the weight, and there are beautifully carved Qiuti components between the corners of each stone column and the beam, and the contents of each Qiuti are different. The finches in the lower part of the main door beam show the skills of wood carving. The entire wooden square of the main door is covered with four dragons, peonies and auspicious clouds carved through wood. The middle two dragons are relatively Xiangyun around the side, the carving is extremely exquisite, the head is slightly raised, the mouth is slightly open, the hair of the dragon is finely carved,

Each group of hair shape is different, more vivid, full of golden scale carved concave and convex, realistic shape, dragon claw cloud, vivid shape. There are two flying dragons on both sides of the front door respectively, in the peony flowers, although the space is small but not crowded, the posture is still vivid image, it can be described as exquisite carving technology. Each petal shape is different, different sizes, some open on the dragon, some hidden behind the dragon, with the dragon body posture, shuttle among the flowers. The top of the Windows on both sides of the side is mainly carved magpie, kirin, longevity peach, flowers, Xiangyun, the carving area is small, but many elements are hidden among them, centered on Kirin and magpie, the lower carving Kirin head turns back, opens its big mouth, sticks out its tongue, glared at the distance, rides the clouds and fog, every detail is carved lifelike; The upper magpie perched on the branches, surrounded by flowers, dotted with longevity peaches, not only beautiful, but also auspicious.

Analysis of Decorative Art of Brick Carving

Xian Weng Temple brick art achievements are mainly concentrated in the roof and ridge of the temple, the roof is generally used green tiles, the main temple ridge using glass, Xian Weng Temple buildings are mainly the rest of the mountain and hanging mountain, the roof of the roof and the roof of the roof, such as kiss, kiss and other ridge stone decoration lifelike, as a building accessory has high artistic value.

The roof of the main hall of Xianweng Temple in Bofang Village of Gao Ping is the top of the mountain, and the main ridge (which has been destroyed) was fired in the two years of Yuan to Zheng (1342). In the western part of the mouth of the Owl, there is "Luzhou Shangdangxian and village Shen waiting for an imperial order", the ridge of the glass dragon and phoenix for light yellow, green, white, black several kinds, convex and convex surface, is actually the outstanding representative of the glass architecture of the Yuan Dynasty. The Yuan Dynasty pursued splendor in architectural decoration, using precious materials and strong colors, so you can imagine the splendor of the roof ridge of the main hall. Generally speaking, both sides of the positive ridge of ancient buildings are provided with dragon patterns, patterns and other decorative carvings, usually opposite sides, opposite left and right, highlighting the solemn and solemn of the building. Although the dragon kiss of the main hall of Xian Weng Temple has been destroyed, but from the positive ridge of the only remaining dragon pattern and the introduction of the local people, the entire positive ridge decoration on both sides of the two dragons opposite, the eyes of the dragon are round, the mouth is open to swallow the positive ridge, the head of

the whole body is curved inward, the positive ridge is mainly decorated with relief dragon pattern, peony, lotus as the main decoration, and there is a typical Taoist pavilion shaped pagoda. The upper part of the upper ridge of the side hall is also glazed dragon kiss, the volume is smaller than that of the main hall dragon kiss, the dragon kiss is also very beautifully carved, the dragon body dragon scale, dragon beard can be seen, the dragon tongue and the dragon lip undulation changes obviously where the dragon mouth swallows the ridge, and the middle of the positive ridge there are animal head phoenix, dragon ball and other shapes, the shape is exaggerated and clever, showing that the carving techniques were skilled at that time.

The roof of the Jade Emperor Tower is the peak of the rest, divided into two layers, the top and the bottom four corners each have a dragon like four directions, the top dragon mouth is slightly open, look ahead, the bottom dragon head is high, the neck is stretched back, the chest is straight forward, the front claw is strong, the dragon mouth is wide open, the longan is angry, and the temples on both sides of the dragon ears drift backward and upward. Each of the two segments of the animal was ornamented with a carved waist. The tail of the vertical ridge also has the dragon decoration, the dragon head opens the mouth to swallow the vertical ridge in the entrance, the dragon head meets the tail, the decorative meaning is strong. There is a set of animal decoration under the eaves, located on the roof corner beam to pick out the decoration, simplifying the dragon beard, sideburns and other complex decorations for the head style, only retaining longan, dragon ears and other decorations, simple and generous, with the role of protecting wooden components and decoration.

The mountain gate is the hanging peak, and wooden beams are picked out on both sides of the roof of the mountain gate to protect the internal structure. The roof is a two-sided slope roof with one positive ridge and four vertical ridges. The direction of the head on both sides of the positive ridge was different from that of the main chamber and the main chamber, which was in the form of a general and open mouth, engulfing the entire positive ridge. In addition to swallowing the roof ridge with open mouth, there were also different designs of a large head centered on the middle of the positive ridge, engulfing the negative ridge opposite to each other. In addition, the animals were larger in size, with part of the dragon body, attached to the body, and with a large head. And longan, temples carved fine, lifelike, opposite to engulf the entire positive ridge. On the whole, the beak of the dragon was exquisitely carved and the dragon's head organs were weakened, and the gills and hair of the dragon near the mouth were weakened. However, the size was large, the manner was natural, and the emphasis was highlighted, reflecting the solemnness and importance of the mountain gate.

In general, the decoration of the roof ridge mostly represents the traditional practice in accordance with the program at that time. The decoration of the roof ridge of Xianweng Temple in Bofang Village in Gaoping is varied. Although it is about the shape of the dragon head, the shape of the dragon head is not the same due to the different shape of the roof of various buildings. In line with the traditional concept of hierarchy, not only make the decorative effect better outstanding, the momentum of the entire building will also be enhanced.

Xianweng Temple Painted Decorative Art Features of Bofang Village in Gao Ping

Color painting mainly refers to the two main forms of color painting and mural painting on architectural components, and Xian Weng Temple as a Taoist building has quite high artistic achievements in these two aspects, and its decorative art characteristics have high research value.

The color paintings of building components are mainly concentrated in the main hall under the eaves beam, fang and dou gong and the decoration of the internal components of the temple, more inherit the “Luo Di turtle pattern”, “six” turtle pattern and “green overlapping halo edge installation” in the Song Dynasty “Construction French”, and present a unified green cold tone under the eaves, with a small amount of leping gold, The strong contrast of the two tones contrasts the brilliance of the whole building, the composition is compact and reasonable, in the pattern, the algae head is used to similar to the rolling Luo turtle pattern, between the spiral pattern, peony pattern, etc., in addition to the dragon and sketched flowers in the temple, there are also a variety of “chemical life”, which is very vivid, making the Taoist temple building more religious.

As a treasure of national painting heritage, mural painting is also an important part of Chinese Taoist architectural decoration. The painting of large murals is combined with other architectural accessories to create a hazy mystical religious atmosphere. Mural paintings are mostly painted in the way of fine brushwork line drawing, with strong colors. The theme is mainly to depict various deeds of the Lord and God in the temple. At the same time, some mural paintings depict content that can directly reflect the social life and customs of the time. Most of the murals are painted by famous painters of various dynasties, and their artistic characteristics have high artistic value.

Gao Ping Bo Fang Xian Weng Temple the most cultural value is located in Xian Weng Temple main hall Zhangguo old temple in the “Tang Xuanzong Zong Zen map” according to legend, this mural originated from Tang Xuanzong Li Longji in Shangdang Lu Zhou don’t drive, because I saw Zhang Guo old wise fairy art, so special worship Zhang Guo old, 709 back to Chang ‘an after the throne, three times through the Shang Party passing Gao Ping, therefore, As for the founder of Xian Weng Temple, there is no research, but it is certain that the establishment of Xian Weng Temple must have a certain relationship with Tang Xuanzong.

Because of the long age of Xianweng Temple in Bofang Village of Gaoping, there is no research, so it is impossible to get the exact time of mural creation. According to local residents, the “Tang Xuanzong Sealing Zen Map” was painted by Wu Daozi, although there is no evidence to check, but its artistic style has many similarities with the Yongle Palace mural, the east, west and north three walls total 130.46 square meters, there are 125 people in the mural, the rest decorated with flying fairies, birds and beasts, dragons and tigers, cranes and other content. The main object of the mural painting is Tang Xuanzong and Zhang Guolao, in the center of the main hall there is Zhang Guo old statue, left and right sides are accompanied by maids, Tang Dynasty civil and military officials are facing Zhang Guo old statue to respect and worship. The east and west walls mainly draw the spectacular scenes during the Tang Xuanzong’s visit to Mount Tai. As the protagonist of Mount Taishan, both sides of the murals have been the visual center of Tang Xuanzong’s painting. In the picture, Emperor Xuanzong is graceful and graceful under the umbrella of yellow Luo. The women accompanying them were plump and varied in shape; Civil and military officials tight behind the emperor, dignified manner, although the two walls have been Tang Xuanzong as the focus, blocked in the expression of the treatment is slightly different, located in the west wall Li Longji mural expression dignified, slightly anxious, slightly thin, obviously have a sense of travel and travel, dust. The mural painted on the east wall of the Tang Xuanzong’s complexion has obviously improved, and it is full of vigor, radiant, and happy in words, showing the imperial style of “infinite scenery”. There are local officials in the face of respect, bow to the minister said, in front of the road to meet, the whole picture depicts the scene is grand, very spectacular. Although there are more characters in the entire character composition and the relationship between characters is more complex, the visual feeling is concise

and clear, without any sense of clutter. Most of the front row of the characters for the full body, foot on the Xiangyun, the head of the characters to describe the Xiangyun ZhangGuolao Xianyou deeds, constitute a beautiful picture of heaven and earth. The main figures of each work are in the center of the picture, and other figures surround the main image, forming a large whole. The whole picture is surrounded by auspicious clouds, making the whole picture both unified and varied, greatly highlighting the supremacy of the emperor. Since the details of each character in the picture are different, careful observation in the entire forbidden picture will feel that each character in the picture is doing its own thing, each character gives it a soul, and the picture is more intelligent and interesting. The whole picture and character modeling present a harmonious Tang style. It is not known whether the mural was made by a famous painter in the Tang Dynasty, or whether it was copied by a painter in the Song and Yuan Dynasties, and more professional experts are needed to verify it. But anyway, because of its high historical value and artistic value, the murals of Xuanzong in Xian Weng Temple have become a rare national treasure in China.

Conclusion

Through the study on the architectural decoration of Xian-Weng Temple in Bofang Village, Gaoping, it can be seen that Xian-weng Temple is the product reflected in reality by Taoist culture and traditional culture, which carries a long history and culture and represents the extremely high level of traditional decoration technology of Taoist architecture in rural areas at that time. This opportunity is taken to study the architectural decoration of Xian-weng Temple in Bofang Village, Gaoping, to indirectly express its cultural symbol and cultural symbol. Therefore, the study on the architectural decoration of Xianweng Temple in Bofang Village of Gaoping plays a very important role in the study of Taoist culture. As a Taoist architectural temple discovered in Shanxi in recent years, Xianweng Temple in Bofang Village, Gaoping, is not as good as many famous Taoist buildings in Shanxi, but its own value plays an indispensable role in the study of Taoist architecture in Shanxi. It has high historical value, artistic value, scientific value and aesthetic value, and needs better protection and inheritance.

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