

## On the Decorative Art Characteristics of Wood Carving in Sanyuan Chenghuang Temple

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**Abstract:** Woodcarving decoration is an important decorative art of ancient Chinese architectural sculptures. Traditional architectural carvings emphasize the harmony of structure and aesthetics. The theme and technique of woodcarving highlight the essence and broadness of traditional architecture and historical culture. Whether it is round carving, flat carving, relief or hollowing out, the value of traditional architectural carving art is continuously promoted in the art of carving. This paper analyzes the architectural woodcarving shape and its artistic features of the Sanyuan Chenghuang Temple, and discusses the cultural connotation of woodcarving art in traditional architecture.

### 1. Preface

As a part of traditional architectural art, woodcarving decoration contains rich and profound Chinese traditional culture. In the traditional buildings of the dynasties, it has been continuously developed and passed down. From simple to complex, from the complex to the simple, the craftsmanship and decoration theme show the exquisite workmanship of woodcarving decoration. Many of its artistic features are also concentrated in the Sanyuan City God Temple in Shaanxi Province, one of the representatives of Guanzhong traditional architecture. It is mainly used in the forehead and hanging of buildings, and uses the techniques of deep relief to elaborate and process. It is one of the most tensioned architectural carving art in the Chenghuang Temple.

Woodcarving art and traditional architecture have always complemented each other. The pillars and beams of the building are more imposing in the cut of woodcarvings, and the art of woodcarving is vividly reflected in the carrier of the building. It can be said that architecture and sculpture are in harmony. one of them. The woodcarving decoration reflects the extraordinary vitality in different buildings. It not only aggregates the humanistic thoughts and religious beliefs of the past dynasties, but also reflects the wisdom and vitality of the Chinese nation in the traditional construction of art.

### 2. The Origin of Traditional Architectural Woodcarving Art

Traditional Chinese architecture adheres to the traditional concept of "harmony between man and nature" and "naturalization of the law." Most of the wooden frame structure constitutes a palace pavilion, a residence hall, and so on. In the traditional architectural carvings, wood carvings exist as an important part of the wooden structure of the building, forming wood carving decoration as an indispensable part of the architectural decoration, like the fish can not be separated from the water, there are wood-made buildings have wood carving carving art The presence. Due to the fact that the wood is not easy to preserve for a long time, there are not many remains of the remaining carvings. The earliest part of the record is presented on the mural. With the change of the dynasty, the people's ideological culture and spiritual life needs changed. At this time, the craftsmen began to

carefully decorate the wooden frame of the building according to the requirements of the house, and then slowly turned from practical to artistic expression.

Before the Han Dynasty, the appearance of woodcarvings was recorded in the Han Dynasty's "Three Pu Huangtu". The hall of the Weiyang Palace was made up of magnolia, the apricot was Liangzhu, the gold pavilion was jade, and the Huaying niche; the carving jade, the heavy Xuanyuan ....." The decorative art form of woodcarving in architectural decoration appears in the columns and railings. In the Wei, Jin, Southern and Northern Dynasties, Buddhist culture was introduced into the Central Plains, and the art of woodcarving decoration was widely used in building components. In the Tang Dynasty of Kaiyuan, the art of wood carving and carving was almost mature, not only fully reflected in the architecture, but also in the "Building French", the woodcarving architectural carvings were clearly divided. During the Ming and Qing Dynasties, with the prosperity of folk architecture, the sculptures of woodcarvings were more perfect and meticulous. There was a new development in the theme of architectural decoration. In the heyday, woodcarvings spread from the palace buildings and became a part of folk art. Kindly, the root culture of the roots has developed with different connotations. The existing woodcarving carvings of the Chenghuang Temple in Sanyuan County, Shaanxi Province are the embodiment of local history and folk culture.

### **3. The Shape and Artistic Characteristics of the Woodcarving Decoration of the Sanyuan Chenghuang Temple**

In the formation of the timber frame architecture in the structure of the Sanyuan Chenghuang Temple complex, there are great differences in the location, function, subject matter and content of each wooden structure, such as: wooden arch outside the mountain gate, the front yard wooden archway and the middle courtyard wooden archway They are supported by columns. The beams are connected vertically to the columns through the wooden members, and they are fully weighed for the wooden structure and the entire roof. Therefore, in order to consider the weight of the building, the structure is mostly high in the selection of wood carvings. Bas-relief and line carving, rarely using openwork.

The wooden archway in front of the mountain gate, as the starting position of a building complex, serves as an architectural archway for the entrance, conveying the identity and status symbol of the building group in the area. The form and pattern of the wood carving is a bold and striking artistic feature. appear. It was built in the wooden archway outside the mountain gate of Qing Xianfeng for three years. The four pillars support the whole building. The roof is the nine-ridged mountain type, and the woodcarving uses deep relief and openwork. Located in the front of the wooden archway, the forehead is a striking and prominent position. It is not the main building load-bearing part, so the degree of carving is exquisite, natural and profound. Most of the foreheads of the wooden arches are full of carved wood carving techniques, that is, the entire body is engraved with patterns. The plaque is engraved with "Dragon Play Pearl", "Fengyue Nest" and "Lion Rolling Hydrangea". The upper part of the forehead is engraved with flowers and birds, reflecting the peaceful atmosphere. Three sets of bas-reliefs are carved under the forehead. Jinding, Tongqian and other items, meaning lucky fortune, carved four dragons at the bottom of the forehead, using high relief and hollow carvings, vividly express the meaning of "two dragons play beads". The full-carved engraving pattern is usually treated with borders around it. The purpose is to standardize the integrity of the pattern. The dragons and phoenixes, flowers and lions on the wooden arch outside the mountain gate are vivid and vivid, and the pictures are vivid and sleek. The wooden archway's forehead wood carvings show a neat and uniform visual, imposing manner, compact and complete, far-sighted, exquisite and exquisite.

The front yard wooden archway was built in the 53rd year of Qing Emperor Qianlong, and its architectural style is supported by wooden frame columns. The woodcarving carvings of the front yard wooden arches are also concentrated in the frontal shackles. The frontal shackles are made up of two heavy stacks. The heavy weightlessness of the wooden plaques can make the woodcarving techniques attached to them more finely carved and even Perform a full openwork reproduction.

The fineness of the woodcarvings on the top of the plaque reflects the city's financial resources and status. The forehead wood carvings in the front yard wooden arches show the local historical and cultural stories to the world with vivid and unique carving techniques. The wood carvings and figures of the figures are very detailed. The clothes are decorated with woodcarving flowers to make the story. The narrative presentation does not appear to be tedious, but rather more expressive. The lower part of the plaque is engraved with different historical stories by the combination of deep bas-relief and openwork. The subject matter is "Yu Wang's visit to the sage", "Yue Fei's test" and "Li Bai's drunk writing" is the mapping of Taoist thought. The forehead on the branches on both sides of the front yard wooden arch is also heavy, and the flat raft is used to support the lower column, and the wood is used for the painted expression. The upper jaw does not need to be completely loaded under the beam, so it uses the technique of openwork to engrave the grasses and flowers with auspicious charm. Drawing on the magnificent architectural archway, this painting reveals the openwork, which reflects the ancient people's lofty belief in the city, and attaches great importance to the artistic features of the decorative details.

The wooden archway of the middle court is opposite to the theater building. The top is the three-legged mountain style, the arches are overlapping, and the wood carvings are full of edges. The bucket arch is a unique building component in ancient architecture. It not only has a beautiful structure, but also has decorative features. Especially in the Ming and Qing Dynasties, its structural role is weakening and it becomes almost a pure decorative component. The wood carving technique in the workshop is very sophisticated, and the techniques of deep relief, bas-relief and openwork are used. In the decoration of the wooden archway of the Intermediate Court, there are engravings of the theme of "Eight Immortals Crossing the Sea", "Nai Qiao Na Fu" and "Nv wa bu tian", among which the "Eight Immortals Crossing the Sea" group engraving vividly reproduces the eight gods in the folktale. Supernatural attitude and look. The Zhongyuan wooden archway belongs to the center of the entire Chenghuang Temple complex. The wooden archway is the main hall. The building structure is magnificent and the architectural wood carving is exquisite, meticulous and elegant. It is also the most unique among the entire building group, except for the "Eight Immortals Crossing the Sea" wood carving. In addition to the most exquisite carvings in the wooden archway, there are 58 statues of children on the sides of the arches on both sides of the arch. The boy's portraits are round and smooth, with different facial expressions, some with smirk, some. The expression is serious, some micro-small mouths, anger, sadness, joy, lifelike, oily gold paint on the surface, body and hands clasped together, looks beautiful and different, the rest of the head is rich with rich patterns, cirrus wood carving patterns Expression techniques, highlighting the narrative and artistic nature of the main sculpture. The woodcarving decoration of the entire courtyard wooden archway presents an extremely spectacular and luxurious artistic form.

The theater building was built in the 22nd year of Qing Emperor Qianlong. Its architectural structure is supported by ten pillars. The south facing side is the nine-ridged mountain type, and the north facing side is the single-resting mountain style. The styles are different before and after, and the wood carving technique uses the techniques of deep relief and openwork. The woodcarvings are mostly distributed on the north side of the stage, while the south-facing side corresponds to the stone archway at the second entrance. There are not many wood carvings. The north-facing carvings are roughly on the front and bottom of the frame, and the forehead is engraved with the story of "Dragon and Tiger," "Fengming Chaoyang", "Wei Lion Xianglin", and "Canglong Opera". Gives an imposing and powerful artistic feature. On the east and west sides of the theater, there are bells and drums and drum towers. The north facing corresponds to the wooden archway of the middle courtyard. The four main buildings are surrounded to form a wide space. Not only the buildings are large and powerful, but also the connecting columns and beams. The forehead carving decoration is also wonderfully expressive. Hanging is a kind of woodcarving decoration between the front and the porch. It was widely popular in the Qing Dynasty. Under the beam in the middle of the stage is a single-sided openwork dragon, usually hanging in the palace building. In the form, the workmanship is extremely fine, but as a folk building, the hanging form adopts a simplified form, and the embossing is changed to the moment. The theater building itself is an entertainment place.

In order to make the whole theater atmosphere cheerful, the hanging of the theater building is multicolored. Depicted to reflect its artistic characteristics. On top of it, there are large wood carvings, and small wood carvings are concentrated on the railings of the railings of the stairs. The simple lines are used to draw flowers and plants. The form is symmetrical, slender and smart, and has a dynamic artistic feature.

#### **4. Cultural Connotation of Wood Carving Decoration in Sanyuan City God Temple**

The god of the city is the god who protects the locality, is in charge of the local disasters, and presides over the sinister sect. The city is an ancient folk god, belonging to the local belief. From the pre-Qin period to the Han Dynasty, the city gods have become more popular with the people and the rise of the city temple. It is to meet the needs of people who believe in this, to worship and sacrifice the city's patron, the city. At the same time, the city beliefs are also a long and unique urban culture in China. The city temples are the existing local history of the city and the renewal space of folk culture.

Sanyuan Chenghuang Temple was built in the 8th year of Ming Hongwu. It is located in Sanyuan County in the middle of Guanzhong Plain. It has a history of more than 600 years. On the north-south axis of 212 meters, there are three gates, four heavy arches and five heavy pavilions. Six levels of courtyard. The Sanyuan City God Temple contains the main buildings such as the main hall, the palace, the theater, and the multi-storey style of "the courtyard is deep and deep". It is a treasure of ancient architectural wood carving culture, which brings together different cultural elements. As a folk religious building, the Sanyuan Chenghuang Temple has experienced the changes of the dynasties and accepted the baptism of philosophical thoughts in different periods. Its wood carving and decorative art reflects the integration of various religious ideas and the alternation of cultural history. For example, the expression of Confucianism, in the carving of the corners of the building, the woodcarving and beasts embody the noble and orderly; the use of lotus, legal theory and other eight treasures in the woodcarving carvings is reflected in the Buddhist culture, that is, clear, quiet, Empty; the wood carving decoration pattern of the "Eight Immortals Crossing the Sea" and "Dark Eight Immortals" on the front of the Intermediate People's Court is derived from the optimistic Taoist culture.

During the Ming and Qing Dynasties, it was the most developed period of auspicious animal patterns. The dragon represented by Xiangrui animals showed a colorful dragon culture in the wood carvings of the Sanyuan City Temple. The architectural elements of the Sanyuan City God Temple are full of sculptures and exquisite shapes. From the mountain gate to the palace, the temple, the pavilion, the building, the gallery, the pavilion, the pavilion and other buildings are engraved with the image of the dragon, distributed in the bucket arch, the bird's nest, the ridge, the railing and other parts. There is a cloud dragon pattern on the mountain gate; the front wooden signage of the mountain gate has the "Yunlong Opera Snake" and the "Yunlong Opera" and the "Two Dragon Play Pearl" relief; the drama house bird has the "Canglong Opera" and The dragon's styling; the dragon's head is on the wooden archway of the middle court, and the dragon's bas-relief is on the forehead; the front of the city's temple has a high relief of "Canglong play beads" and "Yunlong play sea"; On the two porches, the porch of the palace, and the two sides of the main hall are engraved with dragon heads. Based on the dragon, a series of dragon wood carving cultures that are deformed and exaggerated allow us to glimpse the development process of traditional history and culture from a large number of exquisite architectural wood carvings. In the series of classical allusions, we show our native History and folk culture respect and love, the charm of ancient culture, precipitated here.

#### **5. Conclusion**

The three original city temples are rich in wood carvings, reflecting the ingenious combination of regioculture and architectural decoration culture. Whether it is forehead, hanging, or doors and windows, the remains of nal wood carvings are the most valuable assets of the Chenghuang Temple complex, not only the industrious wisdom of the ancients also profoundly bred Chinese traditional

culture. The wood carvings in the architectural art of the Sanyuan City God Temple are mostly dragon patterns, followed by auspicious patterns such as figures and flowers, which symbolizes the local people's respect for the city gods and also expresses people's direct yearning for a better life. The Russian writer Gogol said: "Architecture is a monument to history. It is a history book on stone. When books and texts are drowned by history, only architecture is still telling people." Chinese traditional architectural structures and carvings describe architectural art. The unique beauty of the building, the pillars and beams in the building, contains the wisdom of the people of the country; and the carving of the wood carving art contains the unique humanistic spirit and ingenuity of the Chinese nation. The traditional Chinese architectural culture that has undergone vicissitudes of life is reflected in the art of woodcarving carving. It is not only the inheritance of the history of the Chinese nation but also an important witness of cultural development. These wood-and-mortar moments attached to traditional architecture allow us to better understand the long history and culture of the Chinese nation and to understand the profound and ingenious architectural culture of wood carving.

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