

Discussion on the Space Decorative Art Features of Dacheng Hall in Hunan Confucian Temple

By

Hao Wan

Ph.D, Candidate, Arts Performance Communication, School of Liberal Arts, Shinawatra University

Email: <mailto:kyt2010@163.com>

Manoon Tho-ard

Asst. Prof. Dr, School of Liberal Arts, Shinawatra University

Email: <mailto:manoon.t@siu.ac.th>

Abstract

There are 17 existing Confucian temple buildings in Hunan Province, no matter in site selection, layout or decoration, they all contain rich symbols of Confucian culture. Under the influence of Huxiang culture, Confucian culture, Fengshui culture and other factors, the space decoration of Hunan Confucian Temple presents its unique artistic form characteristics. It is a folk decorative art that not only has a certain stylized official method, but also makes flexible use of the texture and craftsmanship of local materials. This article mainly uses the method of field research and classification, starting from two aspects of decoration theme and decoration technology, Study on the beauty of space decoration art in Dacheng Hall of Confucian Temple in Hunan.

Keywords: Hunan Confucian Temple; Dacheng Hall; Decorative Arts

1.Introduction

According to the " General Annals of Hunan", the Confucian Temples in Hunan waere first built in the Tang Dynasty, and were continuously building in the subsequent dynasties. in Hunan, Ningyuan Confucian Temple is one of the two oldest Confucian temples in China, which is also the largest and best preserved Confucian temple not only in Hunan Province but also in the six provinces in Central and southern China.

Hunan official buildings are mainly wooden structures. Doors and windows made by wood are important components of architectural decoration. Carving and color painting have become the important means of wood decoration, namely the so-called carved beams and painted buildings. (jian-qiu wang, 2020, p. 34) these decorative means are distributed in eaves in the inside and outside part of the buildings, the purpose of which is that, on the one hand, to strengthen the authority construction of artistic expression and appeal, on the other hand, to put the cultural connotation and the spiritual significance into the building, making the entire temple are representation of both the imperial power and the profound cultural background with the meaning of education, Confucian therefore, the building has been given a sense of coherent, and this structure is benign, perennial, so when people are walking in the space, they might feel the the spirit of, baptism, bringing them into the significance of Confucianism--- "benevolence, righteousness, propriety, wisdom, letter".

The eaves of the Dacheng Hall in the Confucian Temple include ceiling and caisson, which belongs to the interior part of the roof. These areas are combined with abstract lines and

concrete patterns, with themes such as flowers, insects and birds, dragons and phoenixes, Bogu pictures and local folk customs. In traditional Chinese ancient architecture, ceiling and caisson decoration are mostly used in high-level official buildings and the ceremonial buildings. (Huang Yanli,2021,p.54) Caisson decoration is generally located at the top of the Dacheng Hall, the highest level of official buildings. Its main function is to adjust the scale, strengthen the sense of internal space, and highlight the dignity inside the Dacheng Hall. Such as the special caisson decoration in the Dacheng Hall of Liuyang Confucian temple. As shown in figure 1.



Figure 1 *The decoration of Caisson: Eight immortals crossing the sea*
Source: Data and information from this research

The decoration outside the eaves of Dacheng hall was on the construction of grey space area, namely the transitional space between the indoor and outdoor of Dacheng Hall, including pillars, partition board, the frontal fang, interspersed with fang, finches, hang fall, adornment gimmick to sculpture. Most are in painting and decorating pattern adornment, and paint protection is used in order to prevent the natural encroachment, such as wind, rain, the sun, etc. on the outside eaves.

In addition to the above parts, the decoration parts in the Dacheng Hall of the Confucian Temple also include the groundwork, interior furnishings, etc.. If classified according to the parts, it will be too complicated. Therefore, the following aspects are mainly discussed from the aspects of decoration themes and techniques, decorative materials and techniques, and the features of decorativon.

2. Research Objectives

1. Analyze the space decoration themes and decoration techniques of Dacheng Hall in Hunan Confucian Temple.
2. Analyze the decorative art features of Dacheng Hall of Hunan Confucian Temple.

3.Literature Review

Confucianism occupies the core position in Chinese culture. As a physical building under the spirit of Confucianism, Confucian Temple has been widely studied by scholars. These studies mainly focus on the following aspects:

1. In terms of history. The dimension of history takes chronological sequence as the clue to explore the historical process of Confucian Temple from family temple to national temple, from Qufu to the whole country. The representative ones are *The Complete Works of Confucius Family, Cultural Relics and Monuments*. Luo Chenglie (1989) introduced the construction, reconstruction time and present situation of more than 200 Confucian Temples in Qufu, Beijing, Quzhou and other places in China.

2. In terms of social culture, Si Yanren's *The Era of Academic Officials: How the ancient Chinese Pass the Entrance Exam of the college*, in four chapters, introduces east culture in ancient China, and he collected and sorted the 204 remains of the temple in China (Si, 2005), Huwu's *The Yuan Dynasty Temple: Confucianism Education Chain Which Cannot Give Up*, analyzes the temple structure in Yuan Dynasty and its development, the regional features, the temple management, and the cultural production.

3. In the aspect of architectural art, it covers the aspects of architectural plane layout, architectural landscape, architectural structure, architectural decoration, etc. Representative studies include Peng Rong's *Preliminary Study on Chinese Confucian Temples*, which discusses the landscape environment, architectural layout, plant layout, roads, squares and architectural sketches of Confucian Temples (Peng, 2008), and Chen Lei's *Preliminary Study on Colored Paintings of Qisheng Temple in Qufu Confucian Temples*, which discusses the basic shape and structure, age and artistic characteristics of the colored paintings of Qufu Confucian Temples. The book *Confucian Architecture -- Confucian Temple* by Liu Xin discusses the architectural layout, archways, halls and hip structures of Confucian temples (Liu, 2013).

Through the study of the above literature, it is found that many current Confucian Temple architecture researchers focus their research on the Confucian temple in the field of their own discipline, paying attention to the research on the construction and evolution history of Confucian Temple architectural space,

In recent decades, only two books---*The Traditional Buildings of Hunan, The Hunan Confucian Temple and the academy*, and *Hunan Culture And Education In The Qing Dynasty Building*---has carried out the related research, these two books describe each existing Confucian Temple alone, without comparative study among them. However, they ignore the relevant research on the symbolic significance of architectural decoration in Hunan Literary Temple.

4.Research Methodology

This study mainly adopts the qualitative research method of field investigation. Through participatory observation, interviews, architectural surveying and mapping, etc. to conduct actual investigations, focusing on the analysis of the decorative themes and decorative techniques of the Dacheng Hall of the Confucian Temple in Hunan. In the field investigation of the Confucian Temple, the researchers started from three aspects: (1) collecting, sorting, verifying, and analyzing relevant historical documents, sorting out the relevant historical events and main processes of the construction of the Dacheng Hall of the Hunan Confucian

Temple. Supplement a large number of field surveys, social surveys and oral materials of Hunan Confucian Temple, and preliminarily sort out the classification of decorative themes and craft categories of Hunan Confucian Temple. (2) Record the decorative patterns and dimensions of Hunan Confucian Temples by means of on-site surveying and photographing, and the researchers establish corresponding folders for different Confucian temples to collect data. (3) Finally, the different decorative themes in the Dacheng Hall of the Confucian Temple are classified. The researchers mainly refer to books related to traditional Chinese decorative patterns to analyze and organize the materials.

5. Research Results

5.1 Decoration themes and techniques

Due to the profound influence of Chu culture in Hunan area, the romantic temperament of Chu culture is shown in the Hunan Confucian temple buildings. At the same time, the space decoration of Hunan Confucian Temple integrates Taoist and Confucian cultures, and makes full use of the spiritual meaning generated by the patterns, so that the original materialized image appears in a new form and impresses people deeply. The decorative theme not only retains the unique dragon and phoenix of the official architectural theme, but also uses a lot of local folk stories and unique plants in Hunan to express education, etiquette and other ideas in general, and it plays a role in educating the public.







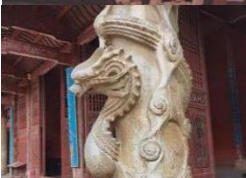


Through relevant research, it is found that the main decorative themes of Hunan Confucian Temple are as follows:

5.1.1 Dragon and Phoenix pattern of "Imperial power is most holy"

The dragon is a mythical creature in ancient Chinese legends, and is worshipped by people as a creature with scales and whiskers that can make clouds and rain. In the minds of Chinese people. The dragon is a symbol of Confucianism spirit, and the dragon decoration was widely used in the Confucian temples of the Qing Dynasty in Hunan Province. The reason is mainly related to the identity of Confucius. In the history of feudal society, Confucius was not only a thinker, but also a symbol of thinking of "benevolence" and reading sages in feudal society, and even had a profound influence on the design and aesthetics of that time. When the rulers at that time were worried about how to keep a peaceful and orderly nation, the thought of Confucius was just in line with policy of the ruler, which naturally became an effective ideological tool for ruling people at that time. Confucius "king" is also justified, of course. Confucius was promoted to the status of "the most holy", and the dragon naturally matched his status. The dragon and phoenix patterns, which symbolized the kingship of the ruling class, naturally appeared in the Confucian Temple. From the symbolic point of view, the dragon in Confucian temple represents the royal power and the embodiment of Confucian culture, which is the embodiment of the unity of Emperor and Confucianism.

The main images of the dragon are mostly carved according to Guo Ruoxu's "Nine-Like Theory" into an animal with "head like an ox, mouth like an ass, eyes like a rape, horns like a deer, ears like an elephant, scales like a fish, whiskers like a human, belly like a snake, and feet like a phoenix", which are mainly used in the architectural parts shown in table 1:

Table 1 *Statistical Table Of Dragon Pattern*

Location	Examples	Location	Examples	Location	Examples
Ridge of a Roof		Railing		Shrine	
Beam		Dan Chi		Braced arch	
Column		Painting		Door	

Source: Data and information from this research

On the one hand, dragon is used for decoration, but more importantly, dragon's symbolic significance is reflected in the following aspects:

Symbol as a protector, It can be seen that people in all generations believe that the dragon is very long, similar to the length of the scaled insect or the length of the insects with hundreds of foot, and it is the creature with extraordinary ability and magical power, thus the dragon is regarded as the protective god who can ward off evil and resist evil, praying for good fortune and happiness. The two dragons playing beads or the group of dragons playing beads are decorated in large quantities on the roof ridge of the Dacheng Hall of Hunan Confucian Temple and while on the Red steps, a symbol of national peace and security.

Symbolizes the god of water (Ji, 2007).the ancients have long regarded the dragon as the god in charge of rain. So in this high-level architecture---the Confucian temple--- multi-purpose dragon are used as a decoration, on the one hand to the worship god, on the other hand, Hunan Confucian temples are wooden buildings, thus preventing fire is important, and dragon is in charge of water, and water can resist fire, so in the wood column, beam fang, support arch and other wood components, the carving dragon was used in almost all.










A symbol of rank.in the second year of Tang Kai-yuan (714) , the emperor was claimed the dragon symbol of imperial power as his own.As a sacrificial building, -the Confucian temple serves to strengthen the ruler's spiritual rule, so the application of dragon pattern in -the Confucian temple also symbolizes rank and power.There is no dragon decoration in the roof of the Dacheng Hall in Qing Dynasty in Hunan. Most of the front eave columns are equipped with dragon columns, which can be divided into wooden columns and stone columns. The dragon ornaments on the wooden columns are divided into wooden and clay models, and the dragon ornaments on the stone columns are made of stone.

Phoenix

Since ancient times, the appearance of the Phoenix has been a sign of peace on Earth. At the same time, the people of Chu worshiped fire and the Phoenix. The Phoenix was usually decorated at the top of the column. The Phoenix was Vermilion Bird, symbolizing the flame, but, for the wooden building, fire is a most taboo. Therefore, although in part of Hunan Dacheng Hall, Phoenix is a decorative theme, but it is not as large as the use of the dragon.. In ancient times, the five elements of Feng Shui pay attention to the harmony of Yin and Yang.

The phoenix, which is happy with fire, and the dragon, which is the symbol of the god of water, often appear in pairs to reconcile and restrict each other, creating a peaceful scene in a prosperous age, which is also the embodiment of "moderation" in Confucianism. For example, the ridge of the Dacheng Hall in Phoenix Confucian Temple was decorated with phoenix, and the cresting of grass was decorated on its draped ridge. However, the phoenix symbolizes fire. In order to avoid fire, the vultures' tail and fishes' vultures were decorated in other places, constituting the products of totem culture and the theory of Yin, Yang and five elements that fire is mixed with water. The phoenix ornaments in the existing Dacheng Hall of Hunan Confucian Temple are mostly used in the following parts (As shown in table 2):

Table 2 *Statistical Table Of Dragon Pattern*

Location	Examples	Location	Examples	Location	Examples
Tile end		Railing		Shrine	
Bean		drum-shaped bearing stone		Braced arch	
Column		Painting		Door	

Source: Data and information from this research

The dragon and phoenix pattern is widely used in the Dacheng Hall of Hunan Confucian Temple, and the most distinctive one is the dragon and phoenix columns in the Dacheng Hall of Ningyuan Confucian Temple. There are altogether 22 dragon and phoenix columns in the Ningyuan Confucian Temple, which are the finishing point of the whole Confucian temple. They are distributed in three major areas: one is the four dragon columns under the eaves inside and outside the Dacheng door; Two is sixteen dragon and phoenixes columns under the eaves of the Dacheng Hall; The third is located in two phoenix pillars Qisheng Hall.

The dragon and phoenix columns of the Dacheng Hall in Ningyuan expressed their exquisite carving, design and artistic achievements. The bluestone is hard and brittle, and the Dragon and Phoenix columns are carved from the whole stone. Carving requires good patience and exquisite carving skills of craftsmen. On the whole, the dragon and Phoenix columns give people a sense of "lively, lifelike, dragon and Phoenix dancing, and auspicious cloud flying".

5.1.2 *The Lion who "takes on important tasks"*

According to Qianyan Tang Class Book, the lion is the king of beasts and can be used to suppress all beasts (Chen Hongbo, 2012). The lion gradually became known as the "auspicious beast" because of the vigorous spread of Buddhism. As the king of beasts, lions are naturally used in royal buildings, shrines, and buildings with higher levels of ritual system. As the old saying goes, "Once a teacher, always a father" Teachers are not only admired by everyone, but also assume the responsibility of "preaching, teaching and dispelling doubts". "To be a teacher" is a great responsibility. The lion and round drum pillar at the top of the stone symbolizes the saying that "teachers bear heavy responsibilities". The reason why the

Confucian Temple can stand on the foundation is that the lion uses all its strength to carry the stone pillar on its back and support the wooden frame and roof of the whole Dacheng Hall. Therefore, we should respect teachers and emphasize education. Teachers shoulder the heavy responsibility of preaching and teaching, and impart knowledge to students, not afraid of hardships and not expecting rewards. Without a teacher, Confucianism could not "teach" the world. Figure 2 shows the stone lion of Dacheng Hall of Ningyuan Confucian Temple and the lion on the Qudi of Lizhou Confucian Temple (on the stressed part of the building).



Figure 2 *Lions in the Dacheng Hall Ningyuan Confucius Temple and Lizhou Ningyuan Confucius Temple*

Source: Data and information from this research

5.1.3 “Auspicious and elegant” Kirin

Kirin is also a decorative theme in Confucian temples. Its shape is like a deer, and there are horns on its head, and its tail is like an ox, and its hoofs are like a horse. Now, its shape has been artistic and endowed with spirituality. The image of Kirin is rarely used in the architectural decoration of the Dacheng Hall in the existing Hunan Confucian Temple. It mainly appears in the form of relief, but since it does appear in the existing examples, it is quite possible that it was also used in most of the destroyed Hunan Confucian Temple.

It is said that the birth of Confucius was closely related to the Kirin. There is a saying that "if a Kirin delivers a son, he must be a good minister". Therefore, the appearance of the Kirin pattern in the Confucian Temple is also the hope of the local people that the students can go to the best college, becoming prosperous and becoming a generation of good ministers. As shown in Figure 3.



Figure 3 Kirin in Dacheng Hall of Lizhou Confucian Temple
Source: Data and information from this research

5.1.4 Deer means “a brilliant career”

Fu Lu Shou Xi (means all good wishes and goals in life) and Lu Lu Shun Li (means a easy trip) are auspicious patterns related to deer, because the pronunciation of Lu means deer in Chinese. "Fu Lu Shou Xi" shows a monkey playing with a butterfly on the right, a deer in the middle, and a magpie standing on a branch on the left. "Fu Lu Shou Xi" is a homonym for the picture.

In the Confucian temple, there are many patterns with homophonic meaning. The Chinese pattern “The picture must be intentional, the meaning must be auspicious”. The themes of fish, sheep and bat in the temple mainly express the homophonic meaning of auspicious by means of homophonic characters, that is, “Fish” is homophonic to “Yu”, “Sheep” is homophonic to “Xiang”, “Bat” has the same sound as “Fu”. People are seeking the blessings of prosperity, longevity and happiness, and they are everywhere. Of course, they are the desires of students who are eager to obtain fame and social position, thus from the door and window, to beams and stone carving, these patterns can be seen, some bats, through the craftsman's art, look like the beautiful flying butterfly. Because fish spawn much, fish become a blessing with many children, and fish also means too much in Chinese, implied the "wealth". Since ancient times in China, there has been a legend of the carp (fish) leaping over the Dragon Gate. As an ordinary creature, it takes a long period of hardship to leap over the Dragon Gate and become a mythical beast. It is similar to those students who can only obtain fame and official career through hard work and practice, becoming successful. Because "fish" has so many auspicious connotations and it is related to encouraging scholars to enter the gate of court, the Confucian temple in Hunan combined the tail of fish and the head of dragon, mostly used in the pattern of Chi Wen (a son of dragon).

5.1.5 “Noble and holy” plants

In addition to the animal themes above, plants are also a common decorative theme in Confucian temples. The plant themes used in the Dacheng Hall of Hunan Confucian Temple are lotus, grape, peony, plum orchid bamboo chrysanthemum, peach, apricot flower and so on. Since ancient times, China has explained the concept of "the unity of nature and man", which

regards man, nature and society as an organic whole, with man and heaven living in harmony. This philosophical concept of the relationship between man and nature makes people more willing to move the beautiful plant images in nature into architectural decoration. The homophony and phonetic loan characters are used to express certain ideological content.

In the existing Dacheng Hall of the Confucian Temple, lotus is the most frequently used plant. Lotus represents holiness and purity, and the ancients praised it as "coming out of the mud without being stained, and washing the clean water without being demon". People often use lotus to decorate buildings to express the "sanctity and purity" of buildings. This is not only a manifestation of Buddhist culture, but also, because of its features coincide with the moral standards advocated by people, it is loved by scholars and elegant scholars. There are many forms of column heads in official buildings, but that of Dacheng Hall of Hunan Confucian Temple only prefer lotus flowers. The railings and column heads of Dacheng Hall basically use lotus petals, and many of the columns use lotus seats, such as the lotus seats decorated with lotus petals in Ningyuan Confucian Temple. The lotus flower in the Confucian temple decoration forms are very rich, not only as the petals in the groundwork decoration in the Confucian temple, there are whole lotus appeared. For example, the column groundwork under the phoenix column in the Dacheng Hall of the Ningyuan Confucian Temple is in the shape of round drum supported by lotus flowers. The top is a round drum, the bottom is a hexagonal groundwork, and the waist part is decorated with a lotus petal at each corner. Each side of the pedestal is carved with different flowers, including the "eight-petal lotus". The shape of this lotus is like the Chinese character---米, the upper and lower two petals are located in the top layer, the four corners are located in the gradual layer, the left and right two petals are located in the bottom layer. The whole is in the of state stretching, exquisitely carved and lifelike The eight-peat lotus originates from Buddhism and its main function is to open the mind so as to let people gain wisdom and knowledge. Therefore, the meaning of the eight-petal lotus in the Confucian Temple is to hope that students can have great wisdom and knowledge under the teachings of Confucius. As shown in figure 4.



Figure 4 Lotus patterns on the columns of the Dacheng Hall

Source: Data and information from this research

5.1.6 Geometric figures with a "Good fortune for a long time"

Geometric figures are the most basic decorative figures in the Dacheng Hall of the Confucian Temple. Craftsmen use their exquisite ideas to combine simple geometric figures

into auspicious patterns with beautiful forms and rich connotations. The geometric figures in Hunan Confucian temples rarely appear alone, but are mostly combined with animal and plant figures. They are mainly used in partition doors, columns and other parts. The following is an analysis of several common geometric patterns.

The Chinese character “卍” is an ancient incantation, mainly used as a talisman or religious symbol. It is spiral shaped and often regarded as the symbol of the sun or fire. (Huang Xiuhan, 2012)“卍” means "auspicious place" in Sanskrit, which means auspiciousness, happiness and longevity. The application of“卍”pattern is from simple to complex, from single to double, and the four ends of the characters are extended and connected to each other, forming a pattern, which also means "wealth and wealth will never stop" just like the “回” pattern. The use of the character“卍”in the Dacheng Hall of Hunan Confucian Temple is also a wish for students to "wish all the best" and "all the best" in their study and official career. As shown in figure 5.



Figure 5 “卍” pattern on the column of Lizhou Confucian Temple
Source: Data and information from this research

5.1.7 “Knowledgeable” humanistic artifacts

Humanistic artifacts refer to the stationary, Buddhist utensils, various jewelry, musical instruments and other artificial artistic objects, which are patterned into the plane decorative patterns or three-dimensional sculptures with realistic techniques, and then used in architectural decorative details. (Lou, 2011, P36-48) The most common humanistic artifacts in the Dacheng Hall of Hunan "eight treasures" and "eight musical instruments ". Eight treasures are: from tripod, ganoderma lucidum, acts, red leaves, clouds, banana leaves, horn cup, artemisia argyi, books, paintings, Qing, beads, money and Fang Sheng; Eight musical instruments: bell, Qing, Xiao, Qin, ban, flute, drum and Green, usu. combined with drama stories or characters, and widely used in platform or corridor stone fence carving patterns, usually a fence is a kind of musical instrument.

5.2 “Unique” decoration technology

The decorative forms of Dacheng Hall of Hunan Confucian Temple are divided into wood carving, stone carving, brick carving, color sculpture and color painting according to the types of materials and techniques. Various decorative materials and techniques are flexible and ingenious, which inject deep spiritual connotation into the Confucian temple and have artistic expression and appeal.

5.2.1 Exquisite carving technology

Wood carving

The wooden carving decoration in Dacheng Hall of Hunan Confucian Temple mainly appears in doors and Windows, beams and fangfang, carved angle brace, corbel bracket, etc. The way of expression is mainly relief and hollow carving, penetrating carving and round carving. The contents and the form combined perfectly. Two columns in front of Lingling Confucian Temple are carved with a gold dragan, while the other two are carved with a phoenix dancing and two dragons playing beads. The shrine, in the Dacheng Hall of LiZhou Confucian Temple, is an exquisite wood carving works. The top of the shrine is the pendant style, the most delicate part of it is the sculpture of the two dragons playing beads. Above the shrine, there is a inscribed board with golden edge and blue bottom gold " Eternal teacher", the other three sides of the shrine carved with plum orchid bamboo chrysanthemum, giving the flavor of books. The whole structure under the eaves of the Dacheng Hall of Li Zhou Confucian Temple adopts the technology of line carving and through-carving, and the partial decoration pattern is hollowed out, making the shape light and graceful, handsome and ethereal, and the change of levels seems to add a light and shadow effect to the wood carving. The wood carvings are turquoise as a whole, and the praying patterns representing auspicious meaning are richly painted, which enhances the overall decoration.

Stone carving

Hunan area is rich in rain, thus the air is humid, and stone is hard, and weather-resistant, so it is used for the outside part of building, which is frequently contacted with rainwater, to build entrance, corner and vulnerable part which are easy to damage.

In the Dacheng Hall of Hunan Confucian Temple, stone carving is mainly used for columns, capstone of columns, railings of platforms, red steps, etc. The carving is delicate and flexible, with high decorative value and cultural connotation. There are dragon columns under the eaves of the Dacheng Hall of Ningyuan and Qufu Confucian Temple, but there are differences in the materials and crafts. White marble is used in Qufu Confucian Temple; while Ningyuan Confucian Temple' local materials, which is bluestone rich in Hunan province The craftsmanship in Hunan is combined with low relief and high relief, a variety of carving craft technique, such as the round relief columns. The relief on the stone column usually does not appear too flat picture, instead, there are many protuberances, many changes, with rich sense of spatial hierarchy, which can make the form of decorative carving more clever, beautiful, and lifelike. The high relief of the dragon column and the dragon head form a contrast with the volume between the heaving and changing dragon body. For example, the height of the triangle on the dragon's body is not fixed, but varies with the rise and fall of the dragon's body in height, size and width, which visually makes people feel vivid and realistic. The red DanChi in front of the platform of Dacheng Hall of LiZhou Confucian Temple has high relief of "five dragons playing beads", which is an exquisite dragon shape, with three-dimensional fullness, and vivid details, giving a strong sense of decoration. The best performance of stone carving technology is the decoration of the column base. The column base of Dacheng Hall of Hunan Confucian Temple has different shapes and themes, while the carving is simple and natural.

Brick carving

Brick, made of mud billets fired at high temperature in brick caves, first appeared in the Warring States Period and became a common building material for building houses because of its hard and anticorrosive texture. The author of the thesis researched Pingyao Confucian temple, observed eight-character wall brick carving of the Lingxing Gate is a picture of

Confucius and his four disciples under the tree. In this picture, there is a temple in the distance, Confucius is on the right, his disciples, on the left, while in the middle, the interjecting with a round belly, round bottom, and central two ears is suspended up. The whole wall using relief technique, with dynamic figures. Confucius is pointing to the wheels talking, the disciples, carefully listening to the teachings of the teacher, with the ground pieces of leaves scattered, showing harmonious humble atmosphere on the wall, and strong style of education. Dacheng Hall of Hunan Confucian Temple rarely use brick carving, just appeared at the cornice and lintel.

Ash model

With lime, hemp knife, paper pulp, and wire and other plastic ornaments, it is made freely. The ash model has the advantages of easy manufacture and large plasticity, and is often used for three-dimensional ornaments such as ridges, wing angles, leading heads, beasts, etc. Such as cornice plaster in Dacheng gate gable of Ningyuan Confucian temple, with realistic shape and delicate technique.

The pottery figure

The image molded with clay is calcined by Kiln Fire, which has the advantages of not being afraid of wind and rain and keeping color quality for a long time. The white pearl porcelain of Yuezhou kiln in Hunan province was famous in the Tang dynasty, and the underglaze painting of the bronze kiln laid the foundation for the pottery and plastic decoration of the Confucian temple. As an official building, the roof was mostly covered with yellow or green shingles, with the development of the technology of underglaze colored porcelain in Liling kiln in the Qing dynasty, some temples tried to use blue-and-white porcelain to cut their ridges. In particular, the Liuyang Confucian Temple is a typical example. Except for the Liangqing Roof Ridge, the other roof ridges are cut with blue and white porcelain. The style is simple and honest, producing the effect of contrast and unity of blue and white, revealing the gentle spirit of Confucian Temple in the solemn atmosphere of the sacrificial buildings, and producing a simple and elegant visual feeling.

5.2.2 Elegant and colorful color painting technology

Most Chinese ancient buildings are wooden structures, so it is easy to be damaged by fire, water, and insects. In order to protect the wooden structure, naming for the moisture-proof and moth-proof, mineral pigments and Tung oil and other things were coated in the wood surface. Later, with the development of people's aesthetic concept, there is a demand for decoration and beautification of architectural wood frame, and it begins to attach colors and patterns to the surface of wooden frame, such as beams, corbel bracket, caisson, and ceiling, and the technology of architectural color painting gradually becomes mature. After more than two thousand years of development, color painting has become a form of art decoration in the history of Chinese architecture.

The color paintings in Hunan Temple of Literature are very distinctive, mainly composed of dragons pattern. For example, the interior ceilings of Wugang Temple of Literature and Dacheng Hall of Xiangyin Temple are decorated with abundant dragon and phoenix color paintings. Some buildings lower than Dacheng Hall of Literature Temple are mainly composed of "Whirl Zi" color paintings.

6. Conclusion

The overall layout and architectural appearance of the Dacheng Hall of Hunan Confucian Temple are integrated, basically built on the prototype of the Confucian Temple in

Qufu, Shandong. From the overall point of view, there is a relatively unified construction standard.

But in terms of architectural decoration, the craftsmen made full use of the texture and craftsmanship of Hunan's local materials to create art, presenting the resplendent splendor of Confucian Temple to the world, and paying attention to absorbing folk culture and legends. The decorative themes are mainly dragon and Phoenix patterns, which symbolize rights, and the patterns that highlight education and auspicious meanings, and at the same time absorbed some forms and contents in modern Western culture, thus it played a social role in integrating various cultural forms, promoting the culture development.

As an excellent cultural heritage, the Confucian Temple is not only of China, but also of the world. The formation of the unique decorative art of Dacheng Hall of Confucius Temple was deeply influenced by Confucius' thought. The whole building group reflects Confucius' ethical thought. It is precisely because of this progress and different levels that people can appreciate the majesty and solemnity of the Dacheng Hall of the Confucian Temple, which is filled with deep esteem. At the same time, the central axis layout and rich architectural elements of the Confucius Temple have had a profound impact on Chinese modern architectural design. Some excellent new buildings, inheriting the essence of traditional buildings, have unique characteristics and interpret new production space.

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