

Study on Art Characteristics of Liukeng

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Abstract—The history and culture of Liukeng Ancient Village is extensive and profound. The scale of the traditional buildings is large, and the style of the dwelling houses is unique. The overall layout can be genius. The flat-fronted couplets and wood carvings are of excellent quality. Therefore, an in-depth analysis of Liukeng's artistic features has certain practical significance for the study of the Jiangxi dwelling architecture and the promotion of the Jiangxi culture.

Keywords—Liukeng, Resident Dwelling, Architecture, Art Characteristics

I. INTRODUCTION

Liukeng Village is known as the “First Village in History” and it is located in the southwest of Le'an County in Jiangxi Province, 38 kilometers from the county town and 6 kilometers away from its own town of Niutian. The village now has more than 820 residence and more than 6,000 people. The total area of 3.61 square kilometers, including 3572 acres of arable land, 53400 acres of forest. It is located in the basin surrounded by mountains with clear Wujiang River water, from the east of the village south of the village, around the north of the village and then to the northwest, the river will be injected into the Ganjiang River, making the village of Liukeng form a ring of water. This is a beautiful place with its unique scenery. So far, there are 19 buildings of the Ming Dynasty (including sites) and more than 250 buildings of the Qing Dynasty. These buildings form a large-scale building complex with complete types, reasonable layout, distinctive features and rich connotations. There are hundreds of houses, there are ancestral halls, and there are joints at the gates, among which 400 well-preserved plaques are well-preserved; Most buildings have sculptures, paintings, calligraphy, etc. Its rich historical and cultural heritage is rarely seen in a natural village.

II. THE BUILDINGS HAVE LARGE-SCALE ARTISTIC CHARACTERISTICS

The residential buildings in Liukeng Village are half-floor buildings of brick and wood structure. The layout of the buildings is simple, plain and elegant, and it is a residential building with a strong local character. From the appearance, these buildings are mostly rectangular flat surfaces, surrounded by empty brick walls, all-purpose bricks and gray tiles, high and steep horse head walls, and half-covered double-covered roofs concealed behind overlapping maze walls. The shape of the horse's head wall is rich and varied, and it can be fire-fighting and wind-proof. Into the inside, the pattern is mostly two into three rooms, one hall, three rooms wide, bright hall, bedroom, symmetrical. The wooden structure is shaped by a bucket-type beam, and according to the purpose of use, the interior of the hall is freely partitioned with the “Baoqiang” screen doors, and partitions with wooden decoration and rich changes. [1]The bedroom is one-and-a-half stories high, and the lower floor is inhabited. The halls are not stratified, they are tall and spacious, and they have an imposing manner. The indoor floor is paved horizontally with long blue bricks. The shrine is located above the doors on both sides of the hall wall. In front of the church, there are relatively narrow courtyards, which not only use for lighting and ventilation, but also take the meaning of four waters to return to the church. It virtually connects people with the heavens and reflects the situation of “the unity of heaven and man”. Homes usually have front and rear doors, the front door through the hall, the back door with the lobby or the kitchen. In the Ming and early Qing dynasties, the lower doors were mostly side-entry type. After the middle of the Qing dynasty, the gates were generally open on the central axis. The doors were of various forms. One door, eight-letter doors, archway doors, in-and-out doors and door covers. The door is more common. [2]

Liukeng has a large number of ancient buildings, complete types and large scale, which is rare in the country's natural villages. There are more than 500 buildings in Liukeng ancient village. There are 260 traditional buildings and sites in the Ming and Qing Dynasties, including 19 buildings and sites in the Ming Dynasty. Among these traditional buildings, there are classic style residential buildings, magnificent mausoleum buildings, elegant temple buildings, and cultural buildings with different functions, such as memorial halls, academies, theaters, archways, etc., as well as shops, wells, bridges, ancient tombs, ancient tower sites, etc. It can be said that the basic types in ancient Chinese architecture can be seen. The ancient village of Liukeng is not only a large-scale architectural community in itself, but there are also a large number of architectural groups formed in the village due to several generations of generations or ancestry, such as the “Construction Group” and “Stars”. The “Door Building Group”, “Italian Building Group” and “Fengrenmen Building Group”. [3] Several buildings are connected before and after, and they are connected with each other, with vertical and horizontal connections, varied twists and turns, and access to the gates. They are both joint and independent, and they become independent, forming a labyrinth of courtyards and doors inside the hospital. It's amazing. A large number of Ming and Qing dynasties in the village are preserved in the humid environment of the south of the Yangtze River. Although they can survive for hundreds or even hundreds of years, they are a miracle. What is even more rare is that the relics all over the village, rich in genealogy records, have given strong confirmation of the construction time for the ancient buildings in the village, making the vast majority of ancient buildings have accurate construction years. In particular, it is worth mentioning that a number of residential buildings in the Ming and early Qing Dynasties that had a definite age were well preserved in the village. Since the Ming Dynasty to the Qing dynasty,

there were no gaps. This was to provide a study of the evolution of residential buildings from the Ming Dynasty to the Qing Dynasty. The precious material information has important historical value and scientific value.

The style of ancient villagers living in Liukeng, experts and scholars once summed it as “not only non-officials and non-government people, but also officials and people; neither urban-rural but also urban or rural.” However, from the historical development process, after the condensing process of an ancestor, the former official, and the former city, the function and overall layout of the ancestors are not only different from the official palace building symbolized by the official rank, but also different from the wealth of merchants to show off their huge group of buildings; This is different from the Huizhou dwellings represented by the Weiyuan dwellings in the northeastern part of Yunnan Province. It is also different from the Hakka dwellings that are characterized by earthen Taoism buildings in the vast area of southern Anhui. It is rooted in the history of our province's economy. The culturally prosperous Minzhong Fuzhou and Jizhou lands, which are indigenous and long-standing, are self-contained, and have profound local characteristics. They represent the typical types and styles of the traditional residential areas in Jiangxi Province. [4]

III. THE CALLIGRAPHY IN THE BUILDING HAS ELEGANT AND UNIQUE CHARACTERISTICS

Judging from the number of Liukeng calligraphy artworks, there are currently more than 600 incomplete statistics, among which there are more than 100 wooden plaques, more than 300 titles, and more than 70 figures. Over the years, Liukeng's list of destroyed titles has been countless, but it still ranks first in China's rural areas in terms of its number. In Liukeng's calligraphy art, there are many rare treasures. Ink carvings by right-wing celebrities such as Zhu Xi, Nie Bao, Luo Hongxian, Luo Yifang, Tan Lun, Zeng Tongheng, Liu Ye, etc., are still scattered among village lanes. In the Ming dynasty Dong ancestral clan genealogy, Nie Leopard, Luo Hongxian, Zou Shouyi and others were also given seals of calligraphy. [5] When people admire their scholarship, they can also take a look at their charm. In addition to the celebrity Shuhan, there are more unrecognized calligraphy works by small bookmakers at the turn of the Ming and Qing Dynasties, and even some works without knowledge, the calligraphy is also very impressive. It can be said that the middle and late Ming Dynasty was a peak stage in the development of Liukeng's calligraphy art. Among the numerous calligraphy works of Liukeng, there are works written by their own calligraphers. Among them, Dong Shibiao, Dong Qishou, Dong Qizhang, Dong Yilong, and Dong Yue are all calligraphers trained by Liukeng himself. Dong Shibiao is one of the most noteworthy of them. He lived mainly in the Shun, Kang, and Yong periods of the Qing Dynasty, spanning more than eighty years. At that time, the style of study of the Puja and Pudong schools was not yet in full swing. Before the ethos of success, its clerical script can actually abandon the long-impacted defamation method and directly enter the pre-Qin and Han dynasties. This is truly commendable and exhilarating. It is a pity that he is a hermit who does not know how to reach the country and has no influence on Chinese calligraphy. In the era of Dong Shibiao, Liukeng's calligraphy art continued its prosperous period after the mid-Ming period. He and his fellow clan people had preserved more calligraphy works.

1. Zhu Xi wrote the “Zhuang Yuan Lou”. According to the “Tung Shi's Internal Records of Scholars”, the Southern Song Dynasty Shaoxing eighteen years (1148) Liukeng Dong's eighth generation Dong Deyuan high school champion, Yongfeng county government built a champion building to celebrate (Liukeng belonged to Yongfeng then). The other question was Dong Deyuan's list of the same scholar who was only 20 years old. Zhu Xi (1130-1200) was a famous philosopher and educator. He was a native of Huizhou (now Jiangxi). At the beginning of the Ming Dynasty, Tao Zongyi's “The History of the Book” stated that Zhu Xi was “being good and running.” [6] The Liukeng champion building was copied from the champion building in Yongfeng County and was repaired several times later. Therefore, it is almost distorted.

2. Luo Yufang wrote “Huaide Church”. Huaide Church is one of the 18 buildings built by Dong Xuan. Since the first year of Wanli (1573), the Huaide Church has been hanging up to now. The tranche is the word “Near Creek Book”, and the near stream is Luo Yufang. Luo Shufang (1515-1588), the word of Wei, No. near the river, Jinshi, Shi to Yunnan Ginseng, is one of the representatives of the Taizhou school, wrote Hong Fu. His ancestral Tang Xianzu has praised his calligraphy with the verses of “Beijing Luoxiao Biography”. The idea of “taking Confucius as a gentleman and pursuing morality” in the Huaide Church is a powerful, dignified, and dignified experience that gives people an upright and positive visual effect. [7]

3. Zeng Tongheng wrote “Religious Masters”. In the Ming Dynasty, Ji Dongxuan was obsessed with Wang Yangming's thoughts. First, he studied Yu Taiyang and Ouyang De in Nanjing, and later entered the gate of Wangzhou in Taizhou. Especially in the middle and late years, he taught in this area, and he gave lectures and opened a roundtable meeting. “Scientific Quiz” and other intellectual works. Tseng Tong had a title entitled “Master of Science,” and Dong Hao was well deserved. Zeng Tongheng (1531—1605), a native of Jishui, Jiangxi Province, was a philosopher. It is the devotion of the book, Mao Mao, and the ambition of a gentleman.

4. Dong Jie wrote “Intrastate Home”. “Introspection” is the heart of the inspection, the language of “The Analects of Confucius” “introspection is not good, what worry about what fear”. Dong Jie is a Liukeng person. In the twenty-five years of the Qianlong reign (1760), the three-character gesture was heavy and intrinsically rich.

5. “Baoben Church”. Baoben Church is a ancestral temple built by Liukeng Zhenqing in the period of the reign of Emperor Qianlong of the Qing dynasty. The hibiscus hanging on the church has experienced wind and frost, and it is still as good as new. “Baoben Church” is unnamed money, the style of the line, from the side of the round, varied, it must be Yan Liu bone of the pen, Feng Jian Jin Jin momentum, bearing extraordinary.

6. Dong Shibiao wrote "Huaiyi Church". Dong Shibiao (1652 - 1738), also known as Li Lu, Qi Xueqing, Xiao Bai, Xiao Yao, etc., Liukeng Dong's twenty-seventh generation. He used to be a prostitute, was stuck in a housing estate for a long time and used his name to express his ambitions. He devoted himself to the calligraphy and seal carving. True, grass, priest, and demeanour were all good and were engraved. For a brief biography, see "Lean County Chronicles" and Ye Ming "Guangyin People's Biography". Dong Shibiao is an adept person who has a history of admiring the ancients and has a half-day trail. He has written many words in the word of Jinshi, and he is the author of "King Language Disagreement", "Southern Guizhou Grass", "Liu Shu Xin Xin Hua", "Qin Han Yao Xiang", "Real Rewards and Zhai Yinlin" and the body of four thousand characters "and so on. Dong Shibiao has a large number of linked questions in Liukeng. The book of Huaiyi Hall is written by Yu Zhengyi (1735), a book written in his later years.

7. Dong Shibiao's "broad living" title. The word "Guangju" was written by Dong Shi and was written on the threshold of the right-wing wing of Ying Ying Di. It is said that "under the publicity of Mencius Teng Wengong": "Having a wide living in the world." At that time, he once praised Dong Shibiao's "eight points to be different from the rest of the Han and Tang dynasties and have no reason to rely on." 'See Le'an County Chronicle.' The book is the most representative of Dong Shibiao's works. He entered the Han dynasty, and was physically rich and generous, with a strong literary style and powerful momentum. Dong Shibiao's use of Jinshi characters in calligraphy creation can be described as walking in the forefront of the Qing Dynasty.

8. Dong Shibiao's question of "Taihe spirit". [8] "Taichung Genki" inscription was carved on the wall of the west side of Ying Suo Di. "Taihe" originally appeared in the "Easy Gan Xiang Ci": Bao He Dahe, Nali Lizhen." Tai, Da and Tai are similar to each other; "Yuan Qi" refers to "The Rams": "Yuan Yuan Qi is also." "Taihe spirit" is to require people to absorb the strength of heaven and earth to reach the unity of Heaven and man. It is a well-knoted book, and the dot-painting operation is quite tactical, full and rich, and it is a state of honest and generous.

9. Dong Shibiao's "Kun Flying South" title. "Kun Flying South" code "Zhuangzi Xiaoyao You." After that, he was promoted to Gao Di as degrading. Dong Shibiao has done many researches on the Chinese monuments, and he is not one-on-one. This is evident from the previous introduction. It is based on the well-known "Cao Quan Monument". The word "Kun" is quite ingenious, with a clear layout and an unconventional style. This was followed by his "broad living" title, reflecting his superb bookmaking skills.

10. Luo Yifang's couplets. On the wall of the library, there are the words "Zhengda Guangming" in the book Luo Zhengfang. The two sides are linked together. The Union is "hundreds but good in the shadows"; the second line is "the only good roots". When also writing for Luo Yufang, "Haze" refers to virtue, "good root" refers to the rooting of goodness, and this combination is intended to encourage people to accumulate more and more virtues, and to do more with good works. This book is hard and solemn, and the body is steep and steady. There is a method of Tang dynasty.

There are hundreds of houses in the village, there are ancestral halls, and there are joints beside the gates. This is a rare decoration for ancient villagers' houses. These couplets have their origins, rich connotations, profound artistic conception, or the master's personal life, or the glory of the family, or the moral ideology of the country's tradition, or the beautiful situation of "the unity of man and nature." Liukeng reelection, in terms of texture, wood, bamboo, brick, porcelain, stone are all; in terms of typeface, zhuan, li, kai, line, its calligraphy from the hands of famous masters, or flowing elegant, or dignified dignified or aggressive, making people love to choose. Despite the vicissitudes of life over hundreds of years, it still has high ornamental value. Liukeng couplets display a variety of calligraphy art, reflecting a rich and solid cultural foundation, showing the elegance and honor of the former Liukeng, and the highest in the ancient village.

IV. THE SCULPTURE IN THE BUILDING HAS EXQUISITE FEATURES

The architectural decoration consists mainly of wood carving, brick carving, stone carving, color painting and ink painting. The style is bright, the technique is superb, the patterns are rich, and the connotation is deep. It reflects the Liukeng people's yearning for a better life, the unity of heaven and man, and the ethics Moral respect. The Red Lions in the Ming and Ming Dynasties in front of the "Scientific Masters" and in the site of the Dzung Temple, and the Ming Dynasty paintings of the six-dwelling algae in the hall, are all rare fine art pieces. In the Ming Dynasty, the "Bird (Knight) deer (Lu) Bee (Feng) Monkey (waiting)" brick wall murals on the wall of Huaide Hall and the "Kinlin Wangri" carving on the wing wall of the Yongxing Hall are rich in subject matter. Superb skills, unique in the country, can be called the national standard.

Round carved red stone lion. The male lion has a head and back with a long snout, a spiky back, an anterior protrusion of the brain, a large forehead, deep eye sockets, a round eye, a protruding tooth, a long beard floating backwards from the mouth, head to the right, submandibular snails Since then, Jin has a round bell. The left forelimbs stepped on the hydrangea, flexed slightly, raised the front forelimbs, flexed their hind legs, grasped their claws, and arched their backs. The muscles of the extremities were drummed with sharp edges and corners, giving them a feeling of strength and mightiness. Lion head, long back snaking, ear draping, broad forehead, deep eye socket, rounded eyes protruding, mouth slightly open, lips rolled up, long hair floated back from the mouth, head left, submandibular. The dragonfly is screwed up and it is a round bell. The left forelimb was picked up, the right forelimb was bent, and a hydrangea was stepped on. The hydrangea was placed on the back of a Cub. The lion's head was raised, and its face was facing the chin's jaw. The lioness is sitting on her hind limbs and grasping it under double grasping. Both lions sit on the bench and are 73 cm high. There are two levels. The upper floor is square, and the lower floor is the type of sacred seat.

Qilin brickwork. "Qilin" is a wild beast in ancient legends. As a symbol of good fortune, it is often used to metaphorize outstanding characters. The brick sculpture is a three-dimensional plastic unicorn with a height of 100 cm and a width of 80 cm, a unicorn deer oxtail, a tongue-opening tongue, a pair of ears, a scale, a forelimb, a lower body, and a ribbon. Above Yu Tao, I looked back at the sun in the upper left, which surrounded the flames. The wall technique is thick and simple, exaggerated in shape, and static and dynamic. On the wall of the house, "Qilin looks to the sun" on the wall, embodying the virtues of being talented, emperor, reusing, and contributing to meritorious service, and activating the master's praying for his son to ascend into the official career in order to seek the patriarchal spirit of Guangzong.

V. CONCLUSION

The ancient buildings of Liukeng Village continued from the Five Dynasties to the Qing Dynasty. It has a long history, but it is well-preserved, exquisite architectural arts, and rich cultural connotations. Its historical value, academic value, and artistic value are very high.

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