

The Artistic Features of the Hanque in Quxian County

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Abstract: *Quxian Hanque is the earliest, most concentrated, most numerous and relatively well-preserved imitation wood structure remains on the ground in my country. It is not only superb in construction techniques, rich in content, and exquisite in carving skills. This article will analyze the material, structure, sculpture and other aspects of the Quxian Hanque, explore its artistic characteristics, and intend to explore its own artistic value and aesthetic spirit.*

Keywords: *Han Que; Architecture; Sculpture; Value*

1. Introduction

The Hanque is a very common architectural form in the ancient Chinese architectural system. It is tower-shaped and rich in decoration. This kind of building is often built on both sides of the road, one on each side, and there is also a large and a small called Zimuque, which is often regarded as a sign for the entrance of palaces, temple altars, and mausoleums. It is symbolic and has little practicality.

There are less than 30 existing Hanques in my country, and there are 20 left in Sichuan, among which the Hanques in Quxian are the main ones. There are six stone towers in front of the Eastern Han to Western Jin tombs in Quxian County, Sichuan (collectively referred to as the Hanques), which are distributed beside the ancient post roads in the two townships of Tuxi and Yanfeng in Quxian County, and the buildings stretch within ten kilometers. A quarter of the remaining Hanques in the country are here, they are Shenfu Junque, Feng Huanque, Wangjiaping no Mingque, Zhaojiacun East no Mingque, Pujiawan no Mingque and Zhaojiacun West no Mingque. Therefore, Quxian is called "the hometown of Hanque in China".

Quxian Hanque is an art history book that integrates architecture, stone carvings, and sculpture art. Whether it is the building's modeling structure, material selection, decorative patterns, and sculpture images, it is very vivid. It has the special artistic charm of the eastern Sichuan region in the Han Dynasty. It also reflects the quaint national artistic style, the aesthetics of creation and the ideological and cultural characteristics of the people of Eastern Sichuan in the Han Dynasty, and has the value of history, customs, architecture, and aesthetics.

2. The rise of Hanque in Quxian County

The Han Dynasty advocated thick burial. The ground of the mausoleum was built with tall seals and halls. There were often stone beasts, stone towers and stone tablets in front of the large tomb, and the underground part was the tomb. Before the Han Dynasty, ques were generally only used at the main gate of the palace (including the emperor's mausoleum) or on both sides of the city gate, symbolizing the power of the emperor and a sign of his prominent status. In the Han Dynasty, the feudal bureaucratic landlord class all joined the scope of Jianque to show their status.

Qu County is located in the eastern part of the Sichuan Basin, the heart of Gudang Canal. In the ancient Han Dynasty, Sichuan's politics, economy and culture were relatively developed, and the luxury style has a long history. During the Han and Jin Dynasties, Quxian County was the political, economic and cultural center in the northeast of Sichuan. Influenced by the style of generous burial, everyone attached importance to the pre-Qin ritual system of "death is like life". ("The Book of the Later Han Dynasty • Emperor Guangwu Ji"). Que has become "a symbol of imperial power, a symbol of 'different respect' in class society, and a yardstick for distinguishing between feudal hierarchies." [1] The study of prophecy and latitude, which arose in the Western Han Dynasty, was particularly popular in the Eastern Han Dynasty, with the emergence of the immortal Fangtu and the theory of yin and yang

and the five elements etc. phenomenon. At a time when the theory of "induction between heaven and man" and the superstition of prophecy are popular, people believe that there are three worlds in the world, heaven, earth and hell, and that people can ascend to heaven and become immortals after death. Que is the symbol of the entrance of Shinto from the human world to the heaven, and thus also became the carrier of the thought of gods and ghosts in the society of the Han Dynasty. Almost all of the Eastern Han tombs followed the basic layout pattern of "que - stone beast - (stone man) - stone tablet - (ancestral hall) - mausoleum". [2] The Shique is located at the front end of the group building and is an integral part of it. Therefore, Hanque was built on a large scale during this period.

3. The choice of Hanque material

The construction of the Hanque is very particular about materials. Feng Huanque, Shenfu Junque and Pujiawan Wumingque are the representatives of Hanques in Quxian, Sichuan, all of them are Shiques.

Since the Warring States Period, Chinese buildings have begun to use stone materials, such as building stone steps, stone foundations, etc. By the Eastern Han Dynasty, there have been buildings all made of stone materials, such as stone temples, stone tombs and stone towers, etc. Therefore, the skills of building stone materials have improved rapidly. Most of the Quxian Hanques are made of local materials, using natural materials and building with the common local blue sandstone. This not only saves resources, but also achieves harmony with the surrounding environment and achieves the artistic effect of harmony between man and nature. The turquoise stone is delicate in material and high in hardness. After polishing, it appears light gray-blue or gray-white, which is conducive to the matching of the shape of the queer body and the colors of various patterns and decorations.

The materials of the six seven ques in Quxian are ordinary blue sandstone, and all parts are assembled under the condition of no bonding. For example, Feng Huanque is a whole made up of five parts, such as the base of the tower, the body of the tower, and the three-story large stone in the building. After thousands of years of wind and rain, most of these Hanques are relatively intact and stand erect, which shows the maturity of their stone-building techniques.

For the imitation wood structure of the Hanque building in Quxian County, the main consideration is the softness, texture, color and texture of the wood. The exquisite use of wood and stone materials in the architecture of Hanque in Quxian County is simple and gorgeous, which clearly reflects the aesthetic idea of advocating nature and "harmony between man and nature" in the Han Dynasty.

4. The structure of the Hanque in Quxian County

The structure of the Hanque can be divided into two types: imitation wood configuration and earth-rock type. Built in the late Eastern Han Dynasty, the tomb of Gaoyi in Ya'an, Sichuan is the representative of the imitation wood structure. Quxian Hanque is a two-body stone imitation wood structure, with the east and west towers standing symmetrically.

The overall structure of the Que County Hanque is composed of four parts: the base, the body, the building, and the top. [3] The bases of Feng Huanque, Shenfu Junque and Pujiawan Unnamed Tower in Quxian are made of platform foundation stone, and the single stone is used for side-footing (only Puque is not side-footing), and the building stone is the third Layer, top cover with three layers of ridge decoration. The characteristic of this type of Hanque is that the bucket arch is immediately above the eaves, and the location and function of the bucket arch is to bear the weight of the eaves paid from the upper part, and directly or indirectly transfer the force to the pillars. The bucket arch is beautiful in form and is an important component of traditional Chinese architectural modeling.

Architectural components such as bucket arches, eaves, and tiledangs have been used in the Hanque buildings in Quxian County. These building components had already become stereotyped in the Han Dynasty at that time, and were widely used in buildings, which was the basis for the further development and development of ancient Chinese wood and stone structures. Perfection laid the foundation. In the Han Dynasty, the roof forms of the Hall, Xieshan, Xuanshan and Zanjian already existed, and the architectural form of the Hall with double eaves appeared. The Hanque buildings in Quxian also have eaves. For example, the Junque in Shenfu is in the style of a palace, but a layer of inclined planes is picked out from under the eaves, so that the eaves can be stretched longer and the position of the eaves can be significantly improved. On the roof of Feng Huanque Hall, there are tile

ridges, tube tiles and tile dangs carved. [4]

The only two-storied tower preserved in the Hanque buildings in Quxian County is the Shenfu Junque, which is also the tallest among all the towers. The Que base and the Que body are ingeniously matched, and the Que body is a side-footed shape. Various types of bucket arches are used on it, forming a bracket with a large upper and a small lower, which are interlocked. The top of the tower is in a stretched shape, and the curved and straight lines form the outline of the tower, making the overall structure of the Hanque building look majestic and magnificent, strong and straight.

5. Sculptures of the Hanque in Quxian County

There are many image carvings carved on the Hanque of Quxian County, and they are full of them, leaving no blanks. The skilled craftsmen in the Han Dynasty carved images of various themes on the stone by using metal tools such as hammers, chisels, chisels, etc. Line engraving, concave line engraving, line engraving with reduced ground plane, bas-relief, high-relief, etc.

Most of the sculptures in Que County have the style common to the sculpture art of the Han Dynasty. Select themes such as myths and legends, historical stories, social beliefs, customs and customs for carving, combine realism and romantic artistic expression techniques, keenly grasp the situation and instantaneous momentum of the objects, from the shape to the divine resemblance. An ingenious portrayal. Han Que expresses the worship of gods and superstition and is illusory, and its purpose is still to care about the ultimate problem of human beings.

The carvings on the Quxian Que are concise and exquisite, with unique shapes, which fully demonstrate the superb carving skills of the Han Dynasty. The carved image of the Quxian Hanque is integrated with its outline, focusing on the expression of momentum and charm. For example, a blue dragon was carved on the east side of the Junque Tower in the Shen residence, with a jade sash tightly attached to its mouth. The dragon's body was curved and powerful, its claws were open, and its tail was raised backwards. On the west side is a carved white tiger with four legs and five claws. Its tail is long and strong, and its sharp teeth are also tightly attached to the ribbon of the jade bi, as if it wants to take the wind and compete with the blue dragon. There is also an auxiliary head on the sub-layer of this stone tower. It looks like a tiger but not a tiger. "Blue Dragon, White Tiger, Suzaku, and Xuanwu" were the most frightening and magical beasts in ancient China. [5] "Qinglong, Baihu, Suzaku, Xuanwu" are also known as the four gods guarding the heavenly officials. Qinglong is the god of the east, Baihu is the god of the west, Suzaku is the god of the south, and Xuanwu is the god of the north, which can ward off evil. , Regulate yin and yang. Qinglong and Baihu are the most valiant among the four gods. They are mainly regarded as gods to suppress evil. Their images often appear in mausoleums, palaces and other buildings to protect the soul of the tomb owner. The dragon is the totem of the Chinese nation, and it is also a symbol of majesty and dignity. The images of the Four Gods are mostly high-relief sculptures juxtaposed with yin line carvings, and there are also high-relief sculptures transferred to bas-relief sculptures and then combined with line carvings, such as Zhuques in Quxian. The appearance of the green dragon and the white tiger in the Junque of the Shen residence is undoubtedly for the purpose of suppressing evil and protecting the tomb owner's soul. At the same time, it also shows the dignity of the tomb owner's status as an official during his lifetime.

Relief and line engraving are combined to "shape with lines". The front and back of Feng Huanque's arched eye wall are carved with Qinglong and Xuanwu. The taotie bas-relief under the inscription on the front is vivid and lifelike. I saw gluttonous grinning, frowning with furrowed eyes, and a strange posture, as if he was going to swallow everything in the world, which was daunting. Another example is the scene of a hunting scene depicted on the East Wuming Que in Zhaojia Village. A hunter is holding a bow with his back on his back and shooting out. On the left side of the screen, a dog is galloping and chasing a rabbit. The entire sculpture is clean and dynamic, and its tension is astonishing. Wangjiaping has no inscription on the "Jing Ke assassinating the King of Qin", and the composition is compact and full. "Jing Ke stabbed Qin" is a historical story in Chinese history, which has been handed down in the Han Dynasty. The characters of King Qin, Jing Ke and others are all expressed through tense movements and simple shapes. The portrayed figures are accurate, the movements are exaggerated, the story is vivid and exciting, and it is very tense, emphasizing the grasp of the moments of the climax. These depictions reveal the cultural and ideological views of that era. The image of the story expressed by the Que body carving is still within the scope of human vision, which can provide people with mesoscopic insight. The image depiction of these stories is not only on the Hanque, but also on the portrait bricks and stone scattered all over the place, generally showing a

profound, broad and unrestrained artistic style that is rare in other times. In the history of ancient Chinese sculpture, writing The most magnificent one.

6. Inscriptions on the Hanque in Quxian County

Compared with other Han Dynasty inscriptions in official script, the official script inscriptions on Hanque in Quxian County, Sichuan Province have distinct artistic characteristics.

There are two Hanques with inscriptions in Quxian County, one is Feng Huanque and the other is Shenfu Junque. The artistic value of the calligraphic inscriptions of "Han Ye Zhe Beitun Sima Zuodu Marquis Shenfujun Shendao" is of high artistic value. Zhang Huaijin of the Tang Dynasty once praised Shen Que's calligraphy: "Booming and booming, it has not been like this since the Wei and Jin Dynasties." The clerical script is engraved with the inscription technique, the font is larger, the horizontal is longer, and the flat is used. There is a push button with the pen, and the pen is swept away (Painting aside) and the pen are longer, which are rare for Han Li. The spacing of the fonts is tight, and the writing and engraving are similar to the writing style of bamboo slips, which is integrated with the entire architectural style of the Hanque.

Feng Huanque's inscription is in clerical script characters: "So Shangshu Shilanghe Nanjing Ling, Yuzhou Youzhou Prefect Feng Shijun Shendao". The identity and status of the owner of this tower during his lifetime are explained in a short inscription, and the age of its construction can be roughly estimated. The inscription is large and divided into two vertical lines. According to the order of writing at that time, the vertical row is from right to left, with 9 characters in the right row and 11 characters in the left row, which are distributed in an unequal distribution, but the positions of the beginning and the end remain the same. On the whole, the inscriptions on this que are well-proportioned, neat, firm in structure, flexible in strokes and full of personality.

The inscriptions of Feng Huanque and Shenfu Junque have both stone carvings and simplicity in their writing. The inscription writer tries his best to make the periphery of the inscription as neat as possible, and the internal inscription emphasizes writing, reflecting the temperament when writing. Therefore, the inscriptions of these two Hanques are both rigorous and maintain the writing spirit of calligraphy, which is a rare artistic spirit.

The prosperity of the Hanque buildings in Quxian County is not only the product of the influence of the thoughts of Huang Lao and the immortals at that time, but also the embodiment of people's concern for their own ultimate problems, looking forward to breaking away from the mundane world, entering the fairyland, and realizing immortality. The ideological value endowed by the Hanque has exceeded the value of the architectural art form itself, and has become a medium for the transformation of the identity of man and god. The symmetrical twin towers stand on both sides of the road, which profoundly embodies the Chinese ideology of "harmony between man and nature". It is the concept of "harmony between man and nature" that turns time into life and establishes a connection between the world and the universe. "The universe is my heart, and my heart is the universe", advocating the harmonious coexistence of man and nature. This concept has influenced the Hanque, endowed the Hanque with profound cultural connotations, and has historical value and special significance for the study of human art, technology and cultural development in the Han Dynasty.

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