

The First Ancestral Hall in Ten Counties in Bizhou - Yu Yuan Clan Ancestral Hall in Wuyi County

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Abstract: The Yu Ancestral Hall, as a ritual building of Yu Yuan village, is magnificent in size, neat in form, elaborate in workmanship and exquisite in carving. The ancestral hall and the theatre within it are known as "the first ancestral hall in ten counties" and "the first stage in eight counties in Wuzhou". This article examines the impact of the socio-economic and cultural development of the Ming and Qing dynasties on the construction of clan shrines under the patriarchal system, as well as the transformation of the style and architectural types and practices of clan shrine architecture in the Ming and Qing dynasties and the Republic of China in central Zhejiang. It provides reference for the further protection of ancestral hall

Keywords: zhezhong; Yu clan ancestral hall; clan architecture; building regulations; decorative techniques

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The Yu Clan Ancestral Hall (Figure 1) is located in Yuyuan Village, Yuyuan Township, Wuyi County. After the development of Ming, Qing and Republican times, the architecture is grand in scale, rigorous in pattern, clear in priority and clear in function. And the construction of sophisticated technology, clear characteristics of The Times, distinctive regional characteristics. It combines the essence of local residential buildings, integrates architecture, sculpture, calligraphy, painting and other arts and technologies, and becomes an important representative shrine building of Both Sides of Wu. In June 2001, the Ancient architectural complex of Yuyuan Village was announced by The State Council as the fifth batch of national key cultural relics protection units, and The Ancestral hall of Yu family was one of the protection units.



Fig.1 Top view of Yu Clan Ancestral Hall

1. Background and History of the Shrine

In 1374, four brothers, Yu Shanwei, Yu Shanlin, Yu Shanxian and Yu Shanghu, sons of Yu Lai, the fifth ancestor of the Yu family, chose a place about a mile west of their father's tomb (where the Yu clan ancestral hall is today) and built a courtyard with 16 houses, named "Xiaosi'an", commonly known as the "Little Ancestral Hall", and was used as a tomb shrine for the annual worship of Lotus. In the third year of the Ming dynasty (1452), the nunnery was burnt down by the miners of the Xuanci Rebellion, and was later restored. In the second year of the Republic of China (1913), the foyer of the ancestral hall was repaired. and after 1958, the ancestral hall was turned into a national grain depot, and in 1998, the property rights of the ancestral hall were returned to the village community.

2. Layout and function

Ancestral hall sits south, for three into the two houses of the building, from after the arrangement of hall,

stage, enjoy hall, hall, each into the platform in turn to raise; Both sides of the front and rear courtyards are covered with verandas; On the east and west sides of the hall, the hall and the hall, there is a three-bay courtyard; There is a garden at the back of the shrine. The construction scale of two courtyards on the central axis and six courtyards on the two wings is formed, covering a total area of 3196 square meters (Fig. 2). According to the Genealogy of Yu Yuan yu in the Year of Xin-Chounian (1841) of Daoguang Qing Dynasty, renlintang is the hall of the ancestral hall, and Xian-sheng of etiquette is the dormitory hall of the ancestral hall. The bantang has two wings on the left and right, three halls on each side, 12 on both sides, and 11 on the gate, totaling 51 rooms "(Fig 3). A comparison of the ancestral hall map shows that the pattern and shape of the existing Yu ancestral hall are basically the same as in daoguang period, except that there is no big zhaobi in front of the ancestral hall, a horse head in the south hill of the courtyard in front, and a garden kitchen in the back. The three-room exterior wall of the hall is changed to a five-room panel door.

Ancestral hall is a ritual place for ancestor worship. Therefore, the layout of the central main part of the Yu ancestral Hall, namely the hall, the hall and the hall, is highly stylized due to its functions. Ancestral temple gate stand drum stone, tree flagpole in front of the shrine. A pedestal raised in turn on the central axis, (Fig. 4). The width of each entrance building is 20.60 meters, and the depth of each entrance building is 7.16 meters, 9.55 meters and 10.74 meters, respectively, according to the different functions. The front and back verandas are built in the shape of halls, with a width of 11.97 meters and 12.29 meters, and a depth of 9.72 meters and 7.12 meters, respectively. Both are large bay buildings. The stage is located outside the rear eaves of the hall, connected by a short corridor. The plane is convex with the hall, with a width of 6.31 meters and a depth. The hall front porch, considering the village women with children to watch the opera, as well as the eaves set as a room, after the eaves added two steps, the depth of the backyard porch to be larger; The rear of the ancestral hall is bounded by the eaves wall after the hall, which is the space for sacrifice. The hall is set up with god cabinet and ancestor memorial tablets, and the veranda is used for the place for ancestor worship and dinner during the Qingming Festival. The front and back courtyards of 288 square meters and 357 square meters respectively, although the five rooms of the main building of the ancestral hall are not considered to be propriety.

On both sides of the yu ancestral hall, the hall and the hall are cross-courtyard, and the hall is flanked by a wing, all of which are in the shape of three rooms with courtyards, and are connected by corridors.



Fig.2 Top view of Yu Clan Ancestral Hall



Fig.3 Yu ancestral Hall



Fig.4 South facade of Yu Clan Ancestral Hall

3. Architectural features

In addition to the large scale of the Yu clan ancestral Hall, the main building on the axis is also quite distinctive. The first entrance of the building is five rooms wide, and the middle three rooms are hall (Fig.5). Among them, the Ming roof, secondary, slightly for two layers of structure. The door is concave, and the side of the door is set with a drum stone. The threshold is made of wood, 0.70m high, and can be disassembled in case of major activities. Beam frame deep seven purlin, before and after the legs of the purlin pick eaves. The three pillars of the portico were square in cross-section and concave at their corners; The foundation was covered in bucket shape. The door hanging "Yu ancestral Hall" big plaque.



Fig.5 Front facade of Yu clan Ancestral Hall

The hengtang (Figs. 6.7) is the most important building in the clan ancestral hall, as a place for ancestors to hold rituals and clan deliberations. The hengtang of the Yu clan ancestral hall is a relic of the Ming dynasty, built on a secondary foundation 0.41m high. It has a depth of nine purlins, with four columns for the front and rear double steps between the Ming and second rooms, and five columns for the mixed distraction between the slightly raised beams and the moon beam (Fig. 8). All the materials used are chinkapin trees, and the beams and columns are thick and strong, with the diameter of the column in the bright room reaching 55cm, and the cross-section of the moon beam becoming almost circular. The back of the five-frame beam is set with a melon pillar bearing the three-frame beam; the front and rear eaves are covered with a single-step beam in the shape of a moon beam between the melon pillar and the gold pillar. The head of the column is rolled and killed, with an octopus-shaped begonia bucket, with a single arch in the longitudinal direction to support the purlins, and butterfly wood in the transverse direction. The purlins are all made in the shape of cicada bellies . The front and rear eaves are fitted with frontal square. The front eaves are made of moon beam-shaped frontal square in the second room, and the ends of the frontal square are made of cicada-belly-shaped sparrows; the frontal square is not used in the bright room, and the eaves purlins are moon beam-shaped. The front and rear eaves both have eaves, of similar scale, and the rear eaves have a brick wall at the eaves, with an arched doorway leading to the rear courtyard. The bases of the columns are of two kinds: drum-shaped with string patterns on the top and bottom, and Ethel-shaped, with ancient mirrors under the drum-shaped bases in the Ming and second interiors.



Fig.6 Yu ancestral Hall Fig.7 Yu ancestral Hall Ming Hall before eaves Fig.8 Yu ancestral Hall enjoy tang Yue Liang

Unlike other ancestral halls in Wuyi where the theatre is connected to the foyer or set up in the foyer, the stage of the Yu clan (Fig. 9) is independent of the foyer and is connected to it by a short corridor. The stage is set up in such a way that it exits from the back eaves of the foyer, so as to increase the buffer space for entering and leaving the foyer, and to avoid the congestion of people during large events. The stage has a hipped roof and the columns are divided into two circles with eight columns. The inner pillar has bull legs in both directions to bear the eaves purlins; the lower part of the outer pillar is connected with a stone pillar to prevent rain, while the upper part is placed under the old bump, and the eaves purlins extending from both sides meet at the end of the

pillar. The floor in the centre of the stage can be temporarily dismantled to provide access for ceremonies, dragon and lantern dances and other activities at the ancestral shrine. The legs of the stage, the square, the sparrows, and the end of the old bumpers are all carved and painted with oil; the octagonal algal well is painted with flowers, plants and fish. It is the most magnificent building of the Yu clanhouse.

The chamber of The Yu Clan Ancestral Hall (Fig. 10) is built on a platform of about 0.95 meters high, with five stone steps in the middle of the front eave. The beam frame is covered with water rafter structure, and the total depth of purlin is eight, purlin four after three with five columns, slightly with seven columns. Function is divided into front hall and after god cabinet two areas. The golden purlin on the front eaves of the hall is the ridge purlin, and the eaves of three deep purlins are applied on the back eaves to form seven purlin Ming, and the hall beam frame structure with four columns in a single step before and after the second one is used, and five columns in the second one is used to present the internal integrity of the hall (Fig 11). In the hall, the shape of the moon beam and beam support, for wood, Ming ancient mirror style and enjoy the same hall, the ground brick is inclined shop, with the characteristics of the Ming Dynasty architecture, but there is no roll kill, no sitting bucket.



Fig.9 The stage of The Yu Clan Temple Fig.10 Yu Clan Ancestral Hall Fig.11 Yu ancestral Hall slightly before eaves

The corridors on either side of the central axis are of the same architectural style. The front courtyard (Figs. 12 and 13) is nine purlins deep, with three purlins in front and four in the rear, with five columns in the bright room and six in the secondary room. The front part of the building has a single-step frame with seven purlins in front and behind, and the rear part is two steps deep, with a simple frame and crude materials. The rear porch is seven purlins in depth. The form of the moon beams, beam brackets and architraves of the portico is very different from that of the hengtang and the bedchamber, and has features common to Qing dynasty buildings in the Jinqu area.

In addition, the walls of all the buildings, with the exception of the wall between the veranda and the central courtyard, are all horse-headed (Fig. 14).



Fig.12 The front porch of Yu's ancestral hall Fig.13 Yu ancestral Hall front courtyard front eaves Fig.14 Ma Tou Wall of Yu Ancestral Hall

4. Decoration and Furnishing

The architectural decoration of the Yu Ancestral Hall is mainly carved in wood, with very little carving in stone or brick. Most of the wood carvings are on the moon beams, bull legs, square and sparrows. The bull's legs are found on the front and back eaves of the foyer and the theatre. Most of them are carved in relief, with the line frame divided into 'S'-shaped, circular, curved, and reversible types, and decorated with auspicious birds and animals, flowers and plants, and swimming fish. The legs of the cattle are carved in the round and used in key areas. For example, the round carving of a lion on the front eaves column of the foyer, together with the drum stone in front of the gate, highlights the importance of the gate as the main entrance to the ancestral hall. The lion and deer bull's legs on the inner pillar of the front eaves of the theatre (fig. 15) are distinguished from other patterned bull's legs by their primary and secondary importance, while the old bumpy end of the front eaves of the theatre (fig. 16) is carved in the round with a dragon's head containing a precious pearl, together with the scrolling grass and cloud patterns carved in relief on the frontal square and under the eaves purlins, combining the elements with art and enriching the visual experience of the main viewing surface of the theatre. The bull's legs are decorated with relief carvings of landscapes, birds, flowers and figures. The pillars are decorated with decorative elements such as cloud heads, shrimp backs and sparrows, and are carved in relief and hollowed out, with the most elaborate and ornate styles, especially for the theatre.

In addition, the back of the frontal square of the theatre stage and the back of the moon beam of the central courtyard gable are all carved with wispy panels, either decorated with square cloud patterns or with curving scroll patterns. The beam brackets and the sparrows on the corridors, gables and stage are all carved in relief. Between the frontal square and the purlins of the rear eaves of the bedchamber and the verandah, the 'work' shaped woodwork and the braided bamboo with clay and white decoration are used to add a sense of order to the upper part of the rear eaves. The entrance hall, the heung halls, the bedchamber and the courtyard are not decorated with oil, in the same way as the wooden structures of Yu Yuan's ancient houses. The theatre and veranda are painted in red; the carved parts of the theatre are painted in colour and the octagonal algal well is painted in ink on a white background (Fig. 17).

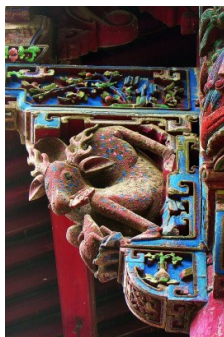


Fig.15 Stage front eaves inside column lion deer ox leg Fig.16 Stage front eaves hair corner old peak end Fig.17The stage in Yu Clan Temple

5. Conclusion

Yuyuan Village is based on the Southern Song Dynasty, the end of the Yuan Dynasty. At the end of Yuan Dynasty and the beginning of Ming Dynasty, the Yu family built Lishe Bridge, Kangji Bridge, Endowment Hall and other public buildings, as well as Yingplay Hall, Jiesshan Building, Jingxue Zhai, Tuanfeng Pavilion and other

buildings, which were used for making friends, reading and painting, entertainment, and nursing the elderly. On the basis of Xiaosi Temple, Yu family established a grand ancestral hall in ten counties of Chuzhou during the reign of Longqing. Therefore, to study the influence of social, economic and cultural development in Ming and Qing dynasties on the construction of ancestral shrines under the patriarchal system, Yu's ancestral shrines have the significance of physical examples.

The architectural layout of Yu clan Ancestral Hall follows the requirements of clan etiquette. The original ancestral hall created by his ancestors was always maintained by The Yu family in the subsequent construction, and the stage was added to enable the clantmen to enjoy together with their ancestors, which reflected the appearance and style of the area where the Yu family respected the ancestral system from one side. In the ancestral hall, the architecture of Ming dynasty, Qing Dynasty and The Republic of China coexisted, with obvious characteristics of The Times in their construction techniques and crafts, which is of empirical significance and important reference value for the study of the style evolution and transformation of the ancestral hall architecture of Ming dynasty, Qing Dynasty and the Republic of China in the middle Zhejiang area. (Some of the photos in the paper are provided by Bao Jianping, thanks!)

In the long history, Yu clan Ancestral Hall has experienced many changes of times since its construction. It clearly expresses the information of The Times and is the embodiment of its outstanding value. As an excellent material cultural heritage resources in the middle of Zhejiang, ancestral temple buildings should be well protected, inherited and utilized to give full play to the typical value characteristics and better reflect their times value and historical significance.

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