

從立柱來看廟宇藝術——
以艋舺龍山寺和大龍峒保安宮的三川
殿立柱爲例

The Pillars of Temples' Art: Based on the
Pillars of the San-Chuan-Dian of Manka
Lungshan Temple and Dalongdong Baoan
Temple

林以珞 | Yi-Lo Lin

朱銘美術館研究部助理研究員
Assistant Researcher,
Research Department,
Juming Museum

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摘 要

臺灣各式各樣的廟宇成千上百，隱藏在街道的巷弄中，成為民間文化信仰的中心。廟宇除了背後的歷史文化意義外，廟宇藝術的每個細部結構都有著各自的語彙，而且會因應著時代氛圍不斷的被替換和更新。這些新加入的元素和舊有的傳統融合後，往往衍生出複雜卻有趣的面貌。

以質材來說，木雕、石雕以及彩繪是廟宇藝術中主要表現的三大主題，除了裝飾效果外，建築形式和裝飾紋樣的配合向來是大木匠師技巧呈現的重點。而柱式對廟宇來說，除了是建築上不可或缺的構件外，也是大木匠師在分割廟宇空間時所能加以運用的建築語彙。例如簡單的柱間距離比和柱子的排列組合，就會形成建築物視覺上深遠延伸的感覺，更遑論柱子的樣式和大小等。在此篇論文中要討論的範圍限定在單一的空間中——廟宇建築中的三川殿，以兩間廟宇（艋舺龍山寺和大龍峒保安宮）的三川殿中的立柱來做討論，試圖以此來解析廟宇藝術多元的樣貌。

關鍵字：廟宇、立柱、艋舺龍山寺、大龍峒保安宮

Abstract

Hundreds of temples are hidden in the alleys and streets in Taiwan, which become centers of folk tradition's culture beliefs. In addition to the historical and cultural significance, each detailed constructing structures of temples' art have their own model. With the atmosphere of the changing times, temples' structures constantly replace and update. After these new elements of the fusion of traditions, it evolved a complicated but interesting phenomenon.

When it comes to Temples' art, subjects are mainly focus on wood carving, stone carving and painting. In addition to decorating effects, architectural forms and decorative patterns have been the key issues of Masters of Carpenters' performance skills. The pillars of Temples, in addition to the indispensable component, but also a creating material for Masters of Carpenters to use in the building space of Temples' architectures. For example, the distance between pillars and pillars of permutations and combinations, would form a far-reaching extension of the visual difference of the building, not to mention the pillars of styles and their sizes and so on. This article is to explore Temples' space of the San-Chuan-Dian, also a case study of two Temples, Manka Lungshan Temple and Dalongdong Baoan Temple. This disquisition is to clarify the pillars of the San-Chuan-Dian and attempting to resolve the diverse faces of Temples' art.

Keywords: Temple, pillar, Manka Lungshan Temple, Dalongdong Baoan Temple