



# 中国古城

Chinese Old City 巍山  
Wei Shan 山

编著 范建华  
Fan Jianhua, Editor

云南出版集团公司  
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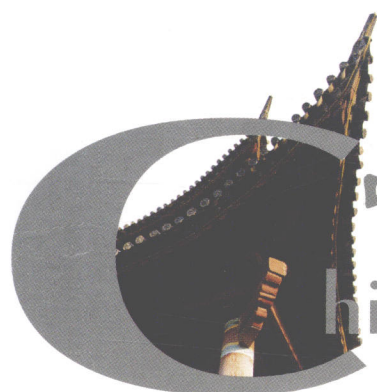
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美国哥伦比亚大学美中艺术交流中心  
云南省大理白族自治州巍山彝族回族自治县  
美国芝加哥艺术学院  
合作项目

A joint project conducted by the Center for U.S.-China Arts Exchange at Columbia University, in collaboration with Weishan Autonomous County in Dali Prefecture of Yunnan Province and the Historic Preservation Program at the School of the Art Institute of Chicago

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# 巍山——文化交汇古都

周文中

巍山古城位于云南省西部，始建于十四世纪明代（1368-1644）时期。但是巍山县所地处的巍山文化谷，其历史却远远早于明代。这里是中国历史中一个最强盛的地方王国——南诏国的诞生地。南诏于其鼎盛时期在很多方面都可以与远在中原的唐王朝遥相抗衡。它的文化艺术成就在历史上留下了不可磨灭的痕迹，迄今仍蔚然可观。大理王国（937-1254）继南诏王国之后崛起，与宋王朝（960-1279）同时期，其成就和影响可以与南诏王朝相媲美。

南诏和大理通过南方丝绸之路在中国与邻国，与西方（印度，阿富汗及其以西的地方）的贸易、文化交汇方面扮演了重要的角色。虽然南方丝绸之路不如北方的丝绸之路那样享有盛名，它却比北方丝绸之路早开辟三百年。南方丝绸之路在云南境内蜿蜒伸展，覆盖绵长，其沿途有二十多个古城在历史上熠熠生辉。

巍山自从始建的明朝就是这个跨文化交流的历史传统中的重要组成部分，也是为穿行在茶马古道上的马帮提供服务的一大基地。自从建城伊始，巍山古城就是一个商业中心以及有名的文化重地——它曾被清朝朝廷赋予为“文献名邦”的美誉。今天，巍山古城仍保留着许多明清两代的传统特色，这些特色主要呈现在它的棋盘设计，它的宫廷建筑以及民居，以及它的丰富的市井生活。巍山的北门及鼓楼是罕见的保留完整的明代宫廷建筑的典范。传统的四合院民居，融合四合院的基本元素于地方特色之中，体现了极高的工艺水平和艺术造诣。这样的四合院占据巍山古城的绝大部分，其面积之大构成了当代中国极其少见的景观。与古城同属一区的巍宝山拥有中国西南最多的道观，有的可以追溯到明代早期。附近还有南诏国最早的王宫的遗址。这些资源都赋予巍山文化谷非常独特的文化，历史，生态特点。

美中艺术交流中心创办于1978年，比美中邦交正常化还要早一年。其宗旨是为了提高美中双方对于艺术的共同兴趣及相互理解，以便推动两国的艺术创造与创新。历年来中心逐渐发展成为一个在地理上已跨越出美中两国，在工作上已超出有限的艺术范畴而伸延至对文化整体有更广泛影响的项目。在发展过程中，中心逐步确定了其“文化交汇”的工作哲学及其方式方法。所谓“文化交汇”的方法，即是在继承和发展双方的文化遗产，创造力以及教育的大前提下从事交流。我们深信社会与社会之间很有必要发展这样的文化交汇关系，甚至比为了政治经济方面的互惠而发展国际关系更为重要。

中心早在九十年代初期就开始在云南工作。云南在中国是一个文化、生态多样性程度最高的省份。省内有二十六个民族；生态系统跨越热带至寒带。中心与当地机构合作开发的项目如下：

创办云南少数民族文化田野考察群。这个工考察群是由二十多个云南社会科学家组成。他们从文化交汇的角度对云南丰富多样的历史文化进行研究。

为云南民族大学筹建民族艺术系。此艺术系邀请民间艺术大师作为它的教学队伍的一部分，这在中国是绝无仅有的。

创办云南民族博物馆。这在中国是继北京的国家民族博物馆之后的第二大的同类型博物馆。

在全省范围内对于民间民族艺术家，舞蹈家，音乐家以及遗产传承人（譬如东巴）进行调查并给与肯定（给他们颁与名誉称号）。这一活动曾被中国中央政府接受认可，并作为一个文化保留及发展的典范工程在全国推广。

1999年中心与云南省共同主办了“民族文化，生态保护，可持续性经济发展高级国际研讨会”，将一百八十多位专家，观察家从世界各地邀请到云南。会议结束时拟定了一个题为“云南倡议”的全面的政策性宣言，其中阐述了与文化和生态多样性较高的地方相适应的有关文化，生态保护，以及可持续性经济发展的原则和措施。“云南倡议”包括以下原则：

保护：应该在保护文化，生态和社会的前提下谋求发展。

包容：发展和保护策略一定要考虑所有的民族，建立在当地的文化传统上，要与云南省建设民族文化大省的发展策略一致。

公众教育：要保证致力于可持续发展的项目的长期成功，必须要让公众充分认识到文化和环境的价值。

旅游：作为经济发展的潜在推动力，旅游发展必须以弘扬云南省的民族文化和加强云南省的生态基础为前提，同时还必须要能够给当地人带来直接的社会经济效益。

合作：保护与发展协调发展的策略必须建立在地方，国内和国际合作的基础上。

自从那次会议至今，一系列展示项目已经在“倡议”之下展开。其中发展最快就是对于巍山的历史保护以及可持续性发展。这个项目因为其特殊的条件以及田野考察群所做的扎实的基本研究而被选为最先展示地点。

自从2003年至今，芝加哥艺术学院的历史文物保护专业成为了中心在巍山项目上的主要合作伙伴之一。2006年6月，此专业与巍山有关专家合作，对于巍山的四合院民居及其它具有重要历史意义的建筑，展开了长达十二天的摄影纪录。美方的田野工作组以历史文物保护专业主任文森特·麦克为首，由教师及研究生组成。中方的队伍是由省文化厅的范建华先生召集组成，而且他还参加了摄影工作。双方辛勤劳动的成果终于在这个集子中得以呈现，这是对于巍山古城的有效保护具有十分重要的意义。巍山的重要性以及在这次国际合作中呈现出来的友好和睦的精神，充分地体现出“文化交汇”模式对文化遗产保护的侧重以及对教育和创造力的鼓励和培养。



# Weishan, Ancient Capital of Intercultural Exchange

Zhou Wen-zhong

The ancient city of Weishan in western Yunnan province was founded in early 14th century during the Ming Dynasty (1368–1644). But the Weishan Valley, in which the city is located, traces its heritage much further back in history than the Ming. It was the birthplace of one of the most illustrious regional kingdoms in Chinese history—the Nanzhao Kingdom (617–902). At the peak of its power, Nanzhao rivaled the Tang Dynasty (618–907) of central China in every conceivable way. Its cultural heritage and artistic accomplishment have left an indelible imprimatur, the impact of which is still very evident today. The Dali Kingdom (937–1254), succeeding Nanzhao and contemporary of the Song Dynasty (960–1279), was equal in accomplishment and influence to its predecessor.

Nanzhao and Dali played a crucial role in trade and cultural transmission between China, its neighbors, and the West (India, Afghanistan and points further west) through the Southern Silk Road. Although less well-known than the Silk Road in the north, the southern road actually predates its northern cousin by at least 300 years. Along this historic route in Yunnan, there are more than two dozen ancient cities of historic significance.

The city of Weishan has been part of this tradition of intercultural exchange since its inception in the Ming Dynasty—it was one of the main posts serving the caravans traveling on the Southern Silk Road. It was an important commercial hub as well as a center of culture—it was bestowed the title “City of Literary-Renown” by the Qing court. Today, the old quarter of Weishan retains much of its original Ming and Qing – Dynasty (1644–1911) characters—the city grid, architecture—vernacular as well as court, street life, etc. The North Gate and the Drum Tower are very rare examples of largely intact early Ming court-style edifices. Traditional courtyard houses of fine craftsmanship and artistry, with typical features as well as regional variations, still dominate the townscape, a sight that is rarely seen anywhere else in today’s China. Overlooking the old city are the Weibaoshan Mountain, site of the largest congregation of Taoist temples, some dating back to early Ming, in southwest China, and the Longyutu Mountain, location of the ruins of the earliest royal palaces of the Nanzhao Kingdom.

The Center for United States–China Arts Exchange was established in 1978, one year before the normalization of relationships between the U.S. and China, to promote mutual interest in and understanding of arts of the United States and China and to promote creativity in both countries. The Center eventually evolved into an organization that geographically extended beyond the U.S. and China and programmatically leaned increasingly towards projects that encompassed broader cultural significance. As part of this evolution, the Center developed a philosophy and approach that can be succinctly described as “intercultural”. The intercultural approach emphasizes the importance of developing intercultural relations, for the promotion of understanding and cooperation in cultural development, which can only be realized through intercultural exchange that focuses on the intricate interplay between creativity, education and heritage. We believe that there is an urgent need for this kind of intercultural relations between nations; a need that is as great as that for international relations, for mutual political and economic benefits.

The Center began working in Yunnan Province in the early 1990’s. The province is the most diverse, culturally as well as ecologically, in China. There are 26 nationalities in the province, and ecosystems ranging from tropical to Alpine are part of its natural environment. Among the projects that the Center has carried out in collaboration with local partners in Yunnan are the following. The creation of the Yunnan Nationalities Cultures Fieldwork Research Group, consisting of approximately twenty Yunnan social scientists using the intercultural approach to study the diverse cultures and rich history of the province; the establishment of the nationalities arts department in the Yunnan Nationalities University, the first department of this kind in China that included village masters of traditional arts on its faculty; the founding of the Yunnan Nationalities Museum, the largest museum of this type after the National Nationalities Museum in Beijing; province-wide surveys and recognition (awarding of honorific titles) of traditional artists, musicians, and dancers, which was then adopted by the central government and offered as a model for cultural preservation and development throughout China.

In 1999 the Center, in collaboration with Chinese partners, organized the Leadership Conference on Conservancy and Development, which brought more than 180 experts and observers from around the world to Yunnan. The conference concluded with a comprehensive policy statement, the Yunnan Initiative, which articulated the principles and strategies for cultural and ecological conservation as well as sustainable economic development applicable to places that are culturally and biologically diverse. The Yunnan Initiative includes the following principles:

Conservation: Development should proceed without damage to culture, ecology, economy and society.

Inclusion: In keeping with Yunnan’s policy to develop the province into “a great province of nationalities cultures”, development and conservation strategies must be inclusive of all nationalities, and must build on local cultural heritage.

Education: Building public awareness of cultural and environmental values is critical to long-term success.

Tourism: Tourism could be a major engine for economic development, and must be developed to enhance Yunnan’s culture and ecology and provide direct social and economic benefits to indigenous people.

Collaboration: Local, regional, national and international collaboration on strategies to integrate conservation and development will bring a great deal to Yunnan and its partner communities from around the world.



# 让古老巍山灵动起来

顾伯平

巍山古文化厚重、大气、和谐、开放，极富特色，是中国优秀文化的重要组成部分。

当美国哥伦比亚大学美中艺术交流中心的周文中、艾德曼、郝光明先生和他们的同事亲历中国唯一的一个白族自治州——大理，面对苍洱风光和“亚洲文化十字路口的古都”神韵的时候，便与俯首皆是的历史遗迹和文化景致不期而遇……

这当中，古老巍山的映象应该最为深刻。

巍山是中国云南大理州的一个彝族回族自治县，位于云南大理洱海之南，有 23 个民族，30 万人口，世居民族有彝族、回族等。这里曾是中国与唐朝同期的南诏国的发祥地，世界大河红河的发源地，这里还是中国国家级历史文化名城，有中国 14 座道教名山之一的巍宝山，有世界奇观的鸟道雄关，这里历史悠久、文化灿烂、民族团结、自然和谐、民风淳朴、风光优美。可以说，大理是云南历史文化的发源地之一，而巍山则是大理历史文化的根基之一。概括地讲，巍山文化可以从以下几个方面加以认识。

**历史的文化。**唐初，洱海地区“六诏”兴起，其中蒙舍诏就在巍山境内，因蒙舍诏在五诏之南，故称南诏。南诏开国始祖细奴逻躬耕发迹于此，南诏在兼并五诏后建立了地方政权，94 年间的政治、经济、文化的中心都在巍山。至今，巍山还保留有大量的历史文化遗迹、遗存和文物，目前已发现新石器时代的遗址 16 处，收集各级各类馆藏文物 2100 多件，省、州、县各级重点文物保护单位有 30 多处。诸如修建于明洪武二十三年（1390 年）的拱辰楼、保持完好的明清古建筑群、长达两千米以南诏古街、一千多年历史的南诏土主庙等一大批历史实物形态，以及延续千年的土主崇拜，源远流长的南诏古乐，独树一帜的雕刻、绘画艺术等众多的和谐生态文化，无一不体现着厚重的南诏历史。

**民族的文化。**巍山有踏歌、火把节、祭祖、对歌、二月八等为代表的彝族传统民俗和节日，有开斋节、古尔邦节、圣纪节、掐新娘等为代表的回族传统民俗和节日，还有白族、苗族、傈僳族等其他少数民族的众多民俗风情，有道教、佛教、伊斯兰教、土主教等丰富多彩的多元宗教文化，彝族打歌、洞经音乐、扎染艺术、火塘文化、饮食文化、土主文化、马帮文化等民族民间艺术和传统文化琳琅满目，奇葩竞秀。这么多的民族文化和宗教文化汇集在一个很小的地方，相互包容，和谐共荣，千百年来从没发生过战争和冲突，不能不说是一个奇迹。

**自然的文化。**巍山属于高原季风气候区域，冬暖夏凉，四季如春，自然资源十分丰富。其中，巍山坝子是发育于红土高原横断山脉云岭大地上非常典型而美丽富饶的传统农业型生态文化，是国际性河流红河的源头；巍宝山既是中国云南道教名山，又是生物多样性的野生动植物资源富集的国家级森林公园，历史悠久、风光绚丽的国家森林公园和星罗棋布的道教建筑群，形成了独特的风情；鸟道雄关因为拥有独特的山势、地形、气候和环境结构，形成了世界候鸟云集必经的迁徙大通道，形成了一个世界独有的鸟类迁徙奇观。另外，境内还有 70 多种野生动物，有大批珍稀的植物和部分原始森林尚存，使其文化充满了浓厚的自然性。

**和谐的文化。**人与人的和谐、人与自然的和谐、人与社会的和谐，在巍山体现得最为完整。千百年来，这里的民族相互之间称呼为“兄弟民族”，象征他们友好如一个母亲共生的兄弟，相互通婚、相互杂居，相互帮助。人们珍惜自然，保护生态，热爱生活，不仅使这里风光优美，而且民族和谐。最典型的是，巍山古城完好地保留了中国少有的十四世纪城镇建筑和道路格局，80% 以上的庭院和花园可上溯到明清时代，人们至今依然幸福地生活在古城里。典型的传统农业风貌和老街市、淳朴民风等，都给巍山厚重的历史文化镶上了得天独厚的自然人文色彩，构成了一个极其协调得体的巍山文化谷现象。

**开放的文化。**首先，南诏文化在不断吸收唐文化中先进成分，缩短与内地差距的同时，还融汇了各民族优秀的文化，无所顾忌地引进和吸收，无所束缚地创造和革新，促进了大理地区文化的繁荣和发展。其次，巍山和大理是历史上云南茶叶北上运往西藏转口西域的茶马古道和古南方丝绸之路从四川进云南，通过云南驿，西去博南古道，南下东南亚各国的重要交汇点，千百年来汇集发展形成了南诏故都、南诏古乐、道教名山、红河源头、鸟道雄关、名食之城、宗教大县、扎染之乡、踏歌之乡、兰花之乡等。可以说，文化的多元性、扩散性、交融性以及兼容的文化心态、文化气度在大理巍山显露无余，这是一个不可多得的美丽神秘的地方。

美国哥伦比亚大学美中艺术交流中心提出将大理的巍山文化遗产命名为中国文化遗产走廊之一的建议，有效的培养和树立了巍山人民群众保护文化遗产和自然遗产的意识，增强了人们参与建设发展的良好意识。巍山因为拥有丰富的历史、宜人的城市生活、独特的自然环境，因为拥有民族和传统的多元性以及多产的农业地域，因为有众多友好组织和国际友人的支持，我相信，应该成为一个神奇美丽而独具魅力的文化地带，让古老巍山灵动起来。



# Let the Heritage of Ancient Weishan Come Alive

Gu Bo-ping

Weishan, a place steeped in history and culture, is regal, harmonious, open, and distinctive; it is an integral part of the cultural splendor of China.

When Professor Chou Wen-chung of the Center for U.S.-China Arts Exchange (the Center) at Columbia University, Gerald Adelman of the Center and the Openlands Project, Professor Ken Kwan Ming Hao of the Center at Columbia University and their colleagues first visited Dali, the only Bai nationality autonomous prefecture in China, the wonder of its history — the “ancient capital” of Asian cultural confluence— and the beauty of the Cangshan Mountain and Erhai Lake left an indelible impression.

The most memorable would be ancient Weishan.

Weishan is a Yi and Hui (Muslims) nationalities autonomous county in Dali Prefecture in Yunnan Province. It is to the south of the Erhai Lake in Dali, with a population of 300,000, consisting of 23 nationalities (ethnic groups), among which the Yi and the Hui have had the longest presence. It was here that the illustrious ancient Nanzhao Kingdom was born during the Tang Dynasty. It is also where the headwater of the Hong (Red) River, one of the major rivers of the world, is located. Today, the old quarter of the City of Weishan (also known as Nanzhao City) is a nationally-designated “historic city of culture”. There is also the Weibao Mountain, one of the 14 most renowned Taoist sacred mountains in China. The Mighty Bird Pass, a site considered to be one of the best in the world for migratory bird watching, is also part of the environ. Weishan, therefore, is a place of long and illustrious history, of splendid culture, of harmonious ethnic relations, of balanced natural environment, of honest and earthy folk life, and of refined scenic beauty. Dali is undoubtedly a birthplace of Yunnan culture, but Weishan is recognized as an indispensable source of Dali culture. The following paragraphs aim to provide a multi-faceted description of Weishan so as to afford an overall understanding of its culture and history as well as natural environment.

Historically speaking, in early Tang Dynasty the Erhai region was home to six nations (zhaos in local dialect), one of which was Mengshe, also known as Nanzhao (Nan meaning south) because it was to the south of the other five zhaos. Nanzhao, founded in Weishan by King Xinluo, eventually conquered the other five zhaos and established itself as a dominant regional kingdom, with Weishan serving as its political, economic and cultural center for the next 94 years. Today, large numbers of historic and cultural remains and relics can be found in Weishan. To date, sixteen Neolithic ruins have been identified, 2,100-plus museum-quality relics collected, and 30-plus sites designated as protected landmarks (of different classifications). For example, there are the Weishan North Gate (the Gongchen Edifice), built in 1390 during the Ming Dynasty; clusters of structurally sound and functional courtyard houses dating from the Ming or Qing dynasty; a two-kilometer-long main street of the same vintage as the courtyard houses; the 1,000-plus-year-old Nanzhao Indigenous Ancestor Temple, etc. In addition, there are the millennium-old indigenous-ancestor-worshipping ritual, the ancient Nanzhao music, the distinctive local sculpture and painting, and many other cultural practices that collectively reflect the rich Nanzhao heritage.

In terms of ethnic cultures, the Dage dance, the Torch Festival, ancestor-worshipping, pair singing, and the February 8th Festival are some the most revered practices among the Yi. For the Hui (Muslims), Ramadan, the Guerbang Festival, and the Saints-Commemorating Festival are among the most important. The Bai, Miao, Lisu and other ethnic groups add to the rich tapestry with distinctive traditions of their own. This great myriad of folk traditions, in art, music, cuisine, religion, etc., makes for a resplendent and dazzling cultural landscape. Taoism, Buddhism, Islam, and indigenous-ancestor worship are part of the rich and diverse local religious scene. That so many ethnic and religious cultures have lived together in such a small area in a tolerant, harmonious and sharing manner without wars and serious conflicts for a thousand years is nothing short of miraculous.

Climatically speaking, Weishan is of the monsoon-highland type, which means that both summer and winter are mild and that it’s spring-like year-round. On the nature front, Weishan is endowed with rich natural resources, including fertile soil, especially in the beautiful river valley region of traditional agriculture, which throughout history has served as the breadbasket of the region. The Weibao Mountain of Taoism fame is also a national forest park, with high levels of biodiversity in its flora and fauna. The combination of the radiant beauty of nature and the compelling presence of the Taoist temples results in an ambiance that is entirely unique to the Weibao Mountain. The Mighty Bird Pass, because of its special topographical, climatic and ecological conditions, is a migratory thoroughfare for a vast variety of birds, offering a fantastic bird-watching experience that is among the most thrilling in the world. In addition, there are more than 70 species of animals found in the wild, as well as many rare species of plants, and remaining clusters of virgin forest still survive, all of which contribute to the pervasive natural ambiance of Weishan.

Harmony is another defining characteristic of Weishan—as reflected in cultural harmony, social harmony, and harmony between man and nature. For a thousand years, the ethnic groups here have referred to one another as “brothers”, comparing their friendship to that between brothers born of the same mother. They intermarry, live in the same community, and offer mutual assistance. The harmony of Weishan is also reflected in its approach to historic conservation. The best example is the preservation of the old quarter, where 14th century architecture and street patterns still abound. More than 80% of the houses and gardens there date back to the Ming or Qing dynasty. Moreover, the old quarter is still a living city, where local residents live, shop, socialize, continuing a way of life that is centuries old. The traditional agriculture, the “undeveloped” indigenous economy, the old cityscape and the earthy life-style are what give Weishan its unique combination of culture and nature, creating a harmonious way of life widely known as the Weishan Cultural Valley Phenomenon.

Cultural openness has been another imprimatur of Weishan. For example, Nanzhao Kingdom’s systematic adoption of the most advanced components of Tang culture is a good illustration of this openness. The Kingdom also incorporated the best elements of the cultures of the various ethnic groups. The uncensored manner in which Nanzhao absorbed and adopted new ideas coupled with its unfettered approach to innovation and reformulation significantly hastened the cultural growth and economic development of the entire Dali region. Another example is the central role played by Weishan and Dali in the international commerce and intercultural relations conducted on the ancient Southern Silk Road (from southwest China to Central Asia via the western route and to Southeast Asia via the southern route) and the tea caravans (transporting tea from Yunnan to Tibet and eventually to Central Asia). The cultural diversity and cross-pollination brought about by the ancient Southern Silk Road and the tea caravans spawned a whole new civilization, of which Weishan was a shining example.

The recommendation made by the Center at Columbia University that the Weishan Cultural Heritage Valley in Dali be designated a Chinese Cultural Heritage Corridor has deepened the awareness of the importance of cultural and natural conservation among the people of Weishan and strengthened their believe in the city’s development. With its rich history, pleasant urban life, unique natural environment, and multi-faceted diversity, coupled with the invaluable support provided by friendly and caring organizations and individuals in China and abroad, Weishan, I believe, will be known far and wide as a place of unparalleled cultural and natural splendor. Let the heritage of ancient Weishan come alive.



# 感谈巍山古建筑

文森特·麦克

建筑保护是一门融合古建遗产和当代生活的艺术。我非常幸运地目睹和经历了中国云南巍山古城的历史保护。虽然地处中国西南一隅，巍山投入古建保护的热情丝毫不逊于任何一个城市。这个美丽的古城将千年的历史和文化保留并交融在蓬勃发展的今日中国之中。巍山的古建保护是多层次的，它既包括了山谷风光和古镇布局的保护，也注重于保护公共建筑，古老商铺和可追溯至明朝的传统庭院建筑。

巍山是富含历史和文化的古城。它是隋唐期间南诏国的发祥地，是南方丝绸之路上的重镇以及多种文化的交汇处。巍山的传统文化尤在一在纷呈多样的少数民族文化中，在传统手工艺和当地风味菜肴中，在保护完善的丝绸之路沿途中，更体现在步行街上高耸的牌坊中，飞檐的星拱楼中，尤其是巍峨屹立的拱辰楼中。拱辰楼是现存保护完好的最老和规模最大的城门之一，始建于明洪武年间，比北京天安门还要早18年，距今已有六百多年的历史了。巍山政府官员们充满了智慧和热情去积极保护古老的丝绸之路以及沿途店铺的古老风貌，从而创造了一个美丽和充满活力的新巍山。它不仅是当地人的恒久家园，也吸引了无数游人的目光。

如果说流连与巍山古城的大街小巷，目光往往充满了愉悦，那么参与巍山的古城保护，更是一种难以忘怀的体验。在云南省政府和巍山市委的策划以及美中文化交流中心和芝加哥开闢地项目的协助下，芝加哥艺术学院很荣幸的在2004年和2006年两次组织古建研究生院的研究者们来到巍山。学生们花了大量时间调查和测绘巍山古建现状，积极宣传当地丰富文化遗产。这些工作的完成不仅离不开巍山和大理州政府的大力支持，更不用提当地人的热情招待。通过系指导老师高云峡建筑师的协调安排，我们在2004年的工作中策划了将一座年久失修的东岳庙建筑群修缮并设计为游客中心使用的方案，现在我们很高兴地得知这个项目已经逐步启动。巍山的历史公共建筑保筑完好，数量众多。东岳庙是其中的一颗明珠。龙形多重斗拱和山墙上的瓦雕造型吸引人们的视线。另外，位于大公园和原一中的孔庙建筑群，位于文华中学内的重檐文庙建筑莫不造型优美，工艺精湛。但是，巍山的历史建筑不仅仅局限在公共建筑。

徜徉在南诏故地巍山古城，信步走过蜿蜒起伏的古老街巷，一座座传统老屋深藏于间，只有古老的飞檐和雕梁画栋的门楼似乎在吸引着探古访幽的人们进入那深深如许的庭院。这些古民舍之中演绎着梁家，刘家等一个个大家族的辉煌和没落，折射着旧时商买云集，骡马穿行的繁华，散落着当年士大夫孔之孟道的优雅生活，记录着当地工匠一双巧手凿出的传统工艺。学生们抓住这个难得的机会全方位地体验古宅。他们用语言描述，用尺子测量。并在指导老师菲利丝蒂·瑞奇摄影师的指导下，采用大底片摄影技术和高像素数码摄影将古民居的古朴优雅记录在影像之中。巍山的魅力彻底征服了我们，我们希望和世界上更多的人分享古城的风姿和价值。

在西方社会，我们习惯于在建筑外立面即外观上展示所有建筑工艺的精湛。在巍山，精美的屋檐，彩画和瓦雕无疑吸引了人们的眼光，然而真正的艺术其实深藏于内院之中一花木温馨的传统对称花园，深远的天际，阳光下幽静的走廊，即使位于楼梯一隅的天井也装饰有八角形角楼，并绘制传统诗文和山水写意。

传统庭院建筑在中国已有千年以上的历史，庭院建筑的基本对称布局，流线和秩序在巍山的古宅院内均得到体现，包括照壁，花木扶苏的园林，平面的对称格局，堂屋的居中而设；甚至建筑细部，比如各种兽形雀替，题有诗文和传统松竹梅等图案的彩画，均蕴含了一种自然的和谐。更有价值的是，巍山体现了白族，彝族和回族建筑艺术的交融。筒形屋脊，清水白墙和兽形雀替延续了当地传统。山墙上绘有独特的云南花卉图案，蓝色绘制的攀折缠绕的花草与中国传统瓷器的韵味相通。如精致的中国瓷器一样，这些古庭院本身就是一座座艺术品。然而，如果细心观察厚重的木梁，抱柱，木椽以及其上的瓦屋面，结构的牢固是无可挑剔的，中国工匠们代代相传的精湛手艺在此得到最好的体现。我想我情愿坐在安静的院子里，任时光流逝，听微风轻轻，享受中国古人那天人和一的境界。

传统巍山古庭院建筑平面结构一般以“三房一照壁”为主，房屋多为两层结构，石础。多数人家院落超过一进，入口小天井多题写有“福”等象征吉祥如意的大字。彩画时见于照壁、门楼的建筑。富于独特风格的门楼，一般都是斗拱重叠，引入入口小院。内院往往装饰山水、花鸟、虫鱼彩画。多数院落设有水井。

院落内更是精彩纷呈，每个角落的装饰都很讲究。人文巷内梁大小姐宅院玲珑剔透的几何回文石雕柱础，东街上刘宅内精巧优美的浮雕门扇，尤其是刻有家训和孔子语录的格子门扇。不论是有麒麟装饰的木梁还是原一中孔庙内“透漏雕”的门扇，都反映了传统巧匠们独特构思和精湛工艺。在考察的过程中，学生们时常有一些惊喜的发现。我们在文华中学内找到原孔庙内遗失的石狮；在后所街47号内，我们为莲花状斗拱的精美造型喝彩。我们学会了识别了中国别具一格的建筑构建，比如龙头，凤头以及象头雀替。我们学会了区别古门扇原物和近代仿制品。我们惊喜于每座照壁上花鸟虫鱼图案的不同。我们认真学习入口天井和照壁上汉字的意义，从而知其然也知其所以然。

许多古城和古镇的建筑保护只是针对单幢古建或知名历史古迹。只有那些真正执著于古建保护的团体，才一并保护当地生活方式和传统文化。巍山就是一个很好的典范。希望我们巍山古建考察团的工作将有助于保护当地更多的传统庭院建筑，从而不仅为游客更是为了当地居民，留下一个充满生气的明清古城。

巍山部分古民居经过修缮后，恢复了往日的风采，如梁大小姐宅院，蒙化老家也值得一访。外事办公室更像是一首充满了木雕扶手，门扇和花梁的优美协奏曲。另有一些宅院或因年久失修，或多户人家混杂其中，或被私人作坊占用，或已加建墙体，门窗和新式顶棚。相对而言，它们的保护措施更重要的是保护主要建筑特征，而不再是整座宅院。因为不管宅院是否移作他用，具有很高工艺和艺术价值的建筑细部都有条件完善保存。这就是保护的精髓：古建保护不是割断历史，而是历史通过古建在现代延续。无论是原居民还是外来游客，保护建筑的本身不是最终的目的，文化的传承和体验才是根本。

我们真诚地希望这本书将起到抛砖引玉的作用，吸引更多的人们来到巍山，领略巍山建筑瑰宝的魅力。



# An Introduction Of Ancient Building In Weishan City

Vincent L. Michael

Historic preservation is the art of integrating our built heritage into contemporary life. It has been one of the great pleasures of my life to experience the historic preservation of Weishan in Yunnan, China. Weishan has a commitment to preservation as great as any city in the world. This beautiful town has integrated over a thousand years of history and culture into the growing China of today, and it has done so at every level, from the valley landscape and town plan, to the great public buildings, the traditional storefronts and dozens of courtyard buildings dating from the Ming era.

Weishan is a town rich in history and culture. It was the seat of the Nanzhao empire during the Tang Dynasty, as has been a crossroads for many cultures due to its location on the Southern Silk Road. That tradition lives in the many minority cultures you see in Weishan, the local crafts and foods, and the beautifully restored Southern Silk Road, marked by exquisite housou gates, the Bell Tower, and the stunning Drum Tower, one of the oldest and largest entrance gates in China, built before Tien An Men in Beijing and still standing proudly after 600 years. The wise officials of Weishan have gone to great lengths to preserve the Silk Road and the many storefronts along it, creating a beautiful and functional city that is both a home and a visitor attraction.

To see these treasures has been a joy and to aid in their preservation has been intensely rewarding. Thanks to the initiative of Weishan and Yunnan officials, the U.S.-China Arts Exchange and Openlands Project, The School of the Art Institute of Chicago has had the honor of bringing preservation students to Weishan in 2004 and 2006. Our students have spent many hours surveying, documenting and promote the preservation of Weishan's treasures. We have been honored with the support of Weishan and Dali officials and the warm reception of Weishan's people. In 2004, working with faculty member Yunxia Gao, we developed a site plan to turn the Dong Yue temple complex into a Visitors Center, and we are pleased to learn that this work is going forward. That temple, with its unique dragon brackets and tile carving, is another public treasure of Weishan, joining the Confucian Temple complex in People's Park and the High School No. 1, as well as the stunning double-eaved temple that rises above the Confucian Library complex at Wenhua Middle School. But Weishan has more than public treasures.

As you walk through the old Nanzhao town of Weishan, the ancient rooflines and ornamental doorways of traditional courtyard houses line street after street. These buildings contain a rich history of family life, commerce and local culture and they offer stunning examples of architectural craftsmanship. Our students have had the unique opportunity to experience these houses, to describe them, measure them, and capture them in both large format and high-definition digital photographs under the instruction of faculty member Felicity Rich. Entranced by their richness and beauty, we are anxious to share these historic landmarks with the world.

In the West, we are used to buildings that exhibit all of their artistry on the exterior, on the facade. While the exteriors of Weishan's courtyard houses feature delicately curving rooflines ornamented with distinctive regional painting and tilework, the real artistry lies inside, centered on symmetrical garden courts lush with foliage, open to the sky but sheltered from the sun. Corner skywells are expressed in octagonal turrets painted with serene scenes of nature and quotations from Chinese literature.

Traditional courtyard houses were built throughout China for thousands of years, and the basic symmetry and family order that they describe is found also in Weishan. The reflecting wall, the serenity of the landscaped courtyard, the symmetry of rooms and centrality of family are all found in this basic design. Architectural details like animalshaped brackets, painted panels signifying scholarship or Nature ornament elegant proportions based on geometric harmony.

In addition, Weishan presents the contributions of the Bai, Yi and Hui minority cultures in architecture. Rounded roof ridges, white stucco walls and animal-shaped brackets indicate local tradition. Roof gables exhibit distinctive Yunnan floral paintings, lush curving swirls of leaves in blue contour reminiscent of Chinese porcelain. Like fine porcelain, these buildings are works of art, but one glance at the thick wood liang, beams, columns and rafters that support their elegant tile roofs demonstrates that these buildings were made to last. They are a testament to the Chinese craftsmen of generations past. I feel I could sit in them for hours, enjoying soft wind and the balance of architecture and painting.

The traditional Weishan courtyard house consists of three two-story buildings set on stone bases and a reflecting wall, arranged in a square plan. Many buildings have more than one courtyard, and many feature a small entrance area, often ornamented with a fu character. The distinctive painted panels of the reflecting wall are also found in elaborate street entrance gates with overhanging roofs and small entrance courts. Trees and plants ornament the open interior courtyards and water wells are often found here.

Inside the courtyard its beauty becomes apparent. Here we find unique architectural elements, like the richly carved column bases of the Miss Liang House on Renwen Xiang or the incredibly delineated doors of the Liu House on Dong Street with their delicate lattices studded with carved characters describing the rules of family life and Confucian society. Whether the architectural element is a beam decorated with springing deer or the deeply sculpted doors of the Confucian temple at the Middle School, each is a unique and irreplaceable testament to the craftsmanship of decades past.

Our students have reveled in discoveries like the stone lion outside the gate to the former Confucian temple at the Wenhua middle school, or the delicate carved wooden lotus brackets supporting the brackets and purlins on the courtyard house at No. 47 Housou Street. We have learned to identify familiar features like the dragon, phoenix and elephant head brackets. We have learned to distinguish between an original carved window and a more modern replacement. We marvel at the beautiful reflecting walls with their calm portraits of flowers, trees, birds and fish. And while we do not easily understand the painted characters we find in entrance courts and on reflecting walls, we are excited to learn their meaning so that we can appreciate more than their beauty.

Many cities and towns preserve singular public buildings or other historical landmarks, but only those communities with a sincere commitment to preservation work to preserve the heritage of people's lives. Weishan is one of those rare cities, and we hope that our work will help the city preserve even more of its incredible courtyard houses, not just for tourists, but for the residents.

Some of Weishan's courtyard houses are lovingly restored to their former glory, such as the Miss Liang House and the exquisite Menghua House, which no visitor should miss. The Foreign Affairs Office is a symphony of carved wood balustrades, doors and lintels. Other courtyard houses are deteriorating, occupied by many families, used as workshops, or altered by new walls, windows, ceiling and doors. It is less important to restore these houses than to preserve those elements that make them significant, because those elements, rich in craft and art, can be saved no matter how the building is used. That is preservation: bringing the past into the present to give both resident and visitor a culturally rich experience.

We hope that this book will inspire you to visit the hidden treasure of Yunnan: Weishan.



















# 古城概况

巍山地处哀牢山和无量山北端、洱海盆地南部，北距大理州府下关90千米，县城驻地文华镇位于巍山坝子的中部。这里曾是南诏国的发祥地和故都。自唐贞观二十三年（公元649年）南诏始祖细奴罗建立“大蒙国”，称奇嘉王，建都巍山图山起，至唐开元二十九年（公元741年），其孙皮罗阁迁都至大理太和城止，历时90年，巍山为南诏国早期都城。今县城所在地为明洪武二十二年（公元1389年）修建，呈长方形，设四门，城内以星拱楼为中心，建东、西、南、北十条十字型街道，分别直达四门，现存的北门“拱辰”为最高大。经明、清两代和民国至今的发展，全城以北城门楼为中心，形成大小街巷100余条。完整保留明、清两代建筑特征的尚有80余院民居，数十处寺庙建筑和城楼、文庙、书院等公共设施。

城东南的巍宝山，森林密布，曲径通幽，山间数十座古刹、道观和土主庙等建筑群，成为巍山古城的重要组成部分。

巍宝山麓的阳瓜江便是红河的源头，从此发源汇流成河，曲曲弯弯流淌在巍山坝子中央，构成了一道美丽的中国式田园风光。

名山、河源、老街、旧宅构成了巍山古城有别于中国其它古城的独特魅力。这里即便是民居的一扇门、一扇窗、一个柱础、一只飞檐，也无不富有灵性的、醉人的美感。一个诗人说：建筑是哲理诗。其实她何尝又不是一首抒情诗，每一块砖、每一片瓦、每根横梁、每个斗拱，无不透出浓浓的醇味，又仿佛如吹过的一丝淡淡的清风。

在那些刻着岁月印记，显得斑斑驳驳的石墙、砖墙、土墙上记载着巍山历史的苍海桑田；在那些深印着马蹄印的青石板驿道上，延伸的是茶马古道上的不老记忆，丈量的是生命的永恒。在那曲曲弯弯的无数溪流聚汇之处，涌动和流淌的是红河源强劲的生命血液。夕阳下远近横着的山脊，谱写出一首首人与自然的合声交响，晨曦中星星散落的村庄，演奏出一曲曲天地人神共享的绝唱。这就是巍山，这就是中国的古城。







## introduction

Weishan is located to the north of the Ailao Mountain and Wuliang Mountain, south of the Erhai Lake basin, and is 60 kilometers from Xiaguan district in Dali City to the north. Wenhua Township, in which the county seat is situated, is in the central section of the Weishan valley. Weishan was the birthplace and the first capital of the Nanzhao Kingdom. Xinuluo, the founding king of Nanzhao, also known as King Qijia, founded the State of Dameng, with Weishan as its capital, in 649 CE, the 23rd year of the reign of Emperor Zhenguan of Tang Dynasty. Xinuluo's grandson, Sunpi Luoge, relocated the capital to Taihe City in Dali in 741 AD, the 29th year of the reign of Emperor Kaiyuan of Tang Dynasty. In total, Weishan was the capital of the Nanzhao Kingdom for 92 years. The current county seat of-- Weishan City-- was first founded in 1388, the 22nd year of the reign of Emperor Hongwu of Ming Dynasty. It is rectangular in shape, has four gates, and the town center is marked by Xinggong Drum Tower, from which the four major streets extend towards the east, west, south and north gates respectively, forming a cross pattern. The city, having grown over the Ming and Qing dynasties, the Republican regime, and through the current period, has now more than 20 streets and lanes. The north gate, Gongcheng Gate, which still stands intact, is the largest of the four gates. There are more than 80 traditional courtyard houses and dozens of temples, gates, halls of scholarship, etc. that have retained their Ming or Qing architectural style.

The Weibao Mountain to the southeast of old Weishan City has dense vegetation, serpentine and intriguing trails, and scores of ancient Taoist and indigenous-ancestor temples, which are an important component of the overall Weishan heritage.

The Yangguajiang River at the foot of the Weibao Mountain is the source of the Red River. It winds through the Weishan valley, creating a beautiful Chinese pastoral scene.

The unique charm created by the mountain, the river source, and the traditional streets and old houses is what distinguishes Weishan from other old cities in China.

A door, a window, a column base, a flying eave—all, in its own way, is soulful and intoxicatingly beautiful. A poet once said that architecture is a poetry of philosophy. But the poetics of Weishan architecture is not just philosophical, it is also lyrical. Every brick, roof tile, ridge beam, or archway is intense while serene.