



Illustrated Notes on  
Western Architecture  
by Liang Sicheng

梁思成图说西方建筑

梁思成 林洙



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blown flower and the bud are used in designing the capital. The bud-form comes earlier. The open flower column comes in at the time of the New Empire.



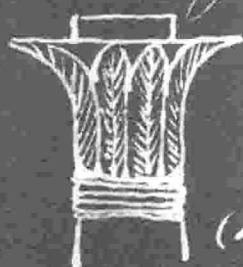
The bell form is also known as the campanulate form. The capital is surmounted with an abacus. During the Greek period this type is



subjected to various modifications. Some resemblance is shown to the Corinthian Order.

Palm  
Column

(3) Palm: This type of column also goes back to the fifth dynasty. Date palm is used as the motive. The shaft is also slender. The capital represents a sheathe of 8 or 9 branches which spread to such an extent laterally that the abacus on top can not be seen by a man standing near the column. This type still

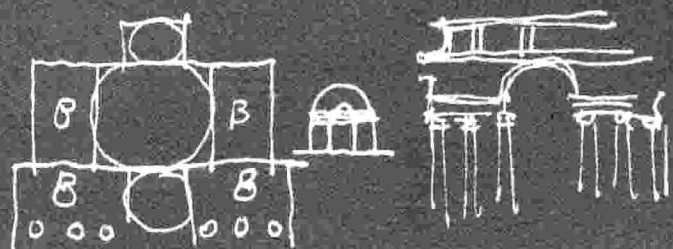


retains the five bands at the top. The capital is characterized also by the bell shape.

Hathor-head  
Column.

(4) Hathor-head. In this type the head of the goddess Hathor is mounted on a cylindrical shaft. Above the head is a little shrine with a small door. The same feature is repeated on four surfaces. It is the most crude form and the one rarely used, except in temples dedicated to female gods such as the Temple of Isis.

Pazzi Chapel One of Brunelleschi's work is the Pazzi Chapel dated 1429. It was built for a family to whom he later built a church. The cloisters were interrupted. The portico before the building consists of six columns with two middle ones placed wider apart. The portico is vaulted with pendentive dome in the middle. In this building



Brunelleschi had used decoration to quite an extent. He used the motifs in his notebook from Rome.

The columns are Corinthian. The idea of the attic probably comes from the Baptistery of Florence. He also did the church of San

Church of  
San Lorenzo  
Santo Spirito

Lorenzo and the church of Santo Spirito (Florence). He got his idea from the original Christian Basilica. The church of San Lorenzo is T shaped in plan.

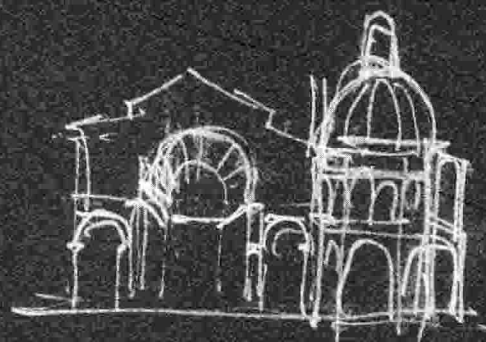
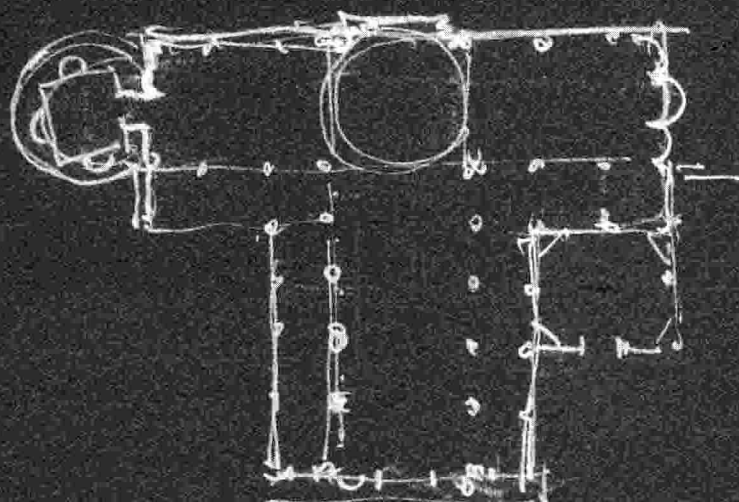
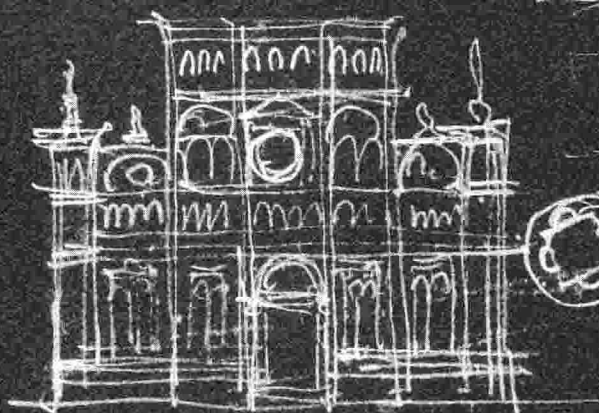
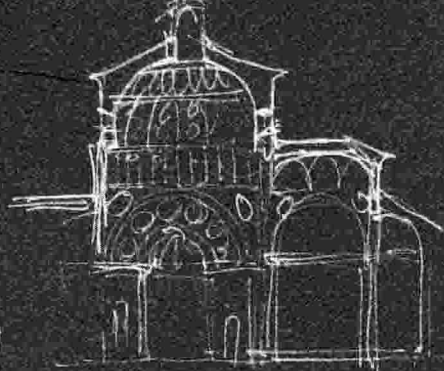
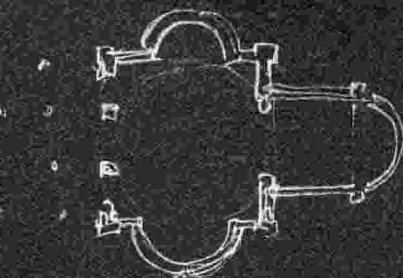
He treated the church with three aisles, separated by archades. Opening out from the side aisles is a series of chapels. The nave and transept were covered with flat ceiling. At the crossing was a pendentive dome. Side aisles were covered with pendentive arches. The facade was never completed.

The church of Santo Spirito is larger and was built on the regular plan. The aisle was carried all around. Corinthian order was Brunelleschi's favorite.



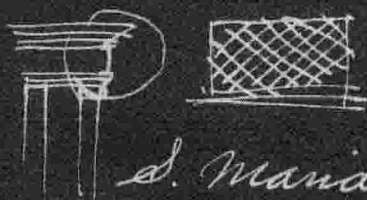


Filarette.



Palazzo  
Rucellai

In Florence Alberti designed the Rucellai Palace. It is important because it is the building where <sup>superposed</sup> orders were used in the forms of pilasters decorating the facade. The entablature is so designed that it serves as either an entablature or cornice. The projections here are all slight. Pilasters project  $\frac{1}{4}$  of the diameter. Doors are square. In this



S. Maria  
Novella  
facade

design the feeling of defense disappeared. Alberti designed

S. Maria Novella facade for Rucellai.

There were a number of tombs built in the walls.

Church of S. Andrea was entirely free for Alberti to design. It is

a Latin cross with a dome at the

Crossing and barrel vaults at

the arms. There are no side aisles. Columns

were placed at large and small spacing.



S. Andrea

Rossellino

Rossellino (1409-1464) was associated with Alberti. They went to Rome on the in-

itation of St. Nicholas. They worked on

St. Peter's. At Siena Rossellino built

the Palazzo Piccolomini. He was inspired

by the Piccardi Palace. (Benaco Silvius).

Pope Pius II was the patron. He

employed Rossellino to build a church, a

palace and a town hall. The palace is

isolated and built around a court.

S. Zaccharia

The body of the S. Zaccharia in Venice is more Gothic. The facade is entirely classical and has five stories. It is covered by a semicircular pediment. It does not express the building

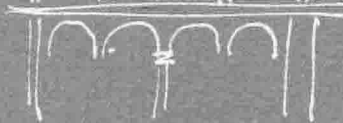
Scuola behind 

S. Rocco facade. The use of perspective as an adjunct to Architecture. Enison ceiling was used in perspective and a colonnade in perspective.

Palazzo  
Consiglio in  
Verona

Between Milan and Venice there are a number of cities where we have examples of architecture that show the mingling of the two forces. In Verona, Palazzo del Consiglio was built by Giocondo who was a scholar went to France. When Raphael was working on St. Peter's Consiglio was also connected.

The Palazzo consisted of a Florentine archade terminated by pilasters. In Braccio, we



find the early example of Roman archade, and alogia for shops.

The madona du la Vierge used candelabra shape. The scale is rather small. At

Palazzo  
Bevilacqua

Bologna, Palazzo Bevilacqua is treated with rusty rustication on the exterior. The building is now in poor condition. The facade is

like the Florentine. A big cornice crowns the building. The best part is the court

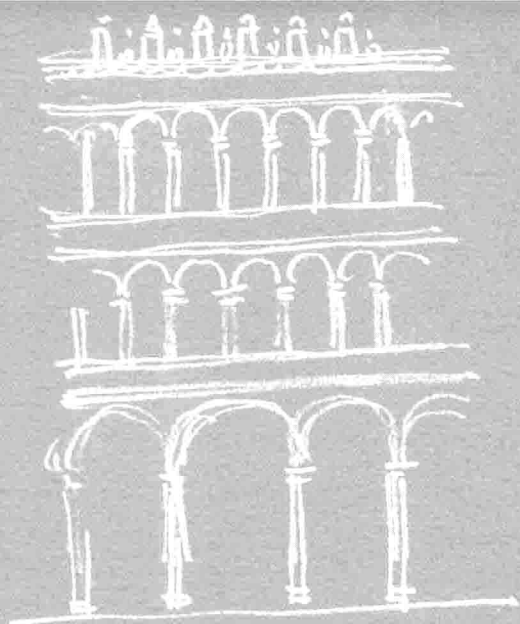
of Florentine archade. Enormous brackets are used to support a gallery as in Palazzo

Av. The second story is brought over <sup>①</sup> side walk. Portico in Padua where you can



北航

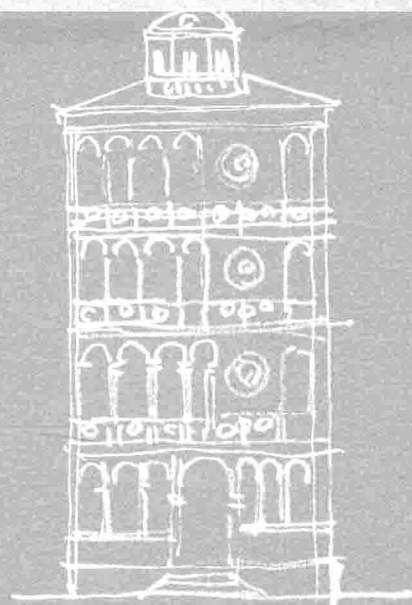
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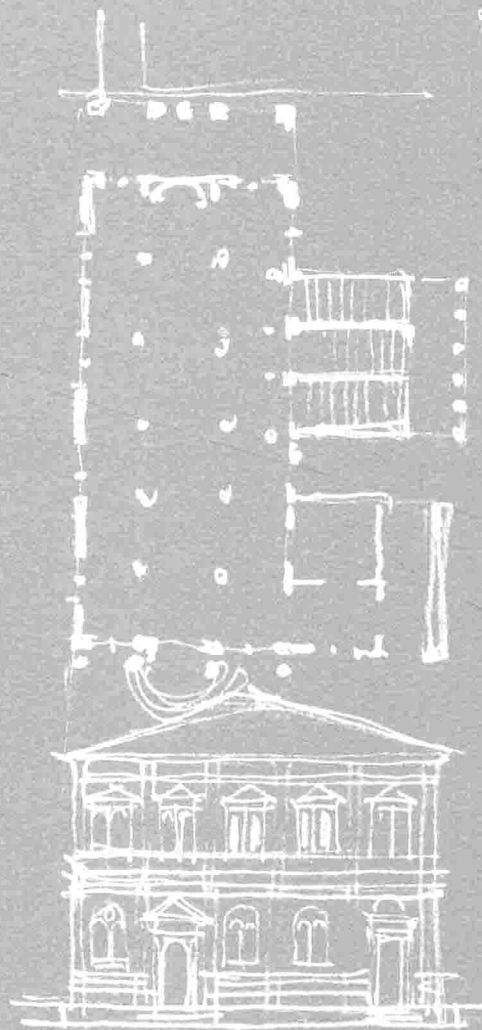
Cornaro SPINGELLI  
P. Lomb



PAL. DADIO  
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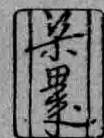
CLOCKTOWER  
Con ducei



San S. Rocco (MOL)  
B. B or P. L. (Sim)



S. Marco - Montin - Pambur





梁思成说：

“要做笨人，下笨功夫。”

林洙 2013.11.26.

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## EDITOR'S NOTE

### 出版说明

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《梁思成图说西方建筑》一书是梁思成先生1924年赴美国宾夕法尼亚大学建筑学院读书期间，修读西方建筑史课程时所做的读书笔记和课堂作业的汇编。笔记原稿已完全散乱。林洙先生根据回忆，将这些凌乱的笔记重新梳理，遗憾的是笔记原来的排序已经无从可考。为了读者赏读方便，本书以梁思成先生修读这门课时教师的指定参考书《弗莱彻建筑史》（*Sir Banister Fletcher: A History of Architecture on the Comparative Method for the Student, Craftsman and Amateur*）为主要参考依据，以教师课堂布置的及课外临摹的手绘图为正文主线，将正文分为两部分：第一部分从建筑史流派的角度将书稿分为意大利罗马式建筑、哥特式建筑及文艺复兴时期的建筑三个章节；第二部分将无法按照学派划分的手绘图和文字摘要按地域划分。为了向读者更加真实、全面地展现梁思成先生求学时所下的苦功，本书亦将先生根据教授讲授内容随堂做的文字笔记收入书中，以附录呈现，使读者更加深入的了解先生的刻苦学习精神。

为展现原作的时代特点并尊重历史原貌，笔记按照原稿大小真实呈现，对笔记原稿中出现的行文讹误不作修改。为方便读者深入理解文本，将笔记中的英文内容翻译为中文，并依据相关专业资料，对作者提及的主要建筑师及未予文字详述的建筑物作了简要注释。

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## FOREWORD

### 前言

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1953年，我从重工业部调到清华大学建筑系工作。当时的系馆设在清华大学大楼内，一进系馆，正面是一个很宽的老式木楼梯，楼梯的两侧是宽宽的走廊。右面走廊靠墙的一面依次排列着西方古典建筑的五种柱式，走廊靠窗的一面依次排列着中国各时期斗拱的模型。西方古典柱式是白色的，与棕色硬木的斗拱呈现出鲜明的对比。走廊尽头是系图书馆。左面的走廊靠窗一侧放着一条长案，上面排列着“样式雷”的彩色模型，尽头是系资料室。走上楼梯，对面是一个大陈列室，里面布置着各式各样的明清家具。这个系馆给了我强烈的“建筑意”与浓厚的历史文化感。

1958年，我调到系资料室工作。一天，我在一大堆废书籍中发现了几个笔记本，它们的封面已弄得很脏，看不出模样，打开一看竟是英文打字的文稿，而且每隔几页就有一小幅精美的小钢笔画。我惊呆了，再仔细一看，在画的一旁往往有一个钢印，上面写着宾夕法尼亚大学建筑学院的字样。宾夕法尼亚大学不正是梁先生的母校吗？于是我拿着这几个笔记本找到梁公，请他看看是否是他的东西。梁公接过来一看，脸上微微露出一副难以捉摸的表情，轻声地说：“是的，这是我学西方建筑史时做的笔记。”我说：“您是否要收回呢？”他笑了笑说：“既然现在在你处，那就交给你吧！”我听罢如获至宝，从此我便常常翻阅这些笔记。那些精美的小画是怎样画出来的呢？一门课就画了一百多幅画，使我肃然起敬。

后来我又听到一个故事。原来按宾大的教学计划，建筑史是安排在二年级才学的课程，梁思成因受父亲的影响，对历史特别感兴趣，就自己跑去旁听，越听越感兴趣，于是他找到建筑史的教授请求允许他提前一年选修此课。授课的教授对这个热爱建筑史的学生非常有好感，同意了他的请求。

我细细地翻看着这些笔记。他是一个多么用功的学生啊！除了详细地记录老师讲授的内容外，他还阅读了大量专业著作并做了笔记。《弗莱彻建筑史》是教师指定的参考书，除了教师规定的作业外，他还从其他书中临摹了不少作品。难怪当年先生讲授西方建筑史时，能准确地黑板上勾画出很多著名建筑

\* 1952年我国开始全面学习苏联，建筑学也采用了苏联的教材。因为冷战的影响，中美关系在很长一段时间内处于敌对状态，梁先生在美国学习时的笔记本也被扔进了垃圾堆。

物的平立剖面图。正因为他对西方建筑史下过苦功夫，所以他对东西方建筑的差别极其敏感，而这也是他日后研究中国建筑史的重要基础之一。

梁思成在美国学习时，深深感到西方国家对本国的建筑史非常重视，而且运用先进的科学技术进行研究整理，并写出本国的建筑史。回顾我国，尽管历史悠久，却没有一部建筑史，因此他决心要研究中国的建筑发展史。

这里需要向读者说明的是，本书并不是梁思成的学术著作，仅仅是他初到美国在一年级时学习建筑史课的笔记。当时他刚刚结束了清华学校留美预备班的学业，所以不管是英语还是有关欧洲历史文化方面的知识都还是只是个初学者的水平，对欧洲中世纪的建筑师、雕塑家、画家的了解更是微乎其微。这个笔记本只是教师讲课的记录，及在课外参考书中查阅到的有关著名建筑师的生平及他们的作品……

在中世纪建造一座巨型的建筑往往要经历一二百年甚至更长的时间，跨越两三代王朝，凭借众多名建筑师的努力才能完成。这些内容在参考书中均有丰富的记述，他也就原样抄录下来，作为刚入门的学生，他还没有能力去考证这些材料的准确性，更不可能对收集到的材料作出系统的整理。再者，这些 90 年前的笔记，在建筑词汇及语法上与现代语言也会有些差异，尽管外研社的朋友们付出很大的努力，但读起来仍感不畅与晦涩，这是要请读者谅解的。

但这些笔记反映了我国老一辈学者是怎样踏进了现代建筑学的领地，反映了老一辈学者坚毅刻苦的精神，也是中西方文化交流的一个实物见证，正如外研社吴浩先生说的，“它们不仅仅是笔记，更是一份珍贵的历史文献”。

“文革”期间，我家数度被抄，这几个笔记本再次遭受厄运，而今我又一次把它们整理出来，但已缺损，难以恢复原貌。作为 90 年前一个普通学生的笔记本，它们得以保存至今的确不易。我谨将它们作为一份珍贵的文献，奉献给读者。

最后，我非常感谢外研社吴浩先生和张昊媛女士。他们对本书的出版付出了极大的努力，并在质量上精益求精。为了弄清一座建筑的正确译名，张女士参阅了很多资料并多次求教于王瑞珠院士。我还要特别感谢设计师潘振宇、高瓦夫妇，他们一边照顾着刚出生的小女儿，一边考虑怎样把这本书做得更完美。这一切都使我感动，并深深致谢。



1924—1927年，梁思成就读于美国宾夕法尼亚大学建筑学院。我国近代建筑大师中的童寓、陈植、杨廷宝也先后在此就读。据梁先生的大学同窗陈植先生回忆：“在宾大，思成兄就学期间全神以赴、好学不倦给我以深刻的印象。我们常在交图前夕彻宵绘图或渲染，他是精益求精，我则在弥补因经常欣赏歌剧和交响乐而失去的时间。在当时‘现代古典’之风盛行的影响下，思成兄在建筑设计方面鲜落窠臼，成绩斐然，几次评为一级。他的设计构图简洁，朴实无华，亦曾尝试将建筑与雕塑相结合，以巨型浮雕使大幅墙面增添风韵。他的渲染，水墨清澈，偶用水彩，则色泽雅淡，明净脱俗。除建筑设计外，思成兄对建筑史及古典装饰饶有兴趣，课余常在图书馆翻资料，做笔记，临插图，在掩卷之余，发思古之幽情……”右图为梁思成（右）与陈植在美国宾夕法尼亚大学的合影。

