



Chinese
Architectural
Decoration

中国建筑装饰

金夏◎编著



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“中国红”系列图书是对中国优秀传统文化进行的全景式记录和梳理，以中英文图文对照的形式介绍中国文化。其所关注的100个文化专题，有着悠久的历史 and 丰厚的文化底蕴，不但博大精深，而且极富中国特色。它们表现了特定的历史文化、风俗习惯和中国文化特有的价值观、审美观，具有浓厚的生活气息和独特的艺术风格。本系列图书以实用简明的图文形式，提供了一个令人愉悦的阅读空间，让四海宾朋走进中国文化的殿堂，品味中国文化之美。

The Chinese-English bilingual version *Chinese Red* series of books is dedicated to introducing the Chinese culture through a panoramic review and combed presentation of the outstanding traditional Chinese culture. The one hundred special topics contained in this series are featured by their long history, rich cultural heritage and distinct Chinese characteristics. Bearing a strong flavor of life and a unique artistic style, the topics represent specific aspects of the history, customs, as well as values and aesthetics of the Chinese culture. Rendered in a text and graphic combined form, the series offers a pleasant reading experience for readers from all over the world and enables them to enter the hall of Chinese culture to savor its unique beauty.

建筑是人类基本的实践活动之一，是人类文明的产物。在世界上，以宫廷木结构建筑为代表的中国传统建筑、以比萨斜塔为代表的意大利罗马建筑，和以巴黎圣母院为代表的法国哥特式建筑，并称为三大传统建筑体系，在全球范围内有着广泛的影响。中国传统建筑装饰是中国传统建筑必不可少的组成部分。这些装饰本身既有一定的实用价值，又有很强的艺术感染力，表现了强烈的民族风格和时代特征。



随着建筑材料和技术的改进，中国传统建筑装饰出现了很多不同的变化，而这些变化又与各个历史时期的政治、经

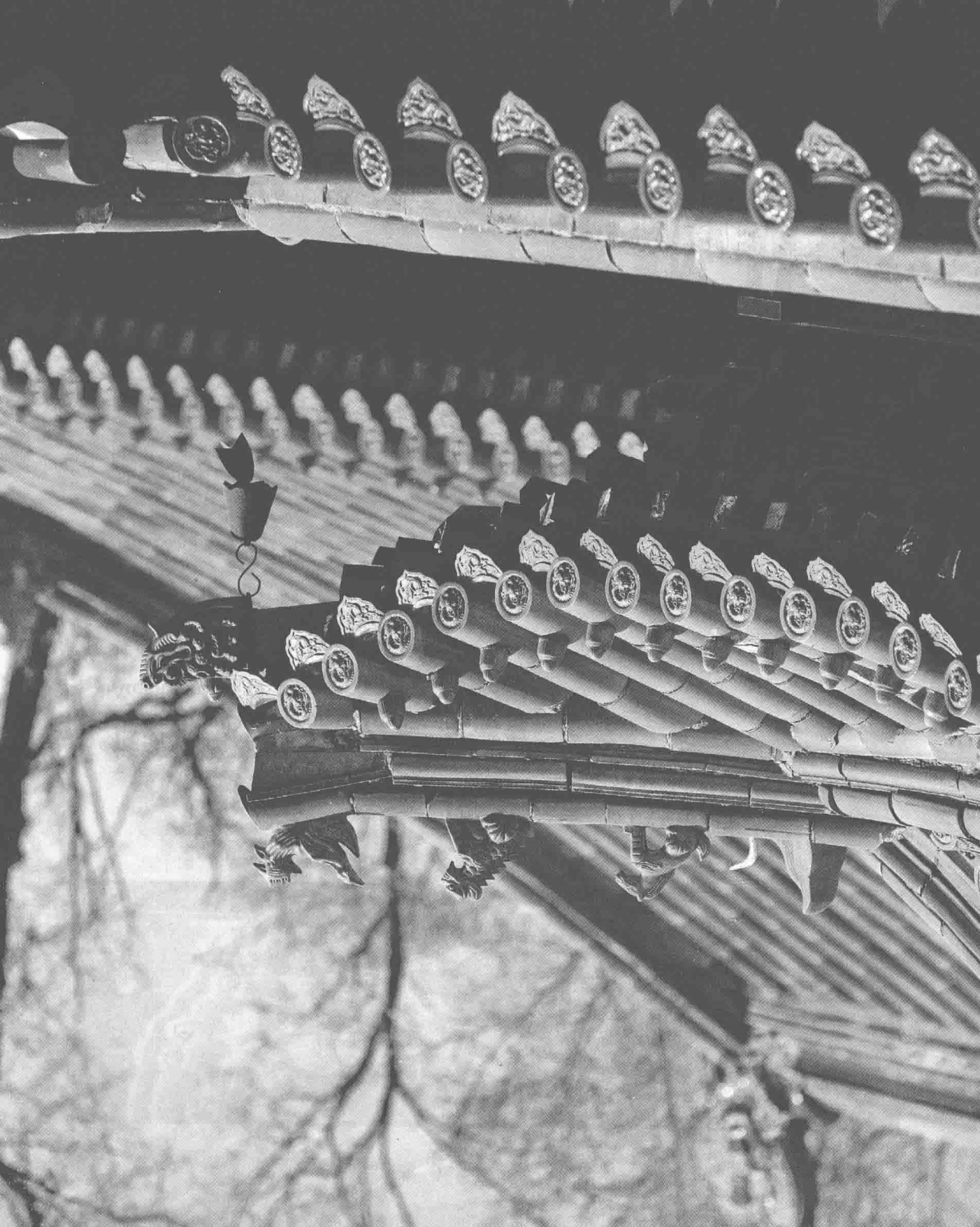
Building is one of the basic activities of human beings and a product of human civilization. Chinese traditional architecture represented by the royal wood frame buildings, Roman architecture represented by the Leaning Tower of Pisa and French Gothic architecture represented by Notre Dame de Paris are known as the three traditional building systems that have had an extensive impact throughout the world. The traditional Chinese architectural decoration is an essential part of traditional Chinese buildings. The decoration itself has some practical value and a strong artistic appeal, showing a strong national style and characteristics of the times.

With the improvement of building materials and technology, traditional Chinese architectural decoration has changed a lot. The change is closely related to political, economic, cultural, aesthetic and other ideological factors at various historical

济、文化、审美等意识形态密切相关。根据建筑的形态、部位、等级及材料的不同，建筑装饰的形式也有所不同。本书通过对中国传统建筑装饰的历史、种类、特点及工艺材料、装饰构件等内容的梳理，系统、全面地向读者展现中国传统建筑装饰文化。希望通过本书的内容，读者能够更多地了解中国传统建筑装饰的魅力。

periods. Forms of architectural decoration differ according to different building shapes, locations, grades and materials. This book analyzes elements such as the history, kinds, features, craft materials and decorative elements of traditional Chinese architectural decoration to demonstrate to readers its culture in a systematic and comprehensive way. Hopefully readers can learn more about the charm of traditional Chinese architectural decoration through reading this book.







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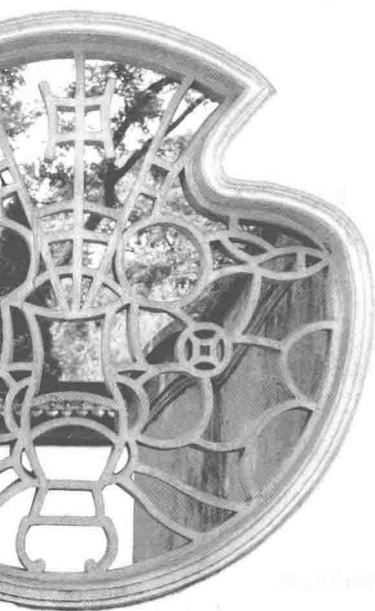
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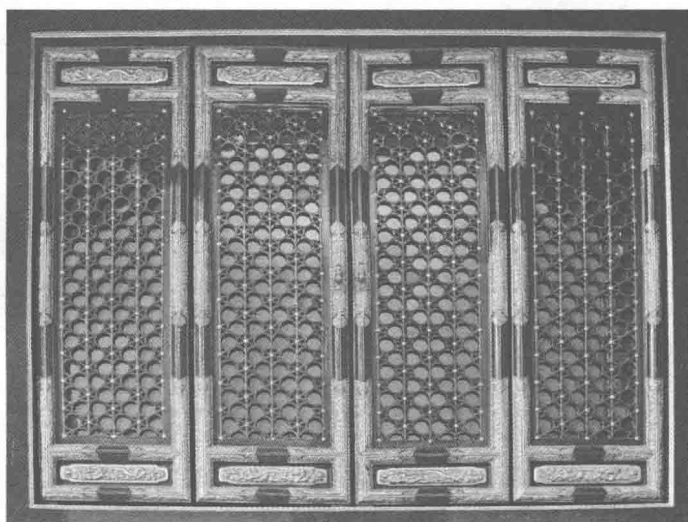
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源远流长的历史

Time-honored History

中国传统建筑是指从先秦（前21世纪—前221）到19世纪中叶以前的建筑，是一个独立形成的建筑体系。和世界其他民族一样，中国古代的先民也经历了自穴居、巢居，到地面上建造房屋的过程，并形成了以木结构为主的建筑方式。这种建筑方式成为世界上延续时间最长、分布地域最广、风格极其鲜明的建筑体系。建筑的装饰是伴随着建筑的出现而产生的，中国古代劳动人民的智慧结晶创造出了各式各样的建筑样式，也随之出现了种类繁多、五彩缤纷的建筑装饰。而且这些建筑装饰还起到了调整建筑构造、比例的作用，其保护建筑本身、延长建筑寿命的功用也不可忽略。

Traditional Chinese architecture refers to the building system independently-formed from the pre-Qin period (21st century B.C.-221 B.C.) to the mid-19th century. Like other peoples of the world, the ancient Chinese also went through the process of living in caves, on trees, and finally building houses on the ground and forming a building style featuring mainly wooden structures that became the most widely distributed building system with a very distinctive style which lasts the longest in the world. Architectural decoration comes into being along with the emergence of architecture. The working people of ancient China created a wide variety of architectural styles with their skill and knowledge, resulting in a wide range of colorful architectural decoration. The architectural decoration also played a role in adjusting the structure and proportion of the buildings. Its role in protecting the building itself and extending its service life can also not be ignored.





> 传统建筑装饰的发展

在中国古代文字甲骨文中，有不少关于建筑的文字，根据这些字形推测，公元前1000多年前的商朝，人们居住的房屋有的是建在台基之上，有的是干栏式住宅，虽然墙体很少装饰，但部分房屋的屋脊已经开始使用高耸的装饰构件。

大约在西周（前1046—前771）初期，除了覆盖屋顶用的板瓦和半



• 半瓦当
Semi-Circle Eaves Tile

> Development of Traditional Architectural Decoration

The ancient Chinese oracle bone inscriptions have a lot of characters related to buildings. Based on these fonts, it can be presumed that in the Shang Dynasty (1600 B.C.-1046 B.C.), some of the houses that people lived in were built on top of a podium, and some were built to be stilt houses. Although there was little decoration on the wall, tall decorative components were already used on the ridges of some houses.

In the early period of the Western Zhou Dynasty (1046 B.C.-771 B.C.), in addition to the roof-covering plain tiles and the semi-cylindrical tiles, there emerged simple pattern tiles to decorate the cornice and protect the eaves.

In the Spring and Autumn Period (770 B.C.-476 B.C.), people began



• 鹿纹瓦当
Deer Pattern Eaves Tile

圆筒形的筒瓦之外，还出现了用于装饰檐口、保护屋檐的半圆形的素纹瓦当。

春秋时期（前770—前476），人们开始重视对居室内的装饰，出现了木建筑彩画。大约在春秋至战国（前475—前221）时期，开始出现圆形瓦当，这些瓦当有了很强的装饰性，有各种精美的纹样，如夔龙纹、夔凤纹、鹿纹等。

从东汉（25—220）到三国时期（220—280）的建筑，开始重视利用屋顶的形式和瓦进行装饰。屋顶形式以悬山式和庑殿式最为常见。门上多装饰有门簪，门扇多装

to focus on interior decoration and decorative color paintings for wooden buildings appeared. Round eaves tiles began to appear in around the Spring and Autumn Period to the Warring States Period (475 B.C.-221 B.C.). They were highly decorative and have various exquisite patterns, such as *Kui* dragon, *Kui* phoenix and deer.

From the Eastern Han Dynasty (25-220) to the Three Kingdoms Period (220-280), people began to pay attention to the usage of roof forms and tiles for decoration. The commonly-seen roof forms are overhanging gable roof and hipped roof. Doors were often decorated with cylinders and door leaves were often decorated with door knockers. Mullioned windows were often used and sometimes other patterns were decorated on the windows. Animal prints were seen as decoration on some roof ridges.

During the Wei, Jin, Southern and Northern Dynasties (220-589), as Buddhism and Taoism had more influence in the private sector, relevant decorative patterns began to be applied to architectural decoration, such as the lotus and the Eight Diagrams patterns. Royal families often had hipped roofs. The roof ridge was often decorated with an owl-

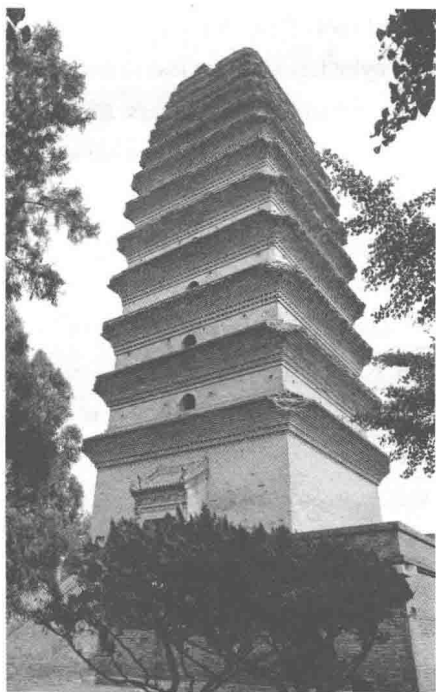
饰以辅首。建筑上的窗常见的是直棂窗，也有的在窗上装饰其他花纹。有的屋脊开始使用动物图案进行装饰。

魏晋南北朝（220—589）时期，随着佛教、道教在民间的影响逐渐加大，一些与之相关的装饰纹样开始被应用到建筑装饰中，如莲花纹、八卦纹等。贵族住宅往往使用庑殿式屋顶，屋脊上多饰以鸱尾，房屋的墙壁上多设有直棂窗。

唐代（618—907）是中国建

tail-shaped ornament and walls often equipped with mullioned windows.

The Tang Dynasty (618-907) witnessed the mature period of the development of Chinese wooden buildings. Architectural structure is perfectly integrated with art: the extra large brackets enabled the roof to look very far-reaching; pillars were thick at the bottom and thin at the top, which was in line with the aesthetic standards of the Tang Dynasty. In the Song Dynasty (960-1279), bricks began to be widely used during construction. Between the pillars of a residence emerged brick and wood structures and more attention was paid to the decoration than in the Tang Dynasty. The Northern Song Dynasty (960-1127) once had a provision for architectural decoration, saying that the average person may not use brackets or caissons and shall not decorate girders with colorful paint except palaces, official residences, temples and Taoist



• 唐代佛教建筑：陕西西安荐福寺小雁塔

Buddhist Architecture of the Tang Dynasty (618-907): Little Wild Goose Pagoda of Jianfu Temple in Xi'an, Shaanxi Province



• 宋代建筑墨戏堂

Ink and Opera Hall of the Song Dynasty (960-1279)

筑木结构发展的成熟时期，建筑结构与艺术达到了完美统一：斗拱十分硕大，使得屋檐显得十分深远；柱子下粗上细，符合唐代人以丰腴为美的审美标准。宋代（960—1279），建筑中开始大量使用砖，住宅的柱间开始以砖木为结构，而且比唐代更加注重建筑的装饰。对于建筑装饰，北宋（960—1127）时曾有规定，除宫殿、官员住宅和寺庙道观外，一般人不得使用斗拱、藻井，不得用彩绘装饰梁枋。不

temple. However, quite a few people did not comply with the provision.

Architecture during the Liao Dynasty (907-1125) and the Jin Dynasty (1115-1234) inherited the architectural style of the Tang Dynasty and retained some characteristics of Tang architecture. At the same time, influenced by the Song architecture, great attention was paid to detail decoration between columns. Architectural decoration had little development during the Yuan Dynasty (1279-1368) and most of the styles were

过，有不少人并不遵守这一规定。

辽(907—1125)金(1115—1234)时期的建筑承袭了唐代的建筑风格，保留了不少唐代建筑的特点，同时又受宋朝建筑的影响，柱间重视细节的装饰。元代(1279—1368)的建筑装饰没有太大发展，大部分建筑相当粗糙。

明(1368—1644)清(1644—1911)时期，一般住宅门内设影壁，在大门、屋脊等处多有雕饰及彩绘。地面铺方砖，室内用罩、隔扇等分隔空间。而紫禁城则是这一时期宫殿建筑达到顶峰的代表性作品，传统建筑的装饰也被发挥到了极致。

quite primitive.

During the Ming Dynasty (1368-1644) and the Qing Dynasty (1644-1911), there was usually a screen wall inside a residential door and carved ornamentation and color paintings on the door and the roof ridge. Square bricks were used to pave the ground and covers and partition boards were used to divide up interior space. The Forbidden City is a masterpiece exemplifying the climax of the development of palatial architecture during the period and the traditional architectural decoration was also brought into full play.

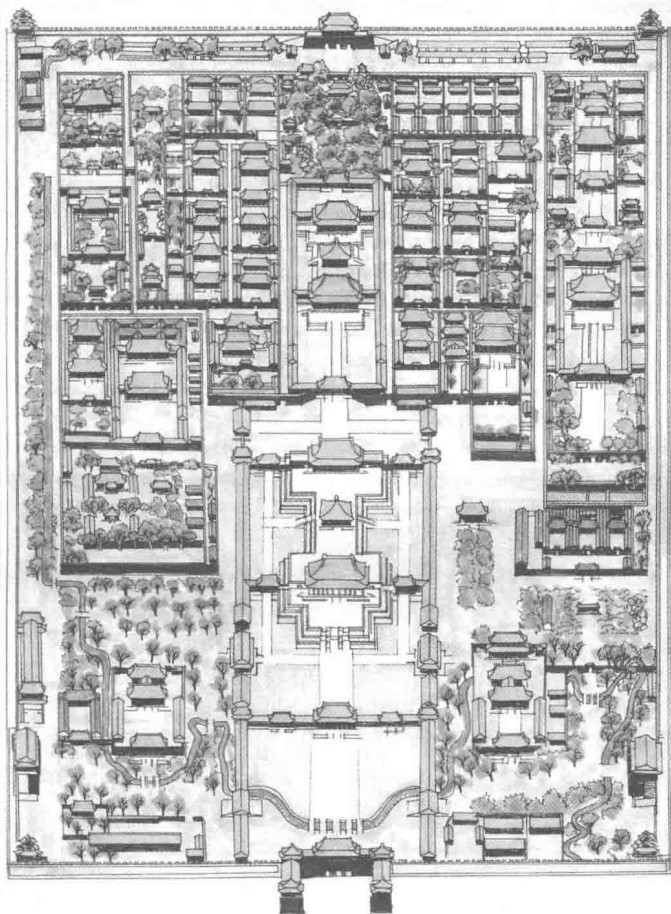
紫禁城

紫禁城是中国明清两个朝代皇帝的皇宫。明朝第三位皇帝朱棣在夺取帝位后，决定迁都北京，即开始营造紫禁城宫殿，至明永乐十八年(1420)落成。依照中国古代星象学说，紫微垣(即北极星)位于中天，乃是天帝所居之处，天人对应，因此皇帝的居所又称“紫禁城”。

紫禁城位于北京，现称故宫。紫禁城南北长961米，东西宽753米，占地面积达72万多平方米，有房屋9000多间。四面环有城墙和护城河，城墙四边各有一门，南为午门，北为神武门，东为东华门，西为西华门。紫禁城的南半部以太和殿、中和殿、保和殿三大殿为主，两侧为文华殿、武英殿，是皇帝举行朝会的地方，称为“前朝”。北半部则以乾清宫、交泰殿、坤宁宫三宫和御花园为中心，以及两旁的

东西六宫，其外东侧有奉先、皇极等殿，西侧有养心殿、雨花阁、慈宁宫等，是皇帝和后妃们居住、举行祭祀和宗教活动以及处理日常政务的地方，称为“内廷”。

紫禁城宫殿都是木结构、黄琉璃瓦顶、青白石底座，饰以绚丽夺目的彩画，整体建筑风格雄伟、富丽堂皇。



• 皇宫紫禁城示意图

Sketch Map of the Forbidden City