

# 中国古代建筑彩画

## Ancient Chinese Architectural Colored Drawings

中国建筑设计研究院建筑历史研究所  
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中国建筑工业出版社  
China Architecture & Building Press

图书在版编目(CIP)数据

中国古代建筑彩画/孙大章编著. —北京: 中国建筑工业出版社, 2005

ISBN 7-112-07328-6

I. 中... II. 孙... III. 古建筑—建筑艺术—绘画—技法(美术) IV. TU204

中国版本图书馆CIP数据核字(2005)第030042号

责任编辑: 张振光 费海玲

整体设计: 赵鸿生

责任校对: 李志瑛 关 健

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中国建筑工业出版社出版、发行(北京西郊百万庄)

新华书店经销

北京广厦京港图文有限公司制作

北京盛通彩色印刷有限公司印刷

\*

开本: 787×1092毫米 1/8 印张: 40 字数: 1380千字

2006年4月第一版 2006年4月第一次印刷

印数: 1—2,000册 定价: 480.00元

ISBN 7-112-07328-6

(13282)

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本社网址: <http://www.cabp.com.cn>

网上书店: <http://www.china-building.com.cn>

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目录

中国古代建筑彩画概述

10

早期建筑彩画

11

宋《营造法式》及宋代建筑彩画

19

宋辽金墓室中反映的建筑彩画

28

元代彩画

35

明代彩画的类别

39

明代官式旋子彩画的规制

42

明代江南彩画

47

清工部《工程做法》与清前期的官式建筑彩画

51

清代中后期的官式建筑彩画

59

清代的 地方彩画

68

注释

71





# 图版检索

清代建筑彩画	192	304
明代建筑彩画	109	
元代建筑彩画	106	
金代建筑彩画	104	
辽代建筑彩画	100	
宋代建筑彩画	77	
五代建筑彩画	76	
唐代建筑彩画	74	
图版	73	



# 前言

中国传统的木构建筑彩画，源远流长，是古代人民装饰生活环境的重要手段之一，也是构成中国建筑东方特色的表征。人们常以“雕梁画栋”、“金碧辉煌”、“绣栊云楣”、“青琐丹楹”等美丽辞藻形容中国古代建筑的华丽多姿，足以证明建筑彩画在建筑艺术表现力方面的重要作用。中国古代彩画历代相传，不同时期具有不同的时代风格，唐代简约，宋代华丽，元代豪放，明代规律化、装饰化，清代进一步程式化，并创造出多种的构图模式，历代相继表现出嬗递传承的关系。由于建筑彩画是颜料手工绘制，在大气中有害物质侵蚀过程中，能保持鲜丽、美观，最多不过数十年，则需重绘。加之，人们对美观的追求是不断创新，希望反映时尚，推出新颖的构图与布色，因此无法保持原创的风格及模式。所以保存至今的宋元彩画极少，就是明代彩画亦屈指可数，清代彩画保存的虽多，但是早、中期的亦占少数。所以保存并发掘明代及以前的彩画实例是中国古代建筑艺术研究的重要领域。由于中国国土广阔，民族众多，艺术传承及欣赏喜好各不相同。因此，除以北京为中心的种类繁多的宫廷建筑彩画以外，全国各地、各民族也有不少具有艺术特色的建筑彩画。所以说在建筑彩画研究中，清代宫廷建筑彩画、明以前的历史建筑彩画及各地区各民族彩画都应给予充分的重视，以期全面了解中国建筑彩画的这份宝贵遗产。

原建筑工程部建筑科学研究院建筑理论及历史研究室成立于1956年，专门从事中国古代建筑的研究工作，迄今已四十余年。期间虽然机构屡经变迁，但仍在坚持研究，并有不少成果问世。在机构成立之初，即十分重视中国古代建筑装饰的研究，设有专门小组，开展有关雕刻、彩画、内檐装修、环境装饰等方面实例的调查。并在编辑中国古代建筑史的过程中，注意收集全国各地建筑彩画的例证，积

累了一定的资料。特别值得提出的是，早在建室之初即有宋麟征、于承续二位先生开始了对中国历代彩画实例的整理，以及对宋《营造法式》彩画作制度的研究。先后绘制了一批北京地区官式彩画范例的图样及宋《营造法式》彩画作图样的敷彩复原的图稿。“文革”前还对北京地区若干具有高深水平的寺庙彩画实例进行调查临摹测绘，绘制出缩尺的图稿。涉及的项目包括北京智化寺明代彩画、牛街清真寺仿明代彩画、瑞应寺清代彩画、八大处大悲寺药师殿彩画、隆福寺正觉殿彩画等。累计图稿达一百余幅。每幅皆精工绘制，颜色沉稳，构图准确，细部精详。与此同时，建筑科学研究院与南京工学院合办的建筑理论与历史研究室南京分室的研究人员亦开始对皖南民居的明代彩画进行调查与测绘，在张仲一先生的带领下完成了歙县呈坎乡罗氏宗祠宝纶阁及休宁县吴省初宅的调查，共手绘彩色梁枋彩画图纸三十余幅，并有单线画稿三十余张。以上临摹的建筑对象有的已经日渐残破，有的已经不存，所以这批资料更为珍贵。

1966年“文化大革命”开始，有关古代建筑的研究皆冠以“封、资、修”的桂冠，予以批判，机构撤销或合并，一切研究工作停止。研究室的有关中国古代彩画的所有资料，包括这两批材料也被封存，而束之高阁，积压至今已近四十年。

当前国家建设蒸蒸日上，对建筑艺术要求亦十分迫切，希望能出现美轮美奂的现代的中国新建筑，以期能自立于世界民族之林。故我所（现为中国建筑设计研究院建筑历史研究所）决定将原保存的建筑彩画画稿，以及历年拍摄的全国各地区的古代建筑彩色图片资料择要发表，以充分发挥其社会价值，为建筑理论与历史研究，及创造中国建筑的民族新风格提供参考与借鉴。但与这项工作有关的老先生皆已作故，所以整理编纂及编写概述的工作由我负责承担，本人对中国古代建筑彩画涉猎较少，认知肤浅，只能勉力为之。不当之处，在所难免，望史界同仁不吝赐教。

最后还要指出，在本书编辑过程中得到研究所领导及诸多同志的支持，安排经费，组织力量。同时，中国建筑工业出版社的张振光先生还专门为彩画稿样拍摄了彩色正片，并补充了若干高素质的彩色图版，进一步丰富了本书的内容，提高了出版质量。对此，本人谨致衷心谢意。

孫大章



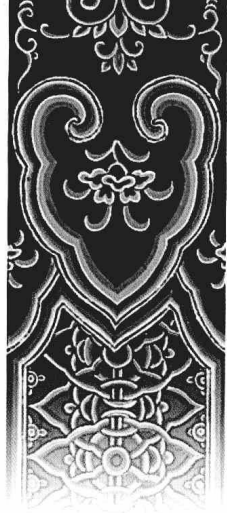
## Contents

<b>A summary on the constructional colored drawings of the ancient Chinese architecture</b> .....	10
Chapter One: Constructional colored drawings in earlier architecture .....	11
Chapter Two: <i>Construction Principles (Ying-zao-fa-shi)</i> of Songdynasty and constructional colored drawings in <i>Song</i> architecture .....	19
Chapter Three: Constructional colored drawings in Tomb architecture of <i>Song, Liao</i> and <i>Jin</i> dynasties .....	28
Chapter Four: Colored drawings of <i>Yuan</i> dynasty .....	35
Chapter Five: Category of colored drawings of <i>Ming</i> dynasty .....	39
Chapter Six: Regulation of official <i>Xuan-zi</i> colored drawings of <i>Ming</i> dynasty .....	42
Chapter Seven: Southern colored drawings of <i>Ming</i> dynasty .....	47
Chapter Eight: <i>Project Management (Gong-cheng-zuo-fa)</i> by <i>Qing</i> Construction Department & the constructional colored drawings in earlier <i>Qing</i> 's official architecture .....	51
Chapter Nine: The constructional colored drawings in late <i>Qing</i> 's official architecture .....	59
Chapter Ten: Local colored drawings of <i>Qing</i> dynasty .....	68
Note .....	71





<b>Plate</b> .....	73
Colored drawings in constructions of <i>Tang</i> dynasty .....	74
Colored drawings in constructions of <i>Wu-dai</i> dynasty .....	76
Colored drawings in constructions of <i>Song</i> dynasty .....	77
Colored drawings in constructions of <i>Liao</i> dynasty .....	100
Colored drawings in constructions of <i>Jin</i> dynasty .....	104
Colored drawings in constructions of <i>Yuan</i> dynasty .....	106
Colored drawings in constructions of <i>Ming</i> dynasty .....	109
Colored drawings in constructions of <i>Qing</i> dynasty .....	192
<b>Picture Index</b> .....	304



## Foreword

Colored drawings on ancient Chinese wooden constructions, due to their long history, can be regarded as one of the most important decorative methods for living environment of ancient people, as well as a representative of oriental characteristics of Chinese architecture. There are many phrases that can be found in Chinese vocabulary such as *richly ornamented building* (*Diao-liang-hua-dong*), *splendid in green and gold* (*Jin-bi-hui-huang*), *gorgeous brackets and high lintel* (*Xiu-er-yun-mei*), and *black lock and red principal columns* (*qing-suo-dan-ying*), which are used to describe the magnificence and abundance, all of which help to manifest the important role of constructional colored drawings in architectural expressive force.

Chinese ancient colored drawings, passing down from generation to generation, differ from dynasty to dynasty, such as the simple style of colored drawings in *Tang* dynasty, gorgeous style in *Song* dynasty, bold and unconstrained of those in *Yuan*, regulative and decorative characteristics of those in *Ming* dynasty and more programmed feature and more variety in modeling in *Qing*. The constructional colored drawings, painted by hand which will sure be eroded by the deleterious substance in the atmosphere, need repainting for at most ten years in order to keep the drawing fresh and beautiful. Furthermore, the aesthetic standard of the public always changes with the development of fashion, which can be only met by creative composing and distribution of the color. That is also the reason why there are few original *Ming* colored drawings and fewer originals in *Song* and *Yuan* with foremost style and pattern left. Although there are some colored drawings of *Qing* dynasty kept till now, those of the earlier and middle times only take a small percentage. Consequently, it is of great significance for the researchers in Chinese ancient architectural arts to preserve and exploit the colored drawings examples in *Ming* dynasty and those earlier than that.

China ranges wide from north to south, east to west with fifty-six nationalities, various artistic heritage and aesthetic taste. Therefore, there are numerous constructional colored drawings with local or national characteristics, besides those with great variety in royal constructions centered in Beijing. In the research of constructional colored drawings, we should show respect and put enough emphasis on both the *Qing* royal constructional colored drawings and those historical ones of times earlier than Ming, as well as the local and national colored drawings, in order to gain a comprehensive and full understanding of Chinese national constructional colored drawings.

The Constructional Theory & History Laboratory under the leadership of Construction Science Academy of the former Construction and Engineering Ministry, founded in 1956, has been working on the research of Chinese ancient architecture for over forty years, experiencing institutional transform but persevering in its research with multitudinous fruit. At the beginning of its foundation, the laboratory has paid much attention to the research in Chinese ancient constructional decoration with a special workgroup to carry out the case investigation on carving, colored drawings, inner eaves decoration, and

environmental decoration and so on. They have collected numerous examples of colored drawings around China in editing the history of ancient Chinese architecture which have accumulated them abundant materials. It should be emphasized that Mr. *Song Lin-zheng* and Mr. *Yu Cheng-ji* started to clean up the examples of colored drawings from different dynasties and do research in the making system of the colored drawings in *Construction Principles (Ying-zao-fa-shi)*, when the research laboratory was first founded. They have painted a number of drafts for Beijing official colored drawings examples and recovering draft drawings of those in *Construction Principles (Ying-zao-fa-shi)*. Before the Cultural Revolution, they have done the investigation, copy, and plotting work on many senior colored drawings in temples in Beijing, thus to make the drafts of the reduced scale of the drawings. Their working items include the *Ming* colored drawings in Beijing *Zhi-hua* Temple, the copies of *Ming* colored drawings in *Mosque* Temple on *Ox* Street, *Qing* colored drawings in *Rui-ying* Temple, colored drawings in the Palace of Apothecary in *Da-bei* Temple in the Eight Great Sites in the Western Hills (*Ba-da-chu*), and colored drawings in *Zheng-jue* Temple in *Long-fu* Temple, the drafts of which can account up to one hundred, each drawing with elaborate making, deep color, accurate composing, and delicate details.

At the same time, researchers in Constructional Theory & History Laboratory, *Nan-jing* branch lab, co-founded by Construction Science Academy and *Nan-jing* Industrial College, has began to investigate and plotted the *Ming* colored drawings in the folk houses in *An-hui* province. Under the leadership of Mr. *Zhang Zhong-yi*, they completed the investigation in *Bao-lun* Pavilion, the Ancestral Temple of *Luo* Family in *She* County, *An-hui* province and the residence of *Wu Sheng-chu* in *Xiu-ning* County, and made over thirty colored drawings on the girder square wood and more than thirty mongline drafts. Some of the copied constructions mentioned above have been destroyed and some even didn't exit any longer which increased the value of the intrinsically precious materials.

All the researches on ancient architecture were accused of feudalism, capitalism and revisionism and were criticized during the Cultural Revolution which began at 1966. All the relative organizations were abolished or incorporated while the research work was forced to cease. All the materials concerning ancient Chinese colored drawings in the lab including those two batches were sealed up since then which has amounted up to nearly forty years till today.

The national construction industry is booming up which correspondingly has an urgent demand in constructional arts in order to create a fantastic modern Chinese new construction industry among the global architecture forest. On the condition of the integral national requirement, our institution (now known as the Architecture History Institute under the China Architecture Design & Research Group) decides to publish the preserved paintings of the constructional colored drawings and pictures of ancient constructional colored drawings photographed around China in the past years, in the interest of realizing their social value and reference value in the research of constructional theory and history, as well as in the creation of a brand new national architectural style.

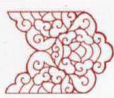
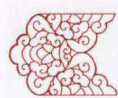
It is a great pity that the seniors who majored in this field have passed away and then I take the responsibility to compile and edit the summary. My personal knowledge about ancient Chinese constructional colored drawings is limited and improper description is inevitable on which all colleagues in this field are welcome to comment.

Finally it is also noted that, the leaders of the research institute and many other people have given us a lot of support in the course of editing this book. They helped arrange funding and organize social strength. Meanwhile, Mr. *Zhang Zhenguang* from China Architecture & Building Press also prepared a set of color positives for the color rough sketch and supplemented a number of high-quality color plate, thus further enrich the contents and improve the quality of this book. In this regard, I should express my heartfelt gratitude to all the people for their great contribution to the publication of this book.

Sun Da-Zhang



# 中国古代建筑彩画概述



早期建筑彩画是指宋代以前的历代彩画。虽然此时期已在木构上涂饰颜色及花纹，但尚未形成固定的规制，壁画的表现力比建筑彩画更为强烈，更受重视。木构件上以锦袱包裹装饰梁枋构件的手法开始减退，而逐步采用彩绘手段。可以说是建筑彩画的萌芽时期。

中国古代建筑油饰技术是源于建筑木构体系的要求，为了保护木材构件免于受潮湿、冷热、风雨的侵蚀；以至于腐烂，而在其表面刷涂红色或黑色涂料。进而提出了美观的要求，刷饰成各种颜色的图案，历代相沿，不断改进，形成中国特色的建筑彩画艺术。

东周春秋时期，文献中即有“山节藻梲”的记载，意思是说在大斗上涂饰山状纹样，在短柱上绘制藻类的图案，显示在早期古代建筑上即已出现彩绘手法装饰建筑的现象。《礼记》中还有“楹，天子丹，诸侯黝，大夫苍，士黹”的记载，说明不同阶层人士的居住建筑的柱子，涂饰了不同颜色，用以区别身份地位，表示了一种建筑上的等级制度。从秦代咸阳宫遗址的壁画残片中可以看出，当时涂绘图案的颜色有黑、黄、赭、朱、青、绿等色，皆是矿物性颜料，如朱砂、赤铁矿、石青、石绿等。降至汉代，对天子宫室的赋文中多次出现“丹楹”、“朱阙”、“丹墀”、“朱棂”的记载，说明在柱子、椽子、门阙、地面等处大量使用朱红色的涂料，表现出一种热烈的气氛。梁上短柱亦绘制了藻文，以厌火胜。在梁上绘画出云气，窗棂涂以青色，椽子上绘制华文，大斗上绘制云纹等，色彩装饰手法大量运用在建筑构件上。特别是室内的天花藻井更是装饰的重点，在王延寿的《鲁灵光殿赋》曾提到“圆渊方井，反植荷蕖”的说法，即是在天花上绘出莲、荷、菱、藕的水生植物图案，表示以水制火之意。汉代建筑的室内装饰手段中，除了悬挂帐幔、壁衣以外，已经开始将大斗构件施以彩绘。并且非常重视墙壁上的壁画作用。壁画内容有仙灵、鬼怪、人物故事、业主生平事迹、日常生活场景等，以标题性故事内容为主，很少装饰性的母题。使用的颜色有朱、棕、紫、绿、黑、白等，总体感觉呈暖色的色调（图1）。

随着佛教的传入及推广，南北朝时期在各类装饰领域引进了不少域外的纹样与图案，如莲花、忍冬纹、火焰券、飞天、卷草纹等，丰富了装饰题材，建筑装饰亦然。但就建筑彩画技艺而言，基本上仍继承了汉代建筑装饰手法。这时期还发展了椽间望板的图案绘制，在甘肃敦煌石窟中有许多实例可证，如敦煌莫高窟第248窟、288窟的西魏的彩绘（图2、3）。有的建筑的椽檩也开始彩绘，椽子的端部饰以“金缸纹”，呈规整的锯齿状三角形。这种纹饰起源于秦汉时期建筑木构件端部的金属加固件——金缸的造型，在佛帐构件中广泛使用。同时由于斗拱结构的逐步完善，所以在斗、拱及柱身上也开始描绘花纹。以土朱为地，石青色缘道，内画黑色及青色的折曲线及卷草纹。虽然图饰简单，但已起到了装饰美化的效果（图4、5）。此时期建筑内部已经开始有了吊装的天花。从敦煌壁画及云冈、巩县石窟等

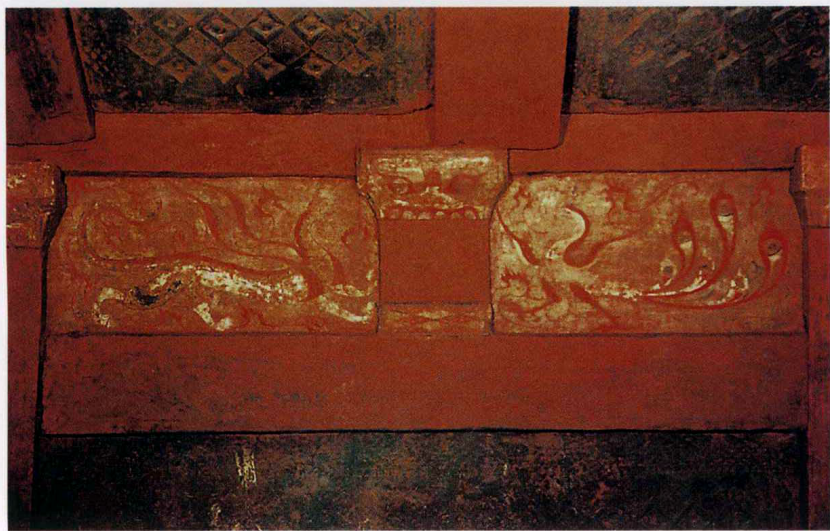


图1 河南洛阳金谷园村汉墓拱眼壁彩画  
(引自《中国美术全集·墓室壁画》)

北魏时期雕刻及彩绘中可看到有两种形制，一种为方形抹角层叠井口，即在方形井口上以转向45°的方形层叠而上，一般为三层，中间以圆形图案为结顶。井口中的各层角部三角形皆有彩绘，或飞天，或莲荷，或菱纹等，枝条枋木上绘有忍冬草或折曲纹。这种天花可作为殿内平顶，排列多排，亦可作为覆斗式天花的中心结顶（图6、7、8）。这种方形抹角套叠的方井造型可能来源于早期方形亭阁式建筑的结顶构造，后来转化为一种天花形式，并加以装饰化。以后逐渐发展成为房屋室内中心的藻井。另一种为正正方形的井口天花，呈多列多格状分布在殿顶上，有的文章中称其为“平棊”。井口内多绘飞天、莲花、忍冬草等，枝条交角处有莲花钉（图9、10）。南北朝时期的井口天花图案不求一律，在一间房屋的顶部可以有多种图式。只是到了唐朝，其图案才渐次统一，只有颜色上的变化。总之，南北朝时期建筑内



图2 甘肃敦煌莫高窟第248窟人字坡椽子望板彩绘(西魏)(引自《敦煌石窟全集·建筑卷》)



图3 甘肃敦煌莫高窟第288窟窟内人字坡顶椽子望板彩绘(西魏)(引自《敦煌石窟全集·石窟建筑卷》)

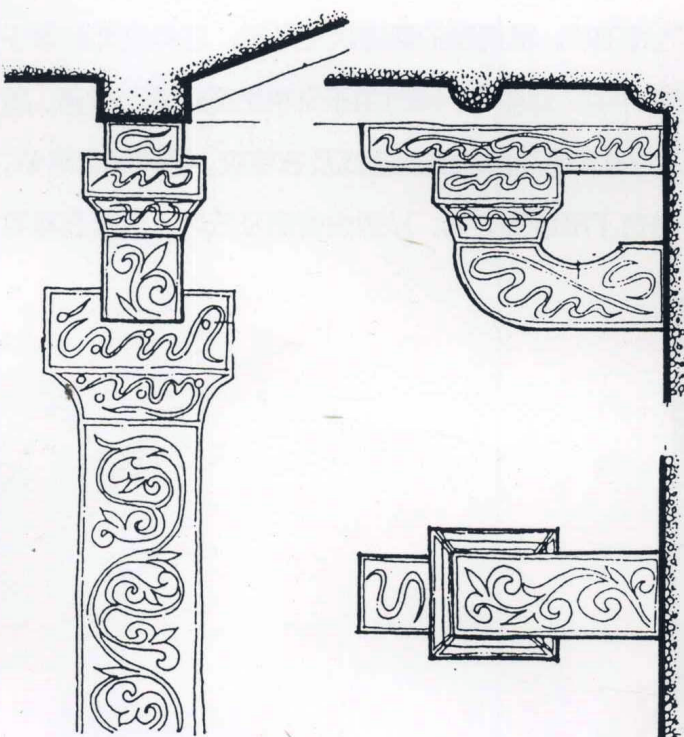


图4 甘肃敦煌莫高窟第251窟斗拱彩画(北魏)

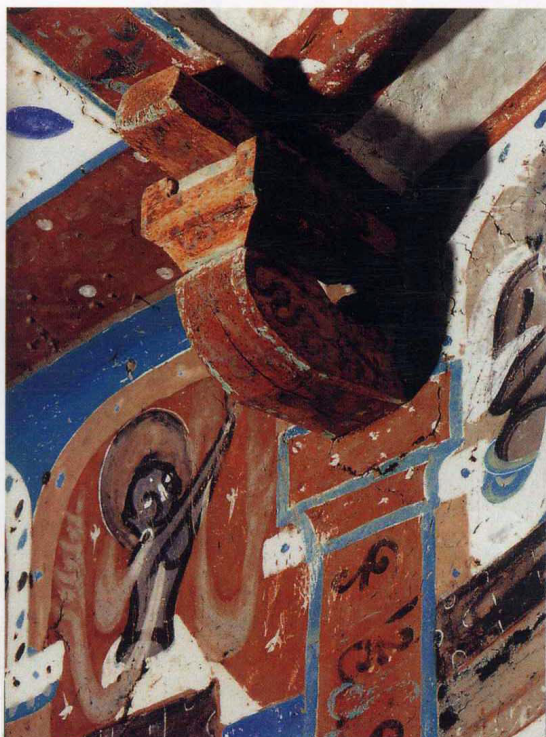


图5 甘肃敦煌莫高窟第251窟斗拱彩画(北魏)(引自《敦煌石窟全集·石窟建筑卷》)

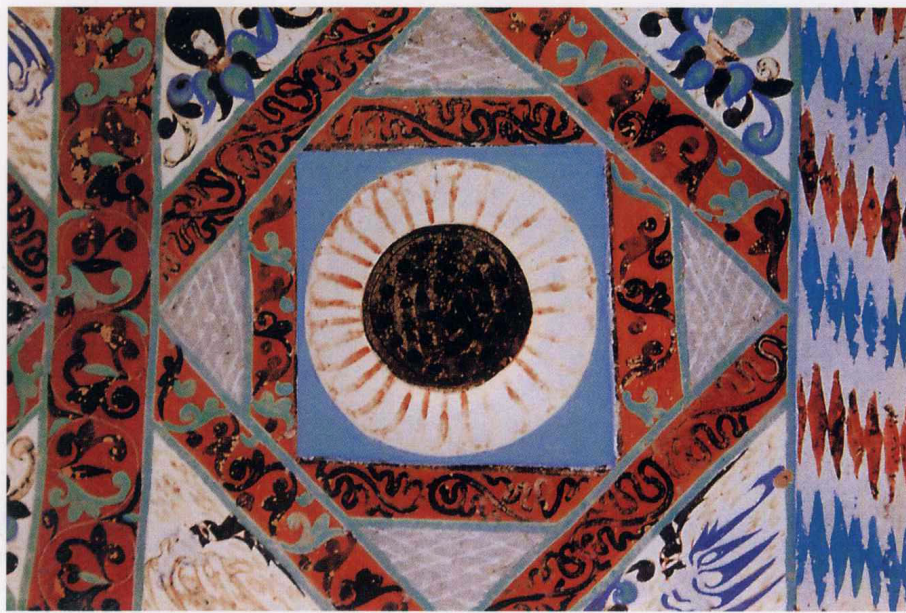


图6 甘肃敦煌莫高窟第431窟窟顶天花（北魏）  
（引自《敦煌莫高窟一》）



图7 甘肃敦煌莫高窟第268窟窟顶天花（北凉）  
（引自《敦煌莫高窟一》）

外檐的构件中皆已经出现简约的彩色图案，但图形粗放，写生手法浓重，自由变化度较大，尚无固定规式。

唐代是中国古代建筑艺术辉煌的时代，但建筑遗物稀少，除塔、幢等砖石建筑以外，木构建筑仅余四座。而这四座建筑彩绘皆十分简素，无法了解唐代建筑彩画的全貌。所以只能从石窟和墓葬中有关建筑彩画的资料中去探索。唐代的建筑彩画仍是全装饰风格，在南北朝的基础上又有发展。首先柱身的彩绘丰富了，从敦煌壁画中可以看到两种绘法，一是束莲装饰，多用于八角柱，柱身上可有一束至多束，柱头上画有柱帔及莲瓣托的大斗。柱身底色为土朱，束莲为青绿退晕（图11）。另一种为在柱身上画一段团花锦，锦上的团花交错，颜色相间。这段团花锦可在柱身的同一高度，也可画成二段锦纹，分置不同高度，以求变化（图12、13、14）。柱身、额枋、拱身及椽子刷土朱，而构件的底面及端头如椽头、枋头、拱头、拱底、昂面等处刷白。此时的斗拱身上是否仍涂饰彩色纹饰，目前没有形象材料证实，虽然敦煌壁画及五台佛光寺东大殿的斗拱都是土朱素色，但从南北朝及宋朝斗拱的彩绘状况来看，唐代某些高级建筑的斗拱也应是彩色花纹装饰的。素色土朱的拱身上虽无花纹，但在拱底上绘出燕尾标记（一种Π字形的符号），一般为白地朱燕尾，也有朱地白燕尾的。延到宋代，在丹粉刷饰屋舍的拱头、替木端头，仍采用白色Π形



图8 甘肃敦煌莫高窟第272窟四方套叠藻井（北凉）  
（引自《敦煌石窟全集·建筑卷》）



图9 河南巩县石窟第四窟西部平基（北魏）  
（引自《中国美术全集·雕塑篇》）



图10 河南巩县石窟第一窟东北隅平基 (北魏)  
(引自《中国美术全集·雕塑篇》)



图11 甘肃敦煌莫高窟57窟龕洞边柱彩画(初唐)(引自《敦煌石窟全集·建筑画卷》)



图12 甘肃敦煌莫高窟第158窟东壁壁画佛殿柱子彩画(中唐)(引自《敦煌石窟全集·建筑画卷》)



图13 甘肃敦煌莫高窟第360窟东顶壁画佛殿柱子彩画(中唐)(引自《敦煌石窟全集·建筑画卷》)



燕尾的做法。斗拱彩画另一点值得注意的是拱身与大小斗分涂不同颜色，即拱身土朱，拱底为白色或丹色，而大斗、小斗则为绿色。在敦煌壁画中有十分写实的表现（图15）。这种画法应是一种较低级的画法，但这个间色原则却保留至宋代，以及后来的彩画制作中。梁枋上的彩画状况没有实物可供参考，但从敦煌宋初的窟檐木构彩画样式，推论唐代亦应是有彩画的。宋代窟檐额枋彩画的图案有连珠纹、菱形纹、龟纹、团花等。与唐代同期的黑龙江宁安县渤海国王陵地宫的券楣上就绘有牡丹团花交错排列的图案。另外，在五台佛光寺大殿的例证中也提供了一种较简单的画法，即“七朱八白”。这种画法是额枋全身通刷土朱，在枋木中心画出八块小方块，白块之间留有朱色。这种画

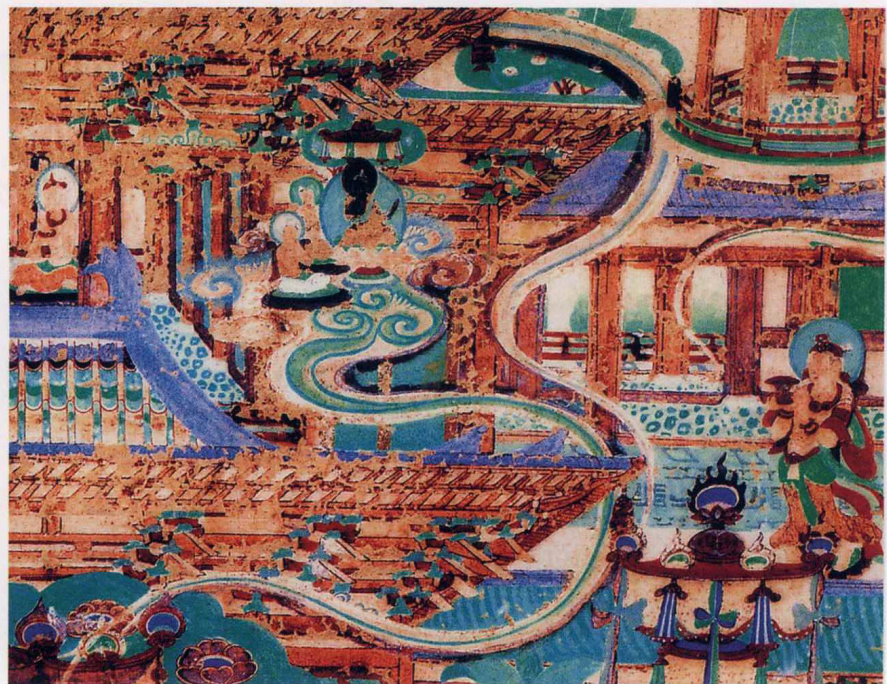


图14 甘肃敦煌莫高窟第158窟东壁壁画佛殿柱子彩画（中唐）  
（引自《敦煌石窟全集·建筑画卷》）

图15 甘肃敦煌莫高窟第237窟南壁壁画佛殿斗拱彩画（中唐）  
（引自《敦煌石窟全集·科学技术画卷》）



图16 陕西乾县唐懿德太子李重润墓天花彩画(706年)



图17 陕西乾县唐懿德太子李重润墓天花彩画(706年)