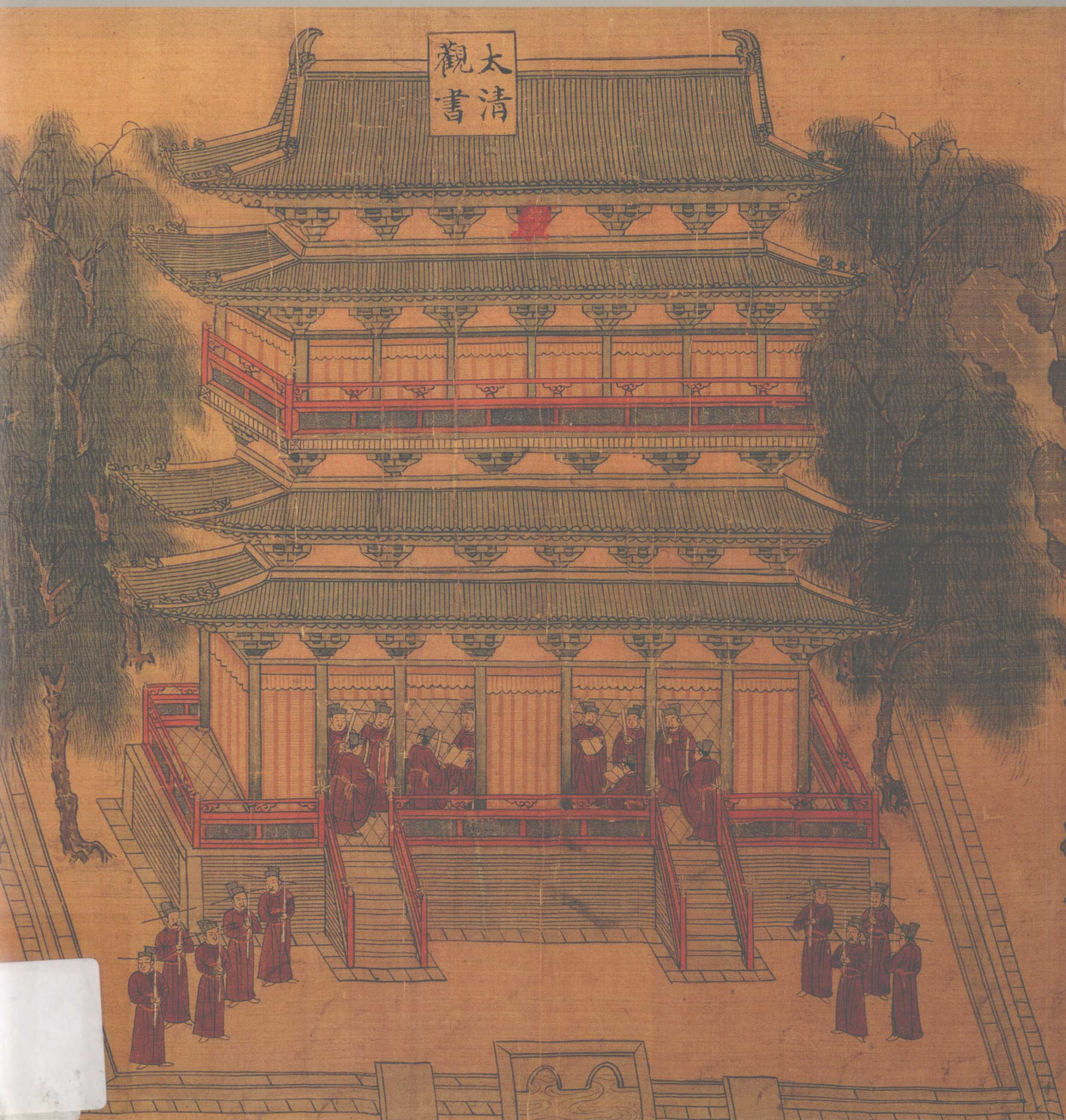


宮室樓閣之美

粵畫特展



*The Elegance and Elements of
Chinese Architecture*



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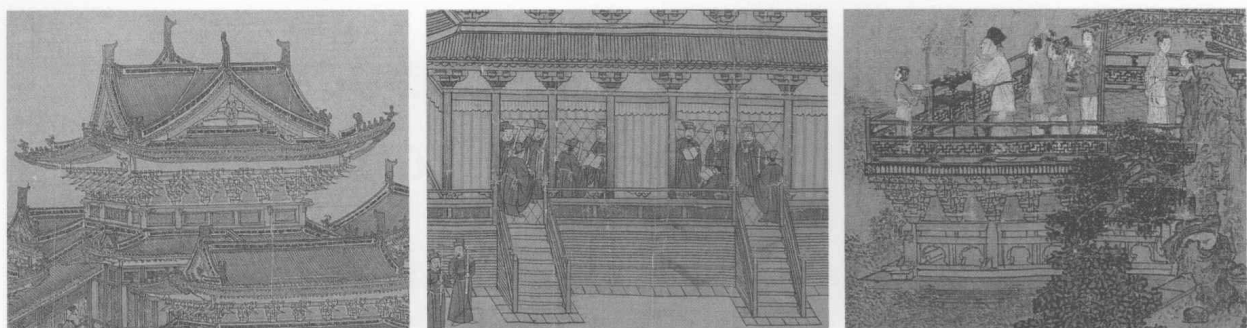
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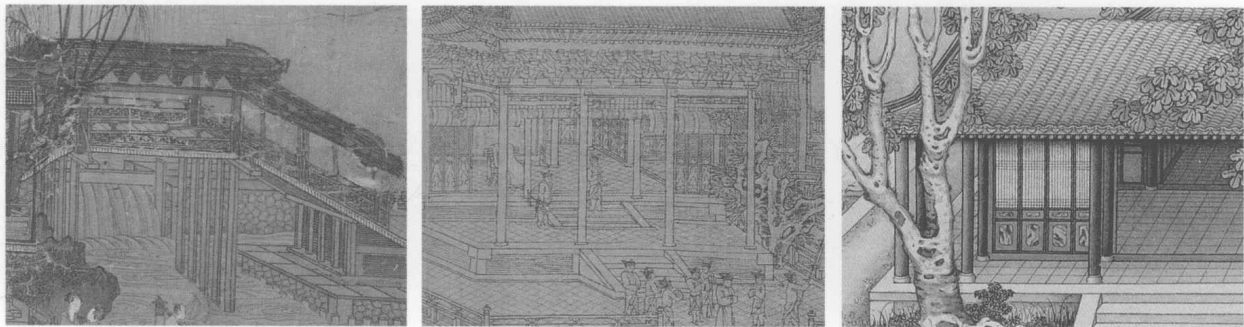
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宮室樓閣之美—界畫特展圖錄 目次	4
英文目次	6
宮室樓閣之美—界畫特展概述	8
英文概述	12

圖版

一	傳 唐 李思訓 江帆樓閣	18
二	傳 唐 李昭道 洛陽樓圖	20
三	五代 郭忠恕 雪霽江行圖	22
四	傳 五代 李昇 岳陽樓圖	24
五	宋人 景德四圖 (太清觀書)	26
六	傳 宋 趙伯駒 阿閣圖	28
七	宋 李嵩 朝回環珮	30
八	宋 李氏 焚香祝聖	32
九	宋 李氏 水殿招涼	34
一〇	傳 宋 李嵩 瑞應圖 (第三段)	36
一一	宋 無款 醴泉清暑	38
一二	傳 宋 無款 仙館穠花	40
一三	宋 無款 松陰庭院	42
一四	元 王振鵬 龍舟圖	44
一五	元人 建章宮圖	48
一六	元人 江天樓閣	50
一七	元 無款 滕王閣圖	52



一八	傳	元人	滕王閣圖	54
一九	明人	畫	望海樓圖	56
二〇	清	焦秉貞	山水樓閣 (第二開)	58
二一	清	丁觀鵬	畫太簇始和	60
二二	清	院畫	月令圖 一月	62
二三	清	院畫	月令圖 十二月	63

建築細部舉要：屋頂、脊飾、斗、台基、 木裝修門窗	64
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附錄(一)建築平面圖解及復原圖	76
(二)建築名詞術語解釋	81

參考圖版

一	宋	馬遠	華燈侍宴圖	86
二	宋	李嵩	天中水戲	87
三	宋	趙伯駒	漢宮圖	88
四	宋人	寒林樓觀		89
五	元	王振鵬	龍池競渡圖	90
六	元	李容瑾	漢苑圖	92
七	明	仇英	漢宮春曉圖	93

圖版說明	96
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英文圖版簡說	112
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CONTENTS

(of sections in/with English)

INTRODUCTION.....	12
COLOR PLATES.....	18
1 Sailing Boats and a Riverside Mansion, <i>Attrib. to Li Ssu-hsün (651-718), T'ang Dynasty</i>	18
2 The Lo-yang Pavilion, <i>Attrib. to Li Chao-tao (fl. early 8th c.), T'ang Dynasty</i>	20
3 Traveling Along the River After Snow, <i>Kuo Chung-shu (10th c.), Sung Dynasty</i>	22
4 The Yüeh-yang Lookout, <i>Attrib. to Li Sheng (fl. 908-925), Five Dynasties</i>	24
5 Four Events of the Ching-te Reign ("Viewing Writings at the T'ai-ch'ing Hall"), <i>Anonymous, Sung Dynasty (960-1279)</i>	26
6 The Ah Palace, <i>Attrib. to Chao Po-chü (fl. 1st half of 12th c.), Sung Dynasty</i>	28
7 Retiring from Court, <i>Li Sung (fl. ca. 1190-1264), Sung Dynasty</i>	30
8 Burning Incense as an Offering, "Master" Li, <i>Sung Dynasty (960-1279)</i>	32
9 Cooling Off by a Waterside Hall, "Master" Li, <i>Sung Dynasty (960-1279)</i>	34
10 Auspicious Omens (section 3), <i>Attrib. to Li Sung (fl. ca. 1190-1264), Sung Dynasty</i>	36
11 Pure Summer at Li-ch'üan, <i>Anonymous, Sung Dynasty (960-1279)</i>	38
12 Halls of Immortality in Bloom, <i>Attributed to an Anonymous Artist, Sung Dynasty (960-1279)</i>	40
13 Pine-shaded Courtyard, <i>Anonymous, Sung Dynasty (960-1279)</i>	42
14 Dragon Boat Regatta, <i>Wang Chen-p'eng (1275-1328), Yüan Dynasty</i>	44
15 The Chien-chang Palace, <i>Anonymous, Yüan Dynasty (1279-1368)</i>	48
16 Terraced Building Overlooking the Water, <i>Anonymous, Yüan Dynasty (1279-1368)</i>	50
17 The Prince T'eng Pavilion, <i>Anonymous, Yüan Dynasty (1279-1368)</i>	52
18 The Prince T'eng Pavilion, <i>Attributed to an Anonymous Artist, Yüan Dynasty (1279-1368)</i>	54
19 Pavilion Facing the Sea, <i>Anonymous, Ming Dynasty (1368-1644)</i>	56

20	Buildings in Landscape , <i>Chiao Ping-chen</i> (fl. ca. 1689-1726), <i>Ch'ing Dynasty</i>	58
21	Peace for the New Year , <i>Ting Kuan-p'eng</i> (fl. ca. 1708-1771), <i>Ch'ing Dynasty</i>	60
22	Activities of the Twelve Months: The 1st Month , <i>Anonymous</i> , <i>Ch'ing Dynasty</i> (1644-1911).....	62
23	Activities of the Twelve Months: The 12th Month , <i>Anonymous</i> , <i>Ch'ing Dynasty</i> (1644-1911).....	63
DETAILS OF PLATES BY ARCHITECTURAL CATEGORY		66
	<i>Foundation Platforms</i>	66
	<i>Roofs</i>	68
	<i>Brackets</i>	71
	<i>Windows and Doors</i>	73
ILLUSTRATIONS OF ARCHITECTURAL TERMS		76
ARCHITECTURAL PLANS		79
SUPPLEMENTARY FIGURES		86
1	The Women's Classic of Filial Piety , <i>Calligraphy by Sung Kao-tsung</i> (r. 1127-1162) and painting by <i>Ma Ho-chih</i> (fl. mid-12 th c.), <i>Sung Dynasty</i>	86
2	Dragon Boat , <i>Li Sung</i> (fl. ca. 1190-1264), <i>Sung Dynasty</i>	87
3	The Han Palace , <i>Chao Po-chü</i> (fl. ca. 1120-ca. 1162), <i>Sung Dynasty</i>	88
4	Pavilions amid Wintry Trees , <i>Anonymous</i> , <i>Sung Dynasty</i> (960-1279).....	89
5	Regatta at Dragon Pond , <i>Wang Chen-p'eng</i> (1275-1328), <i>Yüan Dynasty</i>	90
6	The Han Imperial Palace , <i>Li Jung-chin</i> (fl. ca. 14 th c.), <i>Yüan Dynasty</i>	92
7	Spring Morning in the Han Palace , <i>Ch'iu Ying</i> (1494-1552), <i>Ming Dynasty</i>	93
DESCRIPTIONS OF PLATES		113

宮室樓閣之美——界畫特展概述

畫史上對以表現建築為主的古畫，泛稱為「屋木」或「宮室」，宋代依其所用工具和以界尺引線作畫的性質，稱之為「界畫」。界尺長約二尺，寬寸餘，以上下兩條直尺組成，左右端有一連杆，可變化角度。筆船做法乃剖開筆管成半圓，將毛筆夾在其中，依界尺而行。界畫家類似於今日專門繪製透視圖的製圖人員，界畫可比喻為古代的建築圖樣。

界畫之發展甚早，最初見於東晉顧愷之論述，南北朝時已有「陸探微屋木居第一」之說，至隋唐始具規模。唐張彥遠《歷代名畫記》提到六個畫科中已分出屋宇，並說「國初二閭(立德、立本)，擅美匠學，楊(契丹)、展(子虔)，精意宮觀。」現今存留唐宋木造建築物極少，繪畫作品如傳為李思訓的「江帆樓閣」，正可補足當時實物資料的缺乏。宋元符三年(一一〇〇)將作監李誠編著《營造法式》，詳細記錄了當時木結構建築形式與技術規範，在創造新的木結構形式同時，也出現了專門以描寫建築物為主的界畫圖樣。宋郭若虛《圖畫見聞誌》將建築歸入雜畫門，稱為「屋木」。宋徽宗朝之《宣和畫譜》將「屋木」列入宮室門，在敘論中對界畫極為推崇。「雖一點一筆必求諸繩矩，比他畫為難工。」、「又隱寓算學家乘除法於其間，亦可謂之能事矣。」宋初郭忠恕作品「雪霽江行圖」能表現出空間的深度感，所繪屋木舟車具有高度寫實風格，正如宋李廌《德隅齋畫品》所說：「棟梁楹桷望之中虛，若可躡足，闌楯牖戶，則若可捫歷而開闔之也。」木工出身南宋院畫家李嵩之「朝回環珮」、南宋李氏「水殿招涼」、「焚香祝聖」，描繪出優美的宮苑建築形象，各建築部件如屋頂、斗拱、門窗、欄杆、台基等精確寫實，並將建築物融入山水、人

物之中，內容豐富，極富有詩意。

五代與宋之際為界畫鼎盛期，隨著南宋對詩書畫合一的追求，及文人畫的提倡，至元代已呈衰退之勢，但是元湯垕《畫鑑》對界畫仍給予高的評價：「故人以界畫為易事，不知方圓曲直，高下低昂，遠近凹凸，工拙纖麗，梓人匠氏，有不能盡畫其妙者。沉筆墨規尺，運思於縑楮之上，求合其法度準繩，此為至難。」文人畫潮流似乎也影響到屋木這一畫科，界畫以歷史文學作品為主題，採用墨筆白描法，畫面以描寫建築物為主，較少故事情節。王振鵬「龍舟圖」、元人「建章宮圖」，畫面呈現完整建築組群形式，繁密工細，造型經過精心構思，但在元人「江天樓閣」及「岳陽樓圖」中，界畫細部已蛻化成纖弱瑣細的裝飾。明人「畫望海樓圖」則筆墨粗重，設色濃豔，其建築形象之寫實功力、藝術手法又遜於宋元。繪製界畫費時耗工，需要工程營造知識，這項技術到明清已乏人傳習，一些擅長此類畫法的畫家被視為工匠，不受文人重視。清初康熙、乾隆年間宮廷畫家焦秉貞與丁觀鵬受歐洲西洋技法影響，以透視圖法與傳統題材形式相結合，繪製清式建築的「山水樓閣」以及「太簇始和」，宮殿樓閣組群有立體空間感，可代表此期界畫的一股新生力量，但清中期以後又逐漸式微了。

中國古建築的規模與形式，在屋頂、基座、台階、間數、瓦件、斗拱、彩畫上都有嚴格的等級制度，若由其功能或造型藝術上來看，都是多彩豐富，有其獨特的傳統美學精神。北宋哲宗、徽宗朝李誡的《營造法式》(一一〇〇)和清雍正十年(一七三三)頒布的《工部工程做法則例》，已將宋、元、明、清建築形制規定下來。古代木構建築變

化很多，單體建築有堂殿、軒榭、樓閣、亭廊等，由它又可組成從住宅到廟宇、宮殿等建築組群。在總體布局上以中軸對稱或均衡布置建築，採前堂後室的傳統，其立面布局可分為屋頂、牆柱構架、台基等三個部份，即《木經》所謂：「凡屋有三分，自梁以上為上分，地以下為中分，階為下分。」其中變化最豐富的首推屋頂，其式樣有廡殿、歇山、攢尖多用於重要建築物，懸山、硬山、卷棚多用於次要建築，另外又有重檐、十字脊、勾連搭等組合形式。屋頂屬於瓦作做法，富有裝飾性的屋頂構件在結構上也有它的功用，殿座正脊與垂脊相交處用鴟尾、鴟吻、龍吻和獸頭等幾種形式，重檐下檐博脊及角脊相交處，則用角獸，垂脊或角脊、戩脊之前則有垂獸或戩獸。獸頭之前有蹲獸、嬪伽(清代稱為走獸、仙人)；垂脊骨幹的仔角樑樑頭由瓦下伸出，上施套獸。屋頂側面山花上有搏風版，沿邊飾有垂魚、惹草。

木結構建築以木架為骨幹，牆壁、格扇僅以別內外，不負荷屋頂的重量。木構架下為立柱，上為梁檁，在其間為減少剪應力，以許多斗形木塊與肘形曲木，層層墊托，向外伸張，這便是斗拱。斗拱是用預製部件裝配式的方法作成，不同部位有不同名稱加以區別。斗拱之施用其演變，外觀由大而小，結構由簡而繁，由機能而裝飾。木構建築兩檐柱之間稱為「間」，正中稱明間(宋稱當心間)，左右側稱次間，再外稱為梢間、盡間。

台基包括基座(素平及須彌座)、踏道(階級式、踏步、慢道、御路)、欄杆(單鉤欄、重台鉤欄)。台基見於古籍均作「堂」，《考工記》「殷人重屋，堂修七尋，堂崇三尺，四阿重屋。」堂就是宋代「階基」，清之「台基」。六朝以前階基立面形式一般都是平直形，上下方角層層支出，另有壓闌石、角石、角柱石等。隨著佛教傳入中國，在

建築上使用須彌座於五代已漸普遍，至宋代更為盛行，上下起線腳疊澀「須彌座」，基身以小立柱分格，內鑲壺門，是典型宋式台基做法。台基一般用單層，若用兩層以上，即是隆重高級的殿堂。早期殿堂台基採「兩階制」，後將東西階合併為「踏道」，兩邊置垂帶石，中央安有御路，上雕龍鳳、卷雲，側面三角部份宋式砌成逐層內凹的「象眼」，明清以後則用平砌。欄杆亦稱「鉤欄」，與台基有不可分的關係，在宋畫中常見有各式精緻雅素的欄杆，木質欄杆的尋杖、雲拱、盆唇、蜀柱、華版、束腰等部份，經唐、宋、元、明、清各部衡權雖殊，但每部都仍存在。

在北宋《營造法式》書中已分出大木作專攻大木結構，小木作精心於建築裝修。修造房屋先用樑、檁、枋、柱等大木作，做成骨架；然後在枋柱間安裝門窗檻框等物，此稱外檐裝修。門常用的有版門、格子門，格子門分上部格心(宋式稱格眼)，中部緣環板(腰華版)，下部裙板(障水板)。格扇俱向內開，外面安裝掛簾子用的簾架，多用在重要建築物的明間乃至次間上。早期門窗多為版門、直櫺窗，宋金之後漸改為格扇門窗及可以啟閉的闌檻鉤窗。元、明、清常見之窗，在宮殿寺觀等處全用檻窗或直櫺窗，住宅多用支摘窗。窗櫺是用細木條組織成的櫺子，紋樣有直櫺或版櫺，其次是斜或方格眼，再複雜的有步步錦等各式紋樣。

中國古建築的宏偉氣勢不在其單座體積之大，主要是運用院落式群體建築組合巧妙，以主體建築配以從屬建築和廊廡組成庭院，這是中國古建築的特殊風格。界畫直接表現出古代木結構建築的形象，通過它可以幫助我們了解各時代的建築藝術，在早期實物保存不多的情況下，畫中建築由於寫實性強，造型逼真，可視為中國古建築發展演變的重要例證。

INTRODUCTION TO THE ELEGANCE AND ELEMENTS OF CHINESE ARCHITECTURE

Paintings that prominently display architecture are classified in ancient texts under the categories of "buildings" and "halls." In the Sung dynasty (960-1279), writers (referring to the ruler as a tool to guide the brush) called the technique for rendering architecture as "ruled-line painting." The ruler was about two Chinese feet long and more than a Chinese inch wide. Divided lengthwise in half with joints at either end, exact parallel lines could be rendered. A brush was held in a split tube, the end of which was cut to a point to guide the brush. Moving the brush up or down varied the thickness of the line. Thus, ruled-line painters in the past worked with tools similar to those of modern architects when they make scale drawings.

Ruled-line painting began early, as seen in the writing of Ku K'ai-chih (ca. 344-ca. 406). In the Northern and Southern Dynasties (420-589), it is said that "Lu T'an-wei was the best in [painting] buildings." By the Sui (581-618) and T'ang (618-907), the subject became established. In Chang Yen-yüan's *Record of Famous Painters Through the Ages* (847), for example, he mentions buildings was one of the six categories of painting. Although examples of wooden architecture from the T'ang and Sung periods are quite rare, paintings such as *Sailing Boats and a Riverside Mansion*, attributed to Li Ssu-hsün (651-718), can provide important material to fill the gaps. In the Sung dynasty, *Building Standards* (1100) was edited by Li Chieh, Directorate of Palace Buildings, who described in detail the standards of techniques and forms for wooden structures. Ruled-line painting that specifically described buildings and structures emerged in this age of new forms and details in architecture. Slightly later, in the late Northern Sung imperial *Catalogue of the Hsüan-ho Hall* (1120), the category of "buildings" was combined with "halls" and elevated, while ruled-line painting was promoted; "Since each dot and stroke must accord with actual measurements and exact rules, it is a difficult field in which to become skilled." The works of Kuo Chung-shu in the 10th century clearly reflect the artist's ability to suggest volume and space through perspective for a high degree of realism. This corresponds to a description of Kuo's painting by Li Ch'ih in his *Evaluation of Painting* (ca. 1098); "Beams, girders, pillars, and rafters have open spaces as if to permit movement. Railings, lintels, windows, and doorways look as if they could really be passed through or opened and shut." *Retiring from Court* by the Southern Sung (1127-1279) court painter Li Sung (who himself is said to have begun his career as a carpenter), *Cooling Off by a Waterside Hall* by "Master" Li, and the anonymous *Burning Incense as an Offering* describe the beauty and elegance of palatial architecture. All the details, including the roofs, brackets, windows, railings, and balconies, are described with accuracy and

realism—combining together with figure and landscape painting for more variety.

The golden age of ruled-line painting took place in the 10th century, during the Five Dynasties and early Sung. With the promotion of the Three Perfections (poetry, calligraphy, and painting) in the Southern Sung and the rise of scholar art, however, ruled-line painting declined by the Yüan dynasty (1279-1368). Nonetheless, T'ang Hou (fl. ca. 1322-1329) in his *Critique of Painting* still praised it; "The ancients considered ruled-line painting easy, but they were unaware that even engravers and artisans were unable to exhaust all the subtleties of views, forms, distances, and textures. All the more so, then, is it difficult to thus convey one's thoughts on silk or paper with brush and ink, compass and ruler, while adhering to rules and standards." The trend towards scholar painting also influenced the category of "buildings." Ruled-line painting took subjects from history and literature, rendering them in monochrome ink outline (*pai-miao*) while giving more attention to the architecture than the story. *Dragon Boat Regatta* by Wang Chen-p'eng (1275-1328) and *The Chien-chang Palace* by an anonymous artist reveal the complexity of architecture with their detailed brushwork and well-conceived forms. However, at the same time, such anonymous works as *Terraced Building Overlooking the Water* and *The Yüeh-yang Lookout* reveal how structures became increasingly fussy and decorative. In the Ming dynasty (1368-1644), the anonymous *Pavilion Facing the Sea* reveals rougher brushwork and opulent colors. The realism in form and technique falls far short of those in the Sung and Yüan, showing that ruled-line painting required time and effort; no short-cuts could take the place of knowledge in construction and architecture. These techniques evidently were not inherited by Ming and Ch'ing (1644-1911) artists. Painters who did specialize in this field were frowned upon as "craftsmen" and ignored by scholars. In the early to middle Ch'ing dynasty, the court artists Chiao Ping-chen and Ting Kuan-p'eng were influenced by Western techniques in painting and architectural drawing introduced at the time. Perspective and shading were combined with traditional subjects and forms to create Ch'ing-style architecture, as seen in *Buildings in Landscape* and *Peace for the New Year*. Suggesting volume and depth, ruled-line painting was imbued with new life. Unfortunately, it again waned after the mid-Ch'ing and all but died out.

A strict system of ranking and rules in traditional Chinese architecture was applied to the size and style of all facets of a building, include the roof, foundation, tiles, brackets, and decoration. These are fascinating examples of the beauty behind the form and function found in Chinese traditional architecture, representing millennia of development. As with many traditional crafts, however, little documentary evidence survives on the art and techniques of Chinese architecture. Fortunately, two important texts, *Building Standards* edited by Li Chieh

and *Rules and Practices for Ministry of Works Projects* from 1733, provide important clues to the forms and rules regarding building practices from the Sung to Ch'ing dynasties. The history of traditional Chinese wooden architecture is marked by many changes. Individual buildings range from grand halls to small kiosks, which could be arranged or connected into a variety of complexes, such as for palaces and temples. Whether these buildings were arranged along a central axis or evenly distributed in a complex, public halls were generally found in front with more private quarters to the rear.

Structurally speaking, traditional Chinese architecture can be divided into three basic parts—the roof, walls and columns, and foundation. *The Classic on Carpentry* mentions that these three levels of a building correlate to a hierarchical system of upper, middle, and lower. Perhaps the most distinctive and important level of the Chinese building, and the one which underwent the most changes, was the roof. The styles include hip, hip-and-gable, and pyramidal ones used mostly for important buildings, and overhanging gable, flushed gable, and rolling ones for secondary buildings. Some roofs have double eaves, cross-shaped ridges, and interlocking sections. The outer surface is generally lined with ceramic tiles, which not only serve an obvious practical purpose, but could also be molded into a variety of decorative and symbolic forms at the end of the main ridge and along the secondary ridges (including animals, beast heads, and spirits). The protruding ends of corner beams under roof tiles may also have ornamental tiles, while the gable ends often have panels and trim decoration.

Since the post-and-lintel system of the traditional Chinese wood frame bears the weight of the roof superstructure, the walls and trim below could be reserved mostly for dividing the interior space. An arrangement of bracket layers serves to bring the weight of the massive overhanging roof down to the large columns below. Often appearing quite complex, the interlocking members of the brackets are all clearly differentiated. In the history of Chinese architecture, brackets developed from massive to small, simple to complex, and functional to decorative. The space between two columns is called a bay. The one in the middle is usually considered the most important and called the center bay (and the others secondary bays).

Foundations can include an elevated platform (plain and decorated), stairs (stepped, with a dual entrance system, and/or an imperial way), and railings (single and multiple). Since antiquity, elevated foundations were reserved for important buildings. Often the foundation appears on a terrace, creating a stepped effect. Before the Six Dynasties (222-589), foundation walls were generally layered with a straight edge marked by corner and curb stones. After the introduction and rise of Buddhism, the molded edges of image pedestals became popular by the Five Dynasties and Sung, influencing the foundation edges of Sung buildings with their so-

called "Sumeru plinths." More than one platform indicated a particularly significant building. The foundations of imperial halls in early Chinese architecture were punctuated by two sets of stairs, one for the master and the other for subordinates or guests. Later, they were combined into a single set with steps on either side of a central stone imperial pathway decorated with dragons and phoenixes in clouds. The side view of the staircase reveals the recessed triangular "elephant-eye" pattern of facing slabs. By the Ming and Ch'ing dynasties, however, level slabs were used. Foundations are often inseparable from the railings that encircle them. In Sung painting, a variety of simple yet delicate railings is evident. Although their individual elements evolved over the dynasties, they remained more or less the same.

Already in the *Ying-tsao fa-shih*, it states that large timber was reserved for the large members of the structure, while small timber was used for the decorative elements. After the posts, lintels, and beams of large timber were erected for the main framework, the "external" decoration, including windows, doors, and other parts were added. Doors were generally differentiated between panel and lattice ones. Lattice doors often included three horizontal sections—lattice for the upper part, followed by a decorative section in the middle, and then a board below to keep out water. Lattice windows opened to the inside. A rolled curtain was suspended from above and often used for the central, and sometimes secondary, bay of an important buildings. The doors and windows of early Chinese buildings included panel, diagonal lattice, and vertical lattice styles. Starting from the Sung dynasty, the lattice-decorated doors and windows mentioned above, as well as rail-backed windows that can be opened and closed, gradually became more common. Rail-backed and vertical slat windows are commonly seen in temple and palace structures of the Yüan, Ming, and Ch'ing dynasties. Propped-window covers were often found in residences. Slender slats were used for the lattice decoration of windows and could be arranged in a variety of forms as well as styles.

The magnificence of traditional Chinese architecture does not lie in the size of any individual unit or member. Rather, it is found in the arrangement and juxtaposition of the units within a complex, in which the main structure is complemented by a host of smaller buildings and hallways that serve to connect and shape the space that they inhabit. The relationship of a building to others (as well as to the land and space as a whole) is one of the fundamental features of Chinese architecture. Ruled-line painting is a style and a genre that is not only an art in itself but also conveys the wonders of traditional Chinese architecture, early examples of which are very rare. Thus, representations of buildings in ancient Chinese painting provide a tantalizing glimpse into the development of traditional architecture and offer crucial evidence for those who study it.