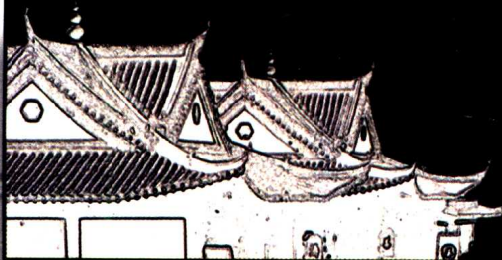


ANHUI ANCIENT ARCHITECTURES

安徽古建筑



潘国泰 朱永春 编著
赵速梅 译著

安徽
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图书在版编目(CIP)数据

安徽古建筑:汉英对照 / 潘国泰,朱永春编著;赵速梅译. —合肥:安徽科学技术出版社,1999

ISBN 7-5337-1801-1

I. 安… II. ①潘… ②朱… ③赵… III. 古建筑-建筑艺术-安徽省 IV. TU-092

中国版本图书馆 CIP 数据核字(1999)第 20395 号

安徽科学技术出版社出版

(合肥市跃进路 1 号新闻出版大厦)

邮政编码:230063

新华书店经销 合肥商中印刷厂印刷

开本:850×1168 1/36 印张:6 $\frac{5}{8}$ 字数:175 千

1999 年 6 月第 1 次印刷

印数 2 000

ISBN 7-5337-1801-1/TU·72 定价:8.00 元

(本书如有倒装、缺页等问题请向本社发行科调换)

话说安徽古建筑

(代前言)

说到安徽古建筑,你会想到皖南明清建筑,那精雕细镂的祠堂、牌坊、宅第,和剥落斑斑,走不到尽头的古巷。其实,安徽古建筑精粹远不止于此。

安徽,钟灵毓秀、人文荟萃。地跨江淮的特殊地理环境,成为中国南北东西文化传播的汇聚点。这里有过璀璨的建筑文化,在中国传统建筑中占有重要位置。但缺憾的是,木建筑难以久存。早期实物,已荡然无存。为了能对安徽古建筑有一较为全面的了解,我们先凭借还不能说很丰富的史料,史海钩沉,大致勾勒出安徽建筑演进的轮廓。

80年代初,安徽省和县龙潭洞发现直立人头盖骨化石,距今28万~24万年。这是中国长江流域首次发现完整的猿人头盖骨。虽然尚不能认定龙潭洞是和县人居住遗址,但至少表明,几十万年前江淮地区已有人类生活。此后,巢县银山村人类枕骨化石的发现,进一步证实了这一点。

安徽人的营造活动,可以追溯到新石器时代。安徽省新石器时代遗址很多,其中有些含有原始村落和房屋遗址。如定远县侯家寨发现的三座残房基,基址呈圆形和椭圆形,有柱洞。值得注意的是,安徽省该期房屋遗址,没有中原地区流行的地窖式和半地穴式。江淮地区新石器时代建筑,既表现出较高的文化层次,也展示出独特的文化面貌。

中国奴隶社会第一个王朝夏的建立,自禹开始。禹治水,曾过安徽省怀远县的涂山,并结蒂涂山氏女。禹因善于平治水土,博得众多的部落首领拥护,取得了

最高统治权。禹在涂山会诸部落首领。“涂山之会”，标志着夏王朝的正式建立，中国进入文明时代。后人为纪念禹的功绩，于涂山之颠立禹王宫祭奉，流传至今。

汤推翻夏王朝，建立了中国第二个奴隶制国家，都于亳。亳的地望在河南商丘附近，与安徽省亳州接境。安徽省与河南毗邻的亳州等地在商统治中心范围内，取得了很高的建筑成就。今亳州市内的汤王陵传为汤王衣冠冢，曾东有桐宫，西有桑林。桐宫为宰相伊尹所居，桑林是成汤王祈雨之所。

春秋战国，安徽确立了封建经济。解放了生产力，附庸奴隶制的严格等级建城制度崩溃，接踵而至是城市 and 建筑规模日益扩大，这一态势持续到秦汉。该期重要的城市有寿春城、临涣城、淮城、城文城、钟离城，以及汉宛陵城。寿春是大国楚的最后郢都，于此设都19年。寿春城方圆达20多平方公里。城北的宫殿遗址规模宏大，出土的大量砖、瓦当等建筑残件，显示出很高的工艺和结构水平。特别是柏家台一座大型宫殿建筑，总建筑面积达3000多平方米。这些在战国时期并不多见。

魏晋南北朝是中国建筑风格一次重要转折期。秦汉古朴凝重的风格，到魏晋变得圆润成熟。促成这一变化，有建筑艺术内在发展动力，当木构技术日臻完善，粗放走向精巧，风格上很难留住质朴的古意。促成这一变化的另一基本因素是外来文化影响。随着佛教的传播，印度建筑雕刻化的细部处理，逐渐被吸收融化。安徽的佛教建筑起始于三国时期，当时已有佛寺20余座。从现有形象资料看，魏晋时期，安徽建筑风格也趋于圆熟。这一时期，频繁的战事使得城墙、楼台、地道等防御类型建筑摆到重要位置，该期较重要的遗址有合肥三国城、逍遥津古战场和教弩台，六安东古

城,舒城周瑜城及亳州古运兵道。

隋唐宋是中国封建社会鼎盛期,也是中国传统建筑的成熟期。唐代起,建筑群体处理日渐成熟,直至发展到宋代,达到炉火纯青地步。宛陵府署的叠嶂楼,亦称北楼、谢公楼,与府署宛陵堂、双溪阁组团,形体呼应、配置默契,昔时著名于江东,古诗文中常见。泾县城西的天宫水西寺,“浮屠对峙,楼阁参差”,“廊庑皆阁道,泉流其下”,是一组完美的建筑群。唐宋建筑技术的进步,突出表现在砖瓦数量增多和木构技术进展。直至魏晋南北朝,地面建筑除少数砖塔,一般很少用砖,城池通常采用夯土版筑。唐贞元(785~804年)年间,庐州城外加砖防护,为安徽极早的砖城。位于滁州市城西关山的清流关,南唐时置关,券拱关口由巨石和大砖垒砌。皖南保留了相当数量明清祠堂、文庙。这些木构用材硕大,有唐宋建筑作法和遗风,一定程度上反映了唐宋木构面貌。

安徽现存的古建筑,基本上建于宋元明清时期。作为几千年江淮文化的延续和积淀,它展示出一幅缤纷斑斓的画卷,为了帮助读者统览安徽古建筑,下面将收入本书的古建筑略作说明。

安徽明清建筑,首推徽州民居。有人说,要了解明清帝王生活,到北京去;要了解明清寻常百姓生活,到徽州来。甚至有人说,不谈徽州建筑,就不能真懂明史。本书中,徽州明清建筑占有相当的篇幅。绩溪胡氏宗祠、宝纶阁、许国石坊、棠樾牌坊群、潜口民宅、呈坎、西递、宏村等,可以算是“徽州建筑三绝”——祠堂、牌坊、宅第的精华荟萃。我们还力图从多角度展示徽州建筑文化,如徽商漕运口岸渔梁,古商业街屯溪老街,歙县斗山街,竹山书院,余庆堂古戏楼等。

中国封建社会中,帝王的宫殿、坛庙和陵墓,是最重要的一类建筑。安徽历史上有过两代淮南王刘长和

刘安,魏太祖曹操,后梁太祖朱温,吴太祖杨行密,明太祖朱元璋等封建帝王。袁术在寿春城建过帝都,杨行密于合肥大蜀山建过行宫。但最具规模的,还是明中都凤阳。从本书收入的明中都皇故城、中都鼓楼、明皇陵、龙兴寺断壁残垣中,仍能发现它昔日的辉煌。

宗教建筑在安徽古建筑中占有相当比重。九华山为佛教四大名山,早在晋隆安五年(401年),天竺僧怀渡于九华山筑室为庵,开九华佛寺之先。唐高僧金乔觉[本新罗国(今属韩国)王子金氏近属]来九华笃修,因生前精研《地藏经》,僧徒传为地藏菩萨化身,尊称“金地藏”。从此,九华山寺庙都以供奉地藏菩萨为主,奠定了九华山作为佛教四大名山的基础。本书中的化城寺、肉身殿、地藏禅林、祇园寺、百岁宫,是九华山近百座寺庵的精华。北周武帝灭佛时,禅宗二祖慧可与三祖僧璨秘密活动于安徽省岳西司空山、潜山一带。潜山的山谷寺(也称三祖寺),禅宗三祖僧璨潜居时选场建坛、扩建寺院,后又立化于寺前大树下,从此名扬大江南北,朝香晋谒者不绝。安徽现存宋代佛塔19座,从选入的宣州广教寺双塔,蒙城万佛塔,歙县长庆寺塔,泾县大观塔、小方塔可以看出,安徽宋元古塔细部处理极丰富,形式、风格上更具多样性,很难找到两座雷同的塔。

淮河流域是老庄道家发源地,汉初又诞生了黄老道家集大成之作《淮南子》。因此道教建筑有深厚的基础。老子故里亳州有“仙乡”之称。唐高宗李治尊老子为“太上玄元皇帝”,那时,亳州的老子祠为全国道教祭祀中心。今亳州仍有老子祠“道德中宫”。皖南的齐云山被列为道教四大名山,本书中“月华街”是齐云山东道教建筑代表。

江淮多英雄豪杰,一些历史杰出人物的祠庵,是安徽古建筑之林又一道风景线。历来的统治者都很重视

伦理道德建设。立祠堂,祭千古英雄,达到倡导忠孝节义的伦理价值、规范人伦的目的。如颂扬禹绩的“禹王宫”,表彰管鲍之交的“管鲍祠”,西楚霸王项羽兵败自刎处乌江处所立的“霸王祠”,神医华佗故居“华祖庵”,诗文大家陶渊明种菊处的“陶公祠”,清官包拯的“包公祠”,书画家米芾挥毫作画处“米公祠”等。值得注意的是,是一类纪念李白的建筑。唐代诗人李白游踪遍及安徽,留下大量取材安徽景物的诗篇,宝应元年逝于当涂县。此后,安徽各地竞相营造纪念李白的建筑,有的根据李白轶事,如铜陵五松山太白书堂,歙县太白楼,岳西司空山,青阳九华山的太白书堂,当涂县青山李白墓和李白祠,马鞍山市翠螺山李白衣冠冢,采石矶的谪仙楼和捉月台。有的取自李白诗作,如泾县桃花潭踏歌岸阁、砀山县燕喜台、贵池太白钓台、宣州敬亭山、当涂石门。还有一些出于附会,史无确证。一位诗人对建筑影响如此之大而成为安徽建筑史上“李白现象”。

最后,我想谈谈安徽古建筑的特点与价值。

首先,地跨江淮的特殊地理位置,使安徽成为中国北方与南方两大建筑风格的交汇融和地带。江淮大地上很多古建筑,可以看到南北建筑的结构、构造及语汇融汇的现象,如蒙城万佛塔、歙县长庆寺塔、亳州花戏楼、太和文庙大成殿等。这是我们赏析安徽古建筑时须留心体悟的。

第二,安徽传统建筑表现出强烈的地域色彩。这里曾孕育、传播过楚文化、吴越文化、两淮文化、建安文化、桐城文化、徽商文化。作为这些文化载体的安徽古建筑,怎么能不表现出自己的品格、韵味呢?

第三,安徽古建筑能自成一完整的序列。这既指各历史时期,安徽古建筑无一缺坏,显示出一清晰的发展轨迹,也指它品类齐全,从帝王的宫殿、陵墓,儒释道的文庙佛寺道观,到寻常百姓的宅第,应有尽有。这在

中国其他省份并不多见。

第四,安徽古建筑遗产中,有一类军事用途的古建筑的“孤本”和“善本”,十分珍稀。这是因为淮河、长江之间的特殊地理环境,使安徽历史上常处在对峙政权的交界线。频繁的战事,使得城墙、楼台、地道等防御类型建筑摆到突出位置。寿县古城墙,建于南宋宁宗嘉定十二年(1219年),是国内现存唯一的宋城。亳州古运兵道,传为曹操隐兵道。古地道是为出其不意运兵的军事构筑物,最早史籍见于《左传》,亳州古地道提供了难得的实物史料。合肥教弩台,始于曹魏筑台练强弩,以御孙吴水军,是罕见的军事用途高台建筑实物。

明代戏曲大家汤显祖有一首五绝,赞叹徽州。如果将诗中的徽州泛指安徽,说明安徽古建筑游应该完全适合:

欲识金银气,多从黄白游;
一生痴绝处,无梦到徽州。

(朱永春)

TALKING ABOUT ANHUI ANCIENT ARCHITECTURE

(SUBSTITUTION FOR PREFACE)

Anhui, well-endowed and gathering of talents, is divided by two rivers — Changjiang and Huaihe. As a convergent point of cultural transmission of South and North China, Anhui has brilliant architectural arts, which occupies an important place in traditional architecture of China.

Huizhou civilian residences enjoy priority in Anhui ancient architecture. It is said that if you want to acquaint yourself with royal lives in the Ming-Qing Dynasties, go to Beijing; with the lives of common people in the Ming-Qing Dynasties, come to Huizhou. Some people even say that you cannot fully appreciate the history of the Ming Dynasty without reading about Huizhou architecture first. In this book, considerable space is devoted to describing Huizhou architectural buildings during the Ming and Qing Dynasties such as Hus' Ancestral Hall in Jixi, the Baolun Tower, the Xuguo Memorial Archway, the Tangyue Archways, the Qiankou Ancient Residences, Chengkan, Xidi and Hongcun etc., which are typical of clan halls, memorial archways and residences — three architectural masterpieces of Huizhou. In the meantime we intend to reflect Huizhou architectural culture from different angles such as Yuliang, a trading port formerly used by Huizhou businessmen; the Ancient Tunxi Street, an ancient business quarter; Doushan Street in Shexian County, the Zhush-

an Academy of Classical Learning, the Ancient Stage of Yuqing Ancestral Hall and so on.

In the feudal society of China, the most important buildings were imperial palaces, altars, temples and mausoleums. In the history of Anhui, there were two kings from Huainan — Liuchang and Liuan; Cao Cao, the founder of the Wei State; Zhu Wen, the founder of the Later Liang Dynasty; Yang Xingmi, the founder of the Kingdom Wu; and Zhu Yuanzhang, the founder of the Ming Dynasty. Yuan Shu once founded his capital in Shouxian County while Yang Xingmi made Mt. Dashu in Hefei his imperial palace for short stays away from the capital. However, the broadest in scale was Fengyang, the Former Royal Capital of the Ming Dynasty, whose former splendor can be seen from crumbling walls and ruined buildings of the former royal capital palaces, the Drum Building and the Longxing Temple.

Part of Anhui ancient architecture are religious buildings. The Jiuhua Mountain is one of the four well-known shrines of Buddhism in China. As early as in the fifth year of Longan of the Jin Dynasty (401 A. D.), Huai Du, a monk from India, set up the first temple on the mountain. In the Tang Dynasty (719 A. D.), a royal kinsman of the ancient Xinluo State (present Korea) named Jin Qiaojue (Chinese transliteration) went to China by sea and settled down in Mt. Jiuhua. Because he dedicated his whole life to the research of Dizang Scripture, his followers regarded him as the reincarnation of Dizang Buddha (the God of Earth), and called him Buddha Jin Dizang. From then on, the tem-

ples of Mt. Jiuhua mainly enshrine and worship Dizang Buddha, which thereby has laid the foundation of Mt. Jiuhua as one of the four holy places of Buddhism in China. The Huacheng Temple, the Roushen (Human Body) Palace, the Dizang Buddhist Temple, the Qiyuan Temple and the Baisui (Hundred Year) Palace presented in this book are the cream of nearly one hundred Buddhist temples and convents on Jiuhua Mountain. When the emperor Wudi in the North Zhou Dynasty massacred buddhists, Huike, the Second Zen and Can, the Third Zen moved about secretly in Mt. Sikong (now in Yuexi County) and Qianshan County in Anhui Province. The Shangu Temple (also named Sanzu Temple) located in Qianshan County is where Can, the Third Zen, raised an altar, built a temple and later died standing under a big tree before it. Thereafter the temple is well known all over the county and many people go on a pilgrimage here in succession. From the existing 19 pagodas built in the Song Dynasty in Anhui like the Twin-Pagoda in the Guangjiao Temple in Xuanzhou, the Wanfo Pagoda in Mengcheng County, the Changqingsi Pagoda in Shexian County, and the Daguan Pagoda and Xiaofang Pagoda in Jingxian mentioned in this book, we can see these pagodas are treated carefully in the construction of details and varied in form and style. It is hard to find two identical pagodas.

The Huaihe River Basin is the source of Taoism. Early in the Han Dynasty, a book came out entitled "Huainan Zi", incorporating the strong points of various schools of Taoism, which was the basis on which Taoist architecture developed. Bozhou, the hometown of Laozi

(the founder of Taoism), was called a Fairy Village. In the Tang Dynasty the emperor Gaozong Lizhi addressed Laozi respectfully "the Great Supreme Emperor". At that time, Laozi Temple in Bozhou was the national Taoist sacrificial center. Today Bozhou still preserves the Daode Palace. The Qiyun Mountain situated in South Anhui is classified into one of the four well-known shrines of Taoism. The Yuehua Street presented in this book is a representative of Taoist architecture.

Anhui abounds in heroes and outstanding figures. Temples and pagodas in honor of them constitute a bright prospect of Anhui ancient architecture. Rulers of past ages attached importance to moral education, advocated loyalty, filial piety, chastity and righteousness and normalized human relations by setting up ancestral halls, offering sacrifices to heroes of ancient times. These buildings are the Yuwang Palace (The King Yu Palace) in praise of his deeds; the Guanbao Memorial Temple in honor of the friendship between Guan Zhong and Bao Shuya; the Memorial Hall of King Ba, where Xiang Yu, overlord of Western Chu, killed himself after defeated; the Huazu Monastery, famous master doctor Hua Tuo's former residence; the Ancestral Hall of Lord Tao, where Tao Yuanming, the great poet and calligrapher, planted chrysanthemum; the Memorial Temple of Lord Bao, in honor of Bao Zheng, an honest and upright official; the Memorial Hall of Lord Mi, where Mi Fu, the great calligrapher and painter, drew pictures with his brush. What is noteworthy is a series of buildings in memory of Li Bai, who traveled across Anhui and left a lot of poems about Anhui landscapes after he

died in Dangtu County in the first year of Baoying of the Tang Dynasty. Later buildings of various kinds were established in Anhui in his honor, some of which are based on anecdotes about him, such as Dixian Building and Zuoyue Building in Caishiji, the Wusongshan Taibai Hall in Tongling, the Taibai Building in Shexian County, the Sikong Shan in Yuexi and the Taibai Hall on Mt. Jiuhua in Qingyang County, the Li Bai Tomb and Li Bai Hall in Dangtu County, the Li Bai Tomb (containing his personal effects of the deceased) in Ma'anshan City; some of the structures are based on Li Bai's poems like the Tagoon Pavilion in Jingxian County, the Yanxi Terrace in Dangshan County, the Taibai Fishing Terrace in Guichi, Mt. Jinting in Xuanzhou and the Stone Gate in Dangtu County. Some buildings were erected with no proof to be found. A poet has exerted such an influence on architecture that it becomes a Li Bai Phenomenon in the history of Anhui architecture.

In the end, I'd like to summarize characteristics and value of Anhui ancient architecture.

First, on account of its special geographic position, the architectural style of Anhui is mixed up with those of South and North China, which is displayed in many ancient structures over the province such as the Wanfo Pagoda in Mengcheng, the Changqingsi Pagoda in Shexian County, the Huaxi Mansion in Bozhou and the Taihe Wen Temple etc., we should pay more attention to these buildings when we appreciate them.

Second, Anhui traditional architecture reveals strong regionalism. Anhui bred and spread Chu Culture, Wuyue Culture, Huainan-Huaibei Culture, Jian

An Culture, Tongcheng Culture and Huizhou Merchants Culture. As cultural carriers, Anhui ancient architecture displays their style and lingering charm vividly.

Third, the fact that Anhui ancient architecture has merged into a complete organic whole means that there is no missing link and the development course is clearly shown in Anhui architecture of past ages, that there are great varieties of buildings ranging from imperial palaces, mausoleums, Confucious, Buddhist and Taoist temples to residences of ordinary people, which is rare in other provinces of China.

Fourth, in the legacy of Anhui ancient architecture, what is unique and rare are those structures for military purposes. Owing to its special geographic location, Anhui used to form the boundary between two opposing powers in history. Frequent warfare laid stress on the construction of such defensive structures as walls, towers and tunnels. Ancient walls in Shouxian County are the sole ones of the Song Dynasty style built in 1219. The military tunnel in Bozhou City is said to be the secret underpass for Cao Cao to deploy army forces. The tunnels in Bozhou provides a rare historic proof. The Hefei Archer-Training Terrace, built in the period of the Three Kingdoms, was intended for soldiers to shoot arrows against the navy of East Wu State, which is another rare high structure for military purpose.

Finally, if you are interested in the Anhui Ancient Architecture, come to visit Anhui. Anhui extends a warm welcome to you to visit her beautiful land.

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