

# 晋祠古建筑

王新生

主编



文物出版社

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## 序 言

晋祠，是一座纪念历史人物唐叔虞的祠堂，是自然山水与宗祠建筑相结合的名胜古迹，位于市区西南二十余公里的悬瓮山麓晋水发源地。祠宇坐西向东，背山面水，古树成荫，风景秀丽，其中建筑、塑像、壁画、碑刻等皆具价值，古建筑尤其引人注目。20世纪30年代，著名建筑学家梁思成考察晋祠后，曾撰有《晋汾古建筑预查纪略》一文，刊载于《营造学社汇刊》，晋祠之名曾引起一些学者重视。新中国成立后，随着文化事业的繁荣和旅游业的发展，晋祠遂成为祖国历史文化中的一颗明珠，闪耀着灿烂的光芒。

瞻仰晋祠，古建筑最引人神往。前往晋祠素描、油画、摄影、录像乃至新闻采集者，皆以古建筑为重心，这是晋祠文物的历史地位所决定的。其中，圣母殿，宋代建筑，宽七间，深六间，重檐歇山，副阶周匝，前廊深两间，廊柱上宋制木雕盘龙八条，这不仅是我国宋代建筑的代表作，也是我国木雕盘龙柱的最早实例；鱼沼飞梁位于圣母殿之前，宋代建筑，东西平坦，南北下斜如翼，以梁枋连接四岸，犹如展翅欲飞之势，结构之巧，造型之殊，不仅是我国建筑史上的孤例，就是在桥梁史和园林史上，也是全国独有的一构；献殿，金代建筑，三开间，歇山式，四周木栅栏围护，当心间前后穿通，是当年祀奉圣母的地方，这是全国现存木结构建筑中最古的献殿（包括献亭、享亭之类），宋金之际，周无墙壁，木栅栏围护者，更是晋祠所独有。此三者在我国建筑史上的历史地位，不言而喻，可想而知。

晋祠的元代建筑，似乎不太受人们重视，实则也是颇具价值的。景清门，原为晋祠大门，紧依堡墙而置，元代建，年久残损，移于奉圣寺保存，结架精炼，构造整饬，与芮城永乐宫无极门同为全国稀有之元代门庑实例。唐叔虞祠正殿，元初建，开始曾为叔虞祠寝宫，清乾隆间移正殿于此，殿宇规模宏敞，殿内空间开阔，梁架用材尤为经济，其断面尚不及清代官式建筑的三分之一，历经七百多年岁月安然无恙，其结架之巧妙，力学之纯熟，是很值宏扬和赞许的！

还有明代重建之难老、善利二泉亭，造型挺拔，结构奇妙，瓦顶高程超越柱高两倍以上，全国仅见。明建水母楼，依山就势，魁梧壮丽；明建东岳庙，布局严谨，造形典雅；明清两度合成之水镜台，既有元明乐楼之风，又有清代戏文场所之雅，造形之殊，全国仅见。清代，已是我国古建筑的尾声，但晋祠依然有精华可尝，文昌宫门楼，造型典雅，清流作伴，相映成趣；钧天乐台，图案华美，雕刻细腻，无以伦比；奉圣寺舍利塔顶部依屋面布列之八大琉璃盘龙，堪称全国奇例。至于祠宇之中的石刻、彩塑、琉璃、

壁画、铁人、铁狮、古树名木等，更是不胜枚举。可以说，晋祠是古代文化的荟萃之地，是历史文物的集群区，它文化底蕴丰厚，艺术造诣极佳，致使许多观者流连忘返。这是民族传统文化的感染，是历史文明的魅力，是其它任何艺术形式所不能比拟的。

晋祠博物馆王新生馆长具有远见卓识，曾提出：宏扬晋祠的历史文化就是我们的职责所在，尽职尽责是我们的本能。为此，组织力量对晋祠古建筑进行研究，并将其研究成果汇集成册出版，这是一件大好事，是弘扬祖国传统文化的盛举，是传颂太原历史文明的一曲高歌。其中刊出的摄影师们潜心探究所拍摄的大量精美图版，给诸多读者和瞻仰者以引鉴，这是很值得赞许的！

晋祠的历史文物极为丰富，可研究的项目和课题很多，望能以此为开端，不断地有新的研究成果问世。是为序。

柴泽俊

2014年3月

## Foreword

Jinci Ancestral Temple, constructed in commemoration of Shuyu — the first ruler of Jin State (1033~376 B.C.) during the Zhou Dynasty (11th century~256 B.C.), is a historic and cultural site famous for its perfect combination of natural landscape and ancestral architecture. The temple is located at the foot of Mount Xuanweng, the original source of the Jin River, over 20 kilometers southwest of Shanxi's capital Taiyuan. Jinci Ancestral Temple faces east with water in the front and hills at the back and thick woods and beautiful scenery around. Its ancient architecture, exquisitely-carved sculptures, elaborate wall paintings and well-preserved stone tablets make it a precious source of Chinese cultural heritage.

In the 1930s, Liang Sicheng, a famous Chinese architect, made an inspection tour to Jinci Ancestral Temple. He wrote an article titled Pre-check of Ancient Buildings in Shanxi Province, which was later published in The Society for Research in Chinese Architecture. Since then, Jinci Ancestral Temple has attracted many scholars to come. Along with the development of China's tourism and the prosperity of the Chinese culture, the temple has become even more well-known since the founding of the People's Republic of China in 1949. In Jinci Ancestral Temple, the ancient buildings are most fascinating. Their historical value has made them attractive to a great number of painters, photographers, cameramen and journalists.

Shengmu (Saint Mother) Hall, the oldest building in Jin Ancestral Temple, was built during the Song Dynasty (960~1279). The hall, seven-bay wide and six-bay long, is surrounded by cloisters, with double-eave gables and hipped roofs. It is a representative architecture of the Song Dynasty, as well as the earliest example of wood columns carved with coiling Chinese-dragons. Its front porch is two-bay long, and the porch columns were carved with eight coiling Chinese-dragons during the Song Dynasty.

In front of the hall there is a square pool named Yuzhao (Fish Pond) spanned by a bridge called Feiliang (Flying Girder). It was also built during the Song Dynasty. Feiliang lies flat from east to west, and its northern and southern sections descend like open wings. The wooden square blocks inserted between the top of columns and crossbeams support the arch of the bridge. The whole building looks just like a huge bird ready to soar. Boasting its elaborate structure and special shape, the building is unique not only in the history of Chinese architecture, but also in the country's history of bridge and garden.

The Xian (Worship) Hall was built during the Jin Dynasty (1115~1234) for worshipping the Goddess and for sacrificial offerings. Surrounded by wooden fences, the hall is 3-bay wide, with single-eave hip-and-gable roofs. There are doors in the middle of the front room and back room. It is the oldest existing wooden worship hall in Chinese history. During the Song and Jin dynasties, replacing enclosure walls with wooden fences was a peculiarity of Jinci Ancestral Temple.

Saint Mother Hall, Yuzhao Feiliang and Xian Hall are all representative works in the history of Chinese architecture.

The Yuan Dynasty (1206~1368) buildings in Jinci Ancestral Temple seem to have long been neglected, but they are of great value in fact. Jingqing Gate, used to be the main gate



of Jinci Ancestral Temple, was built close to the palace wall. It was damaged through years, and was moved to Fengsheng Temple for better preservation. With a simple and brief style, Jingqing Gate and Wuji Gate of Yongle Palace in Ruicheng County are regarded as two rarest covered doorways of the Yuan Dynasty.

The main hall of Jinci Ancestral Temple was built during the early Yuan Dynasty first as a resting place of Shuyu, and later became the main hall during the reign of Emperor Qianlong (1736~1795) in Qing Dynasty (1616~1911). The hall, large and spacious, was ingeniously designed. It was built very economically — its beams and girders only used one third of the materials for building those official buildings in the Qing Dynasty. It is amazing that the hall is still in good condition after seven hundred years.

Nanlao Spring Pavilion and Shanli Spring Pavilion, rebuilt during the Ming Dynasty (1368~1644), are tall and marvelous. Their top roofs are even higher than their pillars, a rare architecture that can only be found in China.

The magnificent Shuimu (River Goddess) Building was built against Mount Xuanweng in the Ming Dynasty. The well-structured Dongyue Temple from the Ming Dynasty is elegant and rigorous in its layout. Built in the Ming and rebuilt during the Qing, the Water Mirror Stage combined the style of the music building from the Yuan and Ming dynasties and the elegance of opera house of the Qing Dynasty.

As the last imperial dynasty, the Qing Dynasty witnessed the final phase of the Chinese ancient buildings. However, there are still many classic buildings from that time. For example, the elegant gate tower in front of Wenchang Palace with springs beside, the elaborately decorated and delicately caved Juntian Opera House, the eight coiling Chinese dragons of glazed bricks on the top of the sputa of Fengsheng Temple are all unique cultural relics in China. There are also numerous stone inscriptions, painted sculptures, glazed bricks, frescos, iron men, iron lions and rare ancient trees in Jinci Ancestral Temple. Such a large number of cultural and art works have attracted visitors from all over the world. They not only demonstrate the charm of traditional Chinese ethnic culture but something more beyond any art forms.

Mr. Wang Xinsheng, the curator of Jinci Museum, is gifted with foresight and good judgment. He told us, promoting the cultural heritages of Jinci Temple is their duty and responsibility. Following his suggestion, we did a thorough research on the ancient buildings in Jinci Ancestral Temple, and published the findings of the research. As a grand cultural event in Taiyuan, it aims to help the inheritance of the traditional Chinese culture. Those beautiful pictures in the book are for the reference of the readers and potential visitors to the temple. There are numerous historical cultural relics in Jinci Ancestral Temple to be studied. We expect that this book will be a good start for such studies.

Chai Zejun  
March, 2014

英文翻译 王际洲  
英文审定 徐 林



## 序 言

建筑是一个民族的重要特征之一。中国建筑绵延两千余年，形成以木结构为主的艺术风格，背后蕴含着丰富的中国传统文化。她是东亚建筑体系的典型代表，是世界建筑艺术中一颗耀眼的明珠。山西古代建筑在中国建筑史上有着非常重要的地位。据统计，中国现存元以前的古代建筑中，有73%分布在山西，山西是研究、保护和传承中国古代建筑的重要阵地。而地处山西腹地的太原，有一处历史久远、声弥中外的古迹，因其见证了古都二千五百多年岁月变迁而略显厚重沧桑，她就是——晋祠。

晋祠，又名唐叔虞祠，在太原西南25公里的悬瓮山麓，距晋阳古城遗址十余里，是国务院公布的首批全国重点文物保护单位。这里依山傍水，风景秀丽，殿堂楼阁周布，古木芳草杂荫。据史料记载，这座纪念西周时晋国开国诸侯姬虞的祠堂，最早可追溯至魏晋南北朝时期。在北魏地理学家酈道元的笔下，晋祠已初具规模，叔虞祠、鱼沼飞梁、献殿尽有，“于晋川之中，最为胜处”。北齐“大起楼观，穿筑池塘”，规模扩大。隋唐时期，晋祠渐盛，已是著名游览胜地，文人墨客造访，诗词歌赋点缀，文化气息愈浓。北宋灭北汉，重修叔虞祠，续写晋祠又一千年，历史翻开新的篇章。元、明、清三代晋祠不断扩建，终有今日之格局。如今，晋祠云集宋、元、明、清乃至民国建筑百余座，时间跨度大，结构类型多，典型性和多样性兼备，统一性和地方性兼得，建筑和园林相映衬，自然与人文互融合，堪称“中国古代建筑博物馆”。

晋祠以纪念圣母邑姜、唐侯叔虞为主题，是我国现存最早的祠祀建筑群。创建于北宋太平兴国九年（984）的圣母殿，因其结构接近《营造法式》制度规范，被视为我国现存北宋建筑代表作。建于同一时期的鱼沼飞梁，其十字形结构在我国桥梁建筑史上极为罕见，堪称孤例。而与圣母殿一沼之隔的献殿，建于金大定八年（1168），为祭祀圣母之用。四面矮墙，墙上围栏，内部宽敞，稳如大殿，巧似凉亭。三座建筑被称为“晋祠三大国宝建筑”，其价值和影响可见一斑。祠祀建筑是晋祠建筑群的主体，是儒家思想占主导地位的体现。

在漫长的发展演进中，晋祠还融入了佛、道及民间、地方崇拜，宗教建筑比邻而建。始建于隋唐之际的十方奉圣禅寺、浮屠院及舍利生生塔，是晋祠佛教建筑之代表。它们同周边龙山童子寺、天龙山石窟群遥相呼应，是当时并州崇佛兴寺的一个缩影。而道教作为中国土生土长的宗教，多神崇拜的特点使其在民间有很深土壤，晋祠也不例外。从三清到八仙，从龙王到药王，从文昌帝君到东岳大帝，可谓庙观林立。此外，还有鲁班庙、台骀庙、

王琼祠、晋水七贤祠等，民间信仰和地方崇拜杂糅，体现了中国传统哲学的兼容并包，反映了晋祠独有的文化氛围。

“三晋之胜，以晋阳为最；而晋阳之胜，全在晋祠。”晋祠展现了中国古代建筑演进之历程，是中国古代文化和建筑艺术宝库中一份珍贵遗产。她是晋阳历史变迁的见证者，也是三晋历史文化的集中体现。保护好、传承好这一优秀的历史文化遗产，是我们文物工作的核心，也是我们文物工作者的使命。

此次编辑出版的《晋祠古建筑》一书，收录了晋祠宋元明清至民国时期的古建筑百余座。以图片加文字阐释的形式呈现给读者，旨在将晋祠古代建筑艺术做一次全面梳理，以供专家、学者及广大的古建筑爱好者研究和收藏。历史文化遗产是全人类共同的财富，保护和传承这些珍贵遗产是我们共同的责任。

太原市文物局局长 杨支军

2014年3月

## Foreword

Architecture is an important cultural icon of a nation. For over 2,000 years, wooden buildings have dominated the history of Chinese architecture and embodied rich traditional Chinese culture. They are representatives of East Asian architectural art, as well as a pearl shining in the world's architecture family. The ancient buildings in Shanxi Province have a special and important status in the history of Chinese architecture. According to official statistics, 73 percent of the extant ancient buildings in China built before the Yuan Dynasty (1206~1368) are located in Shanxi Province, making the province an important place for the research, preservation and inheritance of ancient Chinese architecture. In central Shanxi, there is a world-famous historic site called Jinci Ancestral Temple, which has witnessed the ups and downs of the ancient city — Taiyuan — through the past 2,500 years.

Jinci Ancestral Temple, also known as the Shuyu Temple, is located at the foot of Mount Xuanweng, 25 kilometers southwest of Shanxi's capital Taiyuan, and 5 kilometers away from the site of the ancient Jinyang city. It was among the first group of historical and cultural sites under government protection by the State Council. With water in the front and mountain at the back, the temple has a dense growth of trees and plants with beautiful scenery around.

The temple, constructed in commemoration of Shuyu — the first ruler of Jin State (1033-376 B.C.) during the Zhou Dynasty (11th century~256 B.C.), can be dated back to the Wei, Jin, and Southern and Northern dynasties (220~589). Li Daoyuan, a well-known geographer in the Northern Wei Dynasty (386~534), described Jinci Ancestral Temple as the best scenic spot in Jin (today's Shanxi Province), when the temple was taking shape. The Ancestral Hall of Shuyu, Yuzhao (Fish Pond) Feiliang (Flying Girder) and Xian (Worship) Hall already erected there at that time. More buildings and ponds were built during the Northern Qi Dynasty (550~577). In the Sui and Tang dynasties (581~907), Jinci Ancestral Temple became a famous tourist attraction. A great number of literati visited it and left their poems and articles there, further enriching the culture of the temple. After the Northern Song (960~1127) eliminated the Northern Han (951~979) regime, the temple was rebuilt and continued its new history for 1,000 more years. It was further expanded and rebuilt during the Yuan, Ming, and Qing dynasties (1206~1912), and finally formed its size of today. Now, the temple has more than 400 ancient and modern buildings of different types and structures from the Yuan, Ming and Qing dynasties and the period of the Republic of China (1912~1949), together with beautiful gardens and rich culture. The temple therefore is regarded as “a museum of Chinese ancient architecture.”

In memory of Shuyu and his mother Yi Jiang, who was known as the Saint Mother, Jinci Ancestral Temple is the first typical architectural complex of China. The Shengmu (Saint Mother) Hall, built in 984, is regarded as one of the representative buildings of the Northern Song Dynasty, because its structure is close to the model in the book *The Rules of Architecture*. The Yuzhao (Fish Pond) Feiliang (Flying Girder), which was built in the same period, is the only cross-structure work in the history of Chinese bridges. The Xian Hall, standing opposite to the Shengmu Hall across the pond, was built in 1168 for worshipping Saint Mother. Surrounded by low walls and with fences on the top of the walls, the hall is



spacious and in the style of a pavilion. The Shengmu Hall, Yuzhao Feiliang and Xian Hall are regarded as “Three State Treasures in Jinci Ancestral Temple.” The buildings for worship and sacrificial offerings are the main part of the temple’s architectural complex, indicating the dominant status of Confucianism of the time.

During its long history, Jinci Ancestral Temple incorporated Buddhism, Taoism, and folk and local briefings, so religious buildings were constructed in the complex. For example, the Shifang Fengsheng (Saint Worshipping) Temple, Futu (Buddha) Yard and Stupa are all typical Buddhist buildings of the Sui and Tang dynasties. These buildings, echoing with the Tongzi Temple on Longshan Hill and grottoes in Tianlong Hill, demonstrate that Buddhism was flourishing locally at that time. As a native religion, Taoism, which worships various gods, has deep roots among the people, and this can be seen clearly in Jinci Ancestral Temple. It has temple halls of the Three Purities, Eight Immortals, Dragon King, King of Medicine, God of Literature and God of Mount Tai, as well as the Luban Temple, Taidai Temple, Wangqiong Temple and the Temple of Seven Scholars, integrating folk worshipping with local briefings, displaying the inclusiveness of various traditional Chinese philosophies, and reflecting the unique culture of Jinci Ancestral Temple.

“Jinyang city is the best place of Shanxi Province and Jinci Ancestral Temple is the best place in Jinyang.” The temple, representing the progress of the ancient Chinese architecture, is a precious heritage of the ancient Chinese culture and architectural art. It witnesses the ups and downs of Jinyang city, and inherits the history and culture of Shanxi Province. It is our duty and obligation to protect Jinci Ancestral Temple and inherit its rich culture.

This book, *The Ancient Buildings in Jinci Ancestral Temple*, is a collection of all the existing ancient buildings before the Republic of China. The book aims to show the readers the art of ancient buildings in Jinci Ancestral Temple, and serves as a reference for scholars in their researches. It is also a good choice for collectors. Historical and cultural heritages are the common wealth of mankind, so it is our responsibility to protect and inherit these treasures.

Yang Zhijun

Director of the Taiyuan Administration of Cultural Heritag

March, 2014

英文翻译 王际洲  
英文审定 徐 林

## 晋祠建筑概述

建筑是人类基本的活动之一，也是人类文明的组成部分。以木结构为特征的中国古代建筑在原始社会已经开始萌芽，经历了几千年的发展，积累了丰富的实践经验，逐步发展成一个独特的体系。从单体建筑、组群建筑到城镇营造，古代劳动人民创造了许多优秀的作品，代表了中国古代建筑的伟大成就，是人类文明和建筑领域的珍贵遗产。

早在旧石器时代，先民们就利用天然洞穴居住。进入母系氏族公社时期，人们利用木架和草泥建造简单的穴居和浅穴居，逐步在地面上建房屋。经历夏、商、周三代，原本简单的木构架，经过改进发展为中国建筑的主要结构方式。春秋时期，中国最早的一部建筑著作《考工记》出现，是对这一时期建筑思想、制度和技术的总结。两汉时，斗拱开始大量使用，木构阁楼建筑增多，砖石建筑发展起来，中国古代建筑作为一个体系基本形成。

魏晋南北朝时期，中国北方开始了近四百年的民族大融合，社会动荡、经济破坏。然而在建筑上却是一个重要的发展阶段，特别是在宗教建筑和艺术上取得了辉煌的成就。隋唐时期是中国古代社会发展的高峰，中国建筑此时走向成熟。一方面表现在开始以“材”作为木构架设计的标准，各构件比例趋于定型，另一方面在建筑规模、装饰等方面形成了严格的等级制度。

经历唐末、五代动乱，中国历史进入北宋与辽，南宋和金、元对立的时期。北宋政权在政治和军事上虽然软弱，但在社会 and 经济发展层面达到了中国封建社会的一个高峰，有些方面甚至超过了唐代。经济实力的增强、社会财富的积累以及科学技术的进步，推动了整个社会的前进。

在建筑方面反映出来，首先是城市格局的变化，原有的形态已经不能满足手工业的发展，开始临街设店、按行成街，娱乐性建筑及设施也大量出现；其次是建筑规模上的变化，无论是单体还是组群建筑都趋于秀丽而富于变化，这和唐代建筑宏伟刚健的特点有着明显区别；再次是装修和装饰风格的变化，绚丽的琉璃瓦和雕刻图案增加了建筑的艺术性。手工业的发展也促成了建筑材料多样化和建筑技术的精细化；最后是建筑技术趋于成熟，在总结前代技艺的基础上，施工方法和工料估算都有了严格的规定，最终推动了具有划时代意义的巨著《营造法式》的出现。

北宋是中国建筑发展的一个新的历史阶段，元、明、清建筑都是在宋代建筑的基础上发展起来的。

金灭辽和北宋，统治了中国北方大部分地区，与南宋对峙。在建筑方面，由于工匠都是汉人，因此对辽、宋建筑都有继承和发扬。值得一提的是，金代在一些木建筑平面大胆的采用减柱造，出现了长跨两三间的复梁承顶梁架，这种减柱法兴起于五代，但流行于金代，山西五台山佛光寺文殊殿即是典型例子。

元代是蒙古族在中原建立的政权。蒙古政权在统一战争中，对当时的社会经济和秩序造成了严重破坏。政权统一后，在当时复杂的社会条件下，元代建筑仍有很多发展。

首先在城市建设方面，元大都是唐长安以来，又一个规模宏大、规划完整的都城。随着手工业和商业的恢复，中原和沿海的许多城市也繁荣起来。



其次在木构建筑方面，元代建筑继承了宋、金传统，但在规模和质量上都逊于两宋。特别在北方，一般的寺庙建筑其加工比较粗糙，用材比较随意，常用弯曲的木料作为梁架，许多构件也被简化。殿宇中大胆抽去柱子，取消室内斗拱，斗拱用材减小等，都反映了元初社会经济倒退、材料短缺的时代特征。然而这些变化并非全是消极的，元代建筑及装饰的简化，遏制了宋、金以来逐渐趋于复杂、繁琐的趋势，节约了材料，也进一步增强了建筑的整体性和稳定性。

明、清时期的建筑是中国古代建筑史上的最后一个高峰。首先在城市营建方面，除了南京、北京等都城建设外，随着经济发展，大城市增多，新的城镇不断出现。城镇中的公共建筑、住宅建筑水平不断提高，装饰艺术被普遍使用于民居，各个地区的建筑特色也逐渐区别开来，走向标准化。

其次在材料使用方面，砖开始用于城墙和长城包砌，民居砌墙也开始大量使用。琉璃砖、瓦的质量提高，使用更广泛。在四川、福建等地出现了三、四层楼房的夯土墙，经过一二百年仍然坚固，说明夯土技术进一步提高。

再次，在木结构方面，明代开始形成新的木构架，斗拱结构开始减小，梁柱结构的整体性加强，构件卷杀简化。柱头上的斗拱不再起重要的结构作用，而原被用作斜梁的昂，也成了装饰性构件。斗拱的装饰性作用开始凸显，并走向繁缛。为了简化施工，宋、金建筑中的“升起”、“侧脚”都有所减弱，大胆减柱法也不再使用，梭柱、月梁也被直柱、直梁所取代，形成了特有的时代风格。

最后，在建筑技术方面，“千斤顶”、“刨子”、“手摇卷扬机”等简单机械的使用，提高了劳动生产率。官式建筑在长期经验积累的基础上定型化，清政府颁布了《工部工程做法则例》，统一了官式建筑构件的模数和用材标准，使得工料估算更明晰、施工速度进一步加快，但也束缚了施工人员的创造力。

近代中国是一个半殖民地半封建社会。随着西方思想的侵入，表现在建筑方面是新、旧两个建筑体系的并存的特征。新的建筑体系是与近代化、城市化相联系的建筑体系，是向工业文明转型的建筑体系。而旧的建筑体系是原有传统建筑体系的延续，也是中国传统建筑走向终结的过程。因而在建筑思想上，出现了“折中主义”、“传统复兴”、“现代建筑”三股思潮，使得这一时期的建筑形式和思想错综复杂。

晋祠作为中国古代祠祀园林建筑群的代表，其发展和变化正是中国古代建筑演进的缩影。晋祠草创于周秦，发展于魏晋，辉煌于唐宋，成熟于明清。晋祠现存宋金以降历代建筑百余座，在中国古代建筑史上有着重要的地位，是研究中国古代建筑和山西地方建筑重要的实物资料，具有丰厚的历史和文化内涵。

晋祠的建筑布局独具匠心，以悬瓮山为背景，古典建筑与晋水清泉、古树名木融为一体，人工美和自然美巧妙结合，集中体现了中国传统建筑“天人合一，物我相融”的观念。晋祠坐西朝东，以晋祠大门到圣母殿为中轴线，主要由中线、北线、南线三部分组成。总体布局灵活多变，建筑空间和自然景色相得益彰，给人以开阔疏朗，清新别致的审美感受。

中轴线上的建筑，是晋祠的主体部分，自东向西，有晋祠大门、水镜



台、会仙桥、金人台、对越坊、钟楼、鼓楼、献殿、鱼沼飞梁、圣母殿。这部分建筑造型雄伟，布局有序，灵活多变，有极高的历史、艺术、科学价值。圣母殿是整个祠区的核心建筑，在全祠布局中处于独冠中居的地位。它背靠悬瓮山主峰，俯视鱼沼飞梁，大殿上扬的翼角和飞梁下折的两翼相互映衬，一起一伏，一张一弛，突显出大殿的开阔和飞梁的巧妙，构思独特，恰似天成。

北线建筑东起文昌宫，有东岳祠、昊天神祠、钧天乐台、贞观宝翰亭、唐叔虞祠、松水亭、善利泉亭、苗裔堂、朝阳洞、云陶洞、待凤轩、三台阁、读书台和吕祖阁。这组建筑随地形的自然走势而建，殿宇接踵，错综排列，巍峨耸立，以崇楼高阁取胜。其中，文昌宫、昊天神祠、唐叔虞祠三组建筑，院落紧凑、布局严谨、整齐雅致。

南线建筑从胜赢楼起，有傅山纪念馆、白鹤亭、流碧榭、三圣祠、水母楼、公输子祠、台骀庙、真趣亭、不系舟、难老泉亭、王琼祠、晋溪书院、董寿平美术馆、翰香馆、浮屠院、十方奉圣禅寺等。其中，雄壮古朴的十方奉圣禅寺与高耸入云的舍利生生塔是晋祠的佛教建筑群，独成体系。这部分建筑既有楼台耸峙，又有桥亭点缀，泉流环绕，松风水月，景色宜人。

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#### 参考书目

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晋祠全景鸟瞰图



