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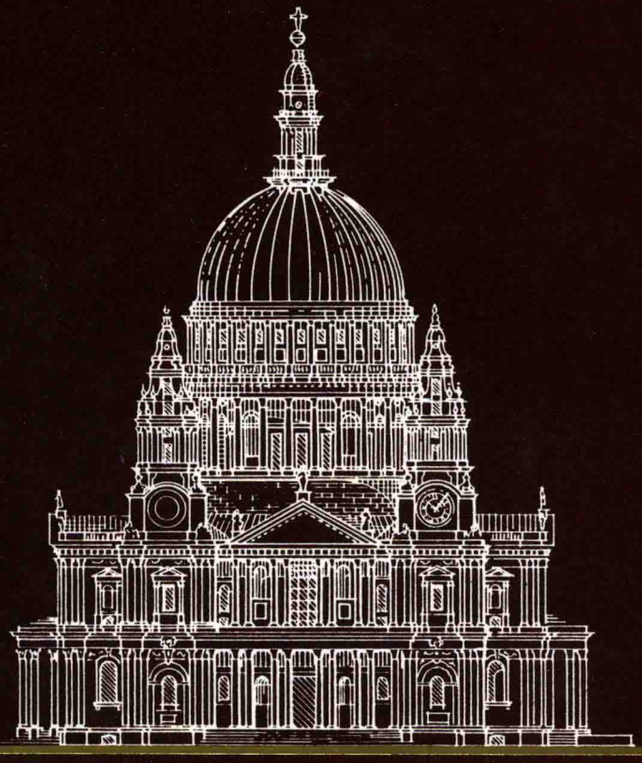

Written by Robert Adam
Illustrations by Derek Brentnall

古典建筑完全手册

CLASSICAL ARCHITECTURE

A Complete Handbook

辽宁科学技术出版社

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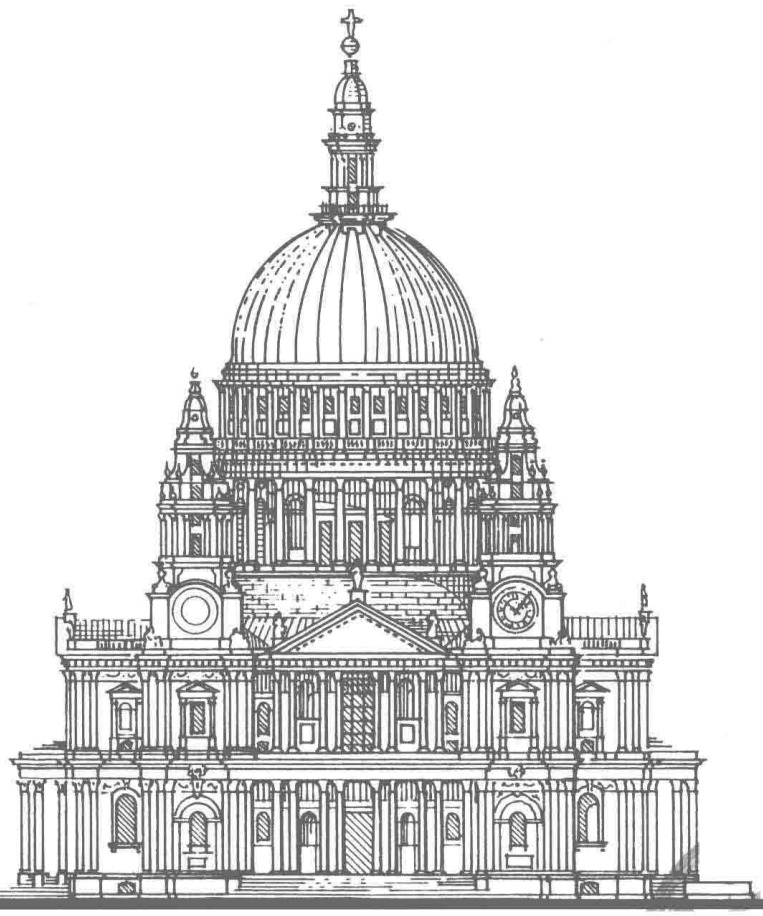

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·沈阳·

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For
Sarah, Jamie, and Charlotte

献给
莎拉、杰米以及夏洛特

介 绍

罗伯特·亚当（中文名“叶栋”）是英国的一位建筑师、城市设计师、学者和作家。他创建了ADAM（亚当）建筑事务所，这是世界上专长于古典建筑的最大的建筑师事务所。他和另外五位建筑师董事一起领导着这个事务所的工作，他们是：纳吉·安德森、保罗·汉威、 休·派特、乔治·苏马兹·史密斯和罗伯特·卡。 这些董事在各个年龄层次，并且为了保持公司的活力，将会有更加年轻的建筑师加盟。

ADAM（亚当）建筑事务所以设计大型别墅、商业建筑、公共建筑、小型住宅开发以及新城和住区规划而闻名。事务所董事将他们传统和古典建筑设计的专长运用于所有的项目。他们的城市规划用先驱方式分析地方脉络，并将结果应用于新建区域设计。

一座6000平方米的别墅（*a*），位于英格兰南部的一个私家公园中。它由法国进口石材建造，按照英国乡村别墅的传统设计。丰富的石材细部均由计算机控制切割。平面布局将建筑的一侧朝向花园景观，在另一侧建造了入口庭院。大型的古典柱式有着特殊设计的柱头，其设计受到意大利16世纪伟大建筑师安德烈·帕拉迪奥（1508—1580年）的启示。小型的古典柱式设计注重人体尺度。入口门廊留有一个大型的浮雕创作。

一座新建办公楼（*b*），地处伦敦皮卡迪利——伦敦西区最主要的历史大道之一。该建筑采用多种传统古典形式，力求呼应每个立面所对应的不同城市文脉，并充分利用其独特的位置条件。面向主街的立面非常壮观，运用了不同尺度的古典柱式，柱头出自英国著名的传统雕塑家之手。在建筑转向次路的转角，使用简化过的小柱子，以产生较为谦逊的感觉。

在英格兰南部的三幢新建的公寓楼项目（*c*），重现了20世纪初源于美国、后来几十年中成为一种全球风格的古典高层建筑。这种风格的原则是将塔楼比作柱式，底部柱础的细节与街道一致，上有简单的垂直线条模拟柱身，顶部楼层富有表现力，轮廓远观之下就像柱头。

位于英格兰西部的一个新建村庄（*d*），遵循了典型英国村庄的不规则街道格局，并包含了一系列大小不同、设计各异的传统石屋。这些元素将此地打造得独特而迷人，曲折狭窄的街道、一幢大型公共建筑和地方商店，无不反映出当地的风格特色。

INTRODUCTION

Robert Adam is a British architect, urban designer, academic, and author. He founded ADAM Architecture, the largest architectural firm in the world specialising in Classical architecture, and works with five other directors who are also leading practitioners: Nigel Anderson, Paul Hanvey, Hugh Petter, George Saumarez Smith, and Robert Kerr. The directors are of varying ages and, to maintain the vitality of the firm, younger practitioners will join the practice.

ADAM Architecture is well-known for the design of large houses, commercial architecture, public buildings, developments of smaller houses, and the planning of new towns and neighbourhoods. The directors bring their specialist knowledge of traditional and Classical design to all their projects. Their urban planning has pioneered the analysis of local context and its application to the design of new areas.

A 6,000 square metre house (*a*) in southern England is set in a private park. It is built from imported French stone and designed in the English country-house tradition. The rich Classical stone detailing has been cut by computer. The plan gives garden views on one side and creates an entrance court on the other. Large Classical columns have specially designed capitals inspired by the great Italian sixteenth-century architect Andrea Palladio (1508-80). Smaller Classical columns give a human scale. The entrance portico includes a large sculptural composition.

A new office building (*b*) in London is located on Piccadilly, one of the most important historic thoroughfares in the West End of the city. The building uses traditional Classical forms in varied ways to relate to the different urban context on each façade and to take advantage of its unique location. Using Classical columns of different scales, the façade to the main street is imposing, with column capitals sculpted by one of Britain's leading traditional sculptors. As the building turns the corner into minor streets, the smaller columns are simplified to create a more modest appearance.

A project for three new residential towers (*c*) in a southern English city revives the tradition of the Classical skyscraper that originated in the USA in the early twentieth century and became a global style in the following decades. This tradition established the principle of a tower designed as a column, with a base to give detail to the street, a simple vertical arrangement above acting as a column shaft, and expressive upper floors as a column capital seen from a distance and in silhouette.

A new village (*d*) in the west of England follows the informal street pattern of typical English villages and incorporates a series of traditional stone houses of different sizes and different designs. Together they create a distinctive and attractive place with twisting narrow streets, a major public building, and local shop that together reflect the character of the area.

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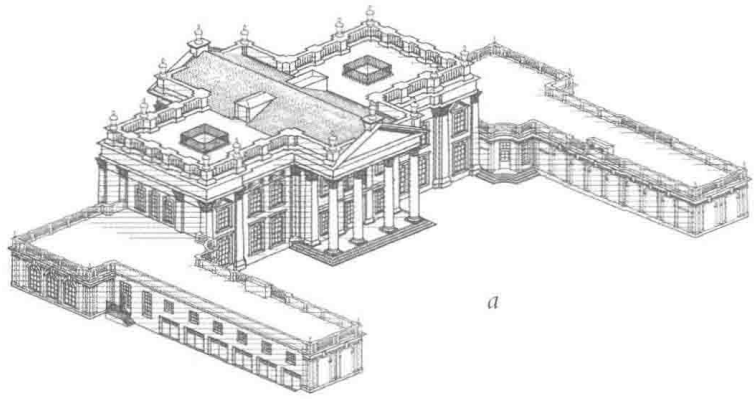

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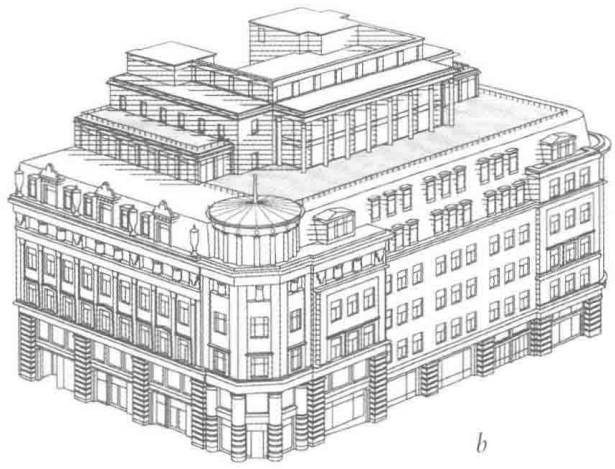

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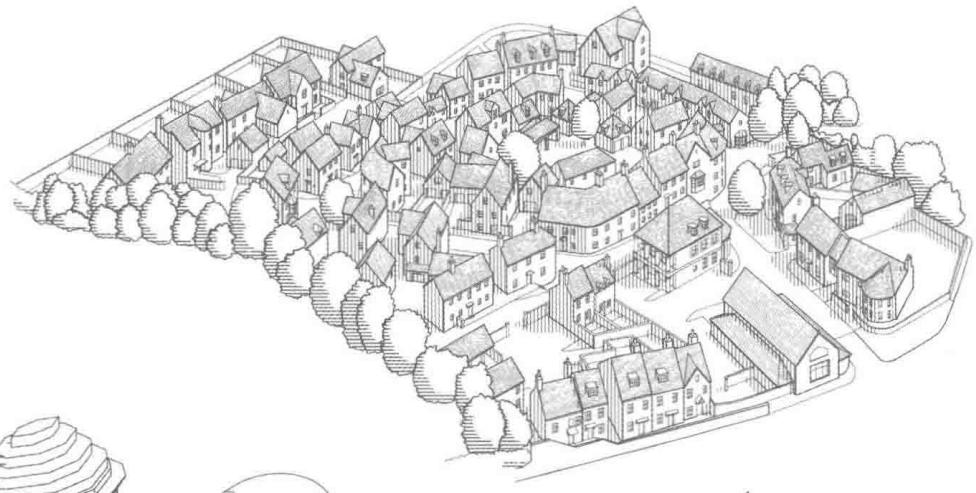

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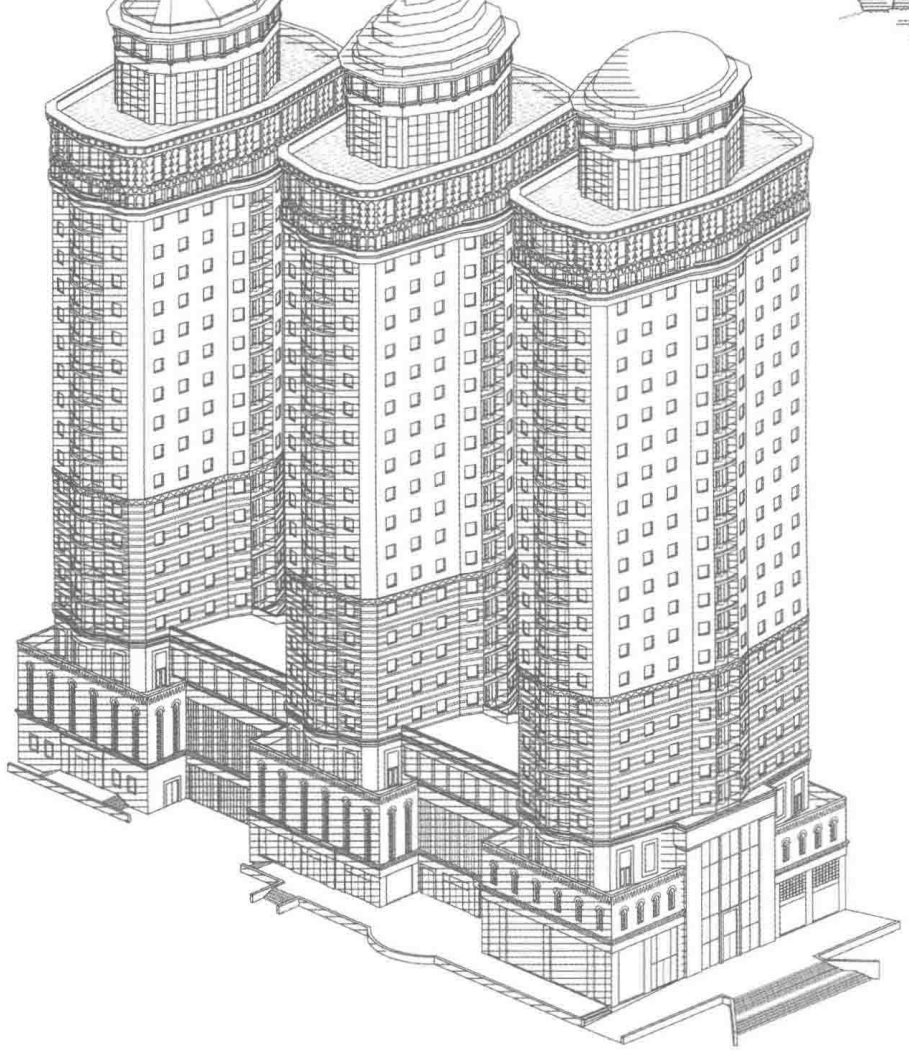

c

致　谢

我必须感谢客户、学生以及使得古典建筑保持活力的同行专家，更重要的是，比起二十五年前本书首次出版时，他们使得本书与当代建筑更加息息相关。我特别感谢我在ADAM（亚当）建筑事务所的董事们，作为同事与推动古典建筑先驱的纳吉·安德森、保罗·汉威、休·派特、乔治·苏马兹·史密斯和罗伯特·卡。我还必须感谢辽宁科学技术出版社将本书介绍给中国读者，苏珊·威尔逊完成修订版的编辑工作，杰里米·德雷克为本书增加图片，田英莹为本书翻译提供意见，以及雪晴对编辑中文翻译提供的帮助。

罗伯特·亚当（叶栋）2017

温彻斯特，英格兰，英国

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I must thank the clients, students, and fellow professionals who have kept Classical architecture alive and, if anything, have made this book more relevant to contemporary architecture than it was when the book was first published more than twenty-five years ago. I am particularly grateful to my fellow directors at ADAM Architecture, Nigel Anderson, Paul Hanvey, Hugh Petter, George Saumarez Smith, and Robert Kerr, as both colleagues and leaders in the advancement of Classical design. I must also thank the Liaoning Science & Technology Publishing House for offering this work to Chinese readers, Susan Wilson who has led the editing of the revised edition, Jeremy Drake for additional graphics, Yingying Tian for her advice on the translation, and Qing Xue for her assistance with editing the Chinese translation.

Robert Adam (Ye Dong) 2017

Winchester, England, United Kingdom

目录 CONTENTS

本书的使用	USING THE BOOK	1
1. 古典传承	1. CLASSICAL HERITAGE	
起源	ORIGINS	2
埃及	EGYPT	4
希腊神庙	THE GREEK TEMPLE	6
希腊完美主义	THE PERFECTION OF GREECE	8
希腊风格	HELLENISM	10
罗马帝国	IMPERIAL ROME	12
罗马帝国后期	LATE ROME	14
拜占庭	BYZANTIUM	16
走出黑暗时代	OUT OF THE DARK AGES	18
哥特式的诞生	THE BIRTH OF GOTHIC	20
文艺复兴	THE RENAISSANCE	22
文艺复兴全盛期	HIGH RENAISSANCE	24
矫饰主义	MANNERISM	26
北方的文艺复兴	THE RENAISSANCE IN THE NORTH	28
国际巴洛克风格	INTERNATIONAL BAROQUE	30
帕拉迪奥及其传承	PALLADIO AND HIS LEGACY	32
洛可可风格	ROCOCO	34
新古典主义	NEO-CLASSICISM	36
新文艺复兴建筑	RENAISSANCE REVIVAL	38
工艺美术运动	THE ARTS AND CRAFTS MOVEMENT	40
巴洛克风格复兴与学院派	BAROQUE REVIVAL AND THE BEAUX ARTS	42
两次世界大战期间	BETWEEN THE WARS	44
新的开端	A NEW BEGINNING	46
2.古典主义建筑	2. THE CLASSICAL BUILDING	
神庙	THE TEMPLE	48
巴西利卡与圆形神庙	BASILICAS AND ROUND TEMPLES	50
文艺复兴和巴洛克教堂	RENAISSANCE AND BAROQUE CHURCHES	52
古代住宅	HOUSES OF ANTIQUITY	54
文艺复兴、巴洛克宫殿与别墅	RENAISSANCE AND BAROQUE PALACES AND VILLAS	56
小型城镇住宅	THE SMALL TOWN HOUSE	58
小型乡村住宅	THE SMALL COUNTRY HOUSE	60
新用途，新解读	NEW USES, NEW INTERPRETATIONS	62
新技术	NEW TECHNOLOGIES	64
奇异特征	CURIOSITIES	66

3. 柱式	3. THE ORDERS	
柱式	THE ORDERS	68
多立克柱式：起源	THE DORIC ORDER: ORIGINS	70
希腊多立克柱式	THE GREEK DORIC ORDER	72
罗马和文艺复兴多立克柱式	ROMAN AND THE RENAISSANCE DORIC	74
多立克柱式的应用	THE USE OF THE DORIC ORDER	76
托斯卡纳柱式	THE TUSCAN ORDER	78
托斯卡纳柱式的应用	THE USE OF THE TUSCAN ORDER	80
爱奥尼亚柱式：起源	THE IONIC ORDER: ORIGINS	82
爱奥尼亚柱式	THE IONIC ORDER	84
爱奥尼亚柱头	THE IONIC CAPITAL	86
爱奥尼亚柱式的应用	THE USE OF THE IONIC ORDER	88
科林斯柱式：起源	THE CORINTHIAN ORDER: ORIGINS	90
科林斯柱式	THE CORINTHIAN ORDER	92
科林斯式柱头	THE CORINTHIAN CAPITAL	94
科林斯柱式的应用	THE USE OF THE CORINTHIAN ORDER	96
混合柱式	THE COMPOSITE ORDER	98
混合柱式的应用	THE USE OF THE COMPOSITE ORDER	100
变体与创新：柱子	VARIATIONS AND INVENTIONS: COLUMNS	102
变体与发明：柱头与柱础	VARIATIONS AND INVENTIONS: THE CAPITAL AND BASE	104
柱子：细化	THE COLUMN: REFINEMENTS	106
壁柱	THE PILASTER	108
柱子间距	COLUMN SPACING	110
4. 比例的理论	4. THEORIES OF PROPORTION	
比例体系	PROPORTIONAL SYSTEMS	112
简单比例	SIMPLE PROPORTIONS	114
复杂比例	COMPLEX PROPORTIONS	116
5. 装饰线脚	5. MOULDINGS	
简单装饰线脚	SIMPLE MOULDINGS	118
更加简化的装饰线脚	FURTHER SIMPLE MOULDINGS	120
复杂装饰线脚	COMPLEX MOULDINGS	122
卵箭饰与舌箭饰	EGG AND DART AND TONGUE AND DART	124
更加复杂的装饰线脚	FURTHER COMPLEX MOULDINGS DECORATED	126
6. 增加与削减	6. ADDITION AND SUBTRACTION	
柱式之上的柱式	THE ORDERS IN ORDER	128

柱式的巧妙应用 MANIPULATING THE ORDERS 130
高柱式 GIANT ORDERS 132
比例变化 CHANGING SCALE 134

7. 隐藏柱式 7. HIDDEN ORDERS
渐进式省略：柱式 PROGRESSIVE OMISSIONS: THE ORDER 136
渐进式省略：建筑物 PROGRESSIVE OMISSIONS: THE BUILDING 138
渐进式省略：内部设计 PROGRESSIVE OMISSIONS: THE INTERIOR 140
外观细部设计的选择 SELECTIVE EXTERIOR DETAILS 142

8. 山花 8. THE PEDIMENT
神庙屋顶 THE TEMPLE ROOF 144
山花的种类 TYPES OF PEDIMENT 146
山花的各种应用 DIFFERENT USES OF THE PEDIMENT 148
山花及其设计 PEDIMENTS AND DESIGN 150

9. 拱券 9. THE ARCH
古代拱券 THE ARCH IN ANTIQUITY 152
拱的构建 THE CONSTRUCTION OF ARCHES 154
拱券与柱式 ARCHES AND THE ORDERS 156
拱券与柱式：变体 ARCHES AND THE ORDERS: VARIATIONS 158
拱券与柱式：更多变体 ARCHES AND THE ORDERS: FURTHER VARIATIONS 160
拱楣和拱肩 TYMPANUM AND SPANDREL 162
拱券与拱顶 ARCHES AND VAULTS 164
拱券及其设计之一 ARCHES AND DESIGN 1 166
拱券及其设计之二 ARCHES AND DESIGN 2 168
混合拱券及其测定 MIXING ARCHES AND SETTING OUT 170

10. 穹顶 10. THE DOME
古代穹顶 DOMES OF ANTIQUITY 172
文艺复兴后期穹顶 POST-RENAISSANCE DOMES 174
穹顶的种类 TYPES OF DOME 176
复合穹顶 COMPLEX DOMES 178
假穹顶 FALSE DOMES 180
半穹顶，法官席，半圆形后殿和壁龛 HALF-DOMES, TRIBUNES, APSES AND NICHES 182
穹顶内部 INSIDE THE DOME 184

11. 粗琢 11. RUSTICATION
起源 ORIGINS 186
粗琢的种类 TYPES OF RUSTICATION 188

粗琢柱式	RUSTICATED ORDERS	190
粗琢墙壁与开口	RUSTICATED WALLS AND OPENINGS	192
粗琢建筑	RUSTICATED BUILDINGS	194

12. 门与门廊 12. DOORS AND PORCHES

建筑与入口	BUILDINGS AND ENTRANCES	196
古代的门	DOORS OF ANTIQUITY	198
古代门廊	PORCHES OF ANTIQUITY	200
门与柱式	DOORS AND THE ORDERS	202
门与托架	DOORS AND BRACKETS	204
门缘1	DOOR-SURROUNDS 1	206
门缘2	DOOR-SURROUNDS 2	208
双层高门缘	DOUBLE-HEIGHT DOOR-SURROUNDS	210
门廊与入口	PORCHES AND PORTICOS	212
多立克门缘	A DORIC DOOR-SURROUND	214
多立克门廊	A DORIC PORCH	216

13.窗 13. WINDOWS

窗子与设计	WINDOWS AND DESIGN	218
古代窗子	WINDOWS OF ANTIQUITY	220
窗子的语汇	THE VOCABULARY OF THE WINDOW	222
凸窗和凸肚窗	BOW, BAY, AND ORIEL WINDOWS	224

14. 托架 14. BRACKETS

涡卷形托架	SCROLLED BRACKETS	226
其他托架	OTHER BRACKETS	228
涡卷形托架：变化	SCROLLED BRACKETS: VARIATIONS	230
简化的涡卷形托架	SCROLLED BRACKETS SIMPLIFIED	232
设计涡卷形托架	SETTING OUT A SCROLLED BRACKET	234

15. 壁炉 15. THE FIREPLACE

起源	ORIGINS	236
壁炉与柱式	FIREPLACES AND THE ORDERS	238
壁炉：变化与创新	THE FIREPLACE: VARIATIONS AND INVENTIONS	240
壁炉与雕像	FIREPLACES AND SCULPTURE	242
多立克壁炉	A DORIC FIREPLACE	244
科林斯壁炉	A CORINTHIAN FIREPLACE	246

16. 栏杆和护栏 16. BALUSTRADES AND RAILINGS

古代和文艺复兴时期	ANTIQUITY AND THE RENAISSANCE	248

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设计栏杆柱	SETTING OUT BALUSTERS	250
栏杆柱的变化	BALUSTER VARIATIONS	252
镂空墙壁	PIERCED WALLS	254
楼梯护栏	STAIR RAILS	256
金属护栏与屏风墙	METAL RAILS AND SCREENS	258
倒置的护栏	TURNED RAILS	260
17. 天际线	17. THE SKYLINE	
天际线设计	DESIGN FOR THE SKYLINE	262
球、瓮和松球	BALLS, URNS, AND PINE-CONES	264
尖顶饰、方尖塔和战利品装饰	FINIALS, OBELISKS, AND TROPHIES	266
18.自然世界	18. THE NATURAL WORLD	
莨苕	THE ACANTHUS	268
植物装饰	PLANT DECORATION	270
花冠与花环	GARLANDS AND WREATHS	272
叶丛状装饰、圆花饰和扇贝形装饰	ANTHEMION, ROSETTE, AND PATERA	274
动物	ANIMALS	276
人形	THE HUMAN FORM	278
19. 几何样式	19. GEOMETRIC PATTERNS	
钥匙纹和波纹	KEYS AND WAVES	280
扭索饰、圆盘饰和对比特征	GUILLOCHES, DISCS, AND CONTRASTS	282
20. 古典设计	20. CLASSICAL DESIGN	
对称与轴线	SYMMETRY AND AXIS	284
几何结构与空间	GEOMETRY AND SPACE	286
垂直和水平等级	VERTICAL AND HORIZONTAL HIERARCHY	288
强调与细部设计	EMPHASIS AND DETAIL	290
延伸阅读	FURTHER READING	293
术语表	GLOSSARY	297
索引	INDEX	303

本书的使用

古典建筑是我们日常生活中很熟悉的一部分。两千年以来的古典建筑传统已经成为西方文明的必要组成部分，这一漫长的联系使我们对建筑语汇有了更深刻的了解。

正如文学作品一样，经典的设计可以采用多种形式并且以无数不同的手法呈现出来。像一部伟大的小说，一座宏伟的古典建筑给每个普通人传递的是简单的信息，然而给有学识的观察家提供的则是一层层的深刻内涵。本书将引导读者进入我们居住艺术领域的创造层面。

古典设计从它的历史中汲取力量和变化，这一点与语言是相通的。从历史当中衍生出的神话和符号，给最简单的设计增添色彩。每一个建造手法和微小的细部设计都蕴含着自己的故事。本书将着眼这部分历史，介绍所有的元素，追溯几个世纪以来它们的演变过程并为其应用提供实际的建议。

本书将首先审视古典建筑伟大传统的丰富性和多样性与其历史内涵和使用之间的关系。再进一步描述隐藏在所有古典建筑背后不同的正规设计体系，即柱式。然后逐一解读建筑的组成部分和设计风格，生成古典建筑所有组成部分的全景图。

本书的每一页都是一篇完整的文章，其相对的页面上则是图示，通常是按照比例绘制的，其目的是为文章做图解。这种版式设计使读者既能够逐章学习，又能够挑选感兴趣的页面和章节来阅读。

由于是专门学科，古典建筑使用大量的术语。将本书划分为一系列相关联的章节，意味着读者可能不知道或没有读到过某些晦涩却必不可少的术语。当这些名词术语也没有在同一页进行说明时，在术语表中会有简短的解释。目录中指明该条目在哪一页进行更深入的讨论。

读者很快会意识到古典建筑的研究是如此庞大与复杂。本书只能为其作简要介绍，其中好多页面内容可以成为几本书的题材，因此选材是十分严格的。在选择上力求客观，对于非重点内容进行必要的删减。所选实例体现古典建筑的多样性、深度和活力，来反映随着其所服务的社会传统而发生的演变。

USING THE BOOK

Classical architecture is a familiar part of our everyday lives. For two thousand years the tradition of Classical building has been an essential part of western civilisation and this long association has given us all a deep-rooted understanding of its language.

Like literature, a Classical design can take many forms and can be expressed in countless different ways. Like a great novel, a great Classical building will have a simple message for everyone while offering the knowledgeable spectator layer upon layer of more profound meaning. This handbook will help to guide the reader into the creative depths of the works of art that we inhabit.

In common with the spoken language, Classical design draws its strength and variety from its history. From this history have grown myths and symbols which colour even the simplest designs. Methods of construction and small details each have their own story to tell. *Classical Architecture* will look at this history and introduce all of these elements, tracing their evolution through the centuries and offering practical advice for their use.

The richness and diversity of the great heritage of Classical buildings are first examined in relation to their historical context and use. The book goes on to describe the different formal systems of design, or Orders, which lie behind all Classical architecture. Parts of buildings and types of decoration are then examined one by one to create a comprehensive picture of the Classical building in all its aspects.

Each page of text is a self-contained essay and is placed opposite a page of drawings, usually to scale, which have been prepared specially to illustrate the text. This format allows the reader to study the book chapter by chapter or to select pages or sections of specific interest.

As it is a specialised subject, Classical architecture has a large number of technical words. The division of the book into a series of linked essays means that the reader may not know or have read previously the definition of some of the more obscure but unavoidable expressions. Where these are not defined on the same page a short definition can be found in the glossary. The index gives directions to pages where the subject is discussed in more depth.

The reader will soon realise just how vast and complex is the study of Classical architecture. This handbook can only be an introduction. When many of these pages can be the subject of several books, the choice of material has to be highly selective. The selection is intended to be objective and there is no significance in the inevitable list of omissions. Examples have been chosen to show the variety, depth, and dynamism of Classical architecture and to trace the evolution of the tradition as it changes with the society it serves.

1. 古典传承

起源

从远古时代人类学会耕种土地和蓄养牲畜起，一些部族便定居在地中海东部沿岸土地肥沃的地区。

这些史前人类的生活和传说成为西方文明的基石。在未开化的古老村落里，他们为神修建与自己同样的原始民居建筑，这些房屋与庙宇就是古典建筑的起源。

当这些部族走出无知的晦暗，便将祖先的神圣传统精心地保存下来，并且记录了已经很古老的口头流传下来的神和英雄的传说，这就是西方文学的源头。他们的房屋和庙宇体现逐渐复杂的生活方式，他们将祖先简单的建筑构造编织在新的建筑设计与装饰中。

埃及的石头神庙和坟墓在形状、雕刻和绘画装饰上常常模仿尼罗河下游早期农民用芦苇建造的房屋。时至今日，在美索不达米亚南部河畔的乡村仍然能找到相似的民居（*b*）。

公元前9世纪，希腊科林斯附近的陶土模制建筑是献祭给女神赫拉的。图例中复原的建筑物（*a*）可能是这类神庙的模板。公元前7世纪，拉丁部族定居于现在罗马所在的山丘上，将死者的骨灰安置在黏土制的小型棚屋中。图（*c*）是基于这些容身之处的遗迹的复原图。

在这片古典建筑诞生的土地上，这些用乡间天然材料建造的房屋中，仍然居住着迁徙的牧民。至今，这些建筑仍然是世界上贫穷地区人们的固定住所。在古代，不仅普通的乡间民居能够时刻提醒古典石头神庙的存在，而且到了1世纪，在雅典和罗马，人们还虔诚地保存着茅草屋顶的神庙。

在古典建筑漫长的历史中，这些遗留下来的传统逐渐被湮没，有时似乎已被遗忘，有时浮出表面并得以短暂复兴，但从未彻底消失过。每一种古典建筑都是这些原始棚屋的后裔，使用古典手法是现代与西方文明起源之间鲜活的纽带。

1. CLASSICAL HERITAGE

ORIGINS

From the earliest days, when men learnt to till the soil and herd their animals, tribes settled the fertile regions around the eastern perimeter of the Mediterranean Sea.

The life and legends of these prehistoric peoples became the foundations of western civilisation. In rough villages they housed their gods in the same primitive dwellings they built for themselves, and in these houses and temples lie the roots of Classical architecture.

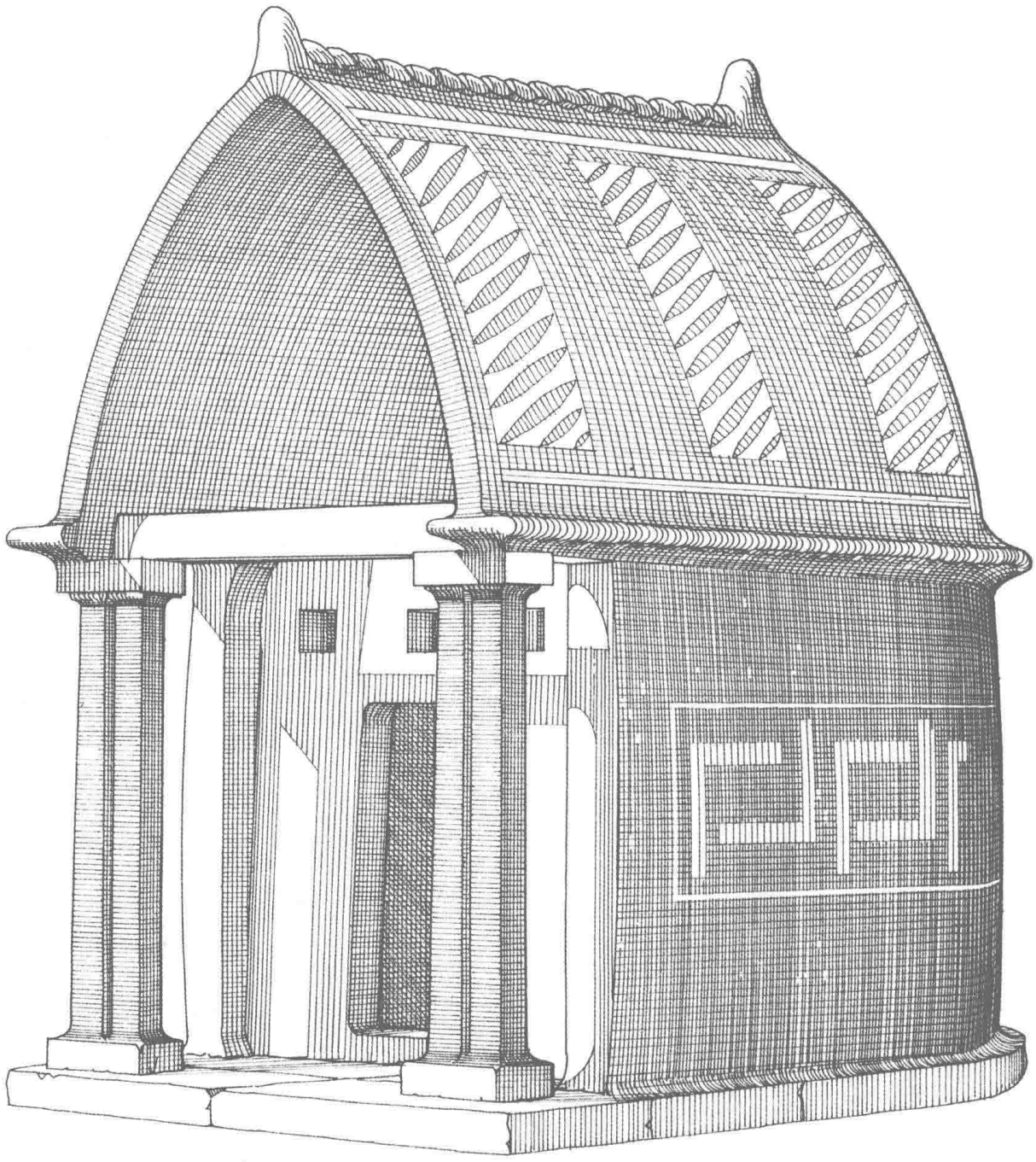
As these tribes emerged from illiterate obscurity they jealously preserved their sacred ancestral traditions and recorded their already ancient spoken tales of gods and heroes to create the fountainhead of western literature. As their houses and temples grew to reflect the increasing sophistication of their lives, memories of the simple structures of their forebears were woven into the design and decoration of the new buildings.

The stone temples and tombs of Egypt often imitate in their shape, carvings, and painted decorations the reed houses of the first farmers of the Lower Nile. Even today, similar dwellings (*b*) can be found in riverside villages in southern Mesopotamia.

In the nineth century BC, pottery models of buildings were offered to the goddess Hera, near Corinth in Greece. The reconstruction illustrated (*a*) is probably a model of such a temple. In the seventh century BC, the Latin tribes that settled the hills that were to become Rome buried the ashes of their dead in miniature huts of clay and illustration (*c*) is a reconstruction of a hut based on the remains of these vessels.

Made from the natural materials of the countryside, buildings such as these still house migrant shepherds in the lands where Classical architecture was born. To this day they can serve as permanent homes in the poorer regions of the world. In antiquity not only would everyday rural dwellings have served as a constant reminder of the ancestry of stone temples, but up until the first century AD, ancient thatched temples were reverently preserved in both Athens and Rome.

Throughout the long history of Classical architecture the influence of these inherited origins has lain below the surface, sometimes half-forgotten, sometimes emerging to the surface to revitalize the strain, but never totally absent. Every Classical building is a descendant of these primitive huts and the use of Classical architecture is a living bond with the cultural origins of western civilization.



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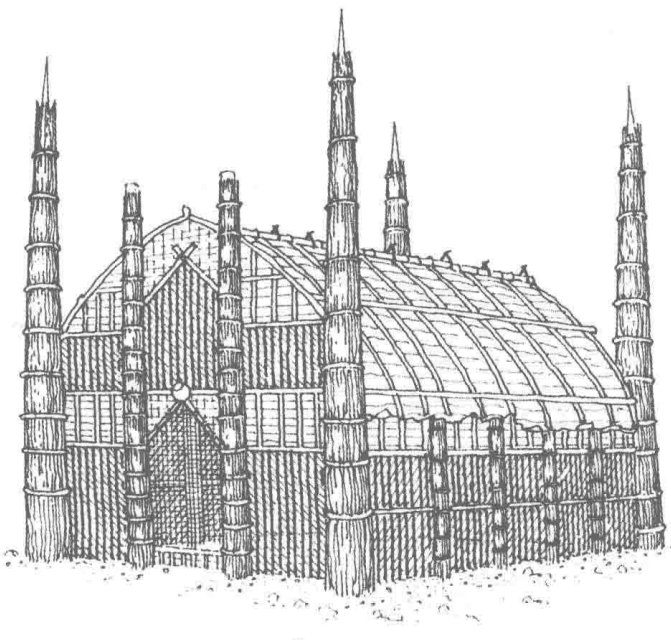

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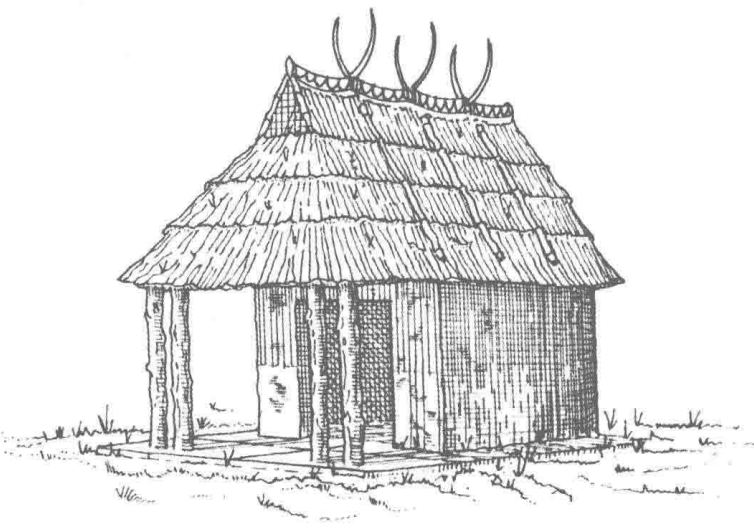


c

埃及

西方纪念碑式建筑的基础源于埃及。当希腊首次出现文明的迹象时，埃及建筑师已经有一千五百年修建大型建筑的历史了。

尼罗河带来极其肥沃的泥土，这一自然资源创造了富庶的文明，由被奉为神明的国王即法老统治。繁复的宗教信仰需要消耗大量劳动力，用以修建大型建筑物，献祭给半兽身的神和法老的来世。

执着地追求永生并创造永恒的思想主宰了古埃及的建筑理念。皇家陵墓成为膜拜已逝法老的神庙。到公元前2800年，开始修建巨大的、人造的、石料砌面的山丘，即金字塔，并建造在墓室上，用以安放精心涂抹防腐香料的法老遗体和他所喜爱的世间财物。金字塔是最早的西方世界用切割石料修建的纪念碑。

在古代，金字塔随处可见，但是由于其作为坟墓的单一功能和它们巨大的体量，对其北部出现的希腊文明并无特殊影响。另一方面，巨大的封闭石头神庙有时是金字塔建筑群的附属品，有时独立存在，对希腊的商业和贸易产生了更大的影响。

卡纳克的月亮神庙（*a*）修建于公元前1198年，虽然是个比较小的例子（附近的阿蒙神庙是它的6倍），但是比较典型。它矗立在一个由围墙包围（图中没有显示）的大面积区域内，其中包括服务楼和圣水湖。神庙向内朝向供奉有神舟室的圣所，通过位于礼仪轴线的引道，经过两座塔楼之间的大门、一个开放式庭院和列柱厅可以到达圣所。圣所周围环绕着长廊通往礼拜堂。

我们应该看到，埃及建筑的单个特征对古典风格的发展产生的重大影响，以及细部设计是如何被罗马建筑采纳的。然而，虽然埃及的建筑风格维持了一千五百年而未发生改变，在境外却没有留下埃及风格的古迹。它好像对于周边贫困地区的文化来说过于特殊与保守。公元前1300年源自古希腊克里特文明和迈锡尼文明的阿特柔斯宝库（*b*）和继希腊民族之后六百年的克里特民族在普林尼亚斯修建神庙（*c*），显示了埃及发达富庶的文明与其北部邻国的落后文明之间的差异。我们应当看到，比起重要建筑物上精美的石料装饰，埃及建筑对主流古典主义最重大的贡献在于神庙中梁柱式结构的使用，以及对修建宏伟壮观建筑的热爱。

EGYPT

The foundations of western monumental architecture were laid in Egypt. By the time the first signs of civilisation began to emerge in Greece, Egyptian architects had been building massive structures for fifteen hundred years.

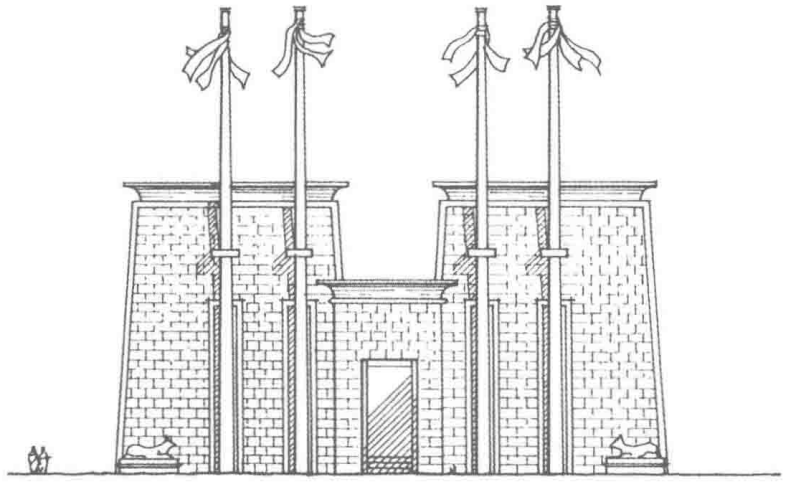
Soil of unusual richness was carried down the River Nile and the exploitation of this resource produced a wealthy civilisation ruled by god-kings, or pharaohs. A complex religion consumed the surplus labour force in the erection of huge buildings dedicated to half-animal gods and the afterlife of the pharaohs.

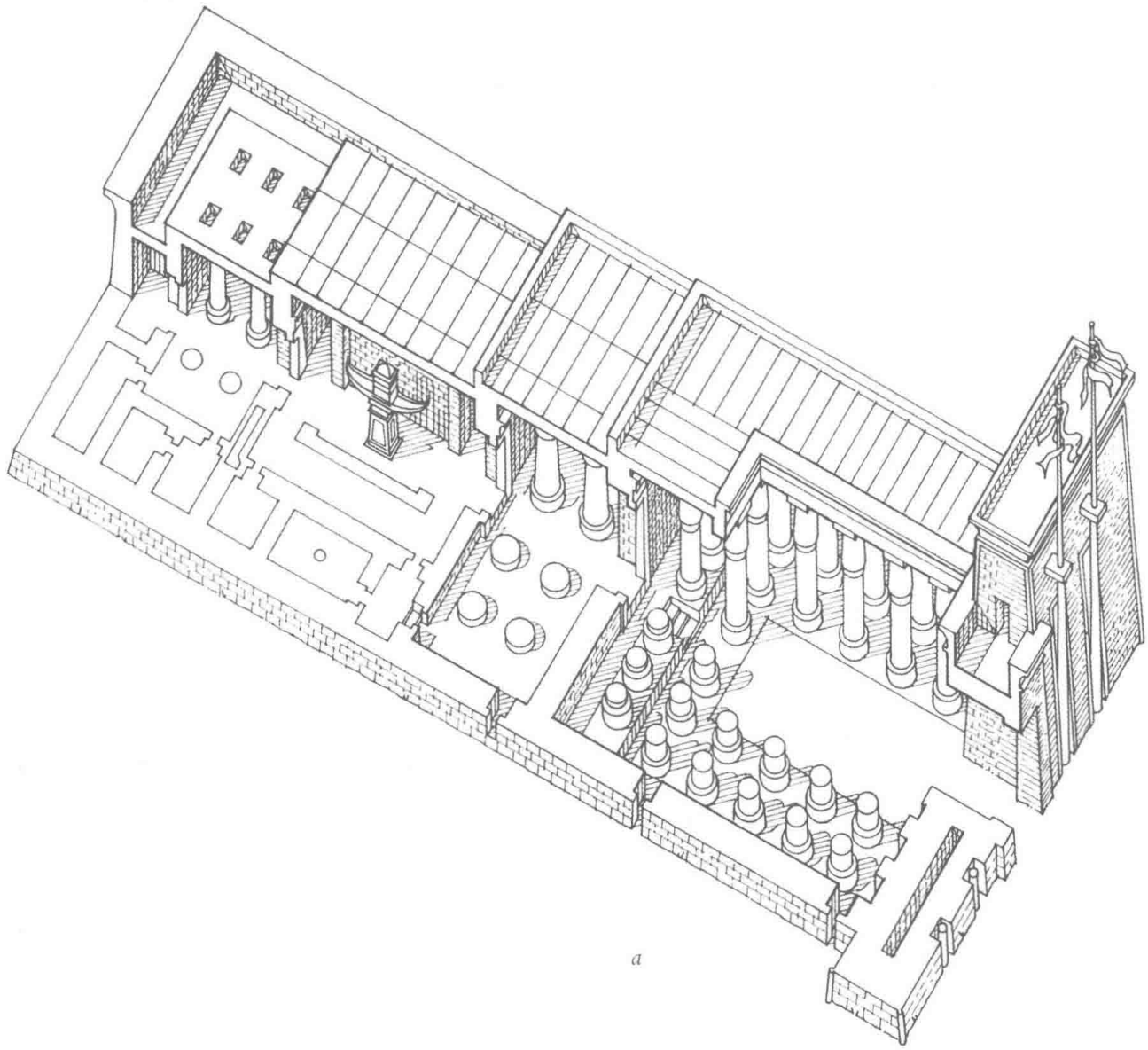
A preoccupation with eternity and the creation of permanence dominated the architecture of ancient Egypt. Royal tombs were temples for the worship of the deceased pharaoh. By about 2800 BC huge, artificial, stone-faced mountains, or pyramids, were built over rooms containing the elaborately embalmed body of the pharaoh and his valued worldly possessions. The pyramids were the first major monuments in the western world to be constructed with cut stone.

The pyramids were famed throughout the ancient world, but due to their solely sepulchral function and huge size they had no practical influence on the emerging Greek civilisation to the north. The great enclosed stone temples on the other hand, that sometimes accompanied and sometimes stood apart from the pyramid complexes, must have made a greater impression on Greek traders and mercenaries.

The Temple of Khons at Karnak (*a*) was built in 1198 BC and is quite a small example (the nearby Temple of Amon is six times the size), but typical. It stood inside a large walled enclosure (not shown) which would have contained service buildings and a sacred lake. The temple faces inwards to the sanctuary containing the sacred barge, which is approached on an axial processional route by way of a large door between two tall pylons, an open court, and a colonnaded room, or hypostyle hall. The sanctuary is surrounded by a corridor giving access to chapels.

We shall see how individual features of Egyptian architecture had a major influence on the development of the Classical style, and how details came to be incorporated in Roman architecture. Yet, although it remained virtually unchanged for fifteen hundred years, no Egyptian style became established outside Egypt in antiquity. It was, it seems, too specific and too conservative for adaptation to the needs of the poorer surrounding cultures. The Treasury of Atreus (*b*) of about 1300 BC, from the Greek Minoan and Mycenaean civilisation, and the Temple at Prinias (*c*), erected in Crete by the emerging Greek peoples six hundred years later, illustrate the contrast between the advancement and wealth of Egypt and the comparative backwardness of its northern neighbours. We must look rather to the adoption of finely dressed stone for buildings of importance, the use of the column and beam system (trabeation) for temples, and an appetite for large and impressive structures as the most significant contributions of Egyptian architecture to the mainstream of Classicism.





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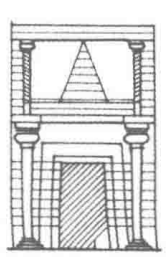

b

m 10

ft 30

c

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