

太平天国 忠王府彩画

The Architectural Colored Paintings
of the Mansion of Prince Zhong
of Taiping Heavenly Kingdom



苏州博物馆 编著



文物出版社

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太平天国忠王府彩画

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序 Preface

◎ 建于1860年，位于江苏省苏州市的太平天国忠王府是全国保存最完整的一座太平天国历史建筑群之一，建筑群坐北朝南，分成中、东、西三部分，雄伟壮丽，错落曲折。清·同治《苏州府志》中记载：“拙政园……康熙十八年改苏淞常道新署，缺裁散为民居，后归蒋氏名曰复园，又归海宁查比部世倓，复归平湖吴氏，咸丰庚申粤匪踞为伪王府，城复，归官，同治十年改为八旗奉直会馆。”苏州人沧浪钓徒在《劫余灰录》中也说：“匠作数百人，终年不辍，工且未竣，城已破矣。”鉴于太平天国忠王府丰厚的历史积淀和建筑艺术特色，1961年被国务院公布为第一批全国重点文物保护单位。

◎ 太平天国忠王府现存的彩绘和壁画（以下统称彩画），其数量之多，艺术水平之高，为全国所罕见，可说是江南“苏式彩绘”的典范，以描绘精致、风格秀丽著称于世。彩绘具体分布在中路门厅、轿厅、前殿、后堂的梁枋上：其中每根桁和枋（即横的梁和枋，普通叫做大梁、二梁和枋子）上各有一方包袱锦（此为苏式彩绘名称，即彩绘中心部分，通称枋心）和两个如意头（也叫做包头，即枋心左右两端，通称箍头）；每根梁和枋（直的梁和枋，如荷包梁等，普通叫做穿梁）上各有一方包袱锦，用秋叶、折扇等形式绘

成边框，框内绘鸟兽、花果、图案、山水、博古等。唯独后殿例外，梁枋不饰彩绘，仅有高居屏门之上的垫板上绘有尺寸相似的9幅壁画。这些色彩绚丽、内容丰富的彩画，与迄今留存的宏伟建筑一样，不仅富有艺术价值，更具有历史价值，是我国文化宝库中极其珍贵的遗产。

◎ 近半个世纪以来，史学界对太平天国史的认识在不断地变化和发展，忠王府的彩画也一直作为太平天国艺术中的奇葩，受到专家和学者们的青睐：1953年6月罗尔纲先生应前苏南文管会之邀来忠王府实地调查，综合了陈从周教授的历次调查研究，成文《苏州忠王府小考》，首次公布了太平天国忠王府彩画目录；1956年，苏州文管会邀请彩绘画师薛仁生先生将忠王府16幅彩画临摹复制，收录于1959年出版的《苏州彩画》一书；1982年，姚迁先生主编的《太平天国壁画》将忠王府后殿北壁的9幅壁画全部收录在内；1994年，由南京太平天国历史博物馆编著的《太平天国艺术》（上、下册）收录有忠王府彩画共计138幅。忠王府中路前殿前廊廊川上的4方带有人物的山水画，以及前殿各间不同时期彩画的修补、加绘和改绘现象，经常作为学者们在研究太平天国彩画时发表自己看法的佐证出现在各种论文专著之中。然而，出版一部全面、真实、客观地集中反映忠王府彩画的书籍，却由于种种原因一直未能实现。

◎ 1997年8月，由国家文物局组织古建筑专家组、博物馆司、文物保护司修缮管理处召开保护规划方案专家论证会，讨论通过“苏州博物馆太平天国忠王府总体维修方案”，并于1998年3月

下发“关于太平天国忠王府维修方案的批复（文博函〔1998〕104号）”，以“保护为主、抢救第一、合理利用、加强管理”的指导方针，区分轻重缓急，逐步实施忠王府维修计划。期间，苏州博物馆于2000年对忠王府现存彩画进行第一次全面拍摄；于2010年邀请文物出版社再次对忠王府中路门厅、轿厅、前殿、后堂内的341幅彩画（目前可见）和后殿内的9幅壁画进行了全面拍摄，做到无一遗漏。在此基础上，经过认真的编辑，最终将所有彩画的名称、位置、尺寸逐一标识，集成《太平天国忠王府彩画》一书，实现了几代人将忠王府现存彩画成书的愿望。

◎ 众所周知，彩画是中国传统建筑上绘制的装饰画，主要起到美观和延长木质结构使用寿命的作用，是建筑的附属物。因此，判断彩画的年代离不开建筑物本身的建筑年代，这也是鉴定彩画年代的重要依据之一。对于太平天国忠王府这一建筑群的建筑年代，历来学者观点不一。以中路为例，一种观点认为：忠王府现存轿厅、前殿、后堂、后殿、两庑等系同一时期建筑，建于太平天国时期。因此，苏州忠王府现存的彩画遵守太平天国不准绘人物的规定，没有一方以故事为内容的人物画，与清代其他建筑上所绘的苏式彩画以人物故事为主要内容的有显著不同，大部分应为太平天国时期所绘。另一种观点认为：从忠王府前殿内的柱础形制和纹样，前殿与后殿的不同建筑风格，历史文献中李秀成军队占领苏州后多处庙宇和宅院被毁的事实等考虑，忠王府现存门厅、轿厅、前殿、后堂为移建，前殿与后堂的过廊、后殿及两庑、两厢等是太平天国时期为移建来的建筑群配套而置，忠王府内真正属于太平

天国时期的彩画仅有后殿内的9幅壁画。不仅如此，通过与苏州地区明代建筑如常熟綵衣堂、东山凝德堂的彩画对照，最终得出忠王府现存彩画大多为明代所绘的论断。

◎ 对任何问题的研究，一定要全方位地了解它，熟悉它，才能认识它，解释它。本书的主要目的，就是客观地向读者全面展示太平天国忠王府中丰富多彩、清秀典雅的彩画。希望通过本书，有更多的观众能走进忠王府，有所思，有所悟；更希望持不同观点的学者在此基础上发表自己的见解，自己的观点，百家争鸣，百花齐放，进一步丰富人们对忠王府彩画的认识，使中国传统文化遗产宝库之一的苏式彩画余香永驻。

苏州博物馆学术委员会
2010年9月



◎ Built in 1860 in the city of Suzhou, Jiangsu Province, the Mansion of Prince Zhong of the Taiping Heavenly Kingdom (1851-1864) is one of the best preserved historic buildings. The compound is back up to north but facing south, divided into three parts: east, west and the central. As printed in the Suzhou local chronicles during the reign of Emperor Tongzhi, Qing Dynasty, "the Humble Administrator's Garden was constructed to be a new, grand government office in the 18th year of Emperor Kangxi, though some of the spaces were occupied by common people. Later, Jiang took over the property and renamed to Fu Garden. After that, the Zha and Wu's families had the ownership consecutively. During the reign of Emperor Xianfeng, it was occupied by the bandits from Guangdong as their head-quarter. When the bandits were defeated, the garden was returned to the Qing government. In the 10th year of Emperor Tongzhi, it was used as the Eight-Banner Fengzhi Assembly Hall". As recorded in a book entitled "Tale of the Battle Remnants", "hundreds of craftsmen were working on the mansion for years. However, the city was invaded before the construction completed". Due to its rich historic heritage and extraordinary architectural features, the Prince Zhong's Mansion was on the first batch list as one of the key cultural relics unit under the State-level protection in 1961.

◎ The colored paintings and wall paintings in the

Prince Zhong's Mansion of the Taiping Heavenly Kingdom are extraordinary in both quantity and artistic quality. Not only are they truly rare to be found all over the country, but also the representation of the typical Suzhou-style color painting in the Jiangnan area, for its delicate strokes and beautiful designs. Those paintings are painted on the beams all over the entrance, sedan chair, front and back halls. On each side of the trussed beam and tie beam, there is a brocade wrapper (per Su-style colored painting, it is the center of a painting, known as the heart of the tie beam) and two Ruyi heads (so-called the headers, at two ends of the tie beam heart, also known as hoop head). On each side of the beam and tie beam, a brocade wrapper is painted with autumn leaves and folding fans as the border. In addition, birds, flowers, fruits, and landscapes, etc. are painted inside the border. However, the design seen in the rear hall is different as there is no colored decoration on the beam and tie beam. Instead, there are nine wall paintings of similar sizes painted on the plate above the screen door. These colorful and rich paintings remain to be priceless not only in artistic value but also in historic significance just as the grand building itself. They are China's cultural treasure and invaluable heritage.

◎ For half a century, the historians' interest in the history of the Taiping Heavenly Kingdom has increased consistently. Therefore, the

colored paintings and wall paintings in the Mansion also caught the eyes of the experts and scholars. In June 1953, Mr. Luo Ergang was invited to visit the Prince Zhong's Mansion. He combined the research papers written by Professor Chen Congzhou, and his own on-site study, consequently, completed a book entitled, "A Study of the Prince Zhong's Mansion in Suzhou". He published a catalog for the colored paintings and wall paintings of the Prince Zhong's Mansion for the first time. In 1956, Mr. Xue Rensheng was asked to make replicas of 16 colored paintings, which were collected in "Suzhou Painting" published in 1959. Later in 1982, these 9 wall paintings on the north wall of the rear hall were included in "The Wall Paintings of the Taiping Heavenly Kingdom" edited by Mr. Yao Qian. Again, in 1994, "The Art of the Taiping Heavenly Kingdom" (Volumes A and B)

compiled by Nanjing Taiping Heavenly Kingdom History Museum including a total of 138 pieces of colored paintings and wall paintings from the Prince Zhong's Mansion. The landscape drawings on the front porch of the front hall and the patch from different periods often illustrated as evidences for their research papers and works. However, a publication to truly, comprehensively and objectively reflect the entire colored paintings and wall paintings from the Prince Zhong's Mansion has yet been compiled due to a number of concerns.

◎ In August 1997, a group of experts were organized to work on the protection strategy by the State Administration of Cultural Heritage, Division of Museums, and Department of Conservation to plan on the overall maintenance and conservation of the Prince Zhong's Mansion. An official approval on the actual renovation was issued in March 1998. To implement the program, Suzhou



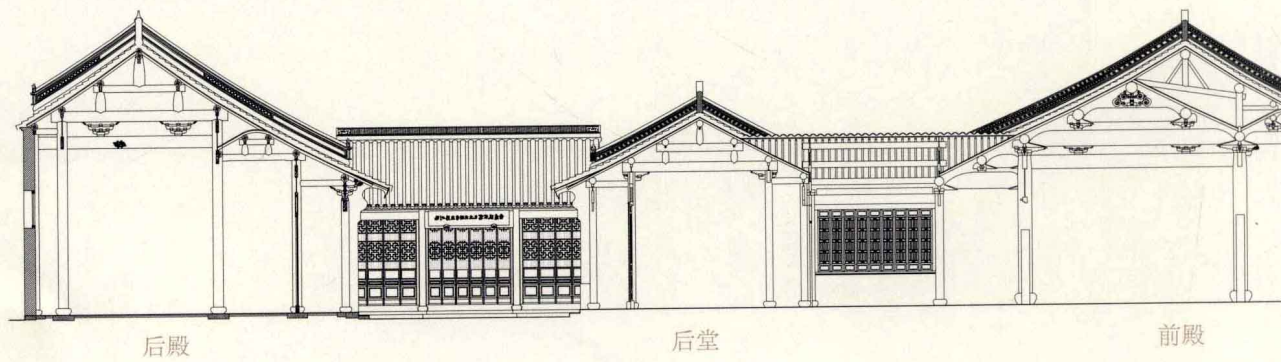
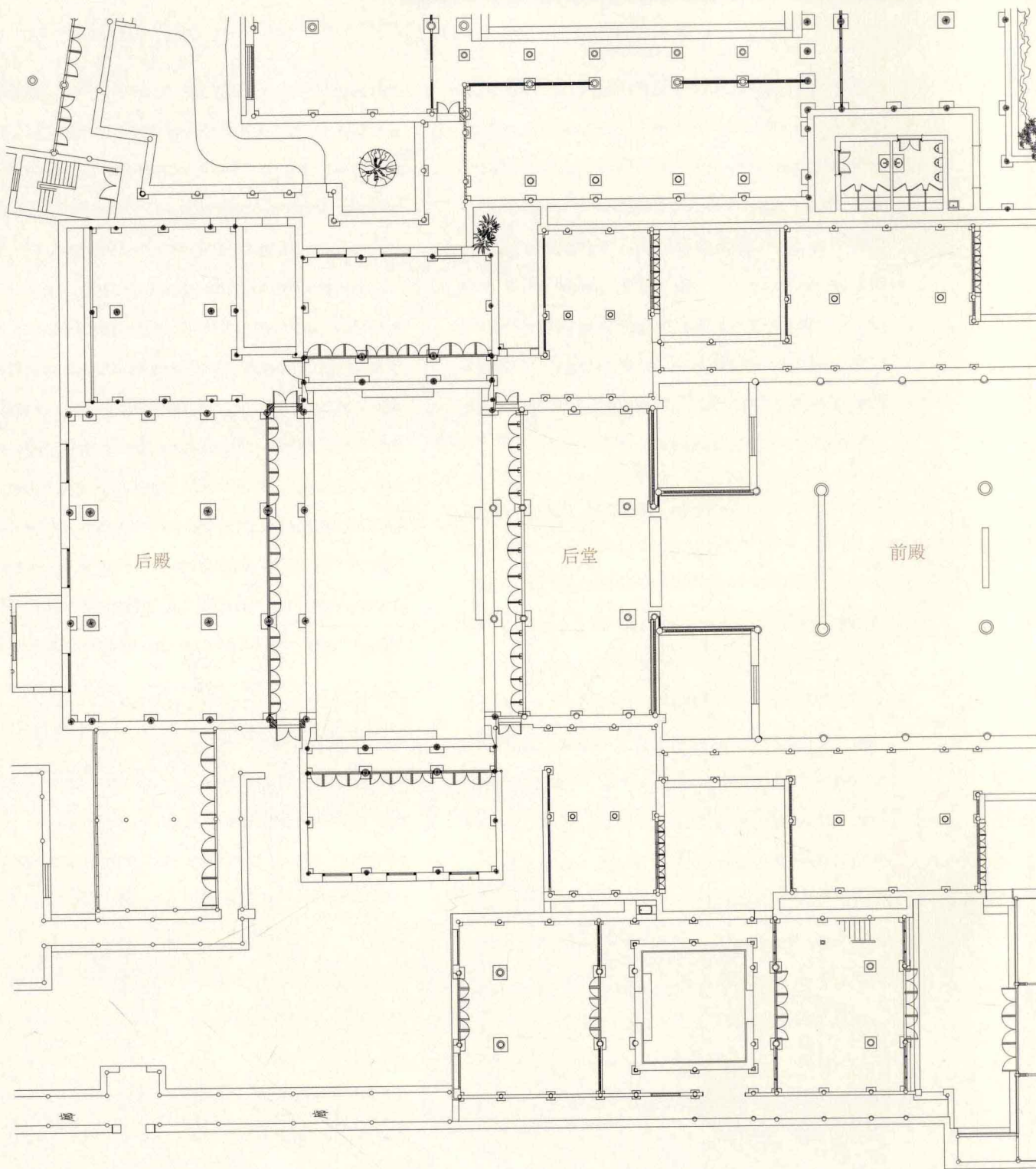
Museum conducted a full photograph session on all existing colored paintings and wall paintings in Year 2000. The Cultural Relics Publishing House was asked again in 2010 to take more photos all over the chambers and halls. The paintings are numbered to 341 pieces. Based on the result, and with careful editing, the book, "The Architectural Colored Paintings of the Mansion of Prince Zhong of Taiping Heavenly Kingdom", was finally completed and published.

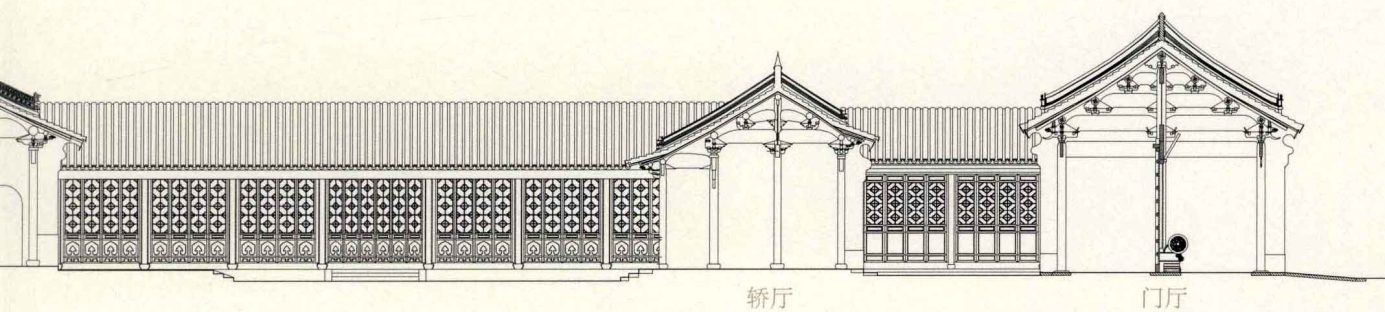
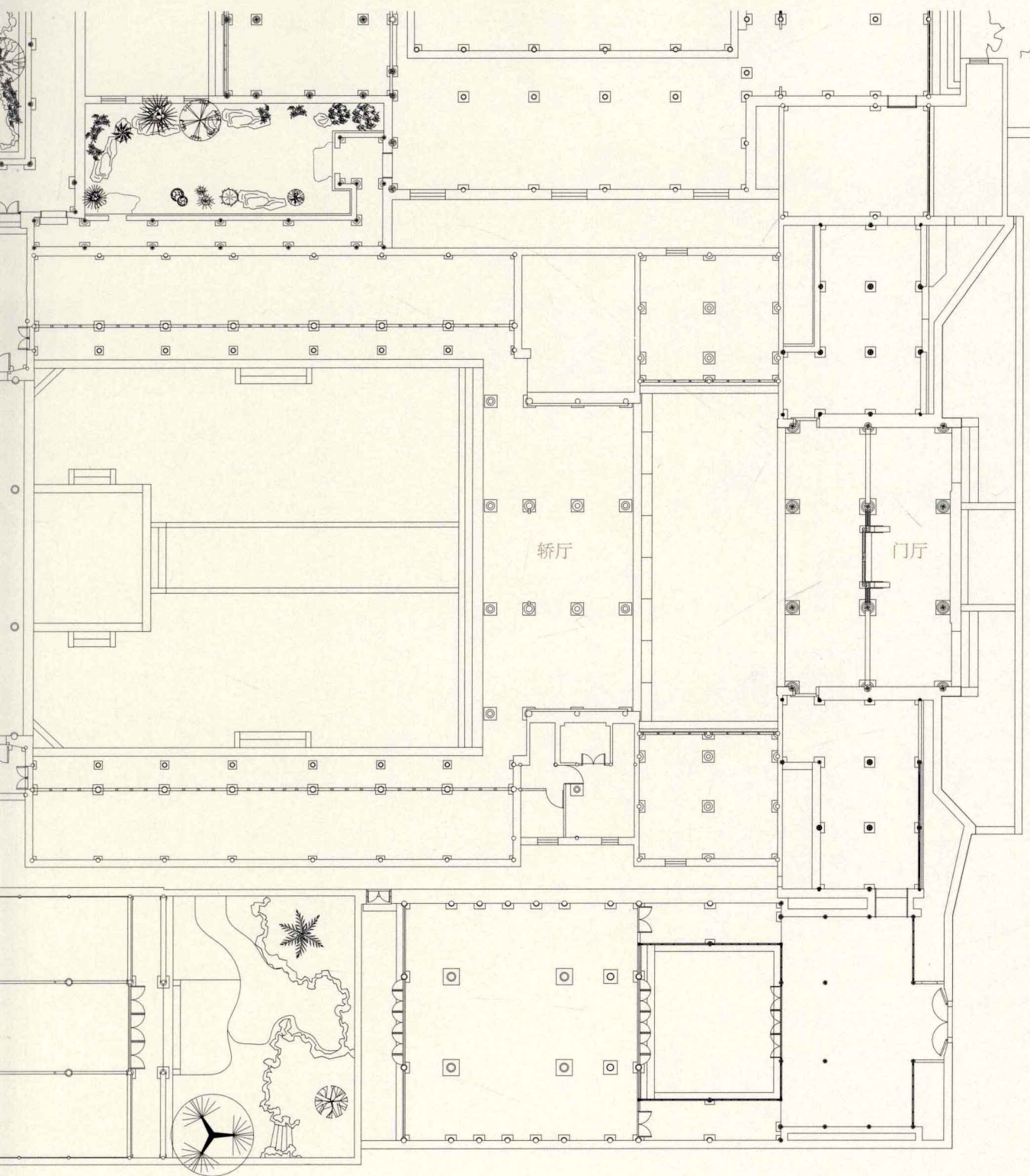
◎ As it was known in the past, the colored painting was a type of decorative painting for the traditional Chinese buildings, primarily, to enhance the appearance and extend the lifespan of the wood structure. Therefore, to determine the age of the paintings, we must also take the age of the building into consideration. In other words, the time when the building was constructed, is also an important basis to determine the age of the painting. Many scholars hold different views on the time the Mansion was built. Take the middle section for example: some assert that the halls and two adjacent courts were built at the same time during the duration of the Kingdom. Therefore, the existing paintings in the Mansion seemingly complied with what the Taiping Heavenly Kingdom advocated, by not doing any portrait of 'people'. This practice was significantly different from Suzhou-style paintings found in other buildings built in Qing Dynasty. In addition, from the shapes of the column

bases and designs of the front hall, the different architectural styles can also be seen between the front and rear halls. After the destruction of temples and houses during Li Xiucheng troops' taking over Suzhou, as documented in the history books, the existing entrance, sedan chair and front halls as well as the rear hall all had been laid out for the relocation of other buildings. Thus, only 9 wall paintings can be credited to the period of the Kingdom. Furthermore, compared with the architectural design with Caiyi Hall in Changshu City, and those colored paintings with Ningde Hall in the town of Dongshan, we may draw a conclusion that most of the colored paintings in the Mansion were painted during Ming Dynasty.

◎ To conduct any research on any subject, we must first thoroughly study and understand the subject. This book is primarily compiled for the readers to learn about the colorful and elegant colored paintings from the Prince Zhong's Mansion of the Taiping Heavenly Kingdom. We certainly hope more audience will visit the palace after reading the book. Moreover, scholars of different views will express their thoughts and recommendations to help the general public truly appreciate those paintings as well preserving Suzhou-style painting; one of the cultural treasures of the traditional Chinese art.

Academic Committee of Suzhou Museum
September 2010





忠王府中路平、剖面图



壹 门厅

◎ 彩画分布在中贴、东西边贴的眉川、双步梁、三步梁和四平枋上；正间和东西次间的前后、内外廊枋上。现已显露包袱锦七十三方、如意头三十四个，共二〇七方。

◎ 彩画已全部被土红色油漆涂去，有个别未清除干净留下轮廓依稀可见。从残留的痕迹看出这些彩画大都是龙凤图案，如门厅外廊枋上三幅「双龙戏珠」，造型生动，轮廓隐约可见，龙身泛着银白色。

Part 1 : The Entrance Hall

Those colored paintings were scattered on the rafters and tie beams all over the central bay, from east to west, internal and external. Visually there are already 73 pieces of brocade wrapper (包袱锦 (Ming-Qing) Colorful decorative painting derived from covering building elements with brocades in ancient times, usually painted in the center of the beam), 34 pieces of Ruyi heads (如意头 Colorful decorative paintings at two ends of the beam, derived from covering building elements with brocades.), Totalled 107.

All those decorative paintings are covered with dark red paint, from which we can still see the rough sketch. It could be told, from the remaining prints, that most of them are with dragon and phoenix patterns. For example, three pieces of "Two Dragons Playing Pearl" on the tie beam, are vividly designed and we can see the indistinctive outline of the dragons with silvery white.



门厅外廊全景 Full-view of the Porch of the Entrance Hall

双龙戏珠 Two Dragons Playing Pearl

门厅 外廊枋
290 × 48 厘米



此图已被毁坏，但是从涂刷的痕迹尚能分辨出彩画的构图，为中国传统吉祥图案“双龙戏珠”纹样。龙乃传说中的神灵，可行于天，翔于水。从汉代开始，“双龙戏珠”便成为一种吉祥喜庆的装饰图纹，多用于建筑彩画和高贵豪华的器皿装饰上。此幅彩画造型完整，左右对称构图，两侧配以几何形图案，动静结合，借用建筑木刻的如意头纹样作为其箍头部分，可谓别具匠心。

双龙戏珠 局部 Two Dragons Playing Pearl (Detail)

双龙戏珠 摹本 Two Dragons Playing Pearl (Replica)

