

中國
古亭

The Ancient
Chinese
Pavilions

華藝出版社

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亭在中華民族的燦爛文化中，一枝獨秀。分佈在祖國大地的一座座亭，像一朵朵艷麗的奇葩，灼灼其華，爭妍競秀，點綴着錦綉河山。

它坐落在高山峻嶺之上，山色爲之生輝。

它坐落在江河湖泊之畔，江湖爲之增色。

它坐落在綠樹紅花、小橋流水的園林之中，園林景色則分外秀麗、雅致。

登臨高山，駐足於亭，舉目遠眺，萬丈的懸崖、高聳的奇峰、繚繞的白雲、碧綠的湖水、奔騰的江河、洶涌的大海，盡收眼底。亭，幫助人們開闊胸襟，伸展視野，增添生命的活力，堅定進擊的意志。

游覽園林，小憩於亭內，看朝曦翠靄、晚暉落紅、綠林碧波、風中翠竹，看映日的荷花、傲霜的菊英、雪裏的紅梅……意趣無窮，怡心悅神。亭爲人們美化生活，滋養精神，提供了多少方便，付出了多少艱辛？

在我國古代，亭的用處很大，隋唐以後，它才進入皇家苑囿。私家園林和山嶽平川之中。春秋戰國時期，有建於國土邊境、用於通報敵情的“烽火亭”；有建於城鄉、用於維持社會治安和治理民事的“都亭”。漢代建有傳遞文書信件的“郵亭”。漢至隋唐均建有“路亭”，供親友送別、行人御風避雨和歇腳使用。唐朝李白當年送友時寫下了《瀟陵行送別》詩：“送君瀟陵亭，瀟水流浩浩，上有無花之古樹，下有傷心之春草……”其中提到的瀟陵亭，就在當時長安東南30里處。這說明，亭在古代與國家的安危、社會的治理、人民的生息休戚相關，不像隋唐以後，主要把它作爲點綴品。

亭是政績的標燈，功德的銘碑。古人建亭，常常寓情於亭，以亭寄意，紀念名人。如四川成都市浣

花溪

畔有紀

念杜甫的

草堂碑亭。這

位關心人民疾苦

的大詩人曾在《茅屋

爲秋風所破歌》中大聲呼

吁：“安得廣廈千萬間，大庇天下

寒士俱歡顏。”四川還有一蘇亭，是

爲紀念北宋著名文學家蘇洵、蘇軾、蘇轍而建的。這個亭叫“瑞蓮池亭”，

建在瑞蓮池中，象徵蘇氏父子三人

的高風亮節，如荷花一般，出污泥而不染。在山東益都（古時叫青州）西門外陽河畔建有范公亭。後

人因范仲淹在益都（青州）任知府時，居官清廉，道愛在民，故建亭以紀念。明代時在亭後建一賢祠，

紀念曾在益都（青州）任知府的范仲淹、歐陽修和富弼。祠後又建

亭，取范仲淹名言“先天下之憂而

憂，後天下之樂而樂”，名之爲“後樂亭”。在臺灣高雄市近郊，有一當地人家喻戶曉的譚莊亭。此亭爲紀念清乾隆年間鳳山（今高雄市）縣令譚莊而建。譚莊是江西人，因兩次在鳳山平匪有功，深得民衆擁戴，“譚菩薩之稱幾遍州郡”。從以上事例可以看出，世人對情操高尚、人生偉美的賢明之士，高山仰止，景行行止，崇念不忘。游覽這樣的亭，一睹名人的遺迹和軼事，比游覽建在風景優美的園林里那些亭，則別具意味，有利於啓迪心智。

我國古亭多得難以計數，它的造型也不易準確區分。亭的外觀美不勝收，有的像天圓，有的如地方，有的像梅花，有的如蘑菇，還有的像扇面。有的小巧玲瓏，秀靈剔透；有的數角高翹，似振翅欲飛；有的如鷹立峭壁，雄勢赫赫；有的雕欄玉砌、浮光耀金、雍容華貴。它們以各自的不同風姿，熠熠着我國

序

孫波

古老文化之光，展現着我國古人雕塑技藝之精、古代工藝水平之高。

祖國遼闊的大地和巍峨壯麗的河山，是我國人民的

母親，也是亭的母親。亭在山川、園林的托撫和輝映下，才顯得更美麗。我們愛各式各樣的亭，更愛我們偉大的母親！

Pavilions outshine others of the splendid culture of the Chinese Nation. The pavilions scattering on the motherland look like many marvellous spectacles shining their brilliance, competing with each other for beauty of looks and embellishing the land of charm and beauty. The high mountains on which pavilions are located are added brilliance to. The rivers and the lakes on the shores of which pavilions are located are added colors to. Embellished by green trees, red flowers and the small bridges under which water is flowing, the gardens in which pavilions are located look particularly elegant and tasteful.

When you climb high mountains and make a temporary stay inside a pavilion to enjoy a distant view, you will have a panoramic view of bottomless cliffs, towering summits, curling white clouds, the dark green water in lakes, roiling rivers and turbulent seas. Pavilions can broaden one's mind and outlook, build up one's vigor of life and strengthen one's will to keep forging ahead.

When you go sight seeing around a garden and have a break inside a pavilion, boundless interest and cheerful spirit can be achieved by watching morning sunlight and evening haze, sunset glow and the setting sun, the green wave of woods, the green bamboos in wind, the lotuses shined by sunlight, the chrysanthemums despoiling frost and the red plum blossoms in snow.

Imperial families, in private gardens, on mountains and on flat lands. In the Spring and Autumn Period and the Warring States Period, there

facilitate the delivery of documents and letters. From the Han Dynasty to the Sui or Tang Dynasty, the local pavilions were built to provide the places inside which people saw relatives and friends off and inside which pedestrians kept wind and rain out and had a break. Li Bai, a poet of the Tang Dynasty, wrote the poem See a Friend Off in the Baling Pavilion. I accompanied the gentleman to the Baling Pavilion. The water in the Ba River was flowing mightily. There were the ancient trees without any flowers on the bank and the sad spring grass at the bottom. The Baling Pavilion stood at the place thirty li from the south-east of the ancient Changan city. In terms of the poem, we may know that pavilions and countries' safety, societies' management, people's lives were bound by a common cause, but only after the Sui Dynasty and the Tang Dynasty, pavilions were majorly used as ornaments.

A pavilion was the mark of the achievements in one's official career and the monument to one's merits and virtues. The ancients often built pavilions to imply feelings and meanings so that the eminent persons might be commemorated. The Thatched Hall Monument Pavilion was built on the shore of the Huanhua Stream in Chengdu city of Sichuan province to commemorate Du Fu (a poet of the Tang Dynasty). The poet concerned people's sufferings and appealed in the poem The Ode of the Thatched Hall's Being Torn Out by Autumn Wind. How can thousands of rooms be gained so that the poor in the world can feel cheerful? The Three Su Pavilion in Sichuan province was built to commemorate the famous writers, Su Xun, Su Shi and Su Che of the North Song Dynasty. The pavilion was also named the Ruilian in the middle of the Ruilian Pool to imply exemplary conducts and nobility of the three as a lotus emerging unstained from the filth. There is the Mr. Fan Pavilion on the bank of the Yang River outside the west gate of Yi Capital (Qingzhou county now). The pavilion was built by later generations to commemorate Fan Zhongyan because he was a honest and upright official and loved people when he took office in Yi Capital. In the Ming Dynasty the Three worthy Temple was built behind the pavilion to commemorate Fan Zhongyan, Ou Yangxiu and Fu Bi. The three ever took office in Yi Capital. Afterward, another pavilion was built behind the temple. In terms of Fan Zhongyan's well known saying, A leader should plan and worry ahead of the people, and enjoy the fruits after the people, the pavilion was named the Enjoy after Pavilion. There is the Tanzhuang Pavilion widely known near the countryside of Gaoxiong city in Taiwan province. The pavilion was built to commemorate Tan Zhuang taking office in Fengshan county (Gaoxiong city now). Tan Zhuang born in Jiangxi province was loved and esteemed by people. Bodhisattva Tan is praised in each country because of the merits to suppress bandits in Fengshan county. In terms of the above facts, we acquire that people beared the men having noble sentiment and great lives in mind constantly. It is more significant and can open and enlighten our hearts more deeply to visit such pavilions to acquire the notables' historical remains and anecdotes than to tour the pavilions in the beautiful gardens.

The ancient pavilions in our country are too many to count and their modellings can't be precisely distinguished. The pavilions have so many beautiful appearances that one simply can't take them all in. Some look like round skys or square lands or plum blossoms or mushrooms or fans. Some are small and exquisite, elegant and clean. Some have several horns warped as if they are wanting to spread their wings and fly. Some look as if eagles are standing on cliffs fiercely. Some were made of jade with carved banisters and look so luxurious. The pavilions shine the brilliance of the ancient culture of China with their particular charms and display the exquisite artistic carving and the superb technological level of the ancients.

Our vast and magnificent homeland is people's mother, pavilions' mother too. Only by being set off by mountains, rivers and gardens, a pavilion looks more beautiful. We love the various styles of pavilions, but our great mother more deeply.

Preface

Sun Bo

Now, pavilions provide much convenience and pay many hardships to beautify people's lives and nourish people's spirits.

In ancient times pavilions played important roles. Only after the Sui Dynasty and the Tang Dynasty, pavilions began to occur in the gardens of im-

were the beautiful pavilions built on the borders used to inform enemies' situations and the city pavilions built in towns and countryside used to keep the societies peaceful and to manage the civil affairs. In the Han Dynasty, the main pavilions occurred to

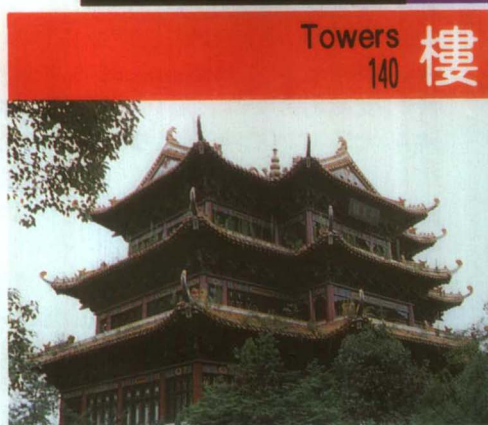
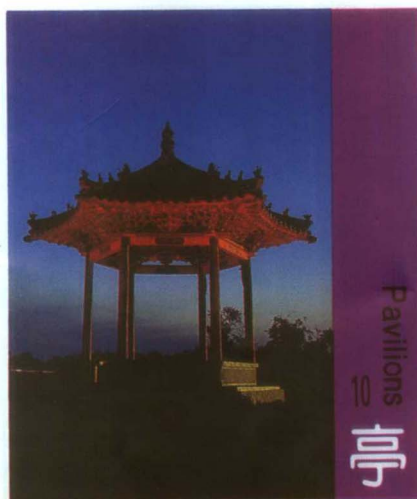
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羅哲文 Luo Zhe-Wen



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古
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中國古廊亭

The Ancient Chinese Pavilions

羅哲文
Luo Zhe-Wen

在中華大地上，不管是在平原、山間、水際，不管是在城市或鄉鎮、農村，我們隨處都可以看到各種不同形狀、不同大小、不同色彩的古代建築。它們有亭、臺、樓、閣、齋、堂、軒、館、廊、廡、門、殿……等等名稱，都是根據不同的用途，不同的位置而修建的，可說形式多樣，豐富多彩。以那優美的身影點綴祖國的錦綉山河，使之更加絢麗嬌嬈。它們是中華民族古代優秀文化中重要的組成部分。

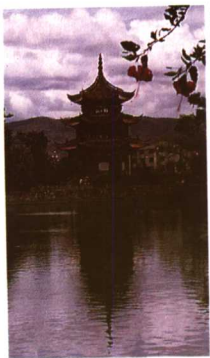
亭子，是這許許多多古建築類型中形式最為多樣、造型最富變化、分佈最為廣泛、風格最為靈活的一種。可以說大小隨宜、隨處都可修建。它們或據山岡，或藏幽谷，或臨絕壁，或跨長虹（橋上），有的還伸入到江、河、湖、海的碧波驚濤之間。在宮殿、壇廟、寺觀、宅第、園林等等建築群中，亭子常常是不可缺少的建築，起到畫龍點睛的作用。

亭的歷史和用途

現在一般人們認為亭子不過是在風景名勝地點或是園林之間點綴性的小型建築而已。其實不然，亭子不僅有着悠久的歷史而且有着各種不同的功能，有着各種不同大小尺度的建築物。

亭，這個字據古書上解釋說：亭者，停也。就是停止的意思，也就是供人們停止休息之用的建築。根據建築發展和人們生產生活的需要推斷，在原始社會的後期，距今三、四千年前就已經有亭出現了，相傳夏代即有啓筮亭。《周禮》上記載三十里有“宿”。宿這個字也就是停止的意思，當人們走了三十里之後，就需要停下來休息或是歇宿。可見“宿”這種建築與亭是一樣的用途，只是名稱不同而已。

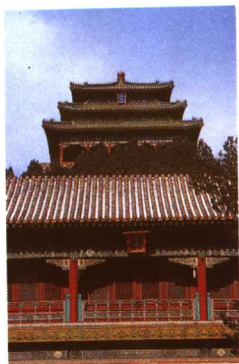
到了春秋戰國時期，由於各諸侯國家交往的頻繁，差旅、使者往來增多，亭這種建築得到了更大的發展。因而在諸侯國家之間的來往大道上，都修建了許多亭的建築，以提供商旅、使者往來休息住宿之用。又由於諸侯國家相互爭霸，戰爭不斷，為了軍事上的傳遞命令、通報軍情等的需要，亭這種建築又被當作軍事工程來修建，起着特殊的作用，後來成了長城的重要組成部分。被稱作“亭障”、“列亭”、“亭候”、“亭燧”等等。如《戰國策·魏一》上記載：“卒戍四方，守亭障者參列，粟糧漕洩，不下十萬”。“障”這個字為阻攔、阻隔的意思。所稱的築城壘以為障，就是指的當時諸侯國家在自己領地上修築的邊防工事長城。亭候，就是在邊境上或要道上伺候瞭望敵情的哨所，也稱之為“候望”。亭還和報警的烽燧（烽火臺）相結



瀛州亭
The Yingzhou Pavilion



見一亭
The Jianyi Pavilion



萬春亭
The Wanchun Pavilion

合，稱之為“亭燧”。這種亭障、亭候、亭燧的軍事防禦、通訊建築，自秦、漢以後雖然名稱改變，稱作了烽臺、烟墩、墩堡、墩臺等等，但它們這一功能仍然未改，相傳了兩千多年。

亭還有傳遞文書郵件和旅行住宿的功能，是我國郵政、旅館的先源。古時有一種“亭傳”，也稱作驛站、驛亭，是為掌管文書投遞、轉運物資和提供來往官員商旅歇宿之所。這種亭傳驛站之制相傳了兩千多年，到清朝末期設立了郵傳部之後才被廢止了。

亭，還曾經是一種下層政權機構的形式。《漢書》上記載：“縣道大率十里一亭，亭有亭長，十亭一鄉，……”漢高祖劉邦就曾經當過這種最基層的小官“泗水亭長”。

由於亭這種建築功能是作為停止、休息的用途，所以在作為游樂、觀賞的園林和名勝之中更是不可缺少，占有非常重要的地位。在殷周時期離宮、臺苑、靈沼、靈囿中，在春秋戰國時期諸侯規模數十里、上百里的苑囿中，這種停留休息賞景的建築應當是有了的，否則就無從游賞了。到了秦始皇覆壓三百餘里的阿房宮，漢武帝增擴到五百四十里的上林苑，其中停留、休歇、賞景的亭式建築，數量之多不可勝計。其後歷代帝王宮苑和私家林園中，無有不建亭的。著名風景名勝地區也都有亭，可以說無亭不成園，無亭不成景。

亭的建築與藝術

亭在古建築形式中，較之樓閣殿堂更為靈活輕巧，藝術形象也更富變化，對地形環境的適應性也很強。

1. 靈活多樣的平面佈局

明代著名的造園學家計成在他的一本造園專著《園冶》中，在談到亭子的修造時說：造式無定，自三角、四角、五角、梅花、六角、橫圭、八角以至十字，隨意合宜則制。唯地圖，可略式也。

他這裏所說的“橫圭”是一種上圓下方的形式。所說的“唯地圖，可略式也”，意思是只要有了平面圖就大略可以造出來了。

計成書中雖然已經舉了不少亭子的平面形式，然而在實際的情況中，亭子的平面形式還要多得多。如像圓形、半圓形、扇面形、多角形、荷葉形、長方形、新月形等等，不一而足。此外還有用各種不同的平面組合而成的形式。最常見的是由兩個圓亭、方亭、菱形亭等相併組成的雙亭，被稱作連理亭；也有

由三個亭子並列組成，或前後相錯成的三元亭、三星亭；更有由五個亭子按游龍形、五方形、五星形組成的形式，如北京北海公園北岸的五龍亭，江蘇揚州瘦西湖的五亭橋。北京景山五亭雖然相隔有一定距離，但彼此有主有從相互呼應成為一組。甚至還有由更多的亭子組成的形式。

2. 空凌秀麗的亭身

靈活多樣的平面佈局，使亭的主體結構亭身更加優美而富於變化。為了使亭子具有休歇觀賞的功能，亭身的造型自當講究。因為它不僅供人們在內向外觀賞景色，而且還要讓人們從外面來觀賞。

空凌這是亭身結構的一個特點，不論亭子是建在山巔、水邊、花叢、竹裏，或波濤洶湧的江心、海岸，人們總是要從亭子裏向外觀山、賞景、看花、觀濤，因此必須要空凌才能便於觀看，因此大多數的亭子都是全部空凌，無窗無戶。有些亭子雖然安設了門窗，也都是空凌透亮，以滿足人們在亭內向外觀賞的需要。為了便於人們休息停坐，亭的四周均設有欄杆、坐檻或“美人靠”，在亭內也有設桌几、椅凳等。

輕巧秀麗造型優美，也是亭子作為“景點”的重要特點。《園冶》所謂“亭安有式”，就是說亭子要按照地形環境、周圍景色相宜設計，沒有固定的格式。一般是按照平面的形式從梁柱和門窗形式上下功夫。揚州瘦西湖有個釣魚臺亭，四面用了空透的大圓窗，使比較呆板的四方亭子輕巧起來，使人們從分開的圓框中可以分別觀看五亭橋和白塔，構思巧妙。還有一種亭子由於位置的限制，沒有建一個整亭的地方，只好取其一半，稱之為半亭；甚至在廊子、庭院牆角等地方只有四分之一的面積，也修建了四分亭；有些在牆壁之上挑出三面、四面的半亭，形式多樣，巧奪天工。

3. 飛檐翹角、玲瓏華麗的亭頂

亭子的頂，最能顯示匠師們建築藝術的才華，所以都把它做得非常的玲瓏活躍。亭頂的形式很多，以攢尖的形式最為普遍。即是把房脊和瓦壘逐漸收小到中心成一尖頂，上面冠上圓寶或方錐、多角形的頂子，看去凌空挺秀。有三角攢尖、四方攢尖、六角、八角、圓頂、多角攢尖等等。為了使亭子更加華麗、厚重，除單層之外，還有兩層重檐和三層檐、多層檐等等。如北京景山頂上的正中主亭萬春亭就是三層密檐相疊，顯得非常的華麗穩重。南方的亭子翼角高高翹起，真有《詩經》上所描寫的“如翬斯飛”之感。

除了攢尖式亭頂之外，根據不同功能的要求，產生了各種不同的形式，有廡殿式、歇山式、捲棚式、



醉翁亭 The Drinker Pavilion



杜甫草堂碑亭 The Tablet Pavilion in Du Fu's Thatched Shed

十字頂、盞頂等等，幾乎所有的屋頂形式在亭子的頂上都可找到。組合亭的形式除了按平面所組成的形式之外，在頂子立面上也有許多變化，如有上圓下方被稱之為“天圓地方”的形式；有上為圓頂下為十字或捲棚等等形式。井亭則常在頂子之上開方形、圓形之口，外圈圍以盞頂或圓頂。

綜上所述，不管從亭的平面佈局、亭身構造和亭頂形式等方面看，亭的建築藝術都體現了靈活多樣、玲瓏秀麗、輕巧簡樸與莊重華麗相結合的風格。古亭可以說是中國古建築中一朵古老而新奇的絢麗之花。

亭與詩詞文學

由於亭子具有的停歇、留連、觀賞、游樂等等功能，以及它建築藝術之高，周圍環境之美，在中國文化史上留下了許多不朽的篇章。借亭抒情達意的詩詞、文章、書法等非常豐富，稱得上是一筆古代精神文化財富。今略舉數例：

1. 雅聚游樂之類

蘭亭是與書法、文章聯繫最為著名的亭子之一。“群賢畢至，少長咸集”，雅興無窮。王羲之這篇《蘭亭集序》不僅是一篇絕妙的寫景寫情文章，而且以其精湛的書法藝術，流傳千古。“會稽山陰之蘭亭”，今浙江紹興蘭亭遺址尚存。尤其是“曲水流觴”這一文采風流佳話，千百年來相傳不絕，並形成了流杯亭(池)的傳統形式，廣佈在名勝風景、第宅園林之中。安徽滁州的醉翁亭，四川宜賓的流杯亭等所留下的詩詞、文章、書法佳品不計其數。屬於帝王游樂者，唐代詩仙李白的三首《清平調》“沉香亭北倚欄杆”描寫唐明皇、楊貴妃游樂情景，文辭雋美，千載流傳。沉香亭的遺址，現在還保存在陝西西安興慶宮公園內，並且已經重建成了公園的一處重要景點。

2. 寫情寫風景之類

由於亭子與周圍的環境景色相融合，與之相聯繫的詩詞文章非常豐富，特別是對聯這種形式用在亭上更為貼切。如蘇州拙政園荷風四面亭上的一幅對聯“四面荷花三面柳，半潭秋水一房山”。把這一亭子四周的景色描寫得非常貼切。網師園的待月亭則借用了唐代韓愈詩中的“晚色將秋至，長風送月來”之句，也甚恰當。蘇州滄浪亭上有一幅對聯是清代文學家俞曲園所寫：“清風明月本無價，近水遠山皆有情”。描寫亭子周圍以及遠處山巒景色，並用清風明

月作為陪襯，甚是引人。在山東濟南大明湖的歷下亭，唐代詩人杜甫來此時曾有“海右此亭古，濟南名士多”的佳句，為濟南這座歷史文化名城增色生輝。

3. 懷舊紀念之類

今南京長江之濱有一三國時候吳國所建之“新亭”，千餘年來這裏常有詩人過客的抒發懷舊之作。南朝謝靈運就有“大江一浩蕩……歸途詎有踪”的詩句。“傷心莫上新亭望”等均成了懷舊之名句。

紀念亭有紀念人物或紀念事件的。在山東益都三賢祠后，明朝人建了一座“後樂亭”，是為紀念宋朝范仲淹的“先天下之憂而憂，後天下之樂而樂”而建的。安徽滁縣有一座“豐樂亭”，是北宋慶歷六年歐陽修任滁州太守時為當時物富人豐人民安樂而建的。四川成都杜甫祠內有一個草亭，內刻“少陵草堂”石碑一方，是為紀念詩人杜甫而建。紀念亭之多，不勝枚舉。

4. 離情別緒之類

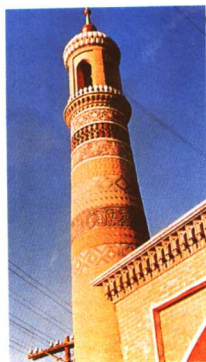
十里長亭，灞橋折柳，古往今來不知牽動着多少離人游子的離情別緒，引發了多少墨客騷人的詩興文思。李白《灞陵行送別》一詩就是在當時長安東南的灞陵亭寫下的。“送君灞陵亭，灞水流浩浩。上有無花之古樹，下有傷心之春草。……正當今夕腸斷處，驪歌愁絕不忍聽。”安徽宣城北二里處有古樹亭，千餘年留下了不少送行的詩篇，如唐代詩人許渾的一首《樹亭送別》詩中寫道：“勞歌一曲解行舟。紅葉青山水急流。日暮酒醒人已遠。滿天風雨下西樓。”

古時遠行，一去不知何時能返，親友送別有時一亭又一亭的相送，但仍終須一別。有名的唐朝詩人王維的《渭城曲》：“渭城朝雨浥輕塵，客舍青青柳色新。勸君更盡一杯酒，西出陽關無故人。”一直被流傳一千多年，並傳到了日本和其他一些國家，後又譜成了《陽關三疊》的曲子作為送別時吟唱。這首詩就是在驛亭中寫成的。唐代詩人李白的菩薩蠻詞中：“何處是歸程，長亭復短亭。”又表現了遠人游子思歸的心情。

從古文獻記載和現存實物來看，亭、臺、樓、閣等建築雖有所不同，但有時又相互交錯，難以截然劃分，如古時亭、樓、觀、闕等均為高大建築之形象，到後來把亭大量用於風景、園林中，才更多的把它小型多樣化了。但也有把甚是高大的建築稱之為亭的，如揚州的四望亭，實際上是一座三層的樓閣式建築。也有將一些本名樓、閣而呼之為亭，如承德普樂寺旭光閣，呼之為圓亭子；北京頤和園寶雲閣呼之為銅亭等



觀象臺 The Observing Platform—Astronomy



邦克樓 The Bangke Tower



天一閣 The Tianyi Attic

等。故較多的介紹亭之外，對臺、樓、閣也作簡單之介紹。

臺

臺在我國古代建築發展史上曾經占有輝煌的地位。春秋戰國(公元前 8—3 世紀)時期各諸侯國家均以“高臺榭、美宮室”來誇耀自己的權勢與財富。相傳黃帝就築有軒轅臺，夏代的鈞臺遺址就在今河南禹縣；周有靈臺，秦有章臺，漢有柏梁臺等等。自秦漢以後臺的建築依然經久不衰。“東風不與周郎便，銅雀春深鎖二喬”中所說的銅雀、金鳳、冰井三臺的遺址至今還保存在河北臨漳境內。

《釋名》上說，“臺者，持也。言築土堅高，能自勝持也。”意思是臺這種建築是用土夯築的堅固高大的臺子，自身穩定並能承受重量。根據現存實物看，早期的臺子皆為土築。《園冶》一書中說：“園林之臺，或掇石高而上平者，或木架高而版平無物者，或樓閣前出一步而敞者，俱為臺”。可見臺的形式很多，但主要的仍為有建築之臺和無建築之臺兩類。

臺的名稱和形式也很多，根據修築的目的而定。黃帝之軒轅臺和夏之鈞臺，當是土築，上無固定之建築。趙王叢臺、燕昭王黃金臺、曹操之銅雀三臺等則是上面有龐大之建築群。各類點將臺、釣魚臺、觀星臺、觀象臺等大多是臺上無多少建築，或僅安設儀器、用品而把建築物建在臺下，如北京的古觀象臺、釣魚臺，臺下均有建築群。

樓

樓，是我國古代建築形式中最為雄偉高大的一種，歷史非常悠久。據歷史文獻記載，黃帝就曾建造了高大的十二樓，秦建造了齊雲樓，漢武帝建造了井乾樓，都非常高大。幾千年來高樓巨構不知凡幾，成了古代建築中的瑰寶。

樓的建築形式，在甲骨文、金文等象形文字中與亭、觀、闕等均為臺上建屋的高大建築。在文字不斷發展、建築類型不斷豐富的過程中，對“樓”又作了進一步的區分和解釋。《說文解字》上解釋說：“樓，重屋也”。就是說重疊起來的房屋。《爾雅》上解釋說：“狹而修曲曰樓”。意思是樓的平面有曲折長短不同的變化。《釋名》上解釋說：“牖戶洞開，悽悽然也”。意思是樓上的門窗開敞豁大通暢。總觀以上這些古代字典辭書的解釋和現存實物，可知樓是一種門窗洞

開、外形曲折變化的多層高大建築。古人每以“瓊樓玉宇”來形容建築物之華麗，可見樓不僅是高大修曲，而且也非常華麗。隋煬帝曾經在揚州修建了一座“迷樓”，十分曲折，人進去之後，迷失出路。

樓的種類和用途很多，有供作登臨眺望的望江樓、望海樓等，有懸挂鐘鼓報時報警的鐘鼓樓，有供作瞭望敵情防禦抗擊的敵樓，有城牆上的城樓、角樓，有希望求文教昌盛的魁星樓，有專門紀念名人的太白樓、東坡樓等，又有單牌樓、三牌樓、四牌樓，還有綉花樓、讀書樓等等。伊斯蘭清真寺之邦克樓則專為召喚禮拜之用。樓的形式各异，名稱繁多，不能一一例舉。

閣

閣在形式與用途上和樓有相同之處，所以常常以樓閣相聯併稱。它們多為高層重樓建築。而樓一般均是多層者，閣則有時可不用多層。閣，這一字《說文》和《爾雅》上均解釋為“止扉”之物，即關門的木槩。《禮·內則》上解釋為用木板做成貯藏食物的處所。在《淮南子》一書上已有“高臺層榭，接屋連閣”的記載。閣還是一種架空的建築，稱之為“閣道”，或“復通”等等。

《園冶》一書對閣的解釋說：“閣者，四阿開四牖”。意思是閣這種建築為四面坡的屋頂，四面都開窗，並說，在園林中的閣要依山建造，坦而可上，便於登臨，不必專門設梯子。可見園林中的閣又是較為低矮的建築。北京頤和園中的寶雲閣，也是小型銅鑄的，被稱作銅亭。而江西南昌滕王閣、天津薊縣觀音閣和頤和園佛香閣則又是非常高大的建築。可見閣是可大可小的。

閣的用途也很多，名稱也各异。漢武帝的麒麟閣、唐太宗的凌烟閣，是專為畫功臣之像而建的；漢代天祿閣、石渠閣，明代寧波天一閣，北京故宮文淵閣，承德避暑山莊文津閣等則是專為貯藏書畫、文書等而修建的。佛教建築中還有專為供奉大佛、菩薩等的大佛閣、觀音閣、文殊閣、普賢閣等等。為了昌盛文教也專門建有文昌閣(有的稱魁星樓)。此外還有中心閣、天心閣、清音閣、暢音閣(戲臺)以及因地而稱的山東蓬萊閣等等。

現在保存下來的閣式建築與樓一起併稱為樓閣式建築，在我國古建築中占有很高的地位，具有重大的歷史、藝術、科學價值。

The various styles, sizes and colors of ancient architectures such as pavilions, platforms, towers, attics, studies, halls, spacious rooms, accommodations, corridors, doors, palaces and so on can be seen on flat lands, on mountains, on the shores of rivers, in cities and in the countryside. The architectures were built to satisfy various uses or to suit the concrete sites so that they have various styles and rich colors. The graceful silhouettes of the architectures embellish the land of charm and beauty of our motherland and beautify the land. They become important parts of the excellent ancient civilization of the Chinese nation.

As a kind of ancient architectures, pavilions exist with the most forms, the richest modellings, the most extensive distribution and the most flexible styles. Pavilions have larger or smaller scales and could be built everywhere. They are located on mountains or hide in deep valleys or stand on the edges of cliffs or stand on the bridges spanning rivers or extend over the green wave and turbulent wave of rivers, lakes and seas. In the architectural complexes such as palaces, temples and gardens, pavilions often become an essential part and add charm to them.

The history and uses of pavilions

Now people consider generally that pavilions are only the small-scale architectures embellishing scenic spots, gardens, lakes and mountains. However, pavilions have their long history and many functions too. Pavilions' scales vary a lot.

'Ting' was explained as 'stop' in ancient books meaning that a pavilion was one place where people had a break. In terms of the development of architectures and the necessity of people's lives and production, we can infer that pavilions had occurred before three or four thousands years in the later of the primitive society. It was said that there was the Qishi Pavilion in the Xia Dynasty. The Book of Zhou State recorded 'There was a Su every thirty Li'. Here, the Su means 'stop'. The line means that people had to stop and have a break or accommodate after they had walked thirty Li. In terms of the above, a Su played the same roles as a pavilion, but only the names were different.

In the Spring and Autumn Period and the Warring States Period, pavilions developed greatly because of the frequent contracts of the diplomatic envoys between various states. Many pavilions were built on the roads between the states to provide places for merchants and envoys to rest and accommodate. Furthermore, because of the content and the continuous wars between the states, pavilions were often built as a military installations and played a special role to inform enemies' conditions. The kind of pavilions became the important parts of the Great Wall and were named 'Tingzhang' or 'Tinghou' or 'Lieting' or 'Tingsui' and so on. The Intrigues of the Warring States recorded 'Soldiers guarded around with many' s guarding the 'Tingzhang'. The army provisions weighed over one hundred of thousands of Dan'. Here 'Zhang' means 'Obstruct' and 'Separate' refers to the great walls (frontier defence works) built by the states on their own territories. A 'Tinghou' was a sentry post on a border or a thoroughfare used to observe enemies' conditions, so a 'Tinghou' was also called a 'Houwang'. The combination of a pavilion and a beacon-fire platform used to inform enemies' conditions was named a



The Five-Pavilion Bridge 五亭橋

'Tingsui'. Although after the Qin Dynasty and the Han Dynasty, the 'Tingzhang', 'Tinghou' and 'Tingsui' were named the 'Fengtai' or 'Yandun' or 'Dunbao' or 'Duntai', their functions to militarily defence and communicate had never changed for two thousands of years.

A kind of pavilions used to mail and accommodate were the source of post-offices and hotels of our country. In ancient times, there was a kind of 'Tingchuan' also named posts or pavilions. They were built to relieve documents or transport supplies and provide places where officials and merchants accommodated. The posts have existed for two thousands of years. Until the Qing Dynasty, the foundation of the Mail Ministry ceased the functions of the pavilions.

'pavilion' was ever a form of the low-level organs of state power. The History of the Han Dynasty recorded that there was a 'pavilion' every about ten Li managed by a 'pavilion' official and there was a village every about ten 'pavilion'. Liu Bang, the first emperor of the Han Dynasty, ever took up the basic official, the Sishui Pavilion official.

Because the function of pavilions was to provide places for people to have a break, pavilions were necessary and played important roles in gardens and scenic spots where people toured and enjoyed a sight. Pavilions should exist in the Li Palace, the Tai Garden, the Ling Pond and the Ling Garden of the Yin Dynasty and the Zhou Dynasty and in the princes' gardens with tens of Li, even thousands of Li of circumference in the Spring and Autumn Period and the Warring States Period, otherwise people couldn't make tours. The incalculable pavilion architectures for people to have a break and enjoy a sight stood in the Epang Palace covering more than three hundreds Li in the early time of the Qin Dynasty and in the Shanglin Gardens covering five hundreds and forty Li in the Han Dynasty. Afterward the imperial gardens of successive dynasties and private gardens were always ornamented with pavilions. So a garden couldn't be integrated and a scene could not charm without pavilions.

The architectural arts of pavilions

Out of the ancient architectures, the pavilions were lighter and more handy than towers and palaces with richer artistic figures and the strong adaptability to topography and environment.

1. The flexible and various plane layouts

Ji Chen, a famous horticulturist of the Ming Dynasty, ever referred to the construction of pavilions in his monograph. The Yuanye recorded 'The styles of pavilions are flexible with three horns or four horns or five horns or a plum blossom form or six horns or a Henggui form or eight horns or a cross form. As long as builders considered the style was suitable, they could construct it according to the style only depending on the draft of a pavilion. Builders could decide the style'. Here, the Henggui referred to a form that was round on the top and square at the bottom. The said 'Only depending on the draft of a pavilion. Builders could decide the style' meant that as long as there was the plane draft of a pavilion, the pavilion could be built.

Although Ji Chen exemplified many plane forms of pavilions in his work, the plane forms of pavilions were actually more than the examples. These included circle form, semicircle



The Laixun Pavilion 來薰亭



The Pavilion in the Middle of Lake 湖心亭

form, fan — face form, multi — angle form, lotus — leaf form and so on. Besides those there are the combination of the different forms such as the double pavilions constructed by putting two round pavilions or two square pavilions or two rhombus pavilions together and the trinity (three — star) pavilions constructed by putting three pavilions side by side or by three pavilions crisscrossing forward and backward. Furthermore, five pavilions formed a gossamer — dragon pavilion or a five — side pavilion or a five — star pavilion such as the Five Dragon Pavilion in the Beihai Park in Beijing and the Five Pavilion Bridge over the Souxi Lake in Yangzhou city of Jiangsu Province. Although the five pavilions on the Jin Mountain of Beijing are a distance apart each other, who is the principal or the subordinate is clear. They echo each other and form a series. The form by putting more pavilions together existed.

2. The elegant bodies of pavilions high up in the air

The flexible and various plane layouts of pavilions make the bodies of the pavilions (the main part) more elegant and be largely variable. In order to make pavilions the places for people to take a break and enjoy a sight, the modellings of pavilion bodies were ratherly emphasized because pavilions not only provide places for people to enjoy a sight inside, but also their appearance are often appreciated outside by tourists.

To be high up in the air is a character of a pavilion. No matter the pavilion is built on a mountain or on the bank of a stream or in a flowering shrub or in a bamboo forest or in the middle of a turbulent river or on the shore of a sea, people always want to enjoy a sight or watch flowers and waves inside the pavilion. So the pavilions must be high up in the air to facilitate the watching. The most of the pavilions are high up in the air without any windows and any doors. Although some are furnished with windows, they are high up in the air too and are transparent to satisfy the need for people to enjoy a sight inside. In order to facilitate people to have a break and have a seat, some banisters or standing railings or Meirenkao were bound around a pavilion. Some tables and chairs were furnished inside a pavilion.

A light and handy modelling is also a important factor which makes a pavilion a scenic spot. In the ancient book *Yuanye*, there was the sentence 'Where are the forms of pavilions'. It means that forms of pavilions were not fixed and they could be built only depending on the topography, the environment and the around views. Generally, in terms of the plane layout of a pavilion, builders emphasized the forms of posts, lintels, doors and windows. The Diaoyutai Pavilion over the Souxi Lake in Yangzhou city was ornamented with four big round windows making the dull square pavilion light and handy. People can appreciate the Five — pavilion Bridge and the White Tower from the separated windows. The plot is very ingenious. Sometime, because the site was limited and no room could be used to build a whole pavilion, only half a pavilion was built. The kind of pavilions were named the Half pavilion. Sometimes there was only the fourth room of a pavilion at a corner of a corridor or the wall around a court, so a Fourth pavilion was built. Even some pavilions with only three sides or four sides were built on walls. The forms are variable and are wonderful workmanship excelling nature.

3. The exquisite and luxurious pavilion roofs with up — turned eaves and wrapped horns

The roofs of pavilions can reveal enough craftsmen's tal-

ents of the architects. so the roofs of pavilions were often built exquisitely. The forms of pavilion roofs are variable with the common 'steeple form'. A steeple form by gradually narrowing the ridges of a roof and tile furrows to the center and covering a round or circular cone or multi — horn roof so that it looks as if it is high up in the air and is tall and graceful. The steeple forms include tri — horn roofs, six — horned roofs, eight — horned roofs, round roofs, multi — horn roofs and so on. In order to make pavilions more magnificent and thick and heavy, pavilions have not only unlined eaves, but also two — layer eaves, three — layer eaves, multi — layer eaves and so on. For example, the Wanchun Pavilion (the central main pavilion) which was located on the top of the Jin Mountain in Beijing is a three — layer eave pavilion and looks very magnificent and steady. In the south, a pavilion's horns are highly upward and give visitors the feel 'As if a Hu is flying' described in the Book of Songs.

Besides the steeple forms, there were many other forms such as hall, bald mountain, rolling booth, cross and so on existing to satisfy various needs. Nearly all the proof forms can be found on the tops of pavilions. The combination of pavilions can not only be assembled in terms of the plane layout, but also the variety of pavilions' elevations can create many forms of pavilions such as Tianyuan Difang form which is round up and is square down, the form which is round up and is a cross or rolling — booth down. A well pavilion often processes a round roof on which a square or round hole is opened.

To sum up, no matter in terms of pavilions' plane layouts or the structures of the pavilion bodies or the forms of pavilion roofs, we can conclude that the architectural arts of pavilions reveal the style to combine flexibility, variety, ingenuity, simplicity, solemnness and magnificence. So a ancient pavilion is a beautiful ancient and novel flower.

Pavilion and poem, Ci, literary

In Chinese culture history there were many immortal masterpieces praising pavilions because of pavilions' function to provide places for tourists to have a break or enjoy a sight, the exquisite architectural arts and the beautiful around environment. The poems, Ci, writings and calligraphy by which poets expressed their emotion were rich. The masterpieces deserved to be called the ancient spiritual values and cultural values. Here several categories are given:

1. Describing refined scholars' gathering and touring

The Lan Pavilion was the most famous pavilion which has relations to calligraphy and writings. The Gathering at the Lan Pavilion written by Wang Xizhi says 'A group of worthies have arrived, youths and aged men gathered'. The scene displayed infinite aesthetic mood. The writing is not only a excellent manuscript describing scene and feelings, but also the exquisite calligraphy arts handed down forever. The relics of the Lan Pavilion standing on the north side of the Huiji Mountain still exists in Shaoxin County of Zhejiang province. Particularly, the distinguished and admirable sentence 'Winding water and flowing vessels' has been handed down for thousands of years and created a traditional form of pavilions named the flowing vessel pavilions in scenic spots and gardens. The number of the poems, writings and calligraphy about the Drinker Pavilion in Chuzhou area of Anhui province and the Flowing —



The Moon's and Wind's Reaching Pavilion 月到風來亭

vessel Pavilion in Yibing area of Sichuan Province can not be counted clearly. There were many manuscripts describing emperors' tourings. The description 'Resting on banisters around the Chengxing Pavilion' in the Qingping Le (three poems) written by Li Bai displayed the scene that Emperor Minghuang and Concubine Yanggüi of Tang Dynasty enjoyed themselves. The exquisite diction of the poems has been handed down for thousands of years. The relics of the Chengxiang Pavilion still exists in the Xingqin Palace Park in Xi'an city of Shaanxi Province and has become a important scenic spot of the park.

2. Describing scenes and feelings

Because a pavilion mixed together with around environment and scenery, the poems and writings about the scene were rich. Antithetical couplets were the apotest words adopted on pavilions. Antithetical couplet 'There are lotuses around, willows on the three sides, a half pond of autumn water and a mountain' written on the Lotus Four-side Pavilion in the Zhouzheng Garden of Suzhou City. The antithetical couplet aptly described the scene around the pavilion. The apt name of the Waiting Moon Pavilion in the Wangsi Garden came from the poem line 'The sunset glow is accompanying autumn scene and the wind is accompanying the moon' written by Han Yu, a poet of the Tang Dynasty. On the Canglang Pavilion in Suzhou City, there was a antithetical couplet ' Refreshing breeze and the bright moon worth nothing themselves, but the near water and the distant mountains are rich in emotions' written by Yu Qu Yuan. The literary of Qing Dynasty described the scene around the pavilion and on the distant mountain using the refreshing breeze and the bright moon as the setting off of the scene to make the scene more fascinating. On the Lixia Pavilion over the Daming Lake in Jinan City of Shandong Province, Du Fu, a poet of Tang Dynasty, wrote the poem line 'Oceans are not more ancient than the pavilion, the worthies in Jinan City are more than other places' adding many colors to the ancient city.

3. Thinking of the past time

For thousands of years, poets and passing travellers have written words expressing their emotions remembering past time on the New Pavilion built by Wu State of the Three Kingdoms on the shore of the Changjiang River near Nanjing City. Xie Linyun, a poet of the South Song Dynasty, wrote the poem line 'The river is vast and mighty.....where I can find my way home'. Another line 'Don't come to the New Pavilion when you are sad' is the well-known saying. Commemorative pavilions were often built to commemorate figures or events. Behind the Three-worthy Temple in Yi Capital city of Shandong province, the After-enjoy Pavilion was built in Ming Dynasty to commemorate Fan Zhongyan (a poet of Song Dynasty) because of the line 'Plan and worry ahead of the people, and enjoy the fruits after the people'. In Chu county of Anhui province, there is the Abundance and Pleasure Pavilion. The pavilion was built by Ou Yangxiu to commemorate the years of abundance and the peace and happiness of the people when he took office in Chu county. There is a straw pavilion in the Du Fu Temple in Chengdu of Sichuan province. In the pavilion, a stone tablet, carved with 'Shaoling Straw Hall', was erected to commemorate Du Fu, a poet of Tang dynasty. Commemorative pavilions are so many that they can't be counted clearly.

4. Describing parting sorrow and farewelling emotions

Through the ages, the long pavilion covering tens of li and

the willows near the Ba Bridge have teased the parting sorrow and farewelling emotions of many leaving men and men residing in a place far away from home and the poetic mood and train of thought in writings of many poets. On the Baling Pavilion in the south-east of ancient Changan, Li Bai wrote the poem See a Friend Off in the Baling Pavilion 'I accompanied the gentlemen to Baling Pavilion, the water in the Ba River was flowing. There were the ancient trees without flowers on the bank and sad spring grass at the bottom.....When we were all heartbroken, the song was too sad to listen to it'. On the ancient Xie Pavilion two li from the north of Xunan city in Anhui province, many poems have been left there for thousands of years. The poem Seeing a Friend Off in the Xia Pavilion written by Xie Hun, a poet of Tang Dynasty, says 'After a song was sung, a boat was untied. Water was violently flowing at the bottom of the mountains covering red leaves. When the day dawn, my friend had left after I dispelled the effects of alcohol and wind and rain enveloped the west tower'. At ancient times, people often saw their relatives and friends off in one pavilion behind another because their dates of return could not be known, but the farewell would happen finally. Wang Wei, a famous poet of Tang Dynasty, said in this poem A Farewell Song 'No dust is raised on pathways. Wet in morning rain, the willows by the tavern look so fresh and green. I invite you to drink a cup of wine again. West of the Southern Pass no more friends will be seen'.

The poem has been handed down for thousands of years and spreaded in Japan and other countries. The song The three odes of the Southern Pass was composed in terms of the poem for people to sing when they farewelled. The poem was written in a post too. The Puseman Ci written by Li Bai, a poet of Tang Dynasty, say 'Where is my way home, only see a pavilion behind another Pavilion'. The Ci expressed the feelings that men residing in places far away from home wanted to return.

In terms of ancient documents and existing things, pavilions, platforms, towers and attics overlapped each other and can't be absolutely separated although they are different each other. In ancient times, pavilions and towers had high and big figures, but afterward they were smallized and were used to embellish scenic spots and gardens. However, some high and big architectures were named pavilions too. For example, the Look-around Pavilion in Yangzhou City is a three-story attic-shaped architecture. Sometimes, some towers and attics were called pavilions. For example the Xuquan Attic in the Pule Temple in Chengde City of Hebei Province was called the Round Pavilion too. The Baoyun Attic in the Summer Palace in Beijing was called the Bronze Pavilion. So besides the introduction of pavilions, we will introduce platforms, towers and attics simply too.

Platform

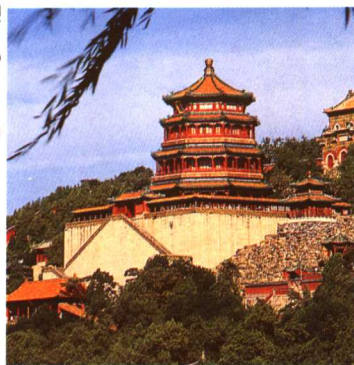
Platforms ever took positions in the history of the ancient architectures in our country. In the Spring and Autumn Period and the Warring States Period (8-3, century B. C), princdoms displayed their power and wealth often by platforms and beautiful places. The said Xian Yuan Platform built by Emperor Huangdi and the Diao Platform built in Xia Dynasty still exist in Yu county of Henan Province. The Ling Platform was built by



The Nanning General Platform 點將臺



The Corner Tower in Forbidden City 紫禁城角樓



The Attic of Fragrance of Buddha 佛香閣

Zhou Dynasty, the Zhang Platform by Qin Dynasty, the Baoliang Platform by the Han Dynasty. Since Qin Dynasty and Han Dynasty platforms have still been built by many dynasties. The relics of Copper—sparrow Platform, the Golden—phoenix Platform and the Ice—well Platform still exist in Linzhang County of Hebei Province. The three platforms were referred in the poem line 'East wind made Zhou Yu feel embarrassed. Two Mrs Qiao were locked in the Copper—sparrow Platform'.

The Shiming says that a platform can be built with soil solidly and highly. It is steady and can withstand weight. In terms of the remaining things, ancient platforms were all built with soil. The Yuanye says 'The platforms in garden are built highly from stones. Things that are flat on the top, things with a high wood frame that are flat and things that extend forward and are spacious are all named platforms'. In terms of the words, many forms of platforms exist, but main forms are divided into two categories: platforms with frames and platforms without frames.

According to the objectives of the building of platforms, the names and forms vary a lot. The Xuanyuan Platform of Emperor Huangdi and the Diao Platform of Xia Dynasty are mud—structure architectures with no fixed buildings on them. While the Chang Platform of King Zhaowang, the Golden Platform of King of the Yan State, the three Copper—sparrow Platform of Cao Cao and so on have a large number of buildings on them. Most of platforms including all kinds of platforms for inspecting troops, platforms for fishing, platforms for observing stars, platforms for observing climates and so on have not many buildings on them and only instruments and appliances were installed on them with some buildings under them. For example the ancient platforms for observing climates, the platforms for fishing in Beijing have architecture complexes under them.

Tower

A tower is the most magnificent and grandest kinds of ancient architecture forms in our country with a very long history. According to some historical documents, Emperor Huangdi had a grant twelve—story tower built and Emperor Qing Shihuang had the Qiyun Tower built. Emperor Hanwu had the Jingan Tower built. All of them are very grant. For thousands of years the architectures of grant towers are beyond count and have become the treasure architectures.

Like pavilions, the Taoist Temples, palaces, towers were considered all grant buildings in pictographs such as inscriptions on bones or tortoise shells and inscriptions on metals, ect. With the development of characters and the abundance of architectural types, there were more discrimination and interpretation about tower. The Shuowen Jiezi says 'Tower is a kind of buildings with one on top of another'. The Erya says 'A narrow and long building with a winding plane is called a tower'. The Shiming says 'It is very roomy and bright when the doors and windows of a tower are open'. To put together all the interpretation of these ancient documents and the preserved material objects, we can draw a conclusion that towers are a kind of grant multi—story buildings with many doors and windows open and with winding shapes. The ancients often described excellent buildings with the words 'Richly decorated jade palaces'. It is obvious that towers are not only grant, long and winding, they are also very magnificent. Emperor Shuiyang had the

Confusion Tower built. It was so winding that a man would lose his way when came into it.

Towers have quite a few kinds and uses. Some were built for people to ascend a height to enjoy a distant view like the towers for viewing rivers and seas. Some were built with bells or drums hung in it to give the correct time or give an alarm, some were used to defend invaders. There are city towers, corner towers on city walls. Some were called the Kuixing Tower used to pray for prosperous culture and education. Some were used to commemorate famous people such as the Tai Bai Tower, the Dong Po Tower and so on. Also, there are one—gateway towers, three—gateway towers or four—gateway towers for sewing or studying, the Bangke Tower used to do religious services in the Islamic Temples of the Islamism and so on. There are so many kinds and names of towers that we can't enumerate all.

Attics

There are many common points between attics and towers in shapes and uses. So attics and towers are often called together as an idiom. They are all grant multi—story buildings. But a tower often consists of quite a few stories, while a attic sometimes occurs with a single story. The word 'attic' is interpreted as 'Wooden pegs used to close a door' in both the Shuowen Jiezi and the Erya. However, it is interpreted as the place used to store food in the Rites. There were records in the Book of Huainancius 'grant Platforms and pavilions overlapped and are connected with houses and attics'. The Yuanye says: 'A attic is a building with four walls' meaning that a attic is the roof with four—side slopes and windows. In a garden, attics should be build against hills, and should be flat so that it is convenient to climb on it with no special ladders.

It is obvious that the attics in a garden are quite low. The Baoyun Attic in the Summer Palace of Beijing was made of cast bronze, which is called the Bronze Attic. However, the King Tengwang Attic in Nanchang of Jiangxi Province, the Guanyin Attic in Ji county of Tianjin and the Fuxiang Attic of Summer Palace are all very grant buildings. This shows that attics have variable sizes with many uses and names.

The Qiling Attic of Emperor Hanwudi, the Lingyan Attic of the Emperor Tang Taizhong were build to draw the pictures of the persons who had rendered outstanding services. The Tianlu Attic and the Shiqu Attic of Han Dynasty, the Tianyi Attic in Lingbo city in Ming Dynasty, the Wenyan Attic in the Imperial Palace and the Wenjin Attic in Summer Resort of Chengde city and so on were build only to store books, paints, documents, ect. Some architectures of Buddhism are used specially to enshrine and worship Buddhas such as the Dafu Attic, the Guanyin Attic, the Wenshun Attic, the Puxian Attic and so on. Also, in order to pray for prosperous culture and education, the Wenchang Attic (also called the Kuixing Tower) were built. In addition, there exist the Zhongxin Attic, the Jianxin Attic, the Qingyin Attic, the Changyin Attic (also called a stage) and the Penglai Attic named in terms of the topography in Shandong Province.

Now the combination of the preserved attic-style architectures and towers were named the tower-attic architectures, which achieve a high standing in ancient architectures of our country and have great historical, artistic and scientific value.



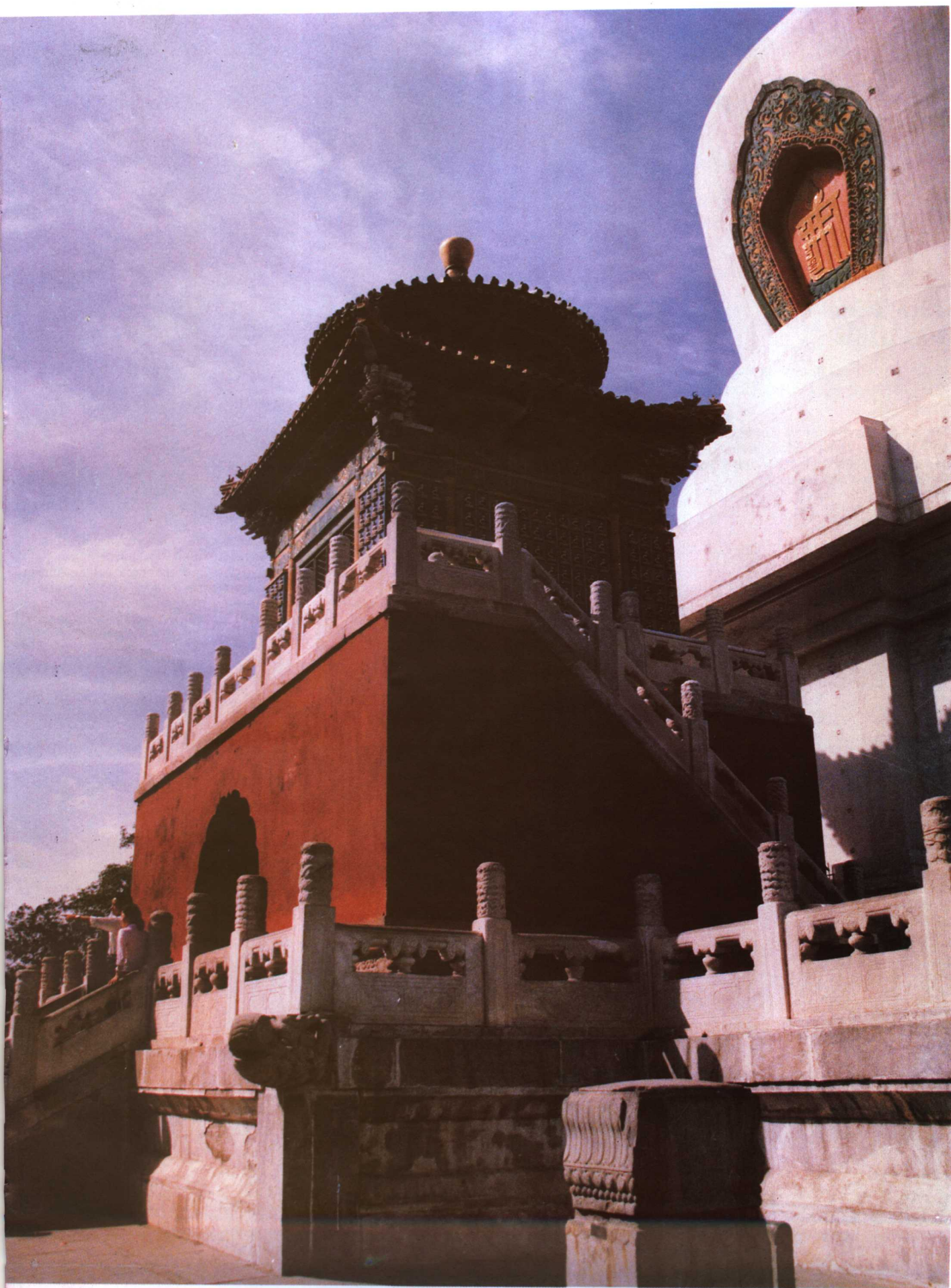
Pavilions

琉璃亭¹

**The Glazed-Tile
Pavilion**

在北京市北海公園白塔山之巔，建於清順治年間。亭皆用各色琉璃瓦砌成。

Stands on the top of the White Pagoda Hill in Beihai Park of Beijing and built in the Shunzhi Period of the Qing Dynasty. The pavilion was built with glazed tiles.



枕巒亭²

The Pillow-shaped Hill Pavilion

在北京市北海公園內，建於清乾隆二十年(1755年)。

Located in Beihai Park of Beijing and built in the twentieth year of the Qianlong Period of the Qing Dynasty (1756).

玉瓮亭³

The Jade-Jar Pavilion

在北京市北海公園內，是專為保存元代的玉石珍寶“玉瓮”而建。亭建於清乾隆年間。

Stands in Beihai Park in Beijing and built only to preserve the jade treasure 'Jade Jar' of the Yuan Dynasty in the Qianlong Period of the Qing Dynasty.

五龍亭⁴

The Five-Dragon Pavilion

在北京市北海公園，建於明萬曆三十年(1602年)，五座亭臨水而建，中名

“龍澤”，東為“澄祥”、“滋香”，西稱“涌瑞”、“浮翠”，合稱五龍亭。

Stands in Beihai Park of Beijing and built in the thirtieth year of the Wanli Period of the Ming Dynasty (1602). The five pavilions were built on the edge of the

water. The middle one was named the Longze Pavilion with the eastern pavilions named the Chengxiang Pavilion and the Zixiang Pavilion and the western ones named the Yongrui Pavilion and the Fucui Pavilion. The combination was named the Five-Dragon Pavilion.

