

<<北京天坛>>

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内容概要

《北京天坛（英文版）》是一部有关天坛的普及读物，在满足建筑爱好者，及旅游者的需求之外，它同样是一部精研的学术专著。著作以天坛建筑群为主体叙述结构，包括建筑的布局规划、建造的过程、空间意境的营造、神性的表达和象征意义，还有天坛的历史由来，以及朝代更替，所带来的天坛整体，乃至各个局部的变化。全书资料翔实细致，用典很多，但并不晦涩，无论是艺术还是史料的典故，都可以说恰到好处。随着阅读的深入，将进一步感受到著作丰富的文化内涵与外延，如中国古代的天崇拜与祭祀礼仪的演变过程，甚至于从中感受到中国文化乃至东方哲学的精神内核，那是有别于西方宗教的“天人合一”的信仰。

<<北京天坛>>

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1950年生，清华大学建筑学院硕士毕业，1981年获工学硕士学位，1996年获工学博士学位，1989年1月至1990年7月，英国爱丁堡大学建筑系，访问学者。

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2000年起，任清华大学建筑学院教授、博士生导师、所长，校学位委员会委员，建筑学分委员会主席。

<<北京天坛>>

书籍目录

- chapter i approachling temple of heavcn
- [1] heavenly shrines
 - [2] circular mound altar in the ming dynasty and hall of grand sacrifice
 - [3] the building complex of temple of heaven in the qing dynasty
- chapter ii heaven worship and southern suburhan sacrificial ceremonies in ancient china
- [1] heaven worship and rituals of the suburban sacrificial ceremonies in ancient china
 - [2] altars for suburban sacrifice in the central capital of jin dynasty and those in beijing during ming and qing dynasties
- chapter iii tile origin of thc hall of prayer for good harvests
- [1] from the hall of grand sacrifice to the hall of grand worship
 - [2] from the traditional mingtang to the hall of grand worship in the temple of heaven during the ming and qing dynasties
 - [3] from sacrifice to houji to the altar of praying for bumper harvests and the hall of prayer for good harvests
- chapter iv thc circular mouund and the temple of heaven
- [1] the ancient circular mound and the origin of the name of the temple of heaven
 - [2] a circumference of nine ii thirty bu
- chapter v the construction of the hall of prayer for good harvests
- introduction
- [1] the base of the hall of prayer for good harvests and the altar of praying for bumper harvests
 - i. the base of the hall
 - ii. altar of praying for bumper harvests
 - 1. altar of praying for bumper harvests
 - 2. the railings
 - 3. the steps
 - 4. the column base
 - [2] the carpentry-work beam
 - i. the columns and the architraves
 - 1. columns
 - 2. columns in special positions
 - 3. the architraves on top of the columns
 - 4. ties in special positions
 - ii. the beam framework
 - 1. the beams
 - 2. the purlins and ties above the beams

<<北京天坛>>

iii. leigong posts, queen posts and youqiang

[3] the bracket sets

1. the classification of bracket sets
2. the bracket sets at the lower eaves
3. the bracket sets at the middle eaves
4. the bracket sets at the upper eaves
5. the distinction among the brackets at the upper, middle and lower eaves of different grades

[4] the roofing

1. the rafters and the roofing board
2. the mortar bed, the tiles and the tile ornaments
3. the rooftop

[5] joinery decoration

1. the decoration of the doors and windows
2. the ceilings and the caisson

[6] colored painting

1. colored painting at the exterior eaves
2. colored painting at the interior eaves

[7] other components

1. the wall under the window
2. the "sacred altar" inside the hall

chapter vi the circular mound altar and its auxiliary buildings

[1] evolution in shape of the imperial vault of heaven

[2] the echo wall

[3] the circular mound altar

chapter vii auxiliary buildings of the temple of heaven

[1] hall of imperial zenith

[2] divine kitchen, divine depot and animal-sacrifice pavilion

[3] hall of abstinence

[4] office of divine music

chapter viii art and symbolism of architecture in the temple of heaven

[1] spatial art of architecture in the temple of heaven

[2] symbolic meanings of the temple of heaven

annex: major events concerning sacrifice at the temple of heaven by the ming and qing emperors, and its changes

list of illustrations

章节摘录

版权页：插图： Perceptibly, in ancient Chinese minds, the sons of Heaven who reigned the country had the infinite and far-reaching power. Whereas, their power were endued by the Heaven. To ensure that they can maintain the power, one of their important responsibilities is to worship and offer their sacrifices to the sovereign Heaven in an attempt to God's mercy and blessing. Furthermore, China is an agricultural country whose disaster or fortune, bumper or poor harvest, completely rests with the Heaven's will. Emperors in the past dynasties had to worship the Heaven with reverence and awe, and lived under self-communion and self-accusation hoping for all propitious elements and a prosperous and peaceful country. That is one of the main reasons why emperors think a lot of on the Heaven worship and sacrifice-offering. Here, we need to shift the course and bring another subject on the carpet. We may ask, since the Heaven has the supreme power, why, during the early Ming Dynasty, did the founding emperor, Zhu Yuanzhang, order to construct the Temple of Heaven and the Temple of Earth together, hold ceremonies of worshiping the Heaven as well as the Earth, and build Hall of Grand Sacrifice for this purpose? Does the Earth possess the same power? Actually, it is necessary to induce another important ancient Chinese idea. In ancient Chinese peoples' minds, although the Heaven may have the similar power as the supreme god in Western Christianity or Allah in Islamism having absolute power over the world life, there is difference between them. The Chinese always held one dichotomy method of thinking, namely anything has its opposition existence at the same time, in harmonious coexistence, thus to manifest the world's substance. For instance, yin and yang, qian and kun, brightness and darkness, gain and loss, and so on. Heaven and Earth, whether in natural or supernatural consciousness, have also been integrated into this category. We can comprehend this easily by ancient words: Nothing better than following Heaven. There is the alternation of day and night, spring and winter, rain-dew and frost snow. By heart, to open therefore to close, to consume therefore to rest, to be killed therefore to live. The Earth never goes without the Heaven concerned; the Heaven can never bear from nothing without the Earth.

媒体关注与评论

There are causes and effects behind the trends of all ages , which seem to contain unavoidable factors. Fortunately , in our times , an awareness of national culture has grown in China as well. And it is in the modern spirit of pursuing scholarly studies to collect material objects and do research about the past Efforts should be made today to seek new development in the bloodstream of tradition. As Chinese buildings represent a kind of engineering technology that lasted for over two thousand years , they form an independent art system. The Chinese culture finds its expression in many buildings , which constitute a large portion of the Chinese art legacy. We must respect the brilliant ancient Chinese culture , we cannot afford to neglect researching the history of these Chinese buildings if we are determined to rejuvenate our nation and carefully sort out and protect the cultural relics of our past generations. If we attempt to awaken society by providing objective academic research , we can contribute to protecting cultural relics and can gradually reduce the damage to them. Even if such a work is a force against the trend of times , there must be no delay , as it is similar to rescuing valuable articles and precious paintings from a raging fire. It is a sacred duty to cherish and protect these valuable Chinese cultural relics. —
—Liang Sicheng

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