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3.24. Miniature tower, earthenware with green glaze. Rosenthal Collection; courtesy of Nancy and Edward Rosenthal

3.25. Mengu in shape of granary, earthenware, Eastern Han. Henan Provincial Museum; photo by author

found in Jiangsu, Anhui, Hunan, Guangdong, Guizhou, and Sichuan. Mingqi in the shapes of tall, slender towers with bowls for water at the bottom are known as shuixie (water kiosks).  

A noteworthy feature of the architectural mingqi is their individuality. Most Chinese funerary art, by contrast, was made in workshops, and interchangeability of mass-produced parts is a basic tenet not only of funerary art but of Chinese art and architecture more generally.  

The pottery towers are remarkable in that a component such as the leaf-like eave corner seen in figure 3.24 is found in many of them but never in precisely the same places or together with the same configuration of people, animals, doors, or windows. Mingqi may represent the individual taste of a tomb owner or his children even though they are standard features in Han burials.  

Two groups of architectural mingqi probably include a greater number of features of actual buildings than many others, even though no two from these groups are identical either. The first comprise pieces that resemble as residential courtyards with domestic animals and places for them to graze or feed, wells, and outhouses. The second group are granaries (figure 3.25). Granaries such as the one shown in figure 3.25 may suggest the appearance of a Western Han granary in Duanjiacheng, Huayin, Shaanxi province. When the six-room, imperial granary was uncovered about 170 kilometers from the Chang'an capital, excavators turned to mingqi to aid in the theoretical reconstruction. In addition to the main structure, administrators’ living quarters and a guard station were enclosed inside the walled compound in Huayin. Administrative quarters and guard stations also are painted in scenes with granaries on the Heling’er tomb walls.  

Another type of small-scale, but not miniature, evidence that informs us about Han architecture is the offering shrine, a commemorative structure where descendants came to pay homage to their ancestors. The three best examples are in Shandong. The shrine to Zhu Wei in Jinxiang is the oldest, with a dated inscription of 50 CE. Typical of shrines dedicated to family ancestors, Zhu Wei’s has three stone walls and an open front divided into a two-part entry by a central stone pillar. A cap-block at the top of the pillar imitates the lowest member of a bracket set that would interface a column-top and lintel. Columns engaged in the walls divide the other three sides as well, with a single-step bracket replicated in stone on the two side walls. The stone roof imitates one made of ceramic tiles. The interior is covered with scenes of food preparation and offering. The shrine at Xiatangshan, dedicated to Guo Ju, is similar in structure and better preserved (figure 3.26). Measuring 3.8 meters across the front, two meters in depth, and 2.1 meters tall, its roof is known as an overhanging eaves roof (xuanshou) because it consists of a main roof ridge and gables that cover the front and back, giving way to flat sides that come to a point at the top. The blue-painted pillars and lintel across the front were added, perhaps imitating the original structure, during repairs. Interior reliefs include food preparation, banquet scenes, horses and chariots, and performance. The shrine is dated to 129 CE by an inscription on an interior beam. The shrines to members of the Wu Family in Jinxiang are no longer intact. Dated to the 140s, 150s, and 160s based on inscriptions on pillars and stele that have been studied at the site since the Qing dynasty, here, too, architecture is represented on pieces from the shrine. 

Details of mingqi and representations of architecture in relief sculpture are sometimes so specific that one assumes that even if a feature is not found in wooden architecture until several centuries later, its presence on a mingqi indicates it would have been present in a Han building. An example is the porch-like projection known as pindao that may be used on any story of a structure. More is assumed about bracket sets. Qie, mingqi, and relief sculpture offer ample evidence of the use of caps and blocks in multitier bracket sets projecting perpendicular and parallel to the building plane, and diagonally from a wall corner to support the undersides of overhanging eaves. The latter type is known as cantilever bracketing, the formation shown in figure 2.9. Han bracket sets show the use of the cap-block (ladou), the keystone of the set, other blocks
terms used in Chinese construction with quotes about them from literary sources as early as the Zhou dynasty. This textual basis confirms the erudite nature of the treatise, and that its intended audience was China's scholar class. Chapters 3–16 are about specific architectural components. Chapters 17–25 address labor units, or how much work a skilled artisan should accomplish in a day, with different amounts calculated according to seasons or other conditions that might affect productivity. Next are three chapters on material for each type of work that include the proportions of ingredients for mortar, plaster, pigments, and glazes. The final six chapters are illustrations, including plans, elevations, and diagrams of structures and building parts.

**Fundamentals of the Chinese Timber Frame**

*Yingzao fashi* provides regulations for buildings of many materials, but the focus is wooden architecture. A fundamental principle of the Chinese timber frame expounded in the work is that Chinese architecture is a ranked system. The rank, or status, of a building is more evident than its date. In other words, eminent structures of two different dynasties will have more shared features than eminent and humble buildings of the same dynasty. *Yingzao fashi* distinguishes four types of construction. *Dianfang* is a palatial-style hall; East Hall of Fuguangsi (see figure 6.10) and the structure illustrated in figure 9.2 are examples. When *dianfang* have more than
one level, they are known as diange. Pillars always provide the major support. Sometimes side walls and the back wall offer support, but the front and back of a building always rely on the pillars. In diange such as Guanyin Pavilion of Dule Monastery or the Timber Pagoda in Ying county, multiple levels of columns and bracketing are employed, but there is only one roof frame (see figures 8.4, 8.9, 9.4). Tingang are halls of lower rank than diantiang. Tingang architecture is conceived in vertical frameworks positioned in sequence. The frameworks are joined by purlins, eavers, and other braces (figure 9.3). Yigu, the third type, is an ordinary building or ordinary residence, usually without bracket sets; and doujian tingxie is a pointed-roofed pavilion. The most common types among extant architecture of the ninth through fourteenth centuries are diantiang and tingang.

Three other terms are often used to describe a timber-frame structure. Taihuang, for which a descriptive translation is column-beam-and-strut, is the type most often used in palatial and religious architecture. In a taihuang structure, vertical pillars interlock with horizontal beams, and smaller wooden pieces, or struts, are placed vertically or occasionally diagonally for added support (figure 9.6). The chuandou structure consists of columns and tie-beams; the beams in both the transversal and longitudinal directions. It is never used in diantiang construction and often is found in residential architecture (figures 9.7, 9.8). Miliang pingding, column-and-beam, flat roof, is the third (figure 9.9). This structural type is the rarest. It is found only in vernacular architecture.

Chapters 4 and 5 of Yingzao fashi deal with damuzuo, large-scale timber framing. This term is used in contrast to small-scale carpentry, xiaomuzuo, the categorization for ceiling design, cabinetry, and altars discussed in chapters 6–11 of the treatise. We used the word xiaomuzuo in chapter 8 to characterize the woodwork of cabinets in the Sutra Library of Huayan Monastery (see figure 8.10).

Principles for the placement of pillars also are specified in Yingzao fashi. For example, the majority of Chinese structures have an even number of columns across the front, meaning there are an odd number of intervals, or bays (jian), between them. Bay is a two-dimensional unit that refers to the space between two columns and the area behind it up to the next set of columns. The distance between the columns that define the central bay is the widest across the front of a building. This interval is known as mingjian. The pillars on either side of the mingjian are positioned symmetrically, and the intervals between them are smaller than those of the mingjian. The sizes of bays decrease symmetrically and proportionately from mingjian outward, so that the bays that flank mingjian are the second longest in a structure, those that flank the flanking bays (in halls large enough for them to exist) are the third longest, and the end bays always are the shortest. The proportional relationships between bays and the heights of pillars are provided.
Mituo (Amitabha) Hall is a seven-by-four-bay structure elevated on a 2.53-meter platform with a yuetai extension in front and approached by front stairs. It is dated 1143. It measures 41.23 by 22.70 meters at the base. Fan-shaped bracket sets are the first feature that defines the building as from North China and of the Liao or Jin period: we have observed these bracket clusters at Huayansi and Shanhuasi in Datong, both Liao monasteries used and rebuilt in the Jin period (see figure 8.8). The cai of the bracket sets is 26 by 18 centimeters, close to a 3:2 ratio, and the zhi is 10.5 centimeters, numbers that correspond to second rank in Yingzao fashi. Some of the bracket sets are seven-pu, with four tiers of perpendicular bracket-arms, like the cai, suggesting imperial patronage. A feature known as a sublintel (youwei), positioned directly beneath the architrave, is also used here (figure 10.17).

The hall dedicated to the bodhisattva Mañjuśrī (Wenshu) also is seven bays by four, but it is a much smaller building that pairs with a hall dedicated to Samantabhadra (Puxian) facing inward on either side of the third courtyard of the monastery. Standing on a lower platform than Mituo Hall, 83 centimeters high, and approached by only five steps, the building has only four interior pillars.

Elimination of pillars from what would constitute a complete column grid is a feature of Jin architecture. The elimination is excessive in Mañjuśrī Hall of Fuguang Monastery on Mount Wutai (location of East Hall), built in 1137. The hall is seven bays across the front and eight rafter-lengths in depth (but only four bays), with an overhanging gabled roof, and only two pillars stand inside (figure 10.18). Diagonal braces and excessively long lintels aid in the support of the exposed roof frame. Fan-shaped bracketing marks the hall as Liao-Jin period.

Besides Mañjuśrī Hall of Fuguang Monastery, the Buddhist halls at Chongfusi, and the Datong monastery buildings, almost every other extant Jin structure—more than one hundred—is three or five bays across the front. Those best known are due to what is inside. Daxiongdao Hall of Jingtu Monastery in Ying county, Shanxi, about 0.5 kilometer from the Timber Pagoda, is three bays square with a single-eave, hip-gable roof. Bracket sets are only four-pu with only one cantilever. Standing outside, one would never anticipate the heavenly palaces and storied pavilions (tiangong louge) of the zaoping that is probably the most complicated example of xiaowu from the Jin dynasty (figure 10.19). Similarly, another hall dedicated to Mañjuśrī, the bodhisattva associated with the sacred Buddhist peak Wutai, at Yanshan Monastery in Fanzi in northern Shanxi, is five bays across.

10.16. Hall of Three Purities, Xuanmiaoguan, Suzhou, Jiangsu, 1176 with later repairs. Photo by author

10.17. Interior of Mituo Hall, Chongfu Monastery, Shuo county, Shanxi, 1143. Photo by author

10.18. Mañjuśrī Hall, Fuguang Monastery, Mount Wutai, Shanxi, 1137. Photo by author

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effects. The 6-meter-high wall that encloses it is called Echo Wall because a whisper into it, it is said, can be heard 180 degrees away on the opposite side. South of the hall is Triple Sounding Stone, where, if one stands and claps, one is said to hear an echo on the first stone, double echo on the second stone, and triple echo on the third.

The components of the Hall for Prayer for a Prosperous Year are as symbolic as those of the Circular Mound. The lowest roof layer is supported by twelve outer pillars symbolizing the twelve divisions into which the Chinese day (twenty-four hours today) was traditionally divided. The second roof is supported by an inner ring of twelve pillars that represent the twelve lunar months. The top roof is supported by four enormous pillars that represent the four seasons. The total of twenty-eight represents the lunar lodges. From 1430 until the Qianlong period, the roof eaves were blue, yellow, and green. As noted, they became uniformly blue during a Qianlong renovation. The hall one sees today was reconstructed after it burned in 1889 (figure 13.9).

In the Qing dynasty, the emperor came to these altars three times a year, at the winter and summer solstices, and on the first day of the first lunar month. Officials were present to guide him through the rituals. The day before each rite, Beijing was silent so that the emperor could proceed from the Forbidden City to the altar complex without being seen.

Ancestral Temple (Taimiao)

There were some ten other altars or spaces for imperial ceremonies in premodern Beijing (see figure 13.1). The designated number is not precise because some were part of multialtar complexes and others were loci of imperial rituals but not altars.

The Ancestral Temple is an example of the second type. Worship of tablets on which the names of one's ancestors were inscribed was a Chinese institution since ancient times. Emperors worshiped their ancestors in front of tablets in a hall south of the palace, a location prescribed in “Kaogongji” and its location since the Han capital Chang’an (see figure 3.2). Worship of the ancestors was the supreme obligation of the Chinese emperor through the Yuan dynasty. Hongwu and all subsequent rulers of China maintained ancestral temples, but after the worship of heaven became supreme, the ancestral temple was one among the imperial ritual complexes of the capital. It is part of the section of imperial Beijing known as the outer court.

Like the Three Front Halls of the Forbidden City, the Ancestral Temple was a three-hall complex. Yongle built Beijing’s Ming ancestral temple in 1420, upon ascending the throne. The complex was 197,000 square meters and enclosed by a corridor that joined the entry gate (Halberd Gate [Jimenu]) and two additional red walls. Although all buildings have been repaired or rebuilt, including a brief period when Jiajing transformed the site into nine temples in deference to the Nine Temples described in Zhou texts, Halberd Gate is believed to retain its early-fifteenth-century structure. Marble bridges cross the Jin River in front of the gate. The front hall, the Hall for Worship of the Ancestors, has a double-eave, golden roof and is elevated on a three-tier platform (figure 13.10). Originally it was nine bays across the front. Individual buildings and the composite of gate and three halls behind it imitate the Three Great Halls complex of the Forbidden City. Qianlong expanded it to eleven bays, to match the expanded Hall of Supreme Harmony. Like that hall, the Hall for Worship of the Ancestors is made of strictly straight timbers and lavishly decorated with motifs that repeat again and again. The small Middle Hall behind it housed the imperial tablets that were moved into the front hall for ceremonies. It is sometimes known as resting hall (jindian) because imperial tablets reside there. The wider back hall, built in 1491, housed tablets of the more remote ancestors—in the Qing dynasty, those of predynastic Manchurian rulers. Tablets commemorating nonruling members of the imperial family and meritorious officials were kept in buildings of the enclosing arcade. Tablets not in use were placed on large floor pillows, similar to mattresses. On the first day of the first, fourth, seventh, and tenth lunar months and the twenty-ninth day of the twelfth lunar month, tablets were brought into the Hall for Worship of the Ancestors for ceremonies. Another ceremony was the display of prisoners of war to the tablets of past emperors. The emperor also came here when he ascended the throne. Upon the establishment of the Qing dynasty, tablets of the Ming rulers were sent to the Temple for Rulers of the Past, discussed next. In the 1920s the Ancestral Temple complex became a public park, and in the 1950s it was expanded into the Workers’ Cultural Palace. Today it is an open tourist site.

13.9. Air view of Altar of Heaven complex. Public domain
that also survives from the Ming dynasty. In Suzhou and in Dongyang county, where residential architecture remains from the early fifteenth century, houses also are distinguished by the white-washed walls, two-story sections, and miaoqiang seen in Anhui. H-shaped plans often comprising thirteen rooms are a distinctive type.

**Vernacular Architecture Deeper in China's Countryside**

Vernacular architecture unique to certain regions of China survives deeper in the countryside and farther from urban centers. Each of China's non-Han minzu was at one time associated with a kind of housing. Six are singled out here.

* Tulou, literally earthen multistory buildings, are associated with the Kejia, often known by the Cantonese pronunciation Hakka. Tulou remain in Hong Kong, Guangdong, Fujian, and a small part of Jiangxi. The circular or elliptical or semicircular rammed-earth exterior wall is the first defining feature (figure 16.13). Sometimes buildings are inside the enclosure, and occasionally those buildings have quadrilateral plans. The innermost space may be a skywell. With few exceptions, tulou are entered from the outside only at one point, for their purpose from the beginning was fortification for the residential community. All individual residential space is entered from the interior. Although walls are mud-earth, tulou are supported by timber frames. Their sizes range from 10,000 to 40,000 square meters. Tulou first appear in China in the seventeenth century and have been built through the twentieth; there is no evidence that fortifications elsewhere or in earlier times in China were circular. One theory about the shape is that there was a belief that the structure was more earthquake-proof than one with a quadrilateral plan, but this has never been confirmed.

* Yaodong, earth-sheltered dwellings, often known as semi-subterranean architecture, usually when they have vaulted ceilings, and as cave dwellings, proliferate in Shaanxi, Gansu, Inner Mongolia, Shanxi, and Henan. Archaeological evidence of yaodong, dwellings whose lower portions are below ground, remain at Neolithic sites in Henan and Gansu. Other types of buildings known as yaodong are dug right into cliffs, similar to tombs named yanlu, discussed in chapter 3. No matter the configuration, the entry is at ground level. Texts suggest this kind of construction as early as the Zhou dynasty. The already quoted passage in the "Liyun" section of the Ritual Records (Liji) states that in ancient times the Chinese rulers did not live in palaces; they dwelt in caves in the winter and in nests on tree branches.
in the summer. Yaodong may be single-chamber or a complex of rooms. Usually yaodong are built in groups (figure 16.14).

Houses raised on stilts, a third type of vernacular construction, may be the buildings on tree branches referred to in Ritual Records. They are most popular in South China, particularly Yunnan, Guangxi, and Guizhou. A relief sculpture from a Han tomb in the Sichuan Provincial Museum in Chengdu indicates that stilted dwellings were built in the Han dynasty (figure 16.15). The stilted house not only raises a foundation above the ground but also offers better ventilation than houses on ground level. Sometimes the framework of a stilted house is bamboo; other times it is a wood-and-bamboo combination. Stilted houses of the Zhuang ethnicity have flat facades and are of chuandou framework. They are known as malan. Malan usually are five bays across the front (figure 16.16). Houses of the Hmong are partially stilted and partially elevated on more solid foundations. Those of the Li ethnicity are on low stilts, have vaulted ceilings, and open only at the front and back, the front entry similar to a porch. The shape gives them the nickname boat-shaped dwellings. The Buyi (Bouyei) ethnicity have elevated houses made of stone because wood is scarce in their regions of Guizhou.

In western China, three types of residential architecture are primarily associated with Tibetans, Mongols, and Uyghurs, among others. Like monastery buildings, the Tibetan-style house is described as block-like. It has one or more flat roofs, four flat facades, and large rectangular windows. A major form of housing across Mongolia and parts of Xinjiang and Tibet inhabited by Mongols is the tent, framed with wooden poles and portable for a nomadic or seminomadic lifestyle. Architecture of the Uyghur populations of Xinjiang is mud-earth, employing local materials.

Lu Banjing
In spite of the varying appearances of residential architecture, Chinese sumptuary laws guided vernacular construction and there was a construction manual. Roof style, use of color, number of bays, and decorative features were all signs of the eminence of a homeowner. In China, a house was far more than a place to live; it was a sign of social status, the locus for recognition of ancestors and family hierarchy, and built for a future of anticipated auspicious events. Lu Banjing (Classic of Ban from Lu), the fourth and final construction manual discussed in this book, survives in late-Ming
A
Aai 阿艾
Abaoji 阿保機
Acheng 阿成
Adzungsna (Athuchuluu) 阿敦納
ej
Ahul (dian) (Hall) 阿會(殿)
Aidi 艾帝
Alashan (zuooqi) (Left Banner) 阿拉善(左旗)
Amituofo 阿彌陀佛
an 安
An Bing 安丙
An Lushan 安祿山
Anak 安岳
Ang 昂
Anige 阿尼哥
Anji 安濟
Anling 安陵
Anping 安平
Anqing 安慶
Anqi 安琪
Anshang (dian) (Hall) 安善(殿)
An-Shi 安史
Anxi 安西
Anxiwangfu 安西王府
Anyang 安陽
Anyi 安邑
Anyuanmiao (Temple) 安遠廟
Anyue 安岳
Aohansijī 敖漢旗
Aolinlī 覥里
c
csuka 飛鳥
Ayuwang (shan) (Mount) 阿育王山
B
ba 八
Bathe (River) 滆河
Bai 白
Bai/Bo Juyi 白居易
Baicheng 白城
Bailingmiao 百靈廟
Baima 白馬
Baisha 白沙
Baishan 自山
Baikou 拜寺口
Baishing 百色
Baoyuguan 百雲觀
Bailhe 海海
Baling 青陵
Balingxiao 巴林左旗
Balizunxiao 巴林右旗
Banjiao 額橋
Banpo 半坡
Banxiao 叼夢
Baoshan 保安山
Baodi 寶地
Baodingshan 寶頂山
Baoguangxiao 報光先寺
Baosheng (si) (Monastery) 報成(寺)
Baoguo (si) (Monastery) 報國(寺)
Baohai (dian) (Hall) 報和(殿)
Baopi 寶壁
baxia 埋夏
Baoshan 寶山
Baotou 包頭
Bayinrata 巴音塔拉
Bei Qushi 北齊書
Beichen 北陳
Beidingshan 北嶺山
Beigong (palace) 北宮
Beigu (mount) 北固
Beihai 北海
Beijing 北京
Beiping 北平
Beijingxian 北京縣
Beifengxiao 泉源(窪)
Beishan 北山
Beiting 北庭
Beizhai 北寨
Bencheng 本城
Beibi 泓庇
Bianjiang 滬江
Bianliang 滬梁
Biaoxiang 賦想
bidi 壁地
Binxian (county) 彬縣
bing 丙
Binglingsi 碧靈寺
Binyang 寶陽
Bishan (si) (Monastery) 薪山寺
(Bishubshanzhong (這普)山莊
Bixia (si) (Shrine) 碧霞(寺)
Biyong 毕烽
Biyun (si) (an) (Monastery) 毕雲(寺)
(Nunnery) 碧雲(寺)(庵)
biwu 建武
Bolai (Sea) 濤海
Bolai (zhen) 濤海(鎮)
Borou 沙頭
Boxier 白銀爾
beizang 坟葬
bu (step) 步
Bu (village) 布村
Bu Qianqiu 千秋
Buer (si) (Monastery) 不二(寺)
Buyi 布依
C
cai 材
Canglangning 涇瀘亭
Cangshan 茅山
Cangzhou 淄州
caoz 槽
Cao Cao 曹操
Cao Pi 曹丕
Cao Tiandu 曹天度
Cao Tianfu 曹天福
Cao Xueqin 曹雪芹
Cefu yuangu 促府元關
cheng 城
chaogong 椁拱
Chun 禪
chang 長
Chang (river) 長江
Chang'an 長安
Changanzhi 長安志
Changbai 長白
Changchuan 長川
Changchunyuan (Garden) 長春園(園)
Changchunzi 長春子
Changdaoguan 常道觀
Changhe (men) (Gate) 長和(門)
Changlegong 長樂宮
Changling 長陵
Changna 昌南
Changping 昌平
Changqing 長清
Changsha 長沙
Changying 楊信閣
Changzh 楊治
Changzhou 常州
Chaurong 朝龍
Chaoyang (district) 朝陽
Ch/Shanyuan 潘原
Chen (state) (surname) 陳
Chen Mingda 陳明達
Chen Xie 陳遐
Chen Yinke 陳寅恪
Chen Zhanxiang 陳占祥
Chen Zhi (Benjamin) 陳植
Cheng (King) 成
Chang Han 成漢
Cheng Dengto 陳登虯
Chengde 承德
Chengdu 成都
Chengguang (dian) (Hall) 成光(殿)
Chenghua 成化
Chengkan (cun) (village) 程坎(村)
Chengnantmiao (Temple) 城南廟(廟)
Chengtian (Gute) (Monastery) 朝天(國寺)
(empress dowager) 承天(門)(寺)
Chengtoushan 崇頭山
Chengzhenghualang (Hall) 朝正(堂)
Chengzhou 成州
Chengzhiyi (cun) 城子裡
Chonghong (qinghai) 清海
chi 尺
Chiang Kai-shek 蔣介石
chi 親
Chifeng 赤峰
Chin 陳
chisei 齲尾
chishi 咀史
Chong'an 崇安
Chinese Architecture is a milestone in the field. This authoritative and lucid book represents the best scholarship today on the history of Chinese architecture in any language. The comprehensiveness of its scope and depth is unmatched and it sets the standard for how the history of Chinese architecture should be taught and studied.”
— Wei-Cheng Lin, University of Chicago

An unprecedented survey of the origins and evolution of Chinese architecture, from the last millennia BCE to today

In this beautifully illustrated book, Nancy Shatzman Steinhardt presents the first fully comprehensive survey of Chinese architecture in any language. With rich political and historical context, Steinhardt covers forty centuries of architecture, from the genesis of Chinese building through to the twenty-first century and the challenges of urban expansion and globalism.

Steinhardt follows the extraordinary breadth of China’s architectural legacy—including excavation sites, gardens, guild halls, and relief sculpture—and considers the influence of Chinese architecture on Japan, Korea, Mongolia, and Tibet. Architectural examples from Chinese ethnic populations and various religions are examined, such as monasteries, mosques, observatories, and tombs. Steinhardt also shows that Chinese architecture is united by a standardized system of construction, applicable whether buildings are temples, imperial palaces, or shrines. Every architectural type is based on the models that came before it, and principles established centuries earlier dictate building practices. China’s unique system has allowed its built environment to stand as a profound symbol of Chinese culture.

With unprecedented breadth united by a continuous chronological narrative, Chinese Architecture offers the best scholarship available on this remarkable subject for scholars, students, and general readers.

Nancy Shatzman Steinhardt is professor of East Asian art and curator of Chinese art at the University of Pennsylvania. She has written, edited, or translated ten books, including China’s Early Mosques and Traditional Chinese Architecture: Twelve Essays (Princeton).