

西欧古建筑石刻图典

AN ILLUSTRATION DICTIONARY OF STONE CARVINGS IN ANCIENT WESTERN EUROPEAN ARCHITECTURE

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邹其元 著


滴水兽地 墓和其他刻 石



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西欧古建筑石刻图典

罗哲文题 

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前言

近年来，中国内地新建筑如雨后春笋般拔地而起，模仿欧式建筑成了一种时髦，有时甚至连街头小饭铺门前都挺立着几根所谓的罗马柱，看上去真有点异样的感觉。我其实对欧洲建筑，特别是古建筑早就有浓厚的兴趣。记得1987年我在中央美院读书时，美国的黄教授给大家讲外国建筑史，他周游世界亲手拍的幻灯片让同学们大开眼界，教室里时常挤得水泄不通。上世纪80年代能出国的人还不像现在这么多，要获得清晰的第一手图片资料真是难上加难。那时我就想如果能亲眼看看这些伟大的建筑就好了，没想到不久以后我的梦想成了现实。旅居西欧十多年，每日古老建筑盈目，对它们又有了比图片更近距离的亲身感受。西欧的建筑的确很有特点，从古罗马到当代建筑样样俱全，像个建筑博物馆。初到西欧的人可能会觉得西欧的许多城市缺乏现代感，尤其是市中心，几乎没有现代建筑，房屋老式，街道破旧，连道路都由石头砌成，坑坑洼洼的，让人联想起电影中轰然而过的旧式马车。住久了才知道这其实是一种味道，一种只有陈年老酒才能发出的醇香。西欧人对自己保存完好的古城感到十分自豪，他们认为这是对文化的尊重，是一种对文明的崇尚。他们不喜欢把摩天大楼建在市中心，认为其中没有文化的积淀。看到西欧如此众多，且保存完好的古建筑，我对一些中国古建筑的消失感到非常遗憾。作为一个历史悠久的文明古国，祖先为我们留下了大量精美的建筑，如能合理利用并使之传承下去，那将是一件利在千秋的伟业！

我阅读了多部国内出版的有关外国古建筑，特别是欧洲古建筑方面的书，发现书中对南欧的古建筑介绍得比较多，而对西欧、东欧、北欧的古建筑介绍的相对比较少，且内容雷同，总是古希腊、罗马的几处经典建筑。在有的外国建筑史中，谈意大利的古建筑几乎占了全书的三分之二，而对欧洲其他地区的古建筑则很少涉及，即或是有，也是简单的一笔代过，让人读起来感到缺憾。还有的书只是笼统地介绍，所提供的图片也只有整体建筑，局部装饰，如大量的石刻、木雕则很少提及，常使许多古建筑上最精采的细部让人难以看清，想从中学习借鉴都不容易。我认为建筑的整体结构固然重要，但那些使建筑变得更加完美的局部也是不可缺少的。尤其是对于古代建筑，在大量使用人工的年代，局部的装饰可让人了解到当时总体的艺术水平。对于我们现代人来说，手工艺术是一种奢侈的享受。在西欧，虽然许多古建筑的范本

都源于意大利，但是多数在使用的过程中已经本土化了，并融入了许多当地的审美情趣，逐渐形成了自身特有的风格。这次我充分利用本身在欧洲的方便条件，加之对西欧古建筑石刻的热衷，编了这部《西欧古建筑石刻图典》，使大家能借助此书和书中的精美图片，来欣赏这些杰出的石刻艺术品，我深感荣幸。

本书除了介绍一部分公共建筑上的石刻，还介绍一些私人建筑上的石刻，它们不具备宗教和政治色彩，也不是那么高高在上不可触及，离我们普通大众的距离较近，有亲切感，特别是这一部分的书在以前的建筑书籍中介绍得不多，本书的内容也许能填补这一空白。

本书按照不同题材把西欧古建筑石刻分成如下几部分：1、柱子上的石刻；2、门框，门楣和门洞上的石刻；3、窗户周围的书刻；4、阳台上的石刻；5、人物石刻；6、动物石刻；7、滴水兽及其它怪兽；8、墓地里的石刻；9、其他石刻等9部分。各部分未按历史分期严格排列，摈弃了令人乏味的老套，尽量使大家读得轻松一些。同时还特别请了比利时专业摄影师 Christoph Deschryver 拍摄全部照片。他的摄影风格轻松活泼，视点独特，用欧洲人的眼光将西欧古建筑石刻艺术充分表现出来，使广大读者耳目一新。

在本书中有一些外国译名，其中多数按原文音译，并用原文注在后面的括号内。另外，像“古典主义”，“巴洛克”等通用词汇，则用英语注在括号内，以便读者查寻。

希望此书能对广大读者有参考价值，不足之处，望专家、学者不吝赐教。

邹其元

PREFACE

In recent years, China has embarked on a frenzy of construction, buildings emerge like bamboo shoots after a spring rain. Imitating European style architecture has become a fashion. Sometimes you even find several so-called “Roman Pillars” standing in front of a small local restaurant making for a strange view. I personally have been quite interested in the European style of architecture, particularly ancient ones. When I studied the “History of Foreign Architecture” I still remember my teacher, Professor Huang from the United States, who was very popular with the slide show he had made from

when he had toured around the world. Few people had the opportunity to go abroad at that time and it was quite uncommon to get the first-hand photographic information. When I was taking the class, I was dreaming of viewing the great architectural specimens presented in the slide show with my own eyes. I never thought that my dream would soon come true. In the meantime I have lived in Western Europe for more than 10 years and had the good fortune to enjoy the sight of beautiful ancient European style architecture daily. Architecture in Western Europe is indeed distinctive and possesses great character. All manner of buildings from the ancient Roman style to modern buildings compliment each other, forming a real museum of architecture. People who have just set their feet in Western Europe may feel that many cities there are short of modern sense, especially around city centers since there are few modern buildings. Downtown buildings are out-dated; streets are shabby; and even paths are built from stones and bricks. All that makes people associate them with old-styled carriages rumbling across the streets in black and white films. However, after living there for some time, one gradually begins to understand that it's actually a graceful taste, or a lingering charm, a pure and nice flavor like that only emitted by fine aged wine. Western Europeans are very proud of the old towns they are living in and take good care of them; they consider it respectful to their culture and heritage. They do not build skyscrapers in the center of a city since it would not accurately reflect their cultural heritage. The fadeaway of some China's aged architecture is a great pity, and in such a civilized country, it will be a great contribution to hand down those delicate ancient buildings to our descendants.

I read several Chinese-published books about ancient foreign architecture, particularly that of Europe, finding that they primarily covered Southern Europe, but provided little more than an introduction to the architecture of Western Europe, Eastern Europe or Northern Europe. Furthermore, most books mainly focus on several classical architectural styles from ancient Greece and Rome; two thirds of a certain book was about the ancient architecture in Italy while it hardly involved the ancient architectures in other places of Europe; other books have a general introduction and the illustrations are only those for the entire buildings; they make little mention of decorations like stone and wood carvings. It's hard to clearly study the finest and the most subtle of details through those illustrations. Although the overall structure of architecture is important, I believe that it is the details that perfect the architecture. In this artificial age, decorations allow people to better understand the artistry of the time. Handicraft art is a luxury that most cannot afford in these days and age of

expensive labor. In Western Europe, although much ancient architecture originated in Italy, most had been personalized to reflect regional tastes and thus gradually formed a unique style. I compiled the *Collection of Ancient Stone Carvings in Western European Architecture* out of my personal interests, making full use of the convenience of living in Europe. It would be my great honor for readers to enjoy these delicate stone carvings with the help of this book and its fine illustrations.

The book also introduces stone carvings from some privately owned buildings. These art works bear neither political nor religious themes. They are closely related to the common people. On the other hand, the contents of this book may fill gaps that other books and documents do not address.

Stone carvings of ancient architecture in Western Europe are introduced according to the following topics: 1. stone carvings in columns; 2. stone carvings in doorframes, doorways and doorheads; 3. stone carvings around windows; 4. stone carvings in balconies; 5. stone carved figures; 6. stone carved animals; 7. gargoyles and chimera; 8. graveyards stone carvings; 9. other stone carvings. Chapters of the book are not organized rigidly along a time-line. Readers may find it refreshing to go through the chapters in this manner. The author also asked Christoph Deschryver, a professional Belgian cameraman to take the photographs. The pictures taken by him are lively and unique. He has fully presented the artistic sense of ancient Western European architecture from the point of a native-born European. Readers may find this quite refreshing when they first view the contents.

There are certain terms translated from foreign language in “Collection of Ancient Stone Carvings in Western European Architecture”, among which most are transliterated into Chinese and annotated in the original language in the brackets that follow. In addition, other general terms such as “Classicism” and “Baroque” are annotated in English in the brackets that follow. This will make it very convenient for readers to reference the terms.

I sincerely hope that this book is a valuable reference for readers and I'm looking forward to your comments.

By Zou Qiyuan

滴水兽和狮麦赫

漫步于欧洲街头，经过那些高大雄伟的哥特式大教堂，如果仔细观察，有时会发现在高耸云端的教堂尖顶上，小尖塔边上，有许多面容古怪，伸脖瞪眼的石刻小雕像，它们有的蜷缩着，有的突兀着，给人一种非常奇特的感觉，这些小雕像就是滴水兽，几百年来它们静静地注视着往来的人们。

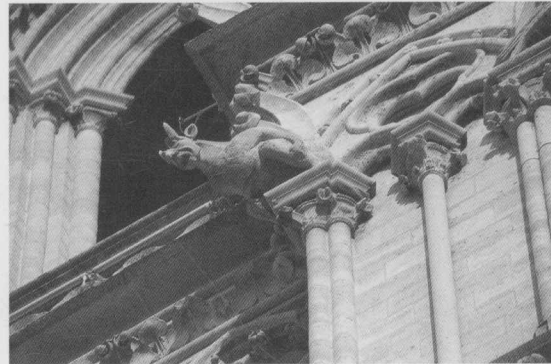
滴水兽在欧洲被人们称为“gargouille”，“gargoyle”，“sasserspeir”意思是排水管。一些哥特式教堂上还有一种怪兽像，法语称为‘Chimère’，中文音译为狮麦赫，它是欧洲神话传说中狮头，羊身，龙尾的吐火怪物，这是一种纯粹的装饰雕刻，并没有排水的实际用途。人们常常把它们和滴水兽混为一谈，造成误解。在巴黎塞纳河边的小摊上常出售印有圣母院怪兽的明信片，都是一些黑白的老照片，这些怪兽像一般都是‘Chimère’。

滴水兽让人想起了中世纪，因为它们大都存在于中世纪的建筑物上，特别是哥特式教堂上，世俗建筑使用滴水兽的较少，就算有也不如教堂上的精美。

滴水兽的最初形象来源于中世纪法国有关龙的神话，充满宗教色彩。传说在塞纳河里住着一一条龙，叫‘Gargouille’：它长着猪鼻，长脖子，蛇尾，还有一双翅膀，会喷火。这条龙做了坏事，它屠戮生灵，引发水灾，极具破坏性，闹得人们不得安生。直到6世纪时一个叫圣罗曼的主教出现，用十字架震慑住了‘Gargouille’，并用火把它烧死，从而拯救了受尽苦难的人们。龙几乎被烧尽了，只剩下头和硬硬的脖子，后来被放在城墙上展览。据说这就是滴水兽最初的样子。龙在中国是权力、力量、威严的象征，是正面形象。而在欧洲，龙带来灾难，残害生灵，完全是反面形象。

在中世纪，大多数人是文盲，因此宗教和迷信在生活中变得十分重要，成了精神上的寄托；人们依靠这些去解决不能解决的问题。滴水兽的形象多数来源于寓言或神话传说，除了龙的形象以外，还有其他恐怖、怪异的形象。当时的人们认为这些神秘古怪的形象会令人望而生畏，能拒邪恶于门外，从而使教堂等建筑得到保护，其用途有点儿像中国的辟邪。

滴水兽除了用于避邪，其实际作用就是房屋上的排水管槽，它们可以排掉建筑墙面，房顶等部分的水，使水远离建筑主体，离开地基，从而使整座建筑得到保护。排水管槽随着建筑的发展从无到有，中世纪前排水管槽就已普遍使用，造型也从简单到复杂。古罗马时期已有了陶制的排水管，后来又出现



巴黎圣母院的狮麦赫



拉翁大教堂的滴水兽

了木制和石制的排水管，式样也从简单到复杂。大约9世纪的时候，屋顶和阳台上的水从檐部的一个突出处流向公共水道。到了13世纪初，房屋开始有了檐沟，之后屋顶下有了排水管。当时的建筑师发现如能把流下的水分成多股，可以有效的减轻水流的压力，更好的保护建筑的下部。于是他们增加了排水管槽的数量，并使它们变得更加精巧纤细，后来雕刻师和建筑师合作，充分发挥想象力把它们变成了既有实际用途又有装饰作用的艺术品——滴水兽。



欧旦圣拉匝大教堂类似滴水兽的怪兽

许多中世纪教堂上饰满了滴水兽，形态各异，千姿百态，竟然一个形象重复的都没有，令人惊叹。雕刻的题材也从初期简单的龙头，发展出动物、人物等形象，丰富多彩，生动活泼，使人看了会由衷地感叹石刻艺术家们的心灵手巧。滴水兽的出现使排水管完全脱离了原来枯燥乏味的形象，并和整座建筑完美地融合在一起。这些突出的滴水兽，让哥特式的垂线显得更垂直，并创造出哥特建筑独特的侧影。滴水兽是建筑师的高超技术和雕刻艺术家的聪明才智的完美结合，中世纪的雕刻杰作多数来源于滴水兽。中世纪后的一些仿哥特式建筑也雕刻了不少滴水兽，但它们和建筑的主体或结合的不好，或装的位置不对，或显得太沉重，或刻得太粗糙，总之没什么特点，与中世纪时的滴水兽不能相比。滴水兽的造型给后世艺术家不少创作灵感，让他们去发挥想象力，近代的一些艺术作品就曾受到滴水兽造型的影响，如电影中怪兽形象的造型设计，连环画中的怪兽创作等等。

滴水兽以法国遗存的最多，并有较高的艺术价值，其他国家如比利时、西班牙、葡萄牙等国也有不少精彩的作品遗世。

除了滴水兽和狮麦赫之外，在一些西欧建筑上还有许多类似滴水兽的怪兽或夸张的动物形象，哥特建筑上有，其他一些后来的建筑上也有，但它们只是纯粹的装饰雕刻，而没有实际作用，由于这些雕刻有着和滴水兽近似的形象特征，因此也收在了本章之中。



亚眠大教堂的滴水兽

Gargoyles and Chimera

Strolling through the streets of Europe, passing by those magnificent Gothic cathedrals and with careful study, one may find that some of the cloud-kissing cathedrals are topped with many peculiar carved stone statuettes. Some of them are crouching and some others are projecting, giving one a strange feeling. These small statues are gargoyles that have been watching over the passers-by

for hundreds of years.

In Europe a gargoyle is called a “gargouille”, “gargoyle” or “wasserspeier”, meaning a waterspout. Certain Gothic churches are built with another kind of gargoyle figure that is called “Chimera” or in French “Chimère”. It’s a Chimera with a lion’s head, a goat’s body and a dragon’s tail. It is only pure decoration without the water drain function. People usually confuse the Chimera with the gargoyle. Monsters printed on postcards sold by the hawkers alongside the Seine river in Paris are commonly Chimera.

Gargoyles remind one of the Middle Ages since most of them exist in the architecture of that age, especially Gothic cathedrals. Gargoyle decorations are seldom used for secular buildings.

The first image of the gargoyle originated in the Middle Ages French religious myths about dragons. It’s said that there lived a dragon in Seine, whose name was “Gargouille” with a pig’s nose, a long neck, a snake’s tail and wings. The evil dragon was able to breathe fire, slaughtering innocent people, causing floods and generally running amok. The dragon was subdued by a sixth century bishop named Saint Romain with the power of a cross and then burned to death. Every piece of the dragon had been burnt to ash except his head and neck, which were hung on the wall of the city. This is said to be the original image of the gargoyle. In China, the dragon stands for power, strength and dignity, while it has a negative image in Europe, standing for disaster, pain and suffering.

In the Middle Ages, most people were illiterate and thus religion or superstition played an important role in their lives. They hoped that they would be able to cope with tough problems through these beliefs. The gargoyle’s image mostly originated from fables or fairy tales. There were also other horrible and wild images created for them besides the traditional dragon image. At that time people believed that such images terrified the evil spirits that might destroy important buildings such as churches. The use of these monster images is very similar to China’s talisman.

The actual function of gargoyle is to drain water from a building’s roof or other surfaces. It protects the main body and foundation from water. Waterspout had been commonly used before the Middle Ages and their designs had evolved from the simple to the complicated. In ancient Roman times there emerged earthen aqueducts, and later wooden and stone ones. Architects at that time discovered that the bottom of a building could be better protected if water flow was divided into thinner streams that effectively reduced the water pressure. As a result, they added numbers of waterspout as well as making each more delicate. Soon thereafter, they engaged

sculptors to build the waterspout into the gargoyle, an object of both decoration and practical use.

Many Middle Ages cathedrals are decorated all over with gargoyles in various forms and unique postures. It's amazing that none of these decorations are repeated on the structure. One may gasp in admiration when they see the thousands of vivid and colorful engraved forms which had been developed from the simplest dragon head to various animals and figures. The emergence of the gargoyle forever changed the image of the waterspout. It was perfectly mixed with the integral architecture. These projected gargoyles make the Gothic vertical lines seem to be straighter and created a unique side view for the Gothic architecture. A gargoyle is the perfect combination of an architect's professional technique and the engraver's craft. Most engraving masterpieces featured gargoyles. Though quite a few gargoyles were sculpted for Gothic-imitating architecture long after the Middle Ages, they were not smoothly integrated with the building, were installed improperly, or seemed to be out of proportion, or were poorly sculpted. All in all, those gargoyles cannot be compared to the ones from the Middle Ages. Gargoyles gave later artists so much inspiration that some modern artwork is influenced by them, such as the images found in films or in comic books.

The French possess the greatest number of gargoyles and they are considered to be of quite a high artistic value. There are also many splendid works available in other countries including Belgium, Spain and Portugal.

Besides gargoyles and Chimera, many monsters or exaggerated animal images were found in certain Western European buildings including those of Gothic and other styles. However, they were designed just for purely decorative purposes. Since these engravings look similar to gargoyles they are also mentioned here.

目 录

滴水兽与狮麦赫	7
Gargoyles and Chimera	
图版目录	11
Contents of plates	
图版	1
Plates	
墓地里的石刻	69
Graveyard Stone Carvings	
图版目录	73
Contents of plates	
图版	75
Plates	
其他石刻	105
Other Stone Carvings	
图版目录	109
Contents of plates	
图版	113
Plates	
参考书目	173
Bibliography	

图版目录

1 法国巴黎圣母院	3
Notre-Dame of Paris, France	
2 巴黎圣母院的滴水兽	4
The gargoyles of Notre-Dame of Paris	
3 巴黎圣母院的滴水兽	5
The gargoyles of Notre-Dame of Paris	
4 巴黎圣母院的滴水兽	6
The gargoyles of Notre-Dame of Paris	
5 巴黎圣母院的滴水兽	7
The gargoyles of Notre-Dame of Paris	
6 巴黎圣母院的滴水兽	8
The gargoyles of Notre-Dame of Paris	
7 巴黎圣母院的滴水兽	9
The gargoyles of Notre-Dame of Paris	
8 巴黎圣母院的滴水兽	10
The gargoyles of Notre-Dame of Paris	
9 巴黎圣母院的狮麦赫	11
The Chimera of Notre-Dame of Paris	
10 法国拉翁大教堂滴水兽远观	12
The perspective of the gargoyles of Laon Cathedral, France	
11 拉翁大教堂滴水兽远观	13
The perspective of the gargoyles of Laon Cathedral	
12 拉翁大教堂滴水兽远观	13
The perspective of the gargoyles of Laon Cathedral	
13 拉翁大教堂的排水管	14
The waterspout of Laon Cathedral	
14 拉翁大教堂的滴水兽	15
The gargoyles of Laon Cathedral	
15 拉翁大教堂的滴水兽	16
The gargoyles of Laon Cathedral	
16 拉翁大教堂的滴水兽	17
The gargoyles of Laon Cathedral	
17 拉翁大教堂的滴水兽	18
The gargoyles of Laon Cathedral	
18 拉翁大教堂的滴水兽	19
The gargoyles of Laon Cathedral	
19 拉翁大教堂的狮麦赫	20
Chimera of Laon Cathedral	
20 法国亚眠大教堂	21
Amiens Cathedral, France	

21	亚眠大教堂的滴水兽	22
	The gargoyles of Amiens Cathedral	
22	亚眠大教堂的滴水兽	23
	The gargoyles of Amiens Cathedral	
23	亚眠大教堂的滴水兽	24
	The gargoyle of Amiens Cathedral	
24	亚眠大教堂的滴水兽	24
	The gargoyle of Amiens Cathedral	
25	亚眠大教堂的滴水兽	25
	The gargoyle of Amiens Cathedral	
26	亚眠大教堂的滴水兽	26
	The gargoyles of Amiens Cathedral	
27	亚眠大教堂的滴水兽	27
	The gargoyle of Amiens Cathedral	
28	亚眠大教堂的滴水兽	28
	The gargoyles of Amiens Cathedral	
29	亚眠大教堂的滴水兽	29
	The gargoyle of Amiens Cathedral	
30	亚眠大教堂的滴水兽	30
	The gargoyle of Amiens Cathedral	
31	亚眠大教堂的滴水兽	31
	The gargoyle of Amiens Cathedral	
32	亚眠大教堂的滴水兽	31
	The gargoyle of Amiens Cathedral	
33	法国兰斯大教堂的滴水兽	32
	The gargoyles of Reims Cathedral, France	
34	兰斯大教堂的滴水兽	33
	The gargoyle of Reims Cathedral	
35	兰斯大教堂的滴水兽	34
	The gargoyle of Reims Cathedral	
36	兰斯大教堂的滴水兽	35
	The gargoyle of Reims Cathedral	
37	兰斯大教堂的滴水兽	36
	The gargoyle of Reims Cathedral	
38	兰斯大教堂的滴水兽	37
	The gargoyles of Reims Cathedral	
39	圣西沃汉教堂的滴水兽	38
	The gargoyles of Saint Severin Church (église Saint Séverin) in Paris, france	
40	圣西沃汉教堂的滴水兽	39
	The gargoyle of St. Severin Church in Paris	
41	圣西沃汉教堂的滴水兽	40
	The gargoyle of St. Severin Church in Paris	
42	圣西沃汉教堂的滴水兽	40
	The gargoyle of St. Severin Church in Paris	
43	圣西沃汉教堂的滴水兽	41
	The gargoyle of St. Severin Church in Paris	

44	法国欧旦圣拉匝大教堂类似滴水兽的怪兽像	42
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle, France	
45	欧旦圣拉匝大教堂类似滴水兽的怪兽像	43
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
46	欧旦圣拉匝大教堂类似滴水兽的怪兽像	44
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
47	欧旦圣拉匝大教堂类似滴水兽的怪兽像	45
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
48	欧旦圣拉匝大教堂类似滴水兽的怪兽像	46
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
49	欧旦圣拉匝大教堂类似滴水兽的怪兽像	46
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
50	欧旦圣拉匝大教堂类似滴水兽的怪兽像	47
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
51	欧旦圣拉匝大教堂类似滴水兽的怪兽像	48
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
52	欧旦圣拉匝大教堂类似滴水兽的怪兽像	48
	The imaginary animal figure of St. Lazare Cathedral in Autun similar to gargoyle	
53	鲁汶市政厅上的滴水兽	49
	The gargoyle of Leuven Town Hall	
54	鲁汶市政厅上的滴水兽	50
	The gargoyles of Leuven Town Hall	
55	比利时鲁汶大教堂的滴水兽	51
	The gargoyles of Leuven Cathedral in Belgium	
56	鲁汶大教堂的滴水兽	52
	The gargoyle of Leuven Cathedral	
57	鲁汶大教堂的滴水兽	53
	The gargoyle of Leuven Cathedral	
58	鲁汶大教堂的滴水兽	53
	The gargoyle of Leuven Cathedral	
59	鲁汶大教堂的滴水兽	54
	The gargoyle of Leuven Cathedral	
60	舍农梭城堡的滴水兽	54
	The gargoyle of Chenonceau Castle	
61	舍农梭城堡的滴水兽	55
	The gargoyle of Chenonceau Castle	
62	荷兰埃赫多恩博世大教堂的滴水兽	56
	The gargoyle of Saint John the Baptist Cathedral (Sint-Janskathedraal) in 's genbosch, Holland	
63	比利时布鲁日赫灰德斯博物馆	57
	Bruges Gruuthuse Museum in Belgium	
64	布鲁日赫灰德斯博物馆的滴水兽	58
	The gargoyle of Bruges Gruuthuse Museum	
65	布鲁日赫灰德斯博物馆的滴水兽	59
	The gargoyle of Bruges Gruuthuse Museum	
66	布鲁日赫灰德斯博物馆的滴水兽	60
	The gargoyle of Bruges Gruuthuse Museum	

67	巴黎市政厅上类似滴水兽的石刻装饰	61
	The stone decoration of Paris Town Hall (Hôtel de Ville de Paris) similar to gargoyles	
68	伦敦桥上的怪兽像	62
	The imaginary animal figure on London Bridge	
69	伦敦桥上的怪兽像	63
	The imaginary animal figure on London Bridge	
70	比利时根特一处办公楼前的滴水兽	64
	The gargoyles in front of an office building in Ghent, Belgium	
71	根特一处办公楼前的滴水兽	64
	The gargoyles in front of an office building in Ghent	
72	布拉城堡的滴水兽	65
	The gargoyles of château de Blois	
73	布拉城堡上的滴水兽	66
	The gargoyles on château de Blois	
74	布拉城堡上的滴水兽	67
	The gargoyles on château de Blois	
73	布拉城堡上的滴水兽	67
	The gargoyles on château de Blois	



图 版

Plates

