

西欧古建筑石刻图典

AN ILLUSTRATION DICTIONARY OF STONE CARVINGS IN ANCIENT WESTERN EUROPEAN ARCHITECTURE

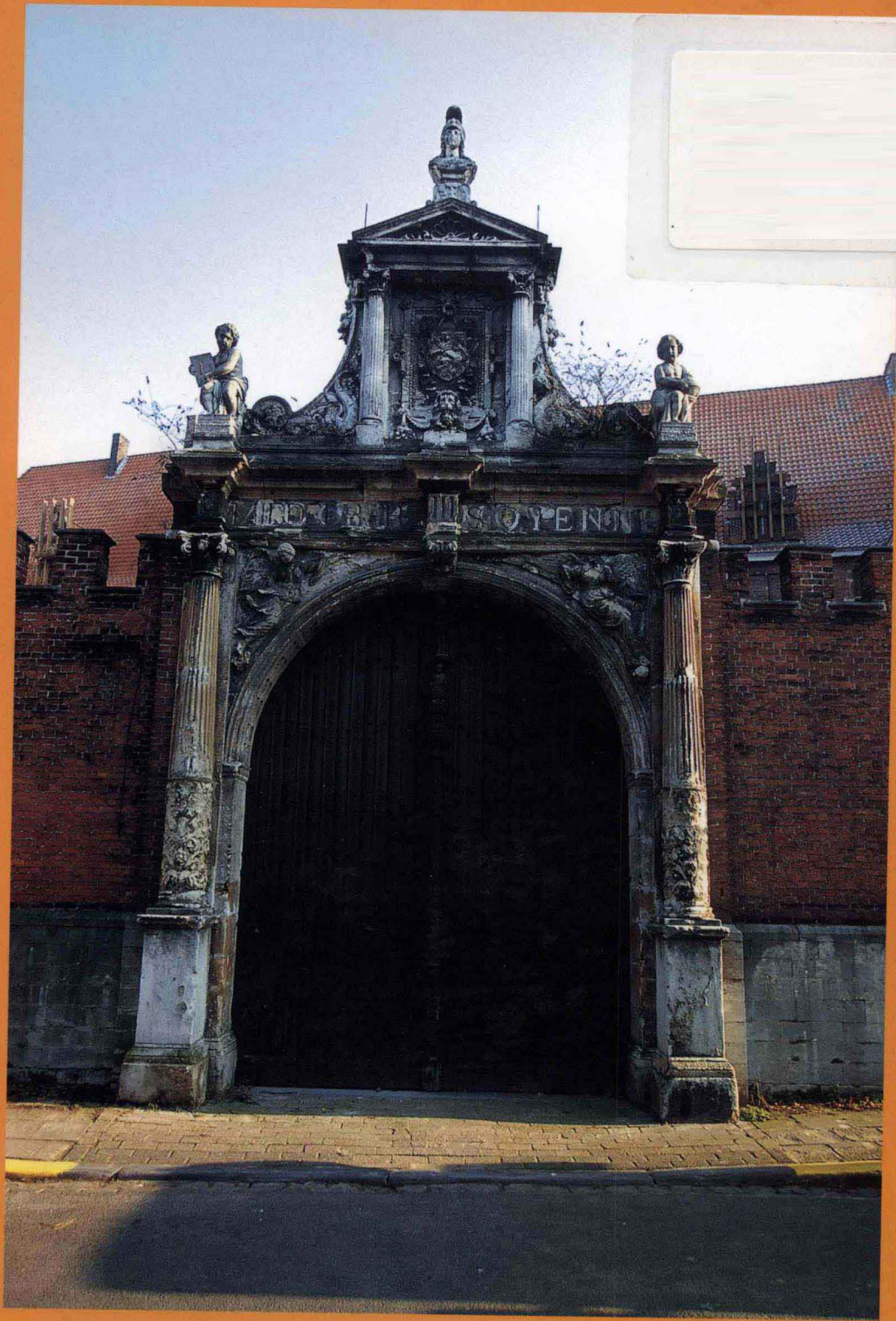
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邹其元 著

门上的 的 石刻



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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、窗户周围的石刻；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

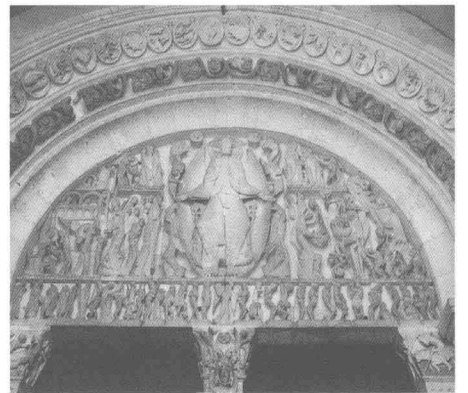
门框，门洞和门楣上的石刻

人们每天回家，去办公室或商店都要从门进出，门是人们最熟悉，使用最多的建筑构件。人们走近一幢建筑，往往要先看入口在哪里？因此门也是建筑上最引人注目的部分。另外，门还决定建筑的用途和风格，从门的式样就可以看出一幢建筑是公共建筑还是私人宅邸。中国有句老话“门当户对”，就是说社会上同样等级的人才能婚配，也就是说要联姻的两家人应该住在同样大小的门里。由此可见门的重要性，它还决定人们的社会地位。此外，门做为建筑上经常使用的构件，有易碰的弱点，因此门都要受到保护，如：门的周围有门框，门的外部建有门洞，或装有门廊，有的建筑的门外还有伸出的阳台以避风雨。这些位于门周围起辅助作用的构件，为石刻装饰的创作提供了广泛的空间，并和立面一起决定了整座建筑的艺术风格。

西欧古建筑的门式样繁多，石刻装饰丰富，并随着建筑风格的变化而变化，其中最突出的要数教堂的大门。罗马风时期的教堂大门高大厚重，占了几乎三分之一或更多的立面。大门前有石砌券形门洞，门洞两侧有柱丛，门上雕刻着圣经故事，极其精美的半圆形门楣，门中间有门中柱，如图版中提到的法国搜里约圣安兜世教堂的大门就非常典型。哥特式教堂的大门非常壮丽，有时只能用震撼人心来形容。罗马风时期券形门里的带状装饰到了哥特时期变成了一串串圣徒像，半圆形门楣也变成了弧度优美的三角形。哥特式教堂大门的两侧还时常刻有栩栩如生的圣徒像，让人看得目不暇接，如图版中的法国拉翁大教堂、亚眠大教堂和兰斯大教堂都有这种式样的大门。文艺复兴以后，世俗建筑代替了象征神权的哥特式建筑，市政厅，行会和私人官邸等建筑层出不穷，门的风格也有了本质的改变，回归古典的柱子、拱券和三角楣等在门的设计中广泛应用，如图版中比利时布鲁日果园街3号的大门就很有特点。巴洛克式大门豪华而繁琐，涡旋饰最能代表其特点，如比利时安特卫普莫扎特街30号的大门。19世纪以后，建筑风格崇尚复古，如比利时布鲁塞尔的股票市场就属于新巴洛克风格，它的大门样式非常古典：门前有门廊，门廊正面有六根科林斯式的柱子，三角形山花上布满了精美的石刻。



法国搜里约圣安兜世教堂



欧旦圣拉匝大教堂大门的半圆形门楣

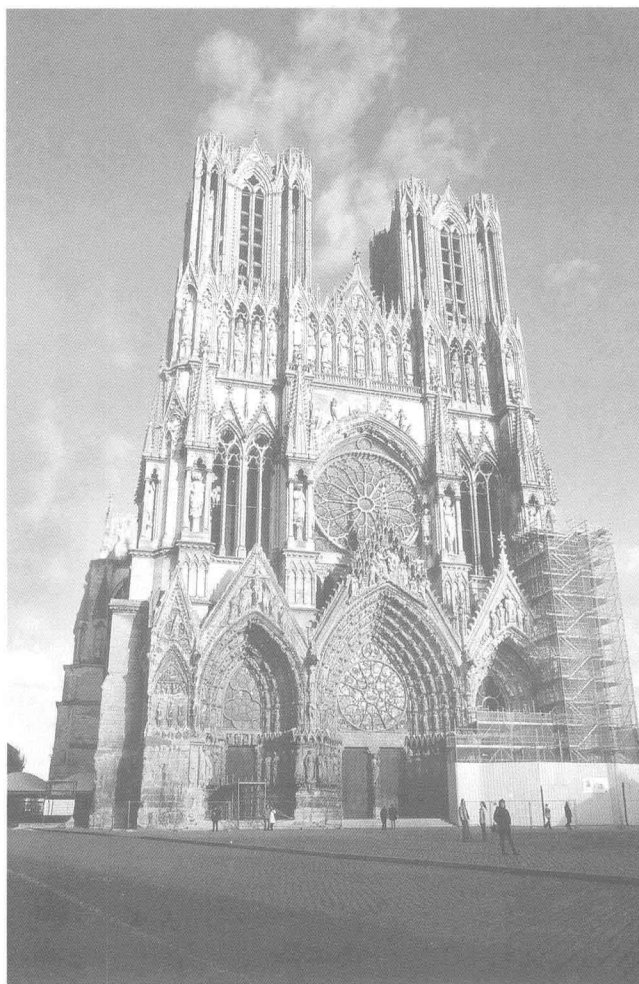
Stone Carvings in Doorframes, Doorways and Doorheads

Every day people travel into and out of doors. Doors are the most familiar and the most used architectural component.

One is often drawn to an entrance when one approaches a building. Therefore, a door is also one of the most attractive architectural elements. Besides, the door also indicates the use and style of a building. It's easy to find out whether a building is public or private from the style of the door. As an old saying in China goes, "door matching to door, household matching to household." The implicit meaning is that just as being well-matched in social and economic status for marriage is important, so is the style of a door. It sometimes decides a person's social status, too. Moreover, as a commonly-used component in architecture, doors are easily damaged and therefore need protection. For example, a door should have a doorframe, the exterior part of a door should be built with a doorway or installed within a porch; some doors are even designed with an extended balcony to protect one from wind and rain. These complimentary components built around a door provide a convenient location to create stone carvings as well as illustrate the artistic style of the whole building by working together in the façade.

Various doors can be found in ancient Western European architecture. They bear rich carved stone decorations that vary according to the architectural style. The most outstanding door is the cathedral gate. Church gates of the Roman-styled period are massive, tall, heavy and thick, accounting for almost one third or even more of the façade (see illustration). In front of the gate is a stone-laid arch doorway, of which the two sides consist of columns. The most delicate semi-circular doorhead has illustrations from the Bible carved into it, and in the middle of the gate is a gatepost. Typical gates are that of the Saint Andoche Basilica as seen in the illustrations. Gates of Gothic cathedrals are magnificent, or even at times shocking (see illustration). Ribbon decorations on arched gates in the Roman-styled period were replaced by strings of disciple figures in the Gothic period and semicircular doorheads were changed into graceful arch-shaped triangles. Both sides of Gothic Church gates are often carved with beautiful lifelike images of disciples such as illustrated at the French cathedral like Laon Cathedral, Amiens Cathe-

dral and the Reims Cathedral. After the Renaissance period, secular architecture took the place of the Gothic architecture that symbolized divine rights. Town halls, guilds and residential buildings emerged endlessly and the essential style of gates had been altered. Classical columns, arches and triangular doorheads were commonly used, such as the gate of Boomgaardstraat No. 3, Bruges, Belgium. Baroque gates are luxurious and complicated; whirl decorations are most representative; a good example is the gate at Mutsaertstraat No. 30, Antwerp, Belgium. Since the 19th century, architectural style tended to return to the ancient, like the gate of Brussels Bourse, which is of Neo-Baroque style. In front of the gate is the porch; six Corinthian columns are in front of the porch; and a triangle pediment is completely decorated with delicate stone carvings.



法国兰斯大教堂的大门

目 录

门框，门洞和门楣上的石刻	7
Stone Carvings in Doorframes, Doorways and Doorheads	
图版目录	11
Contents of Plates	
图版	1
Plates	

图版目录

1 法国搜里约圣安兜世教堂的大门	3
The gate of St. Andoche Basilica in Saulieu, France	
2 搜里约圣安兜世教堂大门的半圆形门楣	4
The semicircular door head of St. Andoche Basilica in Saulieu	
3 搜里约圣安兜世教堂大门的半圆形门楣局部	4
Part of the semicircular doorhead of St. Andoche Basilica in Saulieu	
4 法国欧旦圣拉匝大教堂的大门	5
The gate of St. Lazare Cathedral in Autun, France	
5 欧旦圣拉匝大教堂大门的半圆形门楣	6
The semicircular doorhead of St. Lazare Cathedral in Autun	
6 法国拉翁大教堂左侧大门	7
The left gate of Laon Cathedral, France	
7 拉翁大教堂中间大门门楣	8
The doorhead of the central gate of Laon Cathedral	
8 拉翁大教堂大门门洞上的一串串圣徒像	9
The saint figures on the gateway of Laon Cathedral	
9 拉翁大教堂中间大门门楣局部	10
Part of the doorhead of the central gate of Laon Cathedral	
10 法国亚眠大教堂的大门	11
The gate of Amiens Cathedral, France	
11 亚眠大教堂的大门	12
The gate of Amiens Cathedral	
12 亚眠大教堂的大门门楣	13
The doorhead of Amiens Cathedral	
13 法国兰斯大教堂的大门	14
The gate of Reims Cathedral, France	
14 鲁汶市政厅的大门	15
The gate of the Town Hall in Leuven	
15 鲁汶市政厅大门拱券中心的石刻	16
The stone sculptures of the arch center of the Town Hall's gate in Leuven	
16 比利时布鲁日市政厅的葱形拱门	17
The ogee arch gate of Bruges Town Hall, Belgium	
17 布鲁日市政厅葱形拱门的局部	18
Part of the ogee arch gate of Bruges Town Hall	
18 布鲁日市赫灰德斯博物馆的入口	19
The entrance to Bruges Gruuthuse Museum	
19 布鲁日赫灰德斯博物馆门楣的局部	20
Part of the door head of Bruges Gruuthuse Museum	
20 布鲁日圣巴斯勒小教堂的大门	21
The gate of Bruges Saint Blood Church	

21	布鲁日圣巴斯勒小教堂的门楣局部	22
	Part of the doorhead of Bruges Saint Blood Church	
22	布鲁塞尔市中心马克思大街 55 号大门	23
	The gate of Boulevard AD Max 55 in Brussels	
23	马克思大街 55 号门楣局部	24
	Part of the doorhead of Boulevard AD Max 55	
24	马克思大街 55 号门楣局部	25
	Part of the doorhead of Boulevard AD Max 55	
25	马克思大街 55 号门楣局部	26
	Part of the doorhead of Boulevard AD Max 55	
26	马克思大街 55 号门旁石刻局部	27
	Part of the stone sculptures beside the gate of Boulevard AD Max 55	
27	马克思大街 55 号门旁石刻局部	27
	Part of the stone sculptures beside the gate of Boulevard AD Max 55	
28	荷兰埃赫多恩博世大教堂的大门	28
	The gate of Saint John the Baptist Cathedral (Sint-Janskathedraal) in 's-Hertogenbosch, Holland	
29	埃赫多恩博世大教堂大门的局部	29
	Part of the gate of Saint John the Baptist Cathedral, 's-Hertogenbosch	
30	布鲁日果园街 3 号的大门	30
	The gate of Boomgaardstraat 3 in Bruges	
31	布鲁日果园街 3 号大门石刻局部	31
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
32	布鲁日果园街 3 号大门石刻局部	31
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
33	布鲁日果园街 3 号大门石刻局部	32
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
34	布鲁日果园街 3 号大门石刻局部	32
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
35	布鲁日果园街 3 号大门石刻局部	33
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
36	布鲁日果园街 3 号大门石刻局部	34
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
37	布鲁日果园街 3 号大门石刻局部	34
	Part of the stone sculptures of the gate of Boomgaardstraat 3 in Bruges	
38	布鲁日西班牙街 17 号的大门	35
	The gate of Spanjaardstraat 17 in Bruges	
39	布鲁日西班牙街 17 号大门石刻局部	36
	Part of the stone sculptures of the gate of Spanjaardstraat 17 in Bruges	
40	布鲁日西班牙街 17 号大门石刻局部	36
	Part of the stone sculptures of the gate of Spanjaardstraat 17 in Bruges	
41	布鲁日西班牙街 17 号大门石刻局部	37
	Part of the stone sculptures of the gate of Spanjaardstraat 17 in Bruges	
42	布鲁日西班牙街 17 号大门石刻局部	37
	Part of the stone sculptures of the gate of Spanjaardstraat 17 in Bruges	
43	布鲁日西班牙街 17 号大门中心柱局部	38
	Part of the gatepost at the gate of Spanjaardstraat 17 in Bruges	

44	布鲁日西班牙街 17 号大门中心柱局部	39
	Part of the gatepost at the gate of Spanjaardstraat 17 in Bruges	
45	比利时迪斯特女修院入口的大门	40
	The gate at the entrance to Diest Convent in Belgium	
46	迪斯特女修院入口大门局部	41
	Part of the gate at the entrance to Diest Convent	
47	迪斯特女修院入口大门石刻局部	42
	Part of the stone sculptures of the gate at the entrance to Diest Convent	
48	迪斯特女修院入口大门石刻局部	42
	Part of the stone sculptures of the gate at the entrance to Diest Convent	
49	迪斯特女修院大门上方龕内圣母像	43
	Virgin Mary's Sculpture in the niche above the gate at the entrance to Diest Convent	
50	迪斯特女修院大门上方石刻	44
	The stone sculptures above the gate at the entrance to Diest Convent	
51	迪斯特女修院大门上方石刻	44
	The stone sculptures above the gate at the entrance to Diest Convent	
52	迪斯特女修院大门上方石刻	45
	The stone sculptures above the gate at the entrance to Diest Convent	
53	迪斯特女修院大门上方石刻	45
	The stone sculptures above the gate at the entrance to Diest Convent	
54	布鲁日裴迪根斯街 25 号的大门	46
	The gate of Predikherenstraat 25 in Bruges	
55	布鲁日裴迪根斯街 25 号的大门	47
	The gate of Predikherenstraat 25 in Bruges	
56	布鲁日裴迪根斯街 25 号大门石刻局部	48
	Part of the stone sculptures of the gate of Predikherenstraat 25 in Bruges	
57	布鲁日裴迪根斯街 25 号大门石刻局部	49
	Part of the stone sculptures of the gate of Predikherenstraat 25 in Bruges	
58	布鲁日裴迪根斯街 25 号大门石刻局部	50
	Part of the stone sculptures of the gate of Predikherenstraat 25 in Bruges	
59	比利时根特鱼市的大门	51
	The gate of the Old Fish Market (De Vismijn), Sint-Veerleplein 5 in Ghent, Belgium	
60	根特星期五广场旁的建筑	52
	The buildings beside Vrijdagmarkt in Ghent	
61	根特星期五广场旁建筑的大门	53
	The gate of a building beside Vrijdagmarkt in Ghent	
62	比利时安特卫普莫扎特街 30 号的大门	54
	The gate of Mutsaertstraat 30 in Antwerp, Belgium	
63	安特卫普莫扎特街 30 号大门的门楣	55
	The doorhead of the gate of Mutsaertstraat 30 in Antwerp	
64	安特卫普莫扎特街 30 号大门石刻局部	55
	Part of the stone sculptures of the gate of Mutsaertstraat 30 in Antwerp	
65	安特卫普莫扎特街 30 号大门石刻局部	56
	Part of the stone sculptures of the gate of Mutsaertstraat 30 in Antwerp	
66	安特卫普莫扎特街 30 号大门石刻局部	56
	Part of the stone sculptures of the gate of Mutsaertstraat 30 in Antwerp	

67	安特卫普法拉贡街 47 号的大门	57
	The gate of Falconruistraat 47 in Antwerp	
68	安特卫普法拉贡街 47 号大门的门楣	58
	The doorhead of the gate of Falconruistraat 47 in Antwerp	
69	安特卫普法拉贡街 47 号大门石刻局部	58
	Part of the stone sculptures of the gate of Falconruistraat 47 in Antwerp	
70	安特卫普法拉贡街 47 号大门石刻局部	59
	Part of the stone sculptures of the gate of Falconruistraat 47 in Antwerp	
71	安特卫普法拉贡街 47 号大门石刻局部	60
	Part of the stone sculptures of the gate of Falconruistraat 47 in Antwerp	
72	安特卫普法拉贡街 47 号大门石刻局部	60
	Part of the stone sculptures of the gate of Falconruistraat 47 in Antwerp	
73	安特卫普爱沃代街一幢建筑的大门	61
	The gate of a building in Everdjjstraat in Antwerp	
74	爱沃代街一幢建筑的大门	62
	The gate of a building in Everdjjstraat	
75	爱沃代街一幢建筑大门的门楣石刻局部	63
	Part of the doorhead of a building in Everdjjstraat	
76	爱沃代街一幢建筑大门的门楣石刻局部	63
	Part of the doorhead of a building in Everdjjstraat	
77	安特卫普市中心梅尔大街一家银行的大门	64
	The gate of a bank in Meirstraat, Antwerp	
78	安特卫普梅尔大街 50 号	65
	Meirstrat 50 in Antwerp	
79	安特卫普梅尔大街 50 号的大门	66
	The gate of Meirstraat 50 in Antwerp	
80	梅尔大街 50 号大门的石刻	67
	The stone sculptures of the gate of Meirstraat 50	
81	梅尔大街 50 号门楣石刻	68
	The stone sculptures of the doorhead of Meirstraat 50	
82	梅尔大街 50 号门楣石刻局部	68
	Part of the stone sculptures of the doorhead of Meirstraat 50	
83	鲁本斯故居的大门	69
	The gate of Rubenshuis	
84	根特奥古斯丁小教堂的大门	70
	The gate of Augustijnenkapel in Ghent	
85	安特卫普圣安娜小教堂的大门	71
	The gate of Sint-Annakapel in Antwerp	
86	安特卫普圣安娜小教堂的大门	72
	The gate of Sint-Annakapel in Antwerp	
87	圣安娜小教堂的大门石刻局部	73
	Part of the stone sculptures of the gate of Sint-Annakapel	
88	圣安娜小教堂的大门石刻局部	73
	Part of the stone sculptures of the gate of Sint-Annakapel	
89	安特卫普大广场旁一幢建筑的大门	74
	The gate of a building beside the Grote Markt in Antwerp	

90	安特卫普梅尔大街 85 号奥斯特黑特宅邸的大门	75
	The gate of the Osterrieth-house, Meirstraat 85, Antwerp	
91	安特卫普梅尔大街 85 号奥斯特黑特宅邸大门近景	76
	Close shot of the gate of the Osterrieth-house, Meirstraat 85, Antwerp	
92	法国巴黎卢浮宫的门	77
	The gate of Louvre in Paris, France	
93	巴黎卢浮宫的门	78
	The gate of Louvre in Paris	
94	巴黎卢浮宫大街 16 号的大门	79
	The gate of Rue du Louvre 16 in Paris	
95	巴黎何那大街 12 号“法国香料工会”的大门	80
	The gate of ancient Trade union of the French Grocer (Syndicat de l'Épicerie Française) at Rue du Renard 12 in Paris	
96	巴黎美日斯河沿 8 号的大门	81
	The gate of Quai de la Mégisserie 8 in Paris	
97	巴黎美日斯河沿 14 号的大门	82
	The gate of Quai de la Mégisserie 14 in Paris	
98	巴黎美日斯河沿 20 号的大门	83
	The gate of Quai de la Mégisserie 20 in Paris	
99	布鲁日文哈大街 1 号的大门	84
	The gate of Wijngaardstraat 1 in Bruges	
100	布鲁塞尔证券交易所的大门	85
	The gate of the Bourse in Brussels	
101	英国伦敦的一处建筑的大门	86
	The gate of a building in London, England	
102	安特卫普古勾·奥斯大街 25 号、27 号、29 号	87
	Cogels-Osylei 25, 27 and 29 in Antwerp	
103	安特卫普古勾·奥斯大街 25 号、27 号、29 号近景	88
	Close shot of Cogels-Osylei 25, 27 and 29 in Antwerp	
104	安特卫普古勾·奥斯大街 25 号、27 号、29 号左侧大门	89
	The left gates of Cogels-Osylei 25, 27 and 29 in Antwerp	
105	安特卫普古勾·奥斯大街 25 号、27 号、29 号左侧大门门楣局部	90
	Part of the doorhead of the left gate of Cogels-Osylei 25, 27 and 29 in Antwerp	
106	安特卫普古勾·奥斯大街 25 号、27 号、29 号左侧大门门楣局部	91
	Part of the doorhead of the left gate of Cogels-Osylei 25, 27 and 29 in Antwerp	
107	鲁汶市中心邮局的门楣雕刻	92
	The doorhead sculptures of the post office in the center of Leuven	