

# 西欧古建筑石刻图典

AN ILLUSTRATION DICTIONARY OF STONE CARVINGS IN ANCIENT WESTERN EUROPEAN ARCHITECTURE

3

邹其元 著

## 窗户 阳台 上的 石刻



外文出版社  
FOREIGN LANGUAGES PRESS







# 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，也是简单的一笔带过，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刻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”，“巴罗克”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. Hand-craft 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.

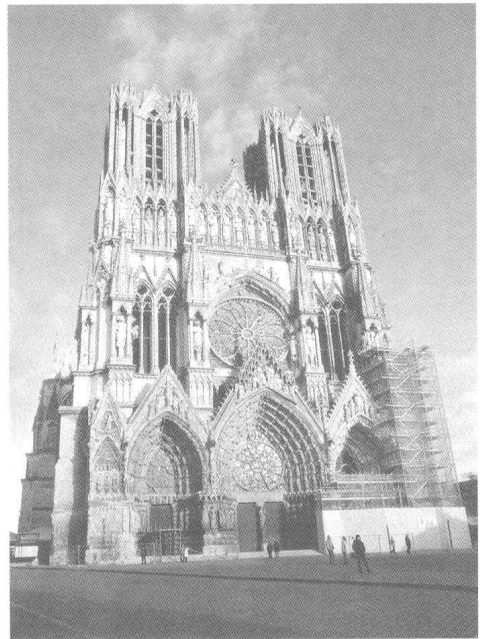
By Zou Qiyuan



## 窗户周围的石刻

窗户与门一样是人们经常使用的建筑构件，它们共同影响着一幢建筑的艺术风格。

窗户最初出现的时候是墙上没有玻璃的开口，起到让光线透入和通风的作用。一世纪左右古罗马人开始使用窗玻璃。13世纪以后出现了用铅条固定玻璃片的玻璃窗。哥特式教堂中大量使用了这种玻璃窗，并用石条拼接成各种几何图案的窗棂，形成典型的哥特式尖券形窗，窗户周围的石刻装饰也日渐丰富。文艺复兴时期的建筑风格回归古典，世俗建筑大量出现，玻璃窗的使用更加普及，窗户周围的石刻装饰充满了古典主义元素，如柱子、拱券和三角楣等等。值得一提的是在窗楣中时常有精美的石刻。如比利时安特卫普鲁本斯故居的窗楣石刻。17、18世纪以后木窗框开始出现，使窗户的设计变得更自由，窗户周围的石刻也更为丰富多彩。如安特卫普奥斯特黑特宅邸的罗可可式窗楣；法国巴黎卢浮宫的古典主义窗楣山花。19世纪末的新艺术建筑崇尚大自然，其窗户周围的石刻线条流畅，直接取材于自然中的植物形象，十分独特，如安特卫普滑铁卢街27号窗间墙上的浮雕。

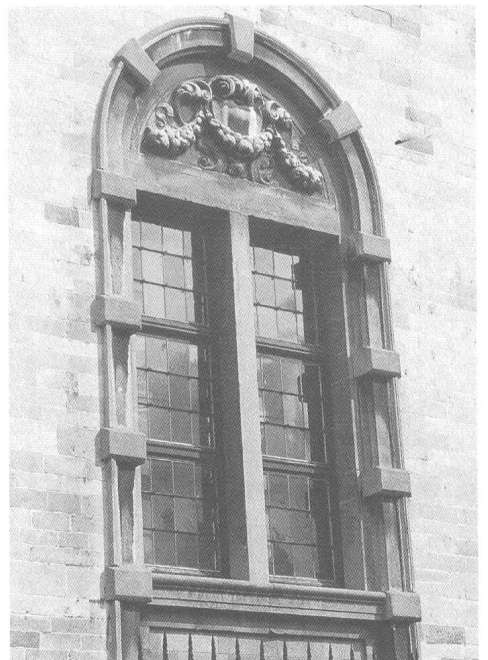


兰斯大教堂哥特式门窗

## Stone Carvings around Windows

Like a gate, a window is a commonly-used architectural component. Windows, in concert with the gate will influence the artistic style of a building.

The first window, just an opening in a wall, let light pass through and functioned as ventilation. Around the first century ancient Romans began to install windows with glass. After the 13th century, glazed windows whose glass plates were attached by lead bars came into being. Gothic cathedrals featured a large number of such windows whose frames were shaped into various geometric patterns with stone bars. Thus were formed typical Gothic-style pointed arch windows. Stone carvings around windows had also become increasingly colourful (see illustration). During the Renaissance, since

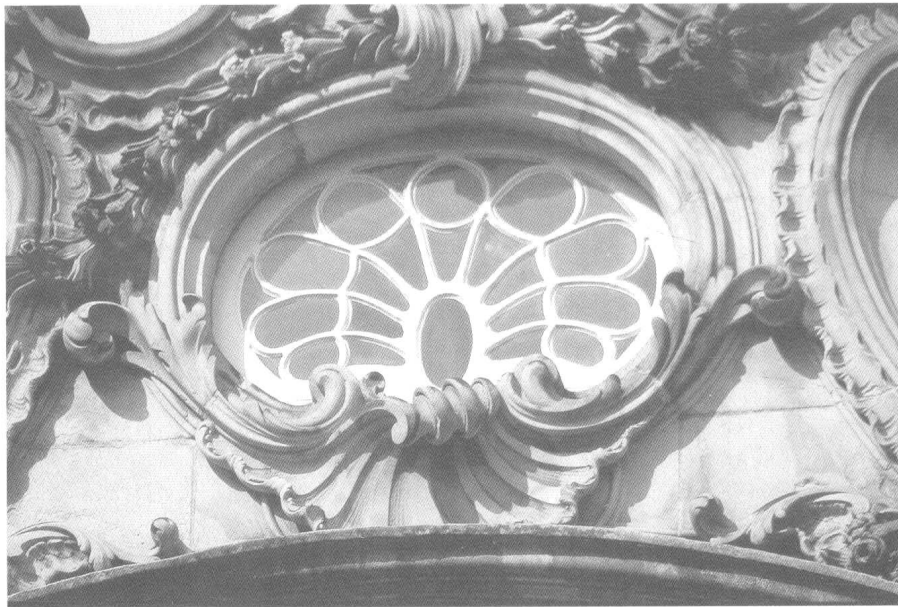


安特卫普鲁本斯故居的窗户



滑铁卢街 27 号浮雕

architecture style tended to return to the classical and a large number of civil buildings emerged, windows became more popular. Carved stone decorations around windows were filled with classical elements including columns, arches and pediments. It's worth mentioning that window heads and pediments were usually accompanied with delicate carved stone decorations. The stone carved window head at Antwerp's Rubenshuis, Belgium is a good example (see illustration). Wooden window framework came into being in the 17th and 18th centuries. Window design was more vivid and free; stone carvings around the window were even more varied and colourful, such as the Rococo-styled window heads of Osterrieth-house in Antwerp (see illustration) and the classical pediments of the Louvre Museum in Paris. At the end of the 19th century, the New Art reflected nature so the stone carvings around a window at that time commonly featured a smooth profile. Most were carved into the shape of plants, such as the window embossing of Waterloostraat 27, Antwerp.



安特卫普梅尔街 85 号石刻山花上的椭圆窗

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