

Brick carving in Xingyang

# 荥阳砖雕

主编 刘其山 副主编 吕红医 陈国乾 中州古籍出版社



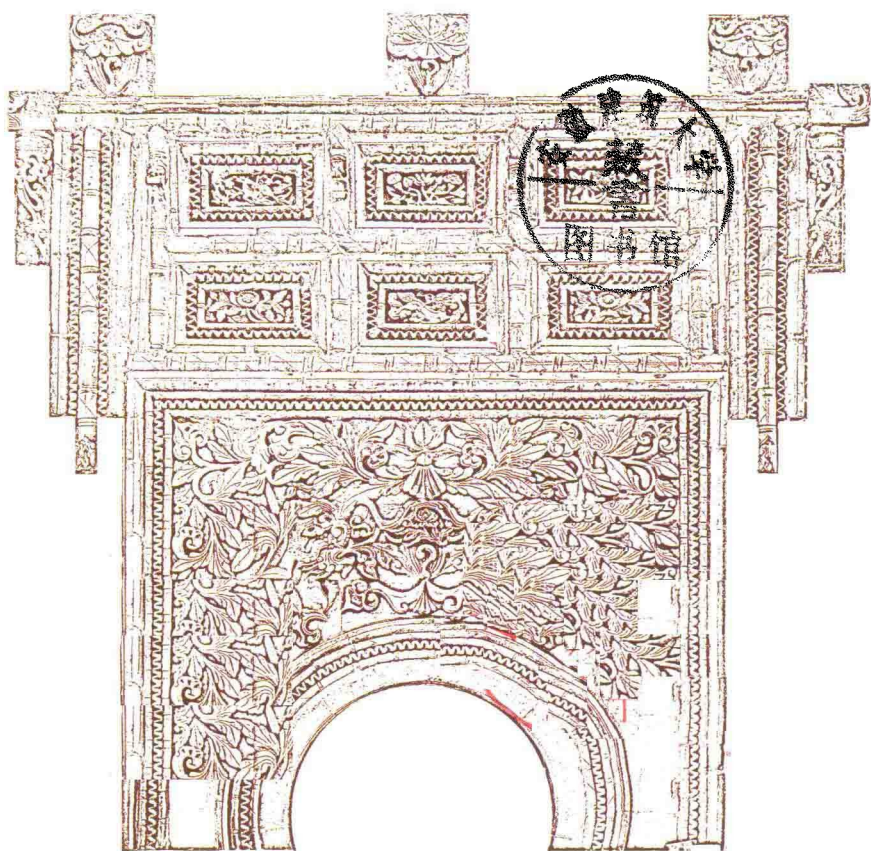


荏阳文物丛书 (一)

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# 荥阳传统民居砖雕艺术赏析

## (代序)

砖雕是以传统的青砖为基本材料，在其上进行雕刻物象和花纹的艺术，属于建筑装饰特有的一种雕塑形式。砖雕原属砖作之内的工艺，宋代已将砖雕工艺列入《营造法式》中。自明代，砖雕在民间宅第建筑装饰中得到广泛应用；至清代，已形成独立行业，工匠称其为“凿花匠”，《工匠术论》中称砖雕工艺为“黑活”，黑活不受等级制度限制，因此一般宅第均有大量的砖雕，全国砖雕艺术迅速发展，达到砖雕发展史上的顶点。

我国传统民居的砖雕艺术不仅历史悠久，而且由于南北地域、文化的差异，各地的民居砖雕在风格、手法等方面有很大差异，形成了中国砖雕艺术多彩纷呈的局面。而以荥阳古民居砖雕艺术则较好地体现了豫中地区民居装饰艺术的水平和特征。

荥阳地处黄淮平原腹地，地形地貌特征以浅山丘陵为主，现保存清至民国时期的民居三百余处，是豫中地区传统民居保存较完整、匠作工艺较为精美的地区。由于中原地区历史上多经历战乱及洪涝灾害，除凶避灾、祈求安居乐业成为人们最大的心愿。因而，荥阳民居中的砖雕题材多以具有吉祥寓意的图案为主。

### 一、砖雕的载体

荥阳古民居中的砖雕艺术体现了豫中地区典型的美学思想，古朴、壮美，有着浓厚的地域文化特色，在建筑的屋顶、墙面等明显的地方都有所表现，各个部位的砖雕都有着不同的形式和内容。

#### 1. 屋顶

传统民居的屋顶形式主要是“硬山顶”，屋面主要是由小青瓦组合成具有韵律的仰式瓦阵，形成了很强的动感。瓦当滴水上面刻画一些祥图，如蝙蝠、兽面、植物、文字等，起到装饰效果，寄托了主人美好的愿望。屋脊是屋顶砖雕重要的装饰部位，一般的房屋都用砖砌筑，比较讲究的宅院是分段预制的，分上、下两层，下层作为屋脊的基础，以横线脚装饰，上层为屋脊正身，饰以多种纹样，最常见的是莲花、荷花、牡丹花等。

有些大宅院的屋脊十分精致，常用砖雕花脊，从高浮雕的牡丹花到纤细的回形纹，立体感强，工艺水平很高。屋顶的吻兽以圆雕形式将各种有吉祥福瑞之意的鸟兽雕饰于屋脊之上，具有观赏价值和驱灾祈福的审美理想，达到意与象的高度统一。

#### 2. 墙壁

民居的墙面是施用砖雕的主要位置，有檐墙砖雕、廊心墙砖雕、山墙砖雕、院墙砖雕等空

间位置类型。廊心墙砖雕构图上是有中心花加岔角花的规则样式，有绘画式的自由构图。装饰题材包括人物、动物、花草、文字题跋以及各种寓意吉祥的几何纹样，山墙上面的装饰一般都集中在墀头上，上面雕饰的都是带有象征意义的图案。其纹饰题材广泛，多为“喜鹊登梅”“凤穿牡丹”“狮子绣球”等寓意吉祥的纹样。盘头部分雕饰以卷草之类的连续纹样为主。

### 3. 影壁

民居影壁类型主要分为两大类：一是门外影壁，通常坐落于宅院大门的对面，作为进出大门的第一道景观，成了装饰的重点。民居的门外影壁主要以“一”字影壁为主，即平面呈“一”字形。二是门内影壁，置于院内直冲大门处，茌阳民居住宅的大门多设在一角，走进大门，迎面即对着一座影壁，上面的砖雕十分丰富，它是最大面积的平面装饰砖雕，浅浮雕、中浮雕和高浮雕综合发挥，显示出主题画面的形象。在一座影壁上也可以装饰十多种不同纹样的刻砖作品，包括清水墙、瓦顶、壁额、壁心、壁身及须弥座等部位。壁身是主体装饰部分，饰纹题材广泛，包括“福、禄、寿、喜”等吉语文字以及寓意吉祥的人物、动物、花草等。有些影壁题刻大字“忠、孝、福”等，不仅有美化建筑空间的效果，还具有跨越时空对多代人进行教化的功能。因此，这些砖雕艺术体现出了中国传统民居是建筑、文学、伦理道德和美学的融合。

## 二、砖雕的题材

### 1. 以历史人物故事为主题

有些民居中的砖雕题材取材于民间典故或戏曲传说等，多以历史人物故事为主。包括“和合二仙”“八仙过海”“刘海戏金蟾”等神话人物，“桃园三结义”“五子夺魁”“五子进宝”及“燕山教子”等民间传说。

### 2. 以传统吉祥动物为主题

传统吉祥瑞兽也是民居砖雕的重要题材之一，反映地方文化中祈求祥和美满的生活憧憬。如“二龙戏珠”“龙凤呈祥”“松鹤延年”“五福（蝠）捧寿”“麒麟送子”“三阳（羊）开泰”“马上封侯（猴）”“凤凰牡丹”“喜鹊登梅”等。

### 3. 以吉祥植物为主题

由于中国文化以农耕文明为基础，因此，传统的装饰艺术中也有许多以植物为主题，取其象征含义，隐喻吉祥如意的生活以及住宅主人高尚的品格情操等。题材有四季花卉：春牡丹（富贵之花）、夏莲（纯洁之花）、秋菊、冬梅。也有四吉祥果：石榴（多子多福）、佛手（福寿）、仙桃（寿）、香元（圆满）等。

### 4. 以传统纹样及器具图案为主题

中国传统的装饰纹样一般都是经过高度简化、概括、提取而形成的程式化图案，许多纹样在史前时期已经出现，而到殷商时期已经达到较高水平。这些抽象的纹样连续、重复地出现于器物、建筑装饰中，具有吉祥的象征意义。民居砖雕使用的装饰纹样有云纹、绳纹、卷草纹、缠枝纹、竹节纹、花瓣纹等，通常综合运用在墀头、墙檐、影壁、正垂脊等部位上。

另外，民居砖雕中也有以传统器具图案为主要题材：如暗八仙（八仙的法器）、琴棋书画、



文房四宝、香炉宝鼎、平（瓶）安（案）如意等。

### 5. 以文字（书法）雕刻为主题

由于中国受传统社会儒家文化影响而构成的政治伦理型的社会特点，传统民居中经常出现劝诫和教化的文字与雕刻，因此，各种吉祥和教化寓意的文字（书法）雕刻也是民居砖雕艺术的重要题材之一。如“福”“禄”“寿”“喜”等字样，“诗书继世”“急公兴学”“耕读传家”等章句。

## 三、雕刻技法及工艺流程

荥阳古民居砖雕艺术具有鲜明个性特点：首先是刚柔结合、质朴清秀；其次是具有整体感。砖雕根据题材、图案的不同，采用不同的砖坯和雕刻技法。荥阳砖雕技法一般分为浅浮雕、中浮雕、高浮雕与透雕四种，其中透雕最为精美，较有代表性的例子如荥阳广武镇苏寨民居客屋墀头砖雕。

荥阳古民居砖雕工艺并不复杂，但在技术上要求极高，就是这灵活和严谨的工艺创造出了砖雕的艺术价值。砖雕工艺的主要流程主要分为四个步骤。

首先，用笔依照画稿在砖上勾勒出所要雕刻的纹样，准备进行雕刻。

其次，是确定大造型，把画面的基本轮廓和深度打造准确，用錾子将纹饰中的细微处雕刻清楚。

再次，是用磨头将纹饰内外的粗糙之处磨平磨细，还有一个贴砖雕和嵌砖雕的过程。

最后，上药和打点，即作品刻好后，进行修补至完整，对砖雕成品进行清洗。传统砖雕的装饰艺术中蕴含了荥阳地区的传统工匠的宝贵技艺，反映了豫中地区民俗文化和乡土民居营造特征，是中原地区非常重要的非物质文化遗产。

## 四、民居砖雕艺术的价值

荥阳古民居建筑中砖雕艺术蕴涵着丰富而深远的特质，其价值归纳和总结出以下几点：

### 1. 人伦教化的艺术原则

“修身、齐家、治国、平天下”的儒家文化价值观是中国传统社会的基础，深深影响着乡土社会和乡约民俗生活的每一个角落。因而，强调艺术装饰中的人伦教化作用是民居砖雕艺术中非常重要的原则。

荥阳古民居的砖雕艺术虽由不同时代、不同地域、不同民俗等因素综合影响而形成，民居装饰性和传统性相结合的特点使其与民俗生活文化紧密相连，全面展示着豫中传统文化中“耕读传家”“忠孝节义”的价值观和生存理念，具有突出的精神性功能。

对于民居砖雕艺术原则的再挖掘，有利于探视中国传统艺术的心灵原貌，发掘其中丰富多彩的历史文化内涵，为当代地方民居及装饰艺术的发展提供参照。



## 2. 和谐共生的艺术理念

荥阳古民居建筑中砖雕艺术作品是民间工匠世代累月劳动的结果，从中我们可以看到当时人们在物质化的社会面前对审美的追求，以及对社会和谐向往。这些砖雕的题材始终抓住和谐这条主线，展示了人类自身、人与人、人与自然以及人与社会的和谐理念，具体表现在：吉祥福禄寿禧的图案、历史故事、风俗民情、成语典故无不涉及国泰民安，表现的是欢乐场面。这些情节生动、形象逼真的雕刻技艺极其洒脱，也体现了当地人民对和谐理念的崇尚和追求。

## 3. 寓意于形的艺术表达

“君子比德山水”，传统艺术表达往往采用比兴、象征、隐喻等手法将伦理道德观与审美价值观紧密相连。而通过谐音、象形等手段将自然中的植物、动物等纹样抽象，雕刻在民居之上，寓意于形、构思精巧。譬如砖雕装饰中常以蝙蝠（福）、梅花鹿（禄）、寿桃（寿）的形象寓意福禄寿的吉祥圆满，或以梅兰竹菊的图案隐喻住宅主人高尚的情操等。

传统民居砖雕艺术中这种寓意于形的表达手法不仅反映出传统民居生动活泼、寓教于乐的装饰风格，也体现了其形神兼备、雅俗共赏的艺术特点。

## 4. 繁简有序的建筑艺术风格

豫中传统民居源于中原文化“重实用、戒奢华”的人文传统，在注重民居建筑本身实用、坚固的基础上，兼顾美观的需求。因此，在建筑的承重部分不施多余的装饰，仅在建筑转折、交接的部位施以精美的砖雕，如屋脊、照壁、硬山山墙山花处、多层建筑束腰、墀头（檐口与山墙交接处）等，既强调了民居建筑“三分为一”的构成关系，又体现豫中传统民居繁简有序的建筑艺术风格。

砖雕艺术作为传统建筑装饰的重要组成部分，具有很高的观赏、实用性，也具有重要的文化价值。它保存了大量历史的、艺术的、民俗的信息，反映出深刻的社会、文化特征，蕴涵着深广而复杂的文化积累。对荥阳地区砖雕艺术进行深入和系统的研究，对于完善中原地区的文化资源体系，促进文化遗产的保护、开发，均具有重要的意义。

荥阳传统民居砖雕不仅有着丰富的题材，而且蕴涵着深层次的文化积淀，它们用生动具体的形象语言表述着严谨、缜密的理性思考，体现着先秦儒家的思想以忠恕为本，强调“礼”的行为规范，肯定现实生活的合理性，又讲求中庸有度；运用象征、隐喻等艺术手法，表达了封建社会长期形成的伦理道德观和审美价值观；把审美的情感体验与道德伦理融合在一起，极具东方美学的神韵，发人深思。

随着城镇化进程的快速推进，越来越多的集历史价值、人文价值、民俗价值、建筑技艺价值、艺术价值、传统审美价值、社会价值和区域特色为一体的典型的、精美的乡土建筑文化遗产即将从我们的视野中消失，被高楼林立的现代化都市景观所替代。因此，加大力度保护具有地域特色的传统民居与砖雕艺术及营造技艺刻不容缓！

吕红医

二〇一三年夏至

# Appreciation on the Brick—Carving Art of the traditional Vernacular Dwellings of Xingyang (Preface)

Brick—carving art is the special carving art that uses traditional brick as the basic material, and it belongs to architecture decoration. Brick carving is the special technique in the Yingzao Fashi (Treatise on Architectural Methods) since Song Dynasty, and it was widely applied in the vernacular dwellings' decoration since Ming Dynasty. Because Brick—carving was not influenced by prescripts of the rigid hierarchy, Brick—carving work on vernacular dwellings developed very fast in Qing Dynasty, and it spread to the whole country and reached to the acme of the brick—carving history.

Brick—carving art of Chinese traditional vernacular dwellings has not only long history but also diverse art expression in different area, in which the brick—carving art of Xing yang traditional vernacular dwellings reflected the characteristics of decoration art of the Central Plains region.

Locating at the Huanghe—Huaihe plain with the hilly terrain, Xing yang has left more than 300 traditional vernacular dwellings between Qing Dynasty and the Republican period, with good shape and fine building techniques. Undergoing several war and flood in the history, praying for save and happiness was the best wishes of the local people, and the patterns of auspicious meaning are always adopted as the main theme on the brick—carving work of the vernacular dwellings.

## 1. Places of the brick-carving art

The brick—carving art of Xing yang traditional vernacular dwellings reflects the aesthetic thoughts of the region, and it was used mostly on the roof, wall with different themes and contexts.

### 1.1 Roof

The main roof of Chinese traditional dwellings is Yingshan roof (Chinese gabled roof), which was paved by the local gray tiles to create a beautiful and dynamic rhythm. There are two main decoration part on the roof, one is Tile end that is decorated usually with auspicious patterns like flat, beat, plant or Chinese character ; the other is the roof ridge that is decorated usually with cross grain on the bottom and auspicious flower patterns on the top, lotus, peony, etc.

There are some big houses with very elegant decoration on the top of the roof ridge, from alto—relievo peony to slim rope pattern, which shows very high techniques. Sometimes, people used vivid birds or beast sculpture to decorate the roof ridge, which shows the local people's aesthetics taste and best wishes for wealthy and healthy life.

### 1.2 Wall

The wall of the traditional vernacular dwellings is the main parts of the brick—carving art, which includes front wall, gallery wall, side wall and courtyard wall. Usually, the constitute of the gallery wall's brick—carving is regular form using big flower in the center with forking flowers at the edge, sometimes, it used free composition as well. The themes include patterns of people, animals, flowers and Chinese



character. Usually, the brick-carving decoration on the side wall concentrated on the Chi tou( brick part between the front wall and the side wall) with a lot of symbolic and auspicious patterns, such as the magpie ascending plum, the Phoenix penetrating Peony, the lion to roll the ball, etc, while the other part usually used curved grass patten as decoration.

### 1.3 Ying Bi (Separate wall)

There are two types of Ying Bi, one is at the outside of the dwellings, which usually at the other side of the outdoor using a separate wall as the landscape of the first level, the other is in the courtyard facing the main entrance. The Ying bi of Xing yang traditional vernacular dwellings belongs to the second type. Mostly, the entrance of the traditional dwellings is at the north-east of the courtyard, facing a Yingbi in the yard with rich brick-carving details, and including light carving, middle carving and deep carving art. Sometimes, there are more than 10 different decoration pattern on a Yingbi, Chinese auspicious character and people, animal and flowers , especially some Chinese characters symbols Confucianism, such as Loyalty, filial piety, happiness, etc. Therefore, the brick-carving art integrates architecture, literature, ethics, morality and aesthetics.

## 2. Themes of Brick-carving

### 2.1 Taking historic people or story as the theme

There are lots of brick-caving theme came from the local story or traditional opera, such as Hehe fairytale ( God of Love), Eight immortals soaring over the ocean, Chinese folktale entitled Taking Oath in the Peach Garden, Five man competing for the champagne, Educating kids in Yanshan, etc.

### 2.2 Taking animal patterns with auspicious meaning as the theme

Animals' pattern with auspicious meaning is one of the important theme in the brick-caving art, which reflect the wishes for peace and happy life in the local culture. The auspicious patterns include dragon, phoenix, Longevity Crane, bat, unicorn, Sheep, horse, monkey, magpie, etc.

### 2.3 Taking plant patterns with auspicious meaning as the theme

Because Chinese culture is based on the agriculture culture, traditional decoration art took many plants' pattern with auspicious meaning as the theme to hint happy life or nobile sentiments of the house owner. The theme includes flowers and fruits in different seasons, peony in spring, lotus in summer, chrysanthemum in autumn and plum blossom in winter, pomegranate, fingered citron, peach, etc.

### 2.4 Taking patterns with auspicious meaning as the theme

Started from prehistory, Chinese traditional decoration patterns developed to a superior level in Shang period through simplifying and summarizing process, which was used in ancient artifacts and traditional buildings to symbolize good luck and happiness. The auspicious patterns in the brick-caving art included cloud pattern, rope figure, volume grass grain, bamboo grain, flower figure, etc. Usually, these patterns were used on the Chitau, Yingbi and the Main ridge.

Moreover, there are cased which took the traditional instrument as the main theme, such as instruments of the Eight immortals, lyre-playing, chess, calligraphy and painting, the “scholar’ s four jewels” (writing brush, ink stick, ink slab and paper), etc.

## 2.5 Taking Chinese calligraphy as the theme

Based on the Political ethics social structure influenced by the Confucianism, Chinese characters symbolize expostulations always appears in the traditional dwellings, which creates one of the important theme in the brick-caving art. Therefore, we can find many Chinese calligraphy like Gengdu Chuanjia (Taking cultivating and reading as the main Domestic Instruction) .

## 3. Carving techniques and process

There is a special characteristic in the brick-caving art in Xingyang's traditional dwelling, that is tamper with mercy as well as having great sense of whole. Based on different theme and patterns with different material and techniques, there are four types of brick-carving techniques in Xingyang's traditional dwellings, bas-relief, in relief, high-relief and openwork caving, in which the openwork brick-carving is very exquisite. For example, the openwork brick-carving of the Chi Tau of the traditional dwellings of Su Family of Guangwu town in Xingyang shows high aesthetic taste.

The brick-carving techniques in Xingyang is not only very complicated, but it needs high precision in techniques, which creates the special artistic value. Usually, there are four steps in the brick-caving process. Firstly, draws the carving pattern on the brick before the caving work; Secondly, defines the general pattern and make sure the outline and depth of the pattern, then cave the details with the chisel; Thirdly, rubdowns the rough part of the pattern with the bistrigue as well as pasting and inlaying the brick-carving work; Finally, applying and dotting, that is, revamping to integrity after the brick-carving work finished, and wash the brick-carving. There are precious techniques existing in the decoration art in the traditional brick-carving, and the techniques reflect the fork culture and rural dwelling of the Henan region, which is the important intangible cultural heritage.

## 4. Values of the brick-carving art of the traditional dwellings

There is rich and deep peculiarity existing in the brick-carving art in Xingyang's traditional dwellings, and it's value can be included to four points as followings.

### 4.1 Principle of Ethics culture

The sense of worth of the Confucian, that is, the steps a Chinese need to complete can be listed as follows: morality, family, kingdom, and the world, is the basement of Chinese traditional society. And it influenced deeply to the whole rural society in China. Therefore, it is a very important principle to strengthen ethics in the brick-carving art.

Influenced by complicated factors in different period and different culture, Xingyang's brick-carving art links closely to the local life and reflects the sense of worth of the Henan culture, part farm part study and loyalty, filial piety, chastity and righteousness .

Through studying the ethics principle of the brick-carving art, we can look into the essence of Chinese traditional culture and find valuable information for the current design of the local dwellings in Xingyang.



#### 4.2 Concept of harmonious with nature and society

Came from ages of hard work of the local craftsman, the brick-carving art of Xingyang's traditional dwellings reflects not only local people's appreciation of beauty but wishes for harmonious life. Carrying out the concept of harmonious with nature and society, the themes of the brick-carving art in Xingyang focus on auspicious patterns, historic stories, and local culture, etc. All of the themes relates to peaceful and happy life.

#### 4.3 Symbolic art expression

The traditional art expression combines ethics with appreciation of beauty by the means of metaphor and analogy. Through putting the abstract nature plants and animals pattern on the local dwelling, the brick-carving art shows delicate conception. For example, usually people use the brick-carving pattern of bat, spotted deer, peach to symbolize good luck or satisfactory, while sometimes people use the pattern of plum blossoms, orchid, bamboo and chrysanthemum to metaphor noble sentiment of the house owners.

Symbolic expression in the brick-carving art reflects not only the vivid folk decoration style of the traditional dwelling, but also its characteristic of unity of form and spirit as well as suiting both refined and popular taste.

#### 4.4 Architecture style of combining briefness with complication

Based on the cultural tradition that is pragmatic and less luxurious, the traditional dwellings in Henan province use very few decorations except on the turning point, such as roof, Zhaobi, the top of the gable wall and the joint of different floors, etc. It is not only strengthening constitute of the traditional dwellings, but also reflecting the art principle of combination of briefness and complication in the traditional dwelling of Henan province.

In general, being an important part of the traditional architecture's decoration, the brick-carving art has high visual value as well as cultural value. It keeps a lot of historical, artistic and folk information, and reflects deep social and cultural characteristics. Through intensively studying on the brick-carving art in Xingyang district, we can summary the cultural resource of The Central Plains region to upgrade the preservation and exploration of the cultural heritage in China.

Moreover, the brick-carving art of Xingyang's traditional dwelling has not only diverse themes, but also deep cultural heritage. It reflects rigorous thoughts and Confucian ethics idea and principle, which approves the rationality of the daily life, at the same time, pays attention to moderation. and avoids extreme. It expresses the social-ethics conception of the traditional culture with the means of artistic expression of symbolizing and metaphor, which combines the visual experience to ethics education and creates a special eastern aesthetics image.

As the fast urbanization process carrying out, more and more delicate vernacular culture heritage that is full of historical, cultural, architectural, artistic and social value will disappear. Instead, modern urban landscape with high skyscrapers will appear everywhere. Therefore, much more has to be done to protect the local traditional dwelling and brick-carving art as well as the building techniques.

Hongyi Lv  
Summer, 2013

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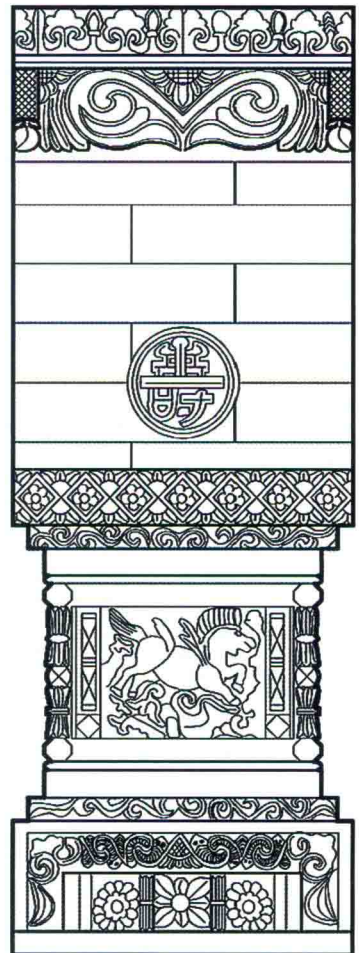
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# 墀头篇

Chi Tau Article







**王氏旧宅墀头**

荥阳市刘河镇王河村

明天启元年(公元1621年)

高154厘米

**The Chi Tau of Wang's old house**

Wanghe Village, Liuhe Town, Xingyang

The 1th year of Tianqi of Ming Dynasty(A.D.1621)

Height 154cm