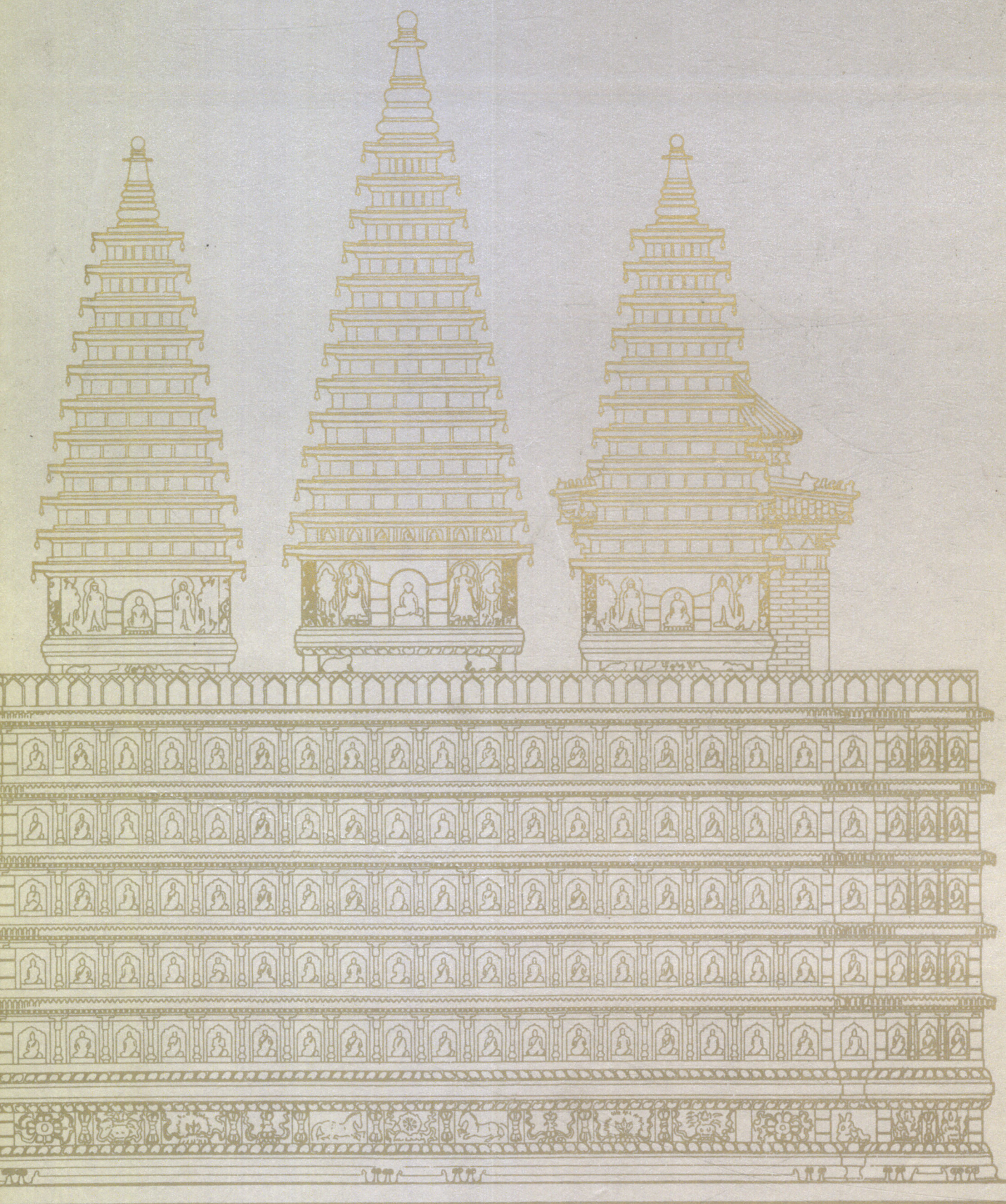


楼庆西 著
Lou Qingxi

THE
BRICK AND STONE
ART OF
CHINESE ANCIENT
ARCHITECTURE



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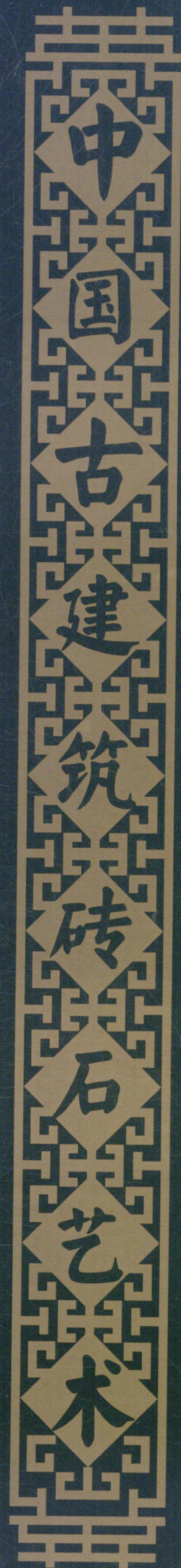
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本书是一部专门介绍中国古代建筑砖石装饰的专著，论述了砖装饰的产生及形态、建筑上的石装饰、砖石装饰的内容、砖石装饰的表现手法等，并结合实例，详细介绍了中国古代建筑中的砖门头与门脸、墙上砖装饰、砖塔、门枕石、基座、栏杆、台阶、石柱础、石碑、石塔及石牌楼等。

As a monograph, this book specializes in brick and stone decoration in ancient Chinese architecture, addressing it to the origin, the configuration, the content as well as the techniques of the expressions of the brick and stone decoration. With plenty examples, the monograph provides us with a detailed and profound presentation of the lintel of door and the frontispiece, on-wall brick decoration, brick tower, stone pier, basement, baluster, sidestep, stone column plinth, stele, stone tower and decorated archway in ancient China.

目 录

前言

概论

砖装饰的产生及形态	14
-----------	----

建筑上的石装饰	25
---------	----

砖石装饰的内容	37
---------	----

动物形象	39
------	----

植物形象	44
------	----

博古器物形象	48
--------	----

人物及其他纹样	50
---------	----

砖石装饰的表现手法	52
-----------	----

装饰画面的组织	52
---------	----

装饰形象的处理	53
---------	----

装饰加工的技法	57
---------	----

分论

砖门头与门脸	64
--------	----

门头的产生	64
-------	----

门头的形式	65
苏州砖门头	66
徽州砖门头	78
门脸	87
门头门脸的装饰内容	96

墙上砖装饰	114
-------	-----

墀头	115
廊心墙	124
墙上窗	128
墙上通气孔	134
墙上砖雕	136
栏杆墙	142
影壁	146
砖石墙体	165

砖塔	168
----	-----

砖塔的形式	168
砖塔造型及装饰	169

门枕石	182
-----	-----

门枕石的造型与装饰	182
门枕石实例	185

基座、栏杆、台阶-----200

基座-----200

栏杆-----210

台阶-----228

石柱础-----236

柱础的形式-----240

柱础的装饰-----243

石碑-----260

石碑的造型-----262

石碑的装饰-----263

石塔-----274

石牌楼-----296

图片索引

后记

CONTENT

Preface

Conspectus

Origin and configuration of brick decoration ----- 14

Stone decoration in architecture ----- 25

Content of brick and stone decoration ----- 37

Animal Image ----- 39

Plant Image ----- 44

Curio Image ----- 48

Figure and Other Image ----- 50

Techniques of the expressions ----- 52

Framework of the picture ----- 52

Disposal of figures ----- 53

Techniques in processing ----- 57

Category

Lintel and frontispiece ----- 62

Origin of the lintel ----- 64

Format of the lintel	65
Suzhou brick lintel	66
Huizhou brick lintel	78
Frontispiece	87
Content of the decoration	96

On-wall brick decoration	114
--------------------------	-----

Chi-tou	115
Corridor-wall	124
On-wall window	128
On-wall vent-hole	134
On-wall brick-carving	136
Baluster-wall	142
Screen-wall	146
Brick-wall	165

Brick towers	168
--------------	-----

Format	168
Sculpt and decoration	169

Stone Piers	182
-------------	-----

Sculpt and decoration	182
Examples	185

Basement, Baluster and Sidestep	200
---------------------------------	-----

Basement	200
Baluster	210
Sidestep	228
Stone Column Plinth	236
Format of the plinth	240
Decoration of the plinth	243
Stele	260
Sculpt of stele	263
Decoration of stele	274
Stone Tower	274
Stone Decorated Archway	296

Picture Index

Postscript

前言

建筑上的装饰，最初都是对建筑上的某一构件进行美的加工而产生的。

西方古代建筑多以石结构为主要构架方式，石头柱子和石头梁枋构成了房屋的框架。埃及古神庙，那些排列如密林般的，高达二十米的石柱本身就足以产生强烈的威慑力和引起人们的崇拜感，但工匠们还对柱子进行了美的加工，把柱头做成植物枝叶和花瓣形，柱身上有时还刻出人物的形象。这种对柱头和柱身的加工到古希腊时期则更加普遍，技艺也更为成熟，并且经过长期的积累与发展，逐渐形成了几种不同形式的相对有固定式样的柱式，从而成为古希腊石柱的一种程式化的装饰。在中世纪的欧洲，由于教堂空间的扩大，教堂屋顶由石造的十字拱、骨架券、飞券代替了原来木料制造的梁架，外檐的立柱取消了，教堂四周由石券脚和大面积的窗代替了石墙。于是，工匠们在教堂大门两旁的券脚石上雕出圣徒像，在大片窗户上用彩色玻璃拼出绚丽的花饰，从而成为中世纪高直教堂极富特色的一种装饰。

中国古代建筑和西方古代建筑不同，它是以木结构为构架形式，木头柱子、木头梁枋构筑了房屋的框架，工匠在建造房屋的过程中对这些木结构的各种构件也进行了或多或少的美的加工。木柱子上下两头略细，中段略粗，形如织布的梭子而成为梭柱；梁的左右两肩向下弯曲，梁底的中央部分向上拱起形如弯月而称为月梁；梁与柱相交，伸出柱子的梁头被加工成几何形、花叶形和动物的头形。但是中国建筑除木结构之外也有用砖、石材料的地方。房屋的墙体，建筑院落的围墙是用砖砌的；房屋室内和院落的地面有的是用砖铺的；建筑大门上的门头、门脸是用砖筑的；大门内外的影壁也有不少是砖做的；还有专门砖造的佛塔和地下墓室。用石料的地方也不少。石

头的基座和台阶；石柱础、石栏杆和铺石的地面；全部用石料筑造的佛塔和陵墓；还有石牌坊、石狮子、华表、石碑等小品建筑。在这些砖与石造的各种构件上，工匠们也多进行了美的加工，应用不同的雕琢手法，使这些构件具有美的形式，从而成了建筑上的装饰。

在世界建筑的发展历史中，中国古代建筑具有自身鲜明的特征，这些特征主要表现在木构架的结构体系，建筑的群体性布局和丰富的艺术形象等几个方面。在中国辽阔的大地上各地区的建筑可以说都保持着这几个主要的共同特征，但是由于各地区、各民族所处自然环境的不同和生活习俗、文化等方面的差异，因而在建筑形象上也表现出各自不同的风格，至于建筑上的装饰因为更会受到各地民间文化与艺术的影响，这种差异往往会表现得更为明显，从而使中国建筑装饰极其丰富多彩，这其中当然也包括砖与石的装饰。

《中国古建筑砖石艺术》是一部专门介绍砖石装饰艺术的专著，在论述上自然应该全面介绍砖石装饰的方方面面，包括砖石装饰的产生与发展，砖石装饰所在部位及其形态，砖石装饰的文化内涵，以及它们的多种不同风格特征等等。但是由于篇幅的限制，在图片的展示上不可能很全，只能挑选砖石装饰中常见的，具有代表性的，而且至今仍保存得比较完整的部分加以分类编排和论述。对于同行来说，我们这样做，只能是抛砖引玉，希望能引出对砖石装饰更全面、更深入的研究，引出更高水平的研究成果。对广大读者来说，则希望能通过这样的介绍与展示，使大家认识古代建筑装饰的灿烂与辉煌，认识我们民族建筑文化的博大与精深。

PREFACE

Decoration in architecture originates from the processing and refinement work on a certain part of the construction.

Stone-structure constitutes the majority of western constructions, whose frameworks are mainly composed of stone columns and stone girders. Inside the ancient Egyptian hierons, there is a forest of stone columns which are all above twenty meters. Besides the building, those huge columns themselves arouse great passion and adoration of the public. Architects work on those columns by the name of aesthetics, carving the stone into the leaves of plants and flowers, or even the alive figures. The processing becomes common and mature in ancient Greek time; moreover, certain styles of columns come into being after a long time development and amelioration which thus makes the column decoration a must in ancient Greek architecture. In the middle ages of Europe, stone cross-arch, framework arch and flying arch took the place of the original wooden girders because of the spatial expansion of the churches. Supporting columns were dismantled and stone walls was substituted by stone arched bases and wide windows. Smart architects carve saints on the arched bases by the two sides of the churches and patched up splendid flower decoration by colorful glass on the windows, which became a symbolic decoration in towering churches in Middle Ages.

Ancient Chinese architecture differs a lot from the western' since it is mainly composed by wooden structure, including the wooden columns and wooden girders. Chinese architects also handle the wood with great imagination by aesthetic processing on them. Some wooden columns are made to be thinner at two sides and stronger in the middle which looks like a shuttle very much; girder is produced curving at two sides and arched in the central part which resemble the moon and thus is named the Moon Girder; girder intersects with the column and the top girder beyond the column is carved into geometric figures, flowers or heads of animals. Besides the dominant wooden structure, brick and stone are also used in Chinese architecture. Brick is widely used such as the brick wall of building

or the brick bounding wall of a courtyard, brick floor inside the room or the yard, brick lintel and frontispiece, brick screen wall in and out of the front gate, as well as tailor-made brick stupa and catacombs. Stone is likewise common in construction which includes stone base and sidesteps, stone column base and floor, stone stupa and tomb, as well as some cabinet erections such as the stone torii, stone lion, carved ornamental column and stone stele. All these brick and stone constructions are endowed with aesthetic value and become artistic decorations in architecture by architects' swift hands and ingenious techniques.

In the development of international architecture, ancient Chinese architecture distinguishes itself from the others by its characteristics in the following aspects which are particular wooden structure, monolithic arrangement of the architecture and splendid artistic images. Almost all constructions throughout China remain those characteristics; however, techniques of impression differ from region to region, from nation to nation since the natural environment, custom and culture vary a lot across different areas. Differentia in decoration is magnified on the condition that distinct cultures and artistic styles have greater impact on it. On the other hand, the differentia enriches the styles of Chinese decoration including the brick and stone decoration.

Art on Brick and Stone in Chinese Ancient Architecture, as a monograph in brick and stone decoration, is supposed to give a comprehensive introduction of all sides, including the origin and development, position and configuration, cultural connotation and various styles of the brick and stone decoration. Nevertheless, many finer decoration examples have to be condensed and only those representational, the commonest and the best-kept are listed and discussed in the monograph. This book aims to provide the professionals with an opening word and thus elicit more synthetical and specialized research in brick and stone decoration. As for the public, it tries to present a splendid and brilliant history of ancient architectural decoration and make the profound national architectural culture understood and realized by the populace.

概
论