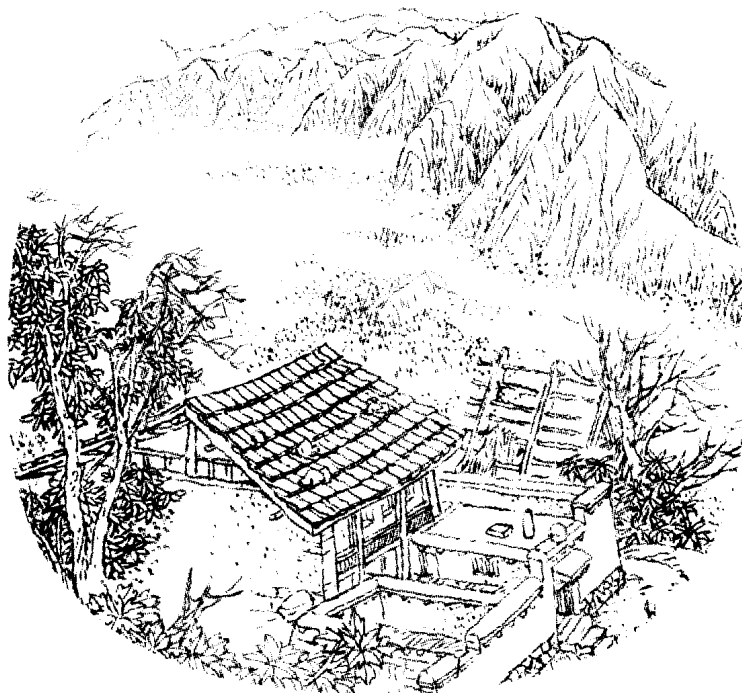


中国少数民族建筑艺术画集

A Collection of Paintings
from Vernacular Architecture of Minority
Nationalities in China

辛克靖 著

Xin Kejing



中国建筑工业出版社

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本书是从作者深入少数民族地区 30 多年辛勤创作的作品中精选而成的。内容涉及了中国的大部分少数民族的民居、寺庙、古塔、桥等建筑，从中可领略到少数民族的风情，对从事建筑学、美术专业、民俗学、社会学等专业人士具有参考借鉴作用。

The paintings in this collection is only a part of the author's large amount of creative work done in China's vast areas of minority nationalities during a period of more than thirty years. It covers the numerous types of vernacular dwellings of the diverse nationalities, as well as their temples, pagodas and bridges. With a deep understanding of the people there, his paintings reflect the local customs and ways of life. This collection may serve as a reference for architects, artists, folklorists and sociologists.

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序

世纪之交，龙年酷暑，正当人类基因图谱完成，“基因热”四起之时，见到辛克靖同志的《中国少数民族建筑艺术画集》，不禁使我联想到这本画集不也是中华建筑文化的一个“基因图”吗？

辛克靖是在建筑界执教的老画家，近半个世纪以来潜心研究少数民族建筑。在他历经坎坷的早年就扎根在鄂西、云、贵、川等地的民族建筑，曾出版《民族建筑线描艺术》等书，后来他的足迹遍及全国除了台湾、西藏高原等地，运用他深厚的中国画功底，完成了800余幅民族建筑画，包括了几乎各民族，绝大部分是实地写生。这些作品集中在一本画册里是难能可贵的。他的建筑画，既有山水泼墨，又有工笔线描；既有写实，又有写意；把中国画的写意和少数民族建筑艺术结合起来了。无论从建筑还是艺术来看，都有研究、参考价值。

生物基因是重要资源，建筑文化也是重要资源。无疑认识基因、转基因工程对人类有巨大价值，对文化的认识和文化基因的转接也将创造出巨大的价值。我相信，发掘和利用文化资源和文化基因，对新世纪的健康发展的促进作用必将越来越得到人们的极大重视。

周干峙

2000年7月27日于北京

Preface

At the turn of the century, in the hot summer of the year of the Dragon, when people all over the world were talking enthusiastically about the human gene sequencing project, I saw Professor Xin Ke-jin's *Collection of Paintings from the Vernacular Architecture of Minority Nationalities of China*. Then the idea came upon me: Isn't this collection a gene pool of China's architectural culture?

Professor Xin is an artist who has long been teaching in the architectural circle, and for nearly half a century he has made studies of the architecture of minority nationalities. In his early years when life was full of frustrations and hardships, he began his career in the Yunnan, Guizhou, Sichuan provinces and the western part of Hubei province, and published several books including *The Art of Line Drawings of Vernacular Architecture*. Then, he started to travel all over China, except Taiwan province and the Tibetan plateau, and made life drawings of the architecture of almost all minority nationalities. With his good training in the basic skills of Chinese traditional painting, he made over 800 pictures of vernacular architecture of diverse forms and styles. It is indeed a rare opportunity to see these drawings published in one collection. Professor Xin's drawings are done both in the traditional Chinese ink-brush painting and detailed line drawings. They are realistic and true-to-life, but free and conceptual as well. Miraculously, he integrated traditional Chinese painting with the vernacular architecture of minority nationalities. They are valuable for study or for reference from either the architectural or artistic point of view.

The bio-genome is an important resource, and so is architectural culture. To understand the gene and genetic engineering is no doubt of great value to mankind. The understanding of the cultural gene and trans-cultural genetic engineering will likewise bring about great abundance. I believe that mankind will attach more and more importance to cultural resources and cultural genes, and henceforth make better use of our heritages and achieve greater and healthier developments in the new century.

Zhou Ganzhi

July 27, 2000 in Beijing

前言

在中国广阔的大地上，遗存有众多的传统建筑。它们依然以不同的方式发挥着自己的效用，展现着自己的风姿，为中国人民所利用，受到人们的观赏，也为许多美术家所描绘。有识之士都能从中受到感染和启迪。这些建筑诞生之日起，就受到中国这块土地上自然条件的包围、孕育和制约，使它与周围的环境互相适应和协调，达到完美的统一。这些建筑的诞生与发展，也受到创造它们的人们对建筑功能的需要，对建筑材料性能掌握的熟练程度和加工技艺的水平以及人们的思想观念、审美要求等等因素的支持与限制。在历史前进的过程中，这些自然的条件和人为的因素，会有一定的发展与变化，尽管这个变化比较缓慢，也会给建筑的形式与结构等各方面产生一定的影响。中国的传统建筑分别坐落在全国各地，分布在不同的民族聚居区中，因此它们就具有了鲜明的地方性、民族性和时代性的品格。在它们之中凝聚了历史的沧桑和记录了民族文化发展的足迹。通过它们，可以使后来人感受到当年的历史步伐，领悟到创造它的民族的性格。它们是反映历史的镜子与记录民族文化的化石，是历史遗留下来的宝贵遗产，是中华民族整个民族的财富。

当我们解读中国传统建筑的历史信息，欣赏中国传统建筑的艺术形象时，比较有效的方法就是区分不同的自然地区和不同的民族归属来进行观察和分析。一般在北方地区建筑的结构多是采用抬梁式的形式；在南方地区建筑的结构多是采用由干阑式结构演变成的穿斗式形式；在有些地区也会出现抬梁式与穿斗式相结合的形式。在北方和西北边陲地区，以逐水草而居的游牧生活方式为主的民族常居住帐幕式的民居建筑；西南边陲湿热地区的农耕民族常居住下部架空的干阑式民居建筑。北方的建筑常常采用比较封闭和厚重的形式，南方的建筑常常采用比较通透和轻盈的形式。这些都是适应了当地的自然气候条件和民族的生活习惯，同时也满足了不同的审美要求的结果。中华民族的许多成员不是居住在中原，他们常常是聚族而居在某一个地区，也会使这些地方的建筑突出民族的特色。例如朝鲜族地区的建筑表现为四坡顶或歇山顶、带前廊、平缓朴素的形象，同附近的汉族建筑既有相似之处又有明显的不同。维吾尔族聚居地区的建筑，多是用生土筑墙，对外封闭、院内开敞，在外廊上喜用拱形柱饰，具有伊斯兰建筑风格。藏族聚居地区的建筑常是石砌墙体的楼房，在门窗上加檐饰，平屋顶，喜用藏传佛教的纹样做装饰，性格粗犷且有浓厚的宗教意味。傣族建筑多采用木材或竹材建造，底层架空，坡顶高耸，人居二层，很有特色。汉族居住地区的建筑多用四合院的形式，院落沿一条轴线分布，常取对称式排列，深受儒家礼制思想的影响，这一点是中国传统建筑同其他国家建筑区别的重要标志，也对我国一些少数民族建筑产生不小的影响。在汉族中的客家民系地区，出现了一些平面为圆形的围楼式建筑，看起来十分特殊，这是受了当时当地社会成员间复杂关系的影响，但与四合院式建筑在受制于礼制的设计思想上仍有联系之处。

当异彩纷呈的各个民族的建筑艺术作品摆在您的面前、供您阅读时，如果您希望获得对它们清晰的理解，那么就请您分别按地区和按民族来细心阅读吧！本书就是将全国众多民族建筑艺术的线描绘画作品按地区和民族分类编辑而成，呈现在您的面前。希望为您的阅读带来方便和兴趣。愿我们的这种努力，能达到预期的效果。

Foreword

Traditional architecture can be found almost everywhere across the vast land of China. Outstanding in their architectural beauty, traditional buildings are still being loved and used by the people up to the present day. Artists make paintings of them, and people of knowledge derive inspiration from them. Traditional architecture, from the day it was brought into being, was surrounded, nourished and influenced by the natural environment into which it was born. Consequently, perfect harmony was achieved between the architecture and its surroundings. The creation and development of such architecture also reflect the ideology, architectural concept and aesthetic requirements of the people who created it, and was determined by the quality of the building materials and the level of craftsmanship of the time. Both the natural and human environments developed and changed in the course of time. The changes might come slowly, yet they always left their impact on the form and structure of traditional architecture. Moreover, as traditional architecture is spread far and wide across China's extensive boundaries, it is inevitably marked with strong local and national characteristics in different historical periods. History seems to stand still in these landmarks, and the developments of national culture are recorded in such architectural fossils. Through them, people of today can feel the steps of history in the bygone days, and understand the characteristics of the nationalities which once created them. Traditional architecture is a precious heritage left to us by history, and a wealth of the entire Chinese people.

When we are studying China's traditional architecture and trying to understand the historical information lying therein, and when we are enjoying the artistic forms of our traditional architecture, it is advisable that we study at the same time the diverse natural environments and national characteristics that have given rise to such creations. Generally speaking, supported-beam construction was mostly adopted in the northern areas, whereas in the southern areas, pile-supported construction or through-jointed frame, which was a later development of the former, was used. In some areas, both supported-beam and through-jointed frame constructions were used in combination. Tent dwelling was the typical form of vernacular architecture of the nomadic nationalities in the remote northern and northwestern regions, and nationalities which have settled down to farming in the southwestern areas usually live in pile-supported houses. Vernacular architecture in the north was generally closed and heavy, whereas that in the southern areas usually open and light. These differences suit the natural conditions of various localities as well as the habits, customs and aesthetic needs of diverse nationalities. Minority nationalities usually live together in certain areas of their motherland, thus rendering that area a particular national characteristic. For example, the houses of the Korean nationality are built with hip-and-gable roofs or roofs with slopes in four directions, and they always have a veranda in the front. They have many similarities with houses of the Han nationality living nearby, yet, simple and unadorned, they have their own distinctive Korean characteristics. Dwellings in areas where the Uyghur nationality settle are mostly built with rammed earthen walls. They are enclosed on the outside with all the rooms opening towards the inner yard, and the decorative features on the columns of the veranda are in the Islamic fashion. In areas where the Tibetan nationality lives, the houses are all built of rough stones with flat roofs and window eaves decorated with features in the style of the Tibetan school of Buddhism, thus resulting in a heavy religious atmosphere. The vernacular dwellings of the Dai nationality are built of wood or bamboo. The houses are elevated with supporting piles and their roofs rise high and pointed. In regions where the Han nationality lives, the houses are mostly in the courtyard style, with rows of courtyards arranged symmetrically along a central axis. This kind of arrangement was brought into being by the Confucian ethical code, which bears a strong influence on Chinese traditional architecture as well as on the architecture of China's minority nationalities. This is an important feature that marks the difference between Chinese traditional architecture and the architecture of other countries. The Kejia tribe of the Han nationality has a very peculiarly shaped dwelling which is circular in plan and looks like a citadel. This kind of dwelling was developed as a result of complicated social conditions of the time, yet when we make a study of such citadel-shaped buildings, the influence of the Confucian ethical concept can still be seen clearly.

When colorful and diversified traditional architecture of China's various nationalities are presented before you, and when you hope to have a better and deeper understanding of them, then please read carefully this collection. When we compiled this collection of line drawings of vernacular architecture, we divided the paintings according to different regions and different nationalities in China, in the hope that we can thus make your reading more convenient and interesting. We sincerely hope that you will find our efforts helpful.

东北少数民族建筑艺术

东北地区是中国多民族的地区之一，有汉、满、蒙、回、朝鲜、达斡尔、锡伯、鄂伦春、鄂温克、赫哲等十几个民族。各族先民在这块肥沃、辽阔的土地上共同栖息劳作，缔造了东北文化，其中不乏中原文化的影响。不管哪个民族在建筑上都是本着就地取材、因地制宜和经济适用的原则，以达到结构安全和防寒保温的目的。

一、满族民居

房址多选在靠山近的平缓之地，坐北朝南，背风向阳，一般东南开门，结构形似口袋，俗称“口袋房”。正房多为三至五间。三间式的，东端接建较低的一间称“耳房”，专做厨房用；五间式的，中间的一间顺屋脊方向隔成留门的间壁，称“吊搭”，作厨房用，并与东西间的北炕相连。“吊搭”外面也设东、北两灶，分别和东西两间的南北炕相通。最西间山墙下盘一面窄炕，称作“蔓子炕”，炕洞与南炕共用一烟囱。房舍南、北、西三面皆开有大窗户，分上下两扇，窗外糊纸，窗棂以卍形或工字为格。旧满族老屋多在窗户纸上喷盐水与酥油，借以防雨。

满族大宅的空间构成上，除在房屋朝向上讲求坐北朝南，在建筑结构上建高台基、宽窗户、净空低和进身窄的正房外，还建有避开正房布局的东西厢房，和南向在中间留有门洞的门房，称“四合院”。同时还建有卍字炕和俗称“转围炕”的“围炕”及落地式烟囱，以利防寒保温，防积雪侵袭基础和多纳阳光，通风良好。在大门入口处，建“影壁”避免一览无余，起到欲扬先抑的艺术效果。影壁之后立一根2-3m高的碗口粗细的木杆。顶端贯一锡或木制斗子，统称“索伦杆子”，意即神杆。两厢南端，分别建各种牲畜栏圈。正房后中间空地为菜圃，四周栽植果树或花卉。房屋园地四周，用砖石或用木栅围成横墙，自成院落。如此户连户，院连院，很自然地形成了堡子、营子和屯子，即满族村寨。

二、朝鲜族民居

朝鲜族民居保持着中国唐代以前的住宅风格。房前均有廊，进屋时把鞋靴脱在廊上，赤足进屋，席地坐卧。在这里可以领略到唐代以前，中原人民盘膝而坐的生活习惯。

朝鲜族民居形制为长方形。分中廊房、偏廊房和全廊房三种类型。屋顶为四坡水，屋面坡度缓，屋顶铺草或盖灰瓦。屋檐角与屋脊两端向上起翘形成曲线，使硕大的屋顶变得轻巧而有神韵。其平矮的屋身与窄长的门窗在造型上也形成对比。

直角房，是朝鲜族传统民居之一，由堂屋、厢房、灶房和走廊组成。形如曲尺，有脊屋顶。堂屋大都朝南，冬暖夏凉。后壁有壁厨或衣柜。堂屋与厢房相连的拐角处是厨房，锅台很大。堂屋建成一座大火炕，隔壁灶房的灶口与火炕相通，灶口烧火，火、烟经过弯弯曲曲的炕洞，将炕烤热供人冬日取暖。堂屋、厢房大多分隔为里外间，有向外拉的门，还有耳门串通。堂屋内间一般住儿子、儿媳。外间住长者，有事或用餐全家都到外间，起坐有一定的位置。厢房是接待客人的地方，但家里人口多时也住自家人。

直角房若是取掉厢房，便是另一种形制，名叫“单排房”。前面若是再盖一排房子，设以门洞，两旁设上客房，称“双排房”。若是两侧再各盖一排厢房则为“四合房”。

朝鲜族民居的另一特点是，以薄墙大面积火炕御寒。有别于高寒的东北地区其他民宅的厚墙御寒，这种方法到了夏季就显示出它的适用性。另外大多数民宅没有院落和围墙，显示朝鲜族人们之间的亲善和睦。

朝鲜族民居的装饰装修，勾头、瓦当用高粱花瓣饰纹，屋面涂刷白粉，各间木制方柱在外墙中露出，不涂油漆而用木材本色，显示出朝鲜族朴素、淡雅的审美情趣。

朝鲜族的村镇，利用水系构成，布局大部分沿山川地带，不少村镇建筑在河流旁边，选择地势高爽，没有水灾危险的地方。街道由干道和水道之间的空地形成。一般东西方向较长，间有横穿小路，也有一部分南北方向较长的。村镇沿山间的平川布局，不考虑固定方向，根据干道布置建筑。

三、达斡尔族民居

达斡尔族聚集居于嫩江两岸水草肥美地带，过着半农半牧生活，也从事季节性渔猎。在建筑上，多就地取材，利用当地的木材、芦苇、草筏等天然材料建造住宅，形成鲜明的民族特点和地方特色。

达斡尔族民居每家都有自己的院落，有明确的中轴线。正房坐北朝南，两侧设东西厢房组成三合院，环绕三合院设畜栏和菜园。周围筑院墙形成院落，院内又以矮墙分区，有菜园、蓄禽院、农作院和饮水井、碾房、粮仓等生活设施齐全。

房屋南面与西面都开有窗户，窗上糊纸，门开在东侧，偏中间有半间的间壁，分为里屋和堂屋。里屋住人，在里屋的南北西三个方向设有三铺大炕，并连接在一起，组成“蔓子炕”，炕的三面墙壁，镶嵌着光滑油漆的木板。顶棚和四壁，装饰着鸡、凤、鹤鹑和狩猎方面的图案或剪纸，有的人家还用美丽的雉羽和带花丝的皮毛，直接贴在墙上作为装饰物。

四、赫哲族民居

赫哲族是中国人口较少的民族之一，过去住房是用桦树皮、茅草、兽皮搭成“撮罗昂库”（赫哲语音译，“撮罗”意即夹顶，“昂库”意即棚子）和“胡如布、马架子”。“撮罗昂库”是赫哲族早年的一种临时草房。搭盖时，采用若干一丈来长，二寸多粗的木杆，相互交错搭成上尖下粗的圆锥形房架，上面绑有多道横条子加以固定，再从底部逐步向上一圈一圈地苫上草即成。门一般开在南边，房里的东西北三面可以就地铺草住人，中间空地留作雨天做饭或升烟熏赶蚊虻之用。草房中住人也有一些讲究。老年人都住在里边正面，年轻晚辈则住在两侧。这种临时性草房，多在渔业生产时暂时搭盖。还有一种更简便的叫“阔恩布如昂库”的草房，是用很多根细长的柳条弯成半圆形，依次两头插地，上面绑着若干横条再苫上草即可住人，通常只能容纳一两人居住。这种草房多用在夏季捕鱼居住。以上两种草房，防寒性差，不能供人过冬，搬迁时就地舍弃。

赫哲族早年的另两种住房是“胡如布”（赫哲语音译，意即“地窖子”）和“马架子”。“胡如布”房修建简单：挖地二尺多深，在上面立起柱脚，再架上檩、椽和薄条，铺上草后培土半尺来厚即成。里面既可搭铺，也可搭炕，既适于过夏，也宜于过冬，修建一次能用两三个冬天：“马架子”极似厢房，这种房的门开在南面墙上，里面不设间壁，但搭有火炕与锅灶。在赫哲族中最普遍的一种住房是“正房”，坐北朝南，通常为两间或三间大房。里面住人，外间当厨房，西墙供奉祖先。一般南北都设有炕，这是普通常住的固定住房。

Vernacular Architecture of Minority Nationalities In the Northeast

The northeast region is one of the areas in China where there are a dozen minority nationalities. Besides the Han, Mongol, Hui and Korean nationalities, there are also the Daur, Sibos, Olunchuns, Owens and Hoche. The predecessors of all these nationalities lived in harmony on this vast piece of fertile land, and together they created the culture of the northeast. Yet the impact of the Central China culture is obvious in many aspects, and the vernacular architecture of these nationalities is one of the aspects.

1. Dwellings of the Manchu Nationality

Dwellings of the Manchus are mostly located on plains near the foot of mountains. Backed against the mountains and facing south, the house is well protected against the northern wind while fully enjoying the sun. The door is generally opened at the southeast end. It is often referred to as "pocket house", as that is how it looks. In a house, there are generally three or five principal rooms arranged in a row. For the three-room type, the kitchen, which is lower in height, is attached to the east end, and is referred to as the "ear room". In the five-room type, the middle bay is used for the kitchen with doors opening to both sides. The cooking stove in the kitchen is connected to the *kang* built in the two adjacent rooms. *Kang* is a bed laid with brick which can be heated. So when meals are cooked in the kitchen, the brick beds are heated at the same time. Two more stoves are built outside the kitchen, which are connected respectively with the *kang* in the other two rooms. In the westmost end of the house is a small *kang*, above which are generally placed the memorial tablets of the family for ancestral worship. Large windows are opened in the southern, northern and western sides of the house. The window lattice is often of H or gammadion patterns, and pasted with paper on the outside, which, in the old days, was usually sprayed with salt water or oil to prevent the rain.

In a large Manchu house, the row of principal rooms is always south-oriented and built on a high platform. It generally has small clear height, small bay depth, and wide windows. Besides the east and west wings, there is another row in the south opposite to the principal rooms, which has one bay open in the middle for the doorway. Thus, with four rows of rooms encircling an open yard in the center, it becomes what is known as the courtyard house. In the house there are brick beds, or *kang*, which can be heated, and chimneys are built right down to the floor. These are effective measures to keep the house warm in an area where the winter is long and severe. A screen wall, known as "shadow wall", stands inside the gate to shade off a direct sight line into the house. At the back of the screen wall stands a wooden pole two or three meters tall, mounted on top with a tin or wooden dipper. It is called the "spirit pole", which is supposed to bring the family peace and good fortune. At the back of the principal rooms is the vegetable garden, whereas to the south of the two wings is the place for keeping poultry and domestic animals. Walls of stone, brick or wood are built round the ground, and trees and flowers are planted all around. Houses of this type are connected to each other to form clusters. That makes a typical Manchu village.

2. Dwellings of the Korean Nationality

The style of ancient Chinese housing before the Tang Dynasty (618-907 AD) can be found today in the dwellings of the Korean nationality. Houses all have verandas in the front. Before entering the house, one would take off his shoes and leave them on the veranda. People usually sit on the floor with their legs crossed. Here we find a reminiscence of our ancestors before the Tang times.

The dwellings of the Korean nationality are mostly rectangular in plan, with verandas either in the middle or at one end, or sometimes through verandas. The roof is gently sloped in four directions, and covered with grass or grey tiles. The corners of the eaves and ends of the roof ridge are upturned, thus rendering a large roof a light and delicate look. The house is usually low, and the doors and windows are long and narrow.

Right-angle house is one of the typical layouts. It is made up of the principal rooms, the wing rooms, the kitchen and the veranda, and the roof is ridged. Generally facing south, the principal room is warm in winter and cool in summer. The back wall of the room is lined with closets. The corner which connects the main room and the wing room is the kitchen. The stove is connected with the big *kang* in the principal room, and it serves for both cooking and heating purposes. Both the principal and wing rooms are partitioned into two parts. Generally, the senior members of the family live in the outer section of the principal room, whereas the son and daughter-in-law in the inner section. The gathering of the whole family always takes place in the outer section, and meals are also served there. The wing room is used to receive guests, or as a bedroom for other members of

the family.

Besides the right-angle type, there are the single-row and double-row types. When two more rows are added perpendicularly to flank the double rows, it becomes the courtyard type.

Instead of building thick walls to keep the house warm, the Korean style house has comparatively thin walls but very large brick beds. This practice is rarely found in dwellings of other nationalities in the extremely cold northeast region. People live in peace and harmony, and so they have no need to build walls round their grounds and most families do not have enclosed yards.

Patterns of sorghum flowers are put on the end of eave tiles for architectural decoration. The roofs are usually painted white and the columns are square in section, which, instead of being painted, keep the natural color of wood, thus giving the house a simple and unadorned appearance.

Villages of the Korean nationality are mostly built on highlands along rivers, in places which are dry and not threatened by floods. The main street in a village generally runs parallel to the river, whereas the minor streets and lanes are arranged in a random way to suit the topographic conditions. Houses are usually built in accordance with the direction of the main street.

3. Dwellings of the Daur Nationality

The Daurs lead a semi-nomadic and semi-agricultural life along the Nenjiang River where the land is fertile. They are also engaged in fishing and hunting seasonally. Their houses are built of natural materials such as wood, reed and straw mat, and have strong local characteristics.

Each family has its own courtyard, with rooms arranged on the north, east and west sides. The principal rooms always stand in the north with doors and windows opening to the south. On the east and west sides are the wing rooms. Walls are built all around, and the yard is functionally divided into the vegetable garden, live-stock and poultry shed, well, mill, and granary.

There is always a central room in the house for the gathering of family members. The inner rooms are all bedrooms in which the *kang* is built against the southern, northern and western walls while the door is mostly on the eastern side. The ceiling and the four walls are lined with polished wood boards, which are decorated with patterns of chickens, pheonix, birds or drawings of men engaged in hunting, or sometimes with paper cuts. Some families like to stick feathers or animal furs on the walls as ornaments.

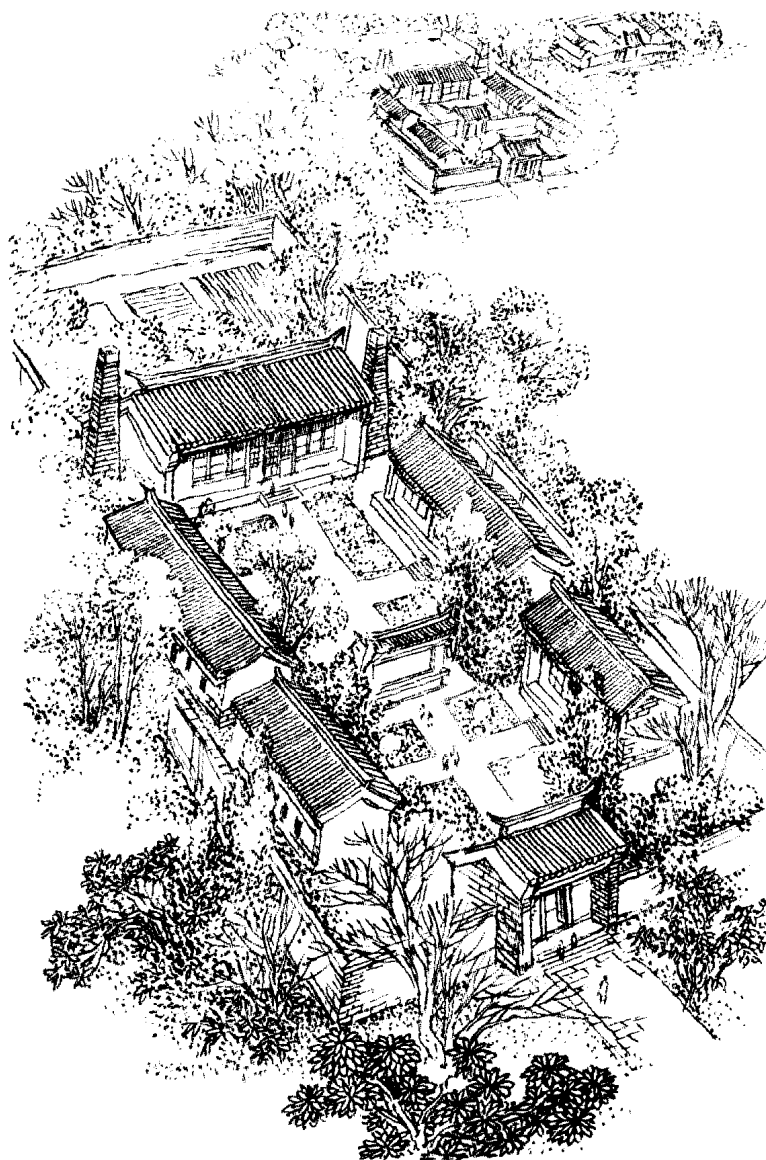
4. Dwellings of the Hoche Nationality

The Hoches is China's smallest nationality. In the past, they used to build dwellings with bark of birch trees, grass and animal skin into conical-shaped dwellings. The door is opened on the southern side. Straw is laid on the ground on the other three sides to serve as beds, while the space in the center is left for heating, cooking on rainy days or burning a special kind of grass to drive away mosquitos. Another even simpler kind of hut is put up with thin willow branches bent into a semi-circular shape, which is only large enough for two people to sleep in. These two kinds are only temporary sheds used during the fishing season, and are deserted when the season is over.

There are two more types of dwellings of the Hoches. One is partly earth-sheltered. It is built about 2 feet down the ground. Then columns are put up, and purlines and rafters are fixed for the roofing, which is thatched and topped with mud about 5 inches thick. Inside the dwelling, there are either beds or *kang*. This kind of house is cool in summer and warm in winter, and can be used for two or three years. There is another kind of permanent dwelling, which is always south-oriented and consists of two or three large rooms. The outer room serves as the kitchen while the inner rooms for sleeping, with *kang* built against both the northern and southern walls, and the memorial tablet for ancestral worship is mounted on the western wall.

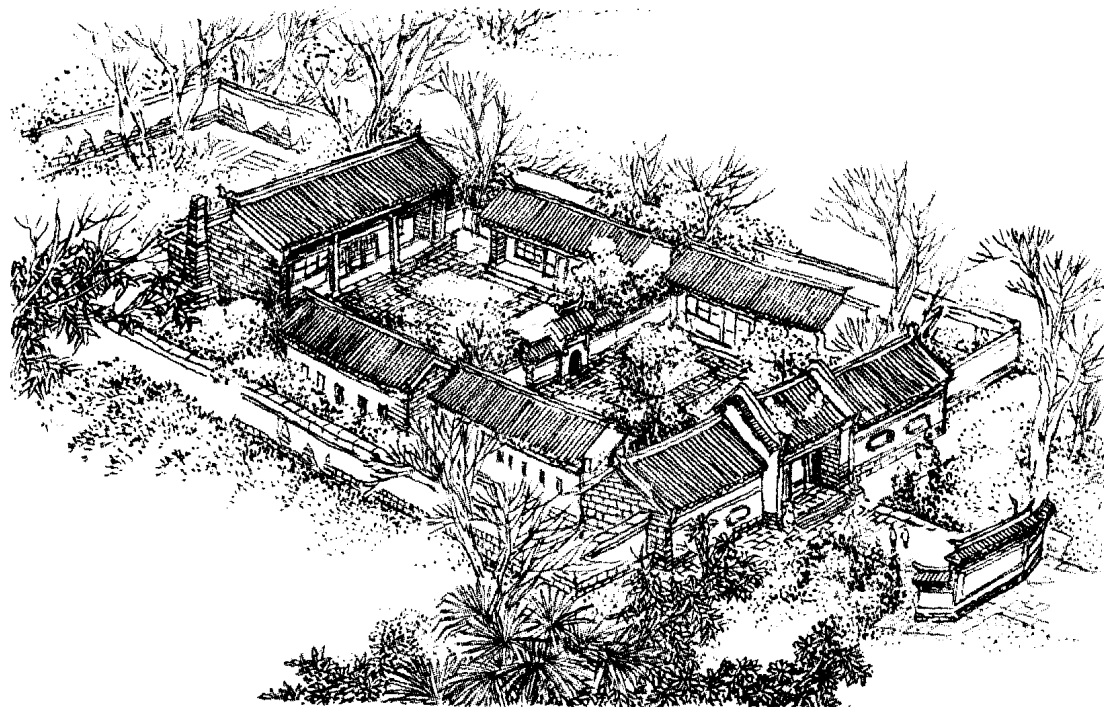
吉林省吉林市某宅三
合院式满族民居

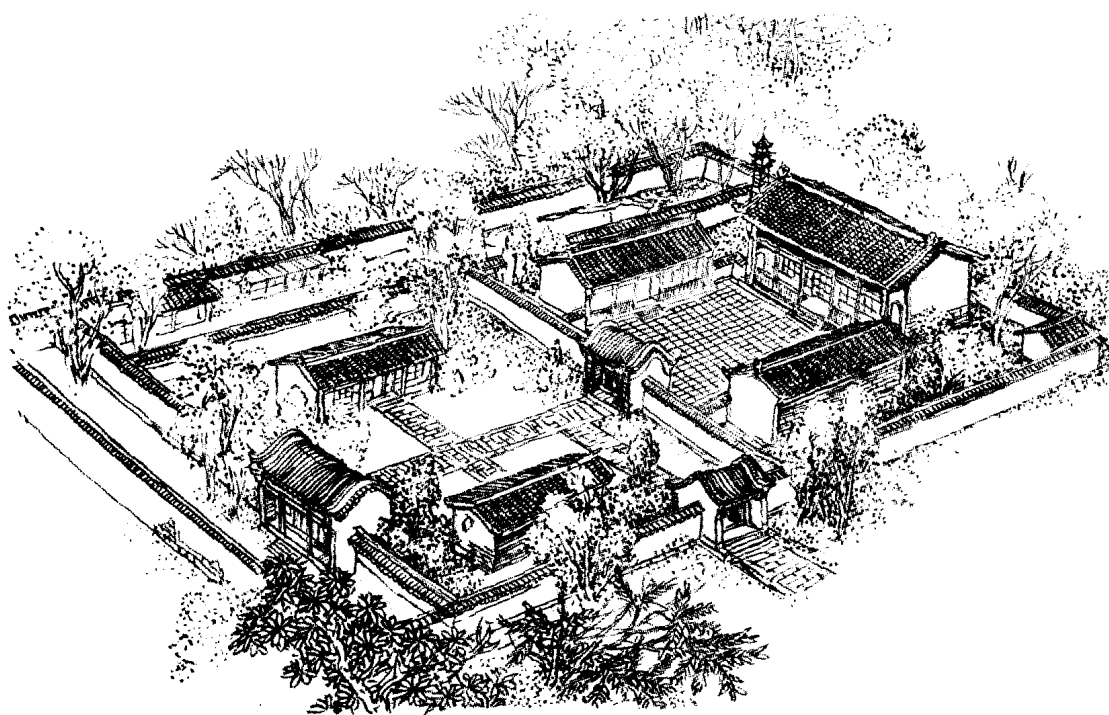
Manchu courtyard
house with rooms on
three sides, Jilin city,
Jilin province



吉林省吉林市某宅四
合院式满族民居

Manchu courtyard
house with rooms on
four sides, Jilin city,
Jilin province





吉林省满族发祥地乌拉街镇“后府”

Large mansion in Wulajie town, Jilin province. The town is the place of origin of the Manchu nationality

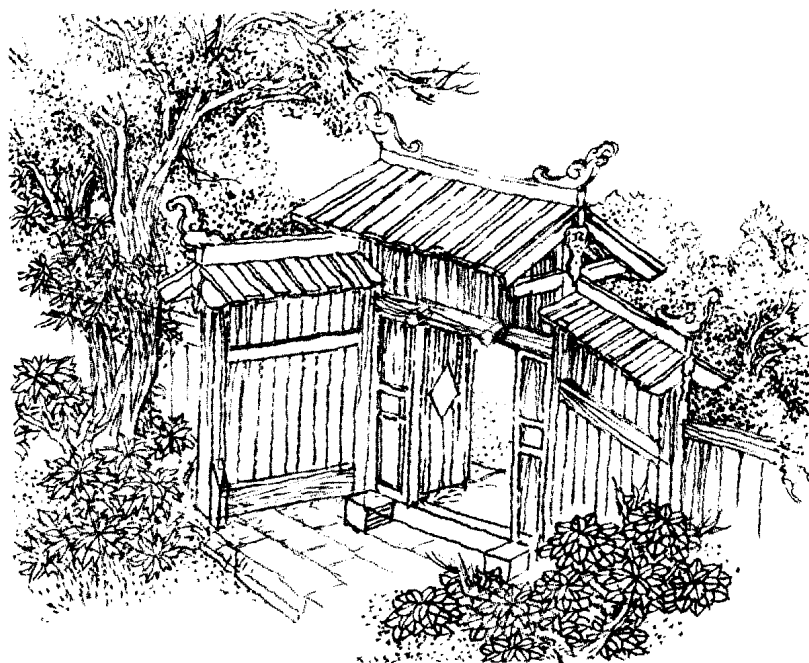


吉林省吉林市某满族民居大门

Gate of a Manchu house, Jilin city, Jilin province

吉林省吉林市某满族
民居木板大门

Wooden gate of a
Manchu house, Jilin
city, Jilin province



辽宁省观音阁
位于辽宁凤城满族自
治县凤凰山山岩峭壁
之上，使寺容险峻壮
观而更具特色

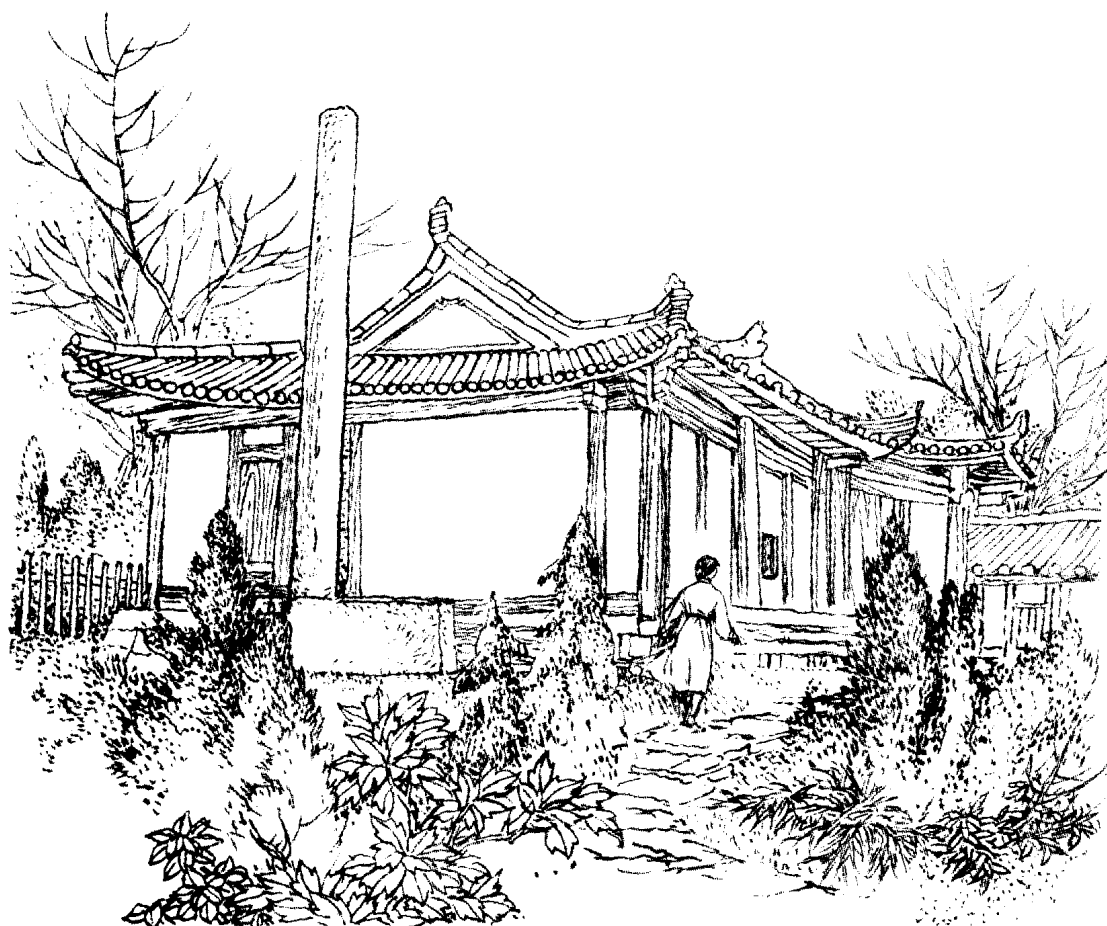
Shrine of the Goddess
of Mercy on Pheonix
Mount in Fengcheng
Manchu autonomous
county, Jilin province





吉林省延边地区朝鲜族歇山瓦顶民居

House of Korean nationality with hip-and-gable tiled roofing in the Yanbian region

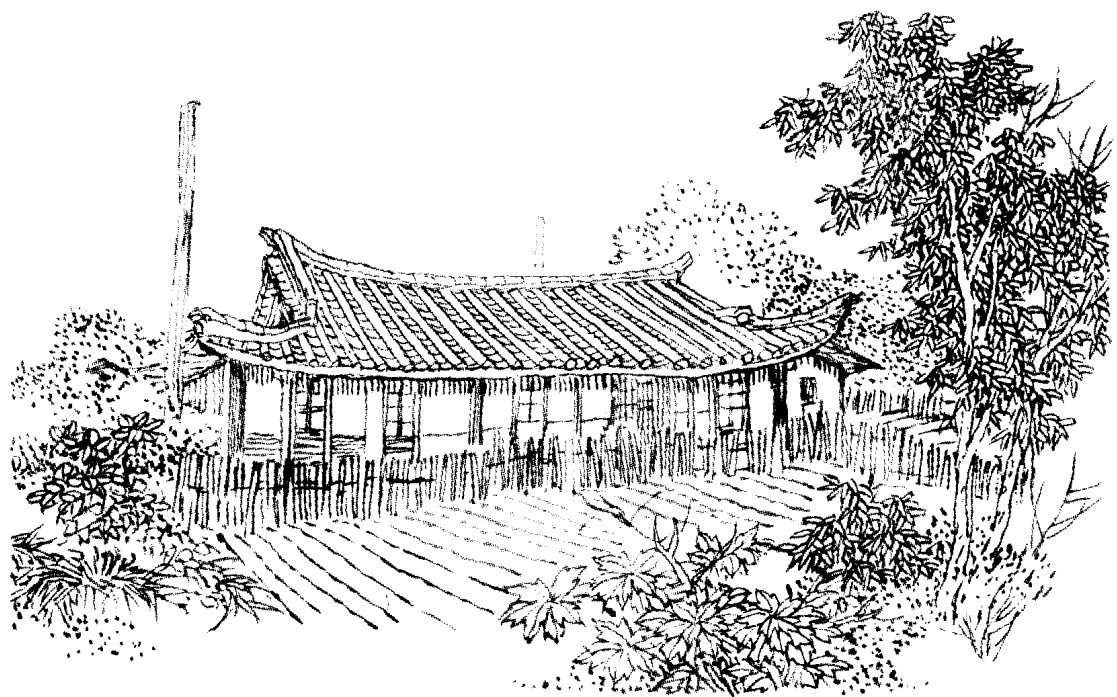


吉林省朝鲜族全廊房歇山瓦顶民居

Korean-style house with hip-and-gable roof and through veranda, Jilin province

吉林省朝鲜族五间偏廊歇山民居

Korean-style house
with hip-and-gable roof
and veranda on one
end, Jilin province



吉林省朝鲜偏廊房草顶民居

Korean-style house
with thatched roofing
and veranda on one
end, Jilin province

