

分类号	26.32991
著者号	W349
登次号	32762

K879.1

# THE ARTS ON THE ANCIENT TOWER IN ANHUI

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## 安徽古塔艺术

FOP6/30  
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安徽美术出版社

Anhui Art Publishing House

新登字(皖)07号

1997.10.5  
文物出版社  
读者服务部  
No. 0584301

责任编辑:朱秀坤 傅 强  
摄影:王声振  
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## 安徽古塔艺术

安徽美术出版社出版  
(合肥市金寨路381号)  
安徽省新华书店发行  
安徽新华印刷厂印刷  
开本:787×1092 1/12  
印张:9.5  
版次:1996年8月第1版第1次印刷  
ISBN7-5398-0488-2/J·488  
定价:128.00元(精装)

## THE ARTS ON THE ANCIENT TOWER IN ANHUI

Published by Anhui Art Publishing House  
381 Jinzhai Road, Hefei, Anhui.  
Distributed by Anhui Xinhua Bookstore  
Plate Making by Anhui Xinhua Plate Making Plant  
Size:787×1092 1/12  
Impression:9.5  
1996 August, First Impression  
ISBN7-5398-0488-2/J·488  
Price:RMB 128.00

# 古塔浅说

方咸达

Fang XianDa

塔类建筑,是现存文物建筑的重要组成部分。由于它源于佛教的葬俗及膜拜活动,以至其建筑文化内涵和社会价值,每每罩上一层神秘色彩,便使人感到迷离难辨。

中国历史建筑艺术典籍传世,远较它邦丰厚。但其中涉及古塔建造艺术的却寥寥无几。宋沈括《梦溪笔谈》曾言及五代喻皓的论塔专著《木经》一书,可惜该书早已失传。其后宋李明仲的《营造法式》问世,并奉旨颁行“海内”。遗憾的是,一部宏篇巨著,提及古塔的仅有廿余字。明、清以降建筑专著虽不乏刊行,但均未能讨论到塔类建筑的营造技法。迨至近代姚承祖的《营造法源》,有专章述塔,可惜墨太甚,且见解又流于敷衍。因此,给我们今天认识与研究古塔建筑,带来诸多不便与困难。

中国塔类建筑源于印度,古印度时称为“窣堵波”,是保存或埋葬佛教创始人释迦牟尼“舍利”用的建筑物。这种建筑一般是由台基、覆钵、平头、竿伞等部分构成。在佛界,“舍利”是至高无上的神圣之物,故而埋葬它的“窣堵波”在佛教建筑中亦处在神圣的地位上。致于它的缘起,在唐玄奘《大唐西域记》中,有这样一个故事能作说明:相传佛教始祖释迦牟尼有两位弟子,在与释迦临别时,曾向始祖询及供养“佛物”(头发与指甲)之法。释迦不语不答,而是脱下僧衣,“叠成方形,在上倒覆食钵,钵上再竖锡杖”示之,弟子按意而行,这便是“窣堵波”建筑的设计原形。

公元一世纪初,这类建筑伴随佛教一并传来中国,与中国固有的建筑文化相互交融,形成了中国式的佛塔建筑。而将印度文的“窣堵波”演绎出中国的“塔”字,则是《字苑》作者、晋人葛洪的功劳。与此同时,印度社会已进入霜贵王朝,在阿育王大力推行下,印度相继建有大量佛塔,并在建筑高度、结构特征,乃至文化内涵上,均与中国佛塔相似。这在《大唐西域记》中曾有不少记述。反映出中印两国古塔建筑,在这时期,双方已呈交融之状。按1972年“国际高层建筑会议”对高层建筑定义,这些古塔属于1~2类高层建筑(第一类30m—50m;第二类50m—75m)。由此,可以说中印两国在世界上都是古代高层建筑之“故乡”。

安徽佛教源头,当追溯至东汉的楚王刘英父子。《后汉书》云:“英少时好游侠,交通宾客,晚节更喜黄老,学好浮图斋戒祭祀……。(永平)十三年,徙丹阳、泾县……”。汉之丹阳郡,乃今安徽宣城。其后刘英之子刘种,又被封为“六侯”。“六”者,今安徽六安县也。刘氏族人中,受封于安徽之地的,仅《后汉书》记载,就有五代之多。故刘氏们的“尚老庄,好浮图”习尚,在安徽影响很是深远。对当时佛教的塔寺建筑发展,亦当有不小的推进作用。刘宋元嘉十二年,丹阳尹萧摩之奏曰:“佛化被于中国,已历四代,形象,塔寺所在千数。”正是一个写照。东汉时,丹阳人窄融,在徐州大造浮图寺塔,史载该塔:“上垒金盘,下为重楼”。足见江淮之地,当时造塔技术已达到可以造就出人才的水准了。南北朝之际中国佛教繁衍发达,安徽境内庐江的何默、寿县僧导亦是名噪一时,有“寿春系”之誉。由于年代久远,这个时期佛塔建筑已不复存,只

能从县志与碑文中窥探出一些蛛丝马迹来,像潜山县太平寺塔、三祖寺觉寂塔、和县万寿塔等,现存建筑实物,虽系宋物,但志书与传说均有“晋某某所建”,“赤乌二年建”字样。反映出现存这些古塔是在旧时塔址或塔基上重建的。

安徽现存古塔,均为北宋以后的遗物,分佛塔、墓塔、风水塔三类。以砖石或砖木混合结构:除墓塔外,皆是楼阁式造型。

塔,在我国佛教建筑产生初期,曾在寺院建筑群中占据主要地位,可见它的辉煌。前文所述徐州浮图寺塔就是一例。塔之外尚有:“堂阁周回”,以供佛徒们绕塔膜拜。由于这类建筑布局的实物安徽目前已不存,对当时塔的状况,只能待今后考古发掘去证实。公元2世纪后,佛教已开始扎根于我国传统文化之中,逐步形成佛教的中国特色。此时,由于受儒家“先礼制而后鬼神”思想影响,致使寺院建筑形成“前塔后殿”格局。塔的至尊地位为“大雄宝殿”所代替。原居主要地位的塔,只能屈居于寺院轴线的左前方了。从此还染上建筑“风水”色彩,成为道家的青龙象征。安徽现存佛塔,多属此类建筑布局。隋、唐以后,塔在寺院中的地位,仍在不断下滑,最终,只能沦落到最末端去安身,变成了“前殿后塔”。现存芜湖市广济寺塔,即是此类布局的代表作。在寺院格局的变化过程中,也曾有过双塔并列于寺前或另建塔院,即所谓“塔、殿并重”制。像宣城广教寺双塔、潜山三祖寺觉寂塔,就属此类型。

明、清以来,佛塔在寺院建筑中,更是日渐衰微。而那些散布于城郊、镇头、乡野、水畔的风景塔、水口塔、文峰塔、航标塔,可谓是“异军突起”。这些古塔全无佛教内涵,设计手法亦是灵活多变,体量纤细峻拔,观赏价值令人称道。巢湖姥山塔、徽州区岩寺塔、贵池百牙山塔、休宁海阳四塔(现存三塔)。这类塔是安徽现存古塔中的主体。它们“点题”、“借景”等设计妙法,应为今天风景式园林设计所继承。

安徽地处长江中下游,北连鲁、豫,南接浙、赣,正是古代南北建筑文化的交汇地。这种现象,在安徽现存的古塔遗构中,反映较为突出。江北古塔几乎全是砖制楼阁式结构,平面8角,多为7~13层,外檐仿木构建筑,手法精湛;内部空间则显得狭小厚重,光线明暗对比强烈,神秘气氛甚浓,这种建筑空间,能为佛徒的“禅定”活动,创造出一种良好意境。而江南古塔,则多系砖木混合结构,平面6角,虽层数与江北塔接近,但“高细比”(高度与直径比例)增大,体魄宏伟。外檐斗拱、腰檐、副阶,常为木作。其余构件,则用砖仿木制。手法从简,不为“法式”拘泥。立面效果良好。内部结构,多属空筒式,有木制楼面与梯道,空间较大,光线明亮,游览观赏价值,远为江北古塔所不及。元、明时,“藏传佛教”流行,这时期安徽佛门有“喇嘛教”流派活动,遗留下一些喇嘛塔建筑。虽属墓塔,但造型工整,手法精巧。九华九子岩喇嘛石塔和潜山三祖寺立化塔,就是此类建筑遗构,价值珍贵。

古塔建筑,本身就含有极其深奥的文化内涵,再加上数千年的传承与演变,曾经历儒、释、道三教从对立、排斥至接纳、融合,再屡屡反映、折射到塔的建筑上,更显得错综复杂。没有深厚的传统民族文化知识和建筑文化意识,是难以说得清楚的。我的这篇小文,只作为抛砖引玉,就教方家了。



# Brief Thoughts On the Ancient Tower

Fang Xian Da

Towers are an important type of extant ancient cultural building relic. Owing to their origin in funeral customs and religious activities of Buddhism, the cultural connotations and social values of these structures are still enveloped in mystery.

Although Chinese ancient works and records on the building arts are richer than those of other countries, there are very few involving the building of these ancient towers. Through Song Dynasty Scholar Shen Kuo's Meng Xi Bi Tan, we know that Yu Hao had written a special book on towers, titled Mu Jing. Unfortunately, this book is not available now, no copies have survived. After Yu Hao, Song Dynasty scholar Li Min Zhong's book Yin Zao Fa Shi was published at the direction of the emperor, but in this book we only find about twenty words that touch upon ancient towers. During the Ming and Qing Dynasties, though there were many books on building, the skills of building towers were not discussed. There was a special chapter about towers in modern scholar Yao Chen Zu's book Yin zao Fa Yuan, but it did not discuss them in great detail. All these brief fragmentary references make it very difficult for us today to research the construction of towers.

The Chinese practice of building towers comes from India. In ancient times, a pagoda was the special building used for keeping Sakyamuni's She Li, and it was called "Xi Du Po". These towers consisted of a foundation, overturned earthen bowl, cover, pole and umbrella. In Buddhism, Xi Du Po is the inviolable building as it keeps the She Li intact. Tang Dynasty Buddhist monk Xuan Zang, in his book Da Tang Xi Yu Ji, discusses the reason for this practice. Before Sakyamuni died, two of his followers asked him how to conserve his hair and nails after his death. Sakyamuni said nothing, but took off his clothes and folded them into a square, on which he overturned his earthen bowl, and then stood his cane on the bowl. It is said that this was the original form of Xi Du Po.

At the beginning of the 1st century, this kind of building was introduced to China, followed by Buddhism, and later, blended with traditional Chinese buildings. Gradually, a type of Chinese pagoda appeared. At the same time, during the Shuang Gui Dynasty of India, many pagodas were built at the direction of King A Yu. From the book Da Tang Xi Yu Ji we learn that the height, the structure and even the cultural connotations of all these pagodas were the same as the Chinese. At that time, China and India thus influenced one another in the practice of building pagodas. According to definitions given in "The International Tall buildings Meeting" in 1972, all these ancient towers belong to Category 1 and Category 2 of tall buildings. Because of this, it can be said that China and India both are the birthplaces of these ancient structures worldwide.

In any discussion of Buddhism in Anhui Province, Prince Liu Ying and his son, who lived in the Eastern Han Dynasty, should be mentioned. According to the work Hou han Shu, in his old age Liu Ying very much enjoyed doing research on Buddhism and Taoism. In the 13th year of the Yong Pin period, he came to Jinxian and to another county, Danyang (which is now called Xuancheng county of Anhui Province), Lu county (which is now called Luan county in Anhui) was his son Liu Zhong's fief. From the work Hou Han Shu we learn that many people of Liu's clan got their fiefs in Anhui Province, so their interests of Buddhism and Taoism certainly influenced other people very deeply and greatly promoted the development of the building of pagodas and temples. Up until the 12th year of the Yuan Jia period, thousands of towers and temples were built in China. In the Eastern Han Dynasty, Ze Rong, who was from Danyang, built the large Fu Tu Pagoda in Xuzhou. According to historical records, the skill of building pagodas had reached a high standard in the Nan Bei Dynasty. Because of the long passage of time, the original pagoda buildings from this period no longer exist. Extant buildings, such as the tower of Taiping Temple in Qianshan county, Jue Ji Pagoda of San Zu Temple, Wan Shou Pagoda in He county and so on, have all been rebuilt on the old foundations, although they were originally buildings of the Song Dynasty.

Extant ancient towers in Anhui Province all date from the Bei Song Dynasty. They were made of bricks and stones or bricks and wood. Usually, they're classified into three kinds: the pagoda, the burial tower and the geomantic influenced tower. Except for the burial

Extant ancient towers in Anhui Province all date from the Bei Song Dynasty. They were made of bricks and stones or bricks and wood. Usually, they're classified into three kinds: the pagoda, the burial tower and the geomantic influenced tower. Except for the burial towers, their structures all include stairways and rooms at each level.

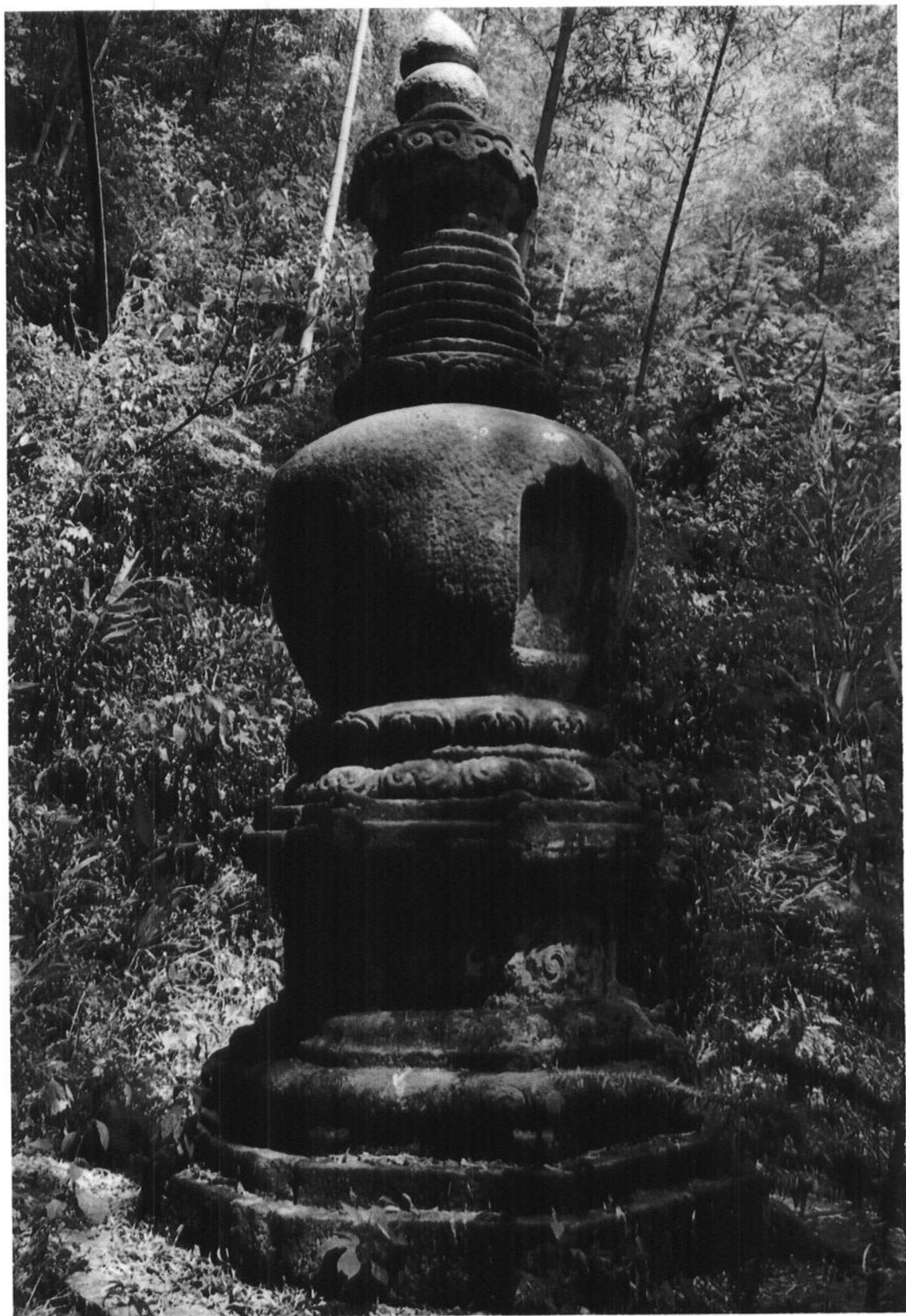
Early in the history of the influence of Buddhism on the construction of Chinese buildings, the tower was the main building in temple. The Fu Tu Pagoda in Xuzhou, mentioned in the last paragraph, is typical of these. Because this kind of building doesn't exist in Anhui at present, the structure of towers in that period will have to be confirmed by future archaeological studies. After the 2nd century, Buddhism had become deep-rooted in traditional Chinese culture, and had gradually come to assume its Chinese characteristics. As a result of the influence of Confucianism, the temple buildings at that time formed the pattern of "front tower and back hall"; and the critical position of the tower was replaced by the Da Xiong great hall. After the Sui and Tang Dynasties, the position of the tower continued to recede, and at last, was driven to the very back, to become the pattern of "front hall and back tower". The tower of Guang Ji Temple in Wuhu is the representative work of this kind of pattern. In the course of variations of the temple's pattern, there is another system referred to as "equal stress on tower and hall". The double towers of Guang Jiao Temple in Xuancheng and Jue Ji Pagoda of San Zu Temple in Qianshan belong to this kind of pattern.

Since the Ming and Qing Dynasties, pagodas have become even less important compared with other temple buildings. Instead, many towers with no Buddhist connotations were constructed. These were built in the suburbs of the city, in the town, in the countryside and near the water. The patterns for these ancient towers were distinctive and beautiful. The most important towers of this sort still extant in Anhui are Chaohu Mu Shan Tower, Huizhou Yan Zi Tower, Guichi Bai Ya Shan Tower and the four towers in Xiuning Haiyang. When we design scenic gardens, we can still learn valuable lessons from the design of these towers, such as bringing out a theme, using nearby scenery and so on.

Anhui is in the middle and lower reaches of the Chang Jiang River, which connects with Henan and Shandong Provinces in the north and with Zhejiang and Jiangxi Provinces in the south. From the surviving ancient towers we find these are the very places where southern and northern building styles were blended with one another. Almost all the ancient towers on the North Chang Jiang River were made of bricks and built like attics, with 8 Corners and 7 — 13 stories. Small spaces, strong light and heavy shadow creates a very mysterious environment which would be very well suited for Buddhist meditation. But the ancient towers in the South Chang Jiang River region usually were made of bricks and wood, with 6 corners. Although the number of stories was similar to that of towers in the north region of the Chang Jiang River, the scale of the height and diameter was increased, and these towers looked very magnificent. The vault of the outer eaves, middle eaves and sub-steps were always made of wood, the rest were made of bricks in imitation of wood, with simple techniques, not tied by strict rules and regulations, and achieved good results. These towers are bright inside, the space is large and still there are floors and stairs that are made of wood. Compared with those in the south of the Chang Jiang River, the ancient towers in the north of the river are less worth visiting. Tibetan Buddhism was in vogue during the Yuan and Ming Dynasties, some Lamaist towers were built in Anhui in this period. The structure of these towers is exquisite and the shapes are elegant, Jiu Zi Yan Lamaist tower in Jiuhua and Li Hua Tower in Qianshan San Zu Temple are the two towers of this sort.

It is very difficult to make a detailed study of ancient towers if you do not know much about traditional Chinese culture and especially do not have a knowledge of building practices. Of course, because the building of towers itself represents a mixture of cultures, during the last two thousand years, Confucianism, Buddhism and Taoism together influenced the development of ancient towers. This has been a very brief introduction to the history of ancient towers in Anhui Province, and comments from other scholars would be most welcomed by the author.

Translated by YangLei, ChenLin



九子岩无名喇嘛塔(青阳县)



九子岩无名喇嘛塔塔刹

#### 九子岩无名喇嘛塔(青阳县)

九子岩无名喇嘛塔,位于青阳县城南 10 华里朱备乡金家冲九子岩华严禅寺对面茂密的竹林中。塔为覆钵式,实心体,由基座、宝瓶状塔身、塔刹三部分组成。平面底座呈 8 边形,塔身呈圆形。全塔通高 3.3 米,塔基高 1.5 米,塔身高 0.82 米,塔刹残高 0.98 米。须弥座分两层,均雕有如意图案。塔身为上大小宝瓶状,瓶口雕有如意花纹,塔身正面开有壶门式焰光门,刹座为圆形,周围雕刻着如意图案。再上是以花岗岩雕刻的九重相轮组成的刹身,刹身虽是上小下大,但很粗壮,给人以稳定感。刹身之上是石雕宝盖,宝盖周围也雕有如意花纹。最上是石雕宝葫芦刹顶。

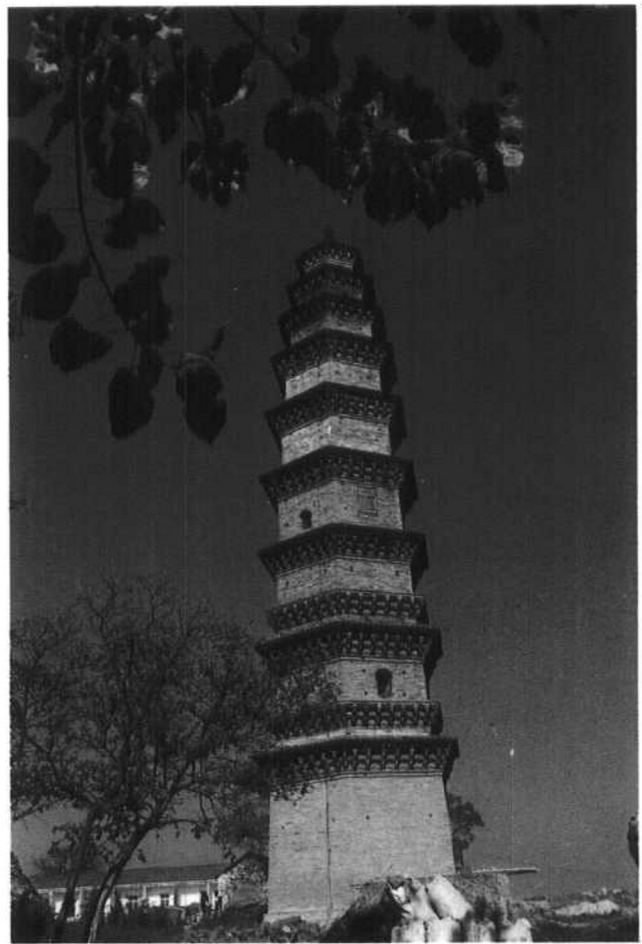
现存的无名喇嘛塔,全塔皆用花岗岩雕砌,造型精巧秀丽,雕刻图案稳重雅致。覆钵式古塔在安徽不甚多见,目前虽对始建年代无从考查,但据省內古建筑专家根据雕刻的纹饰、造型、工艺状况等综合考查、论证,约为元末明初时期的建筑。就其艺术和文物价值来看,乃是安徽目前发现仅有几座喇嘛塔中之佼佼者。



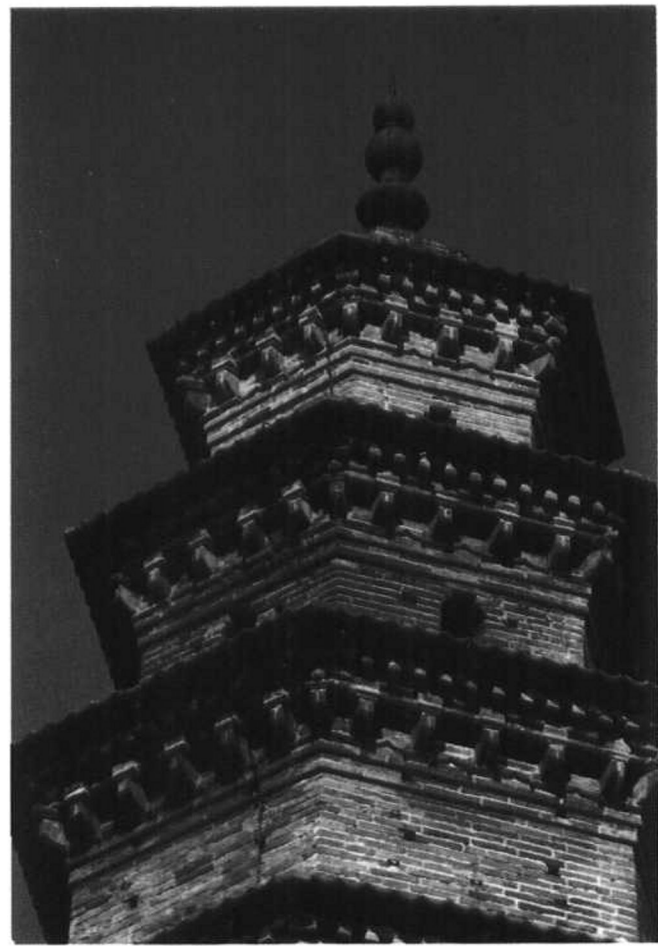
九子岩无名喇嘛塔石雕纹饰



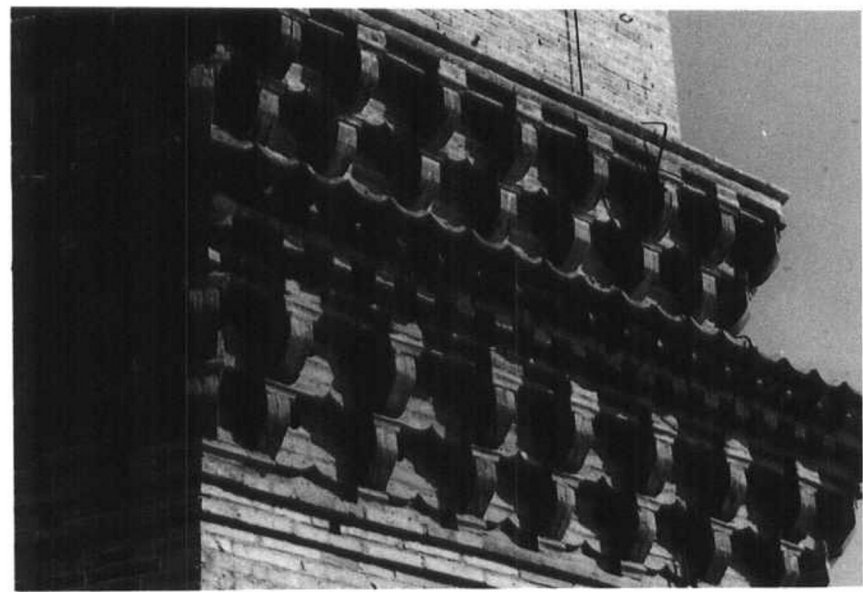
九子岩无名喇嘛塔须弥座石雕如意纹饰



黄金塔(无为县)



黄金塔塔顶塔刹



黄金塔斗拱建筑之一

### 黄金塔(无为县)

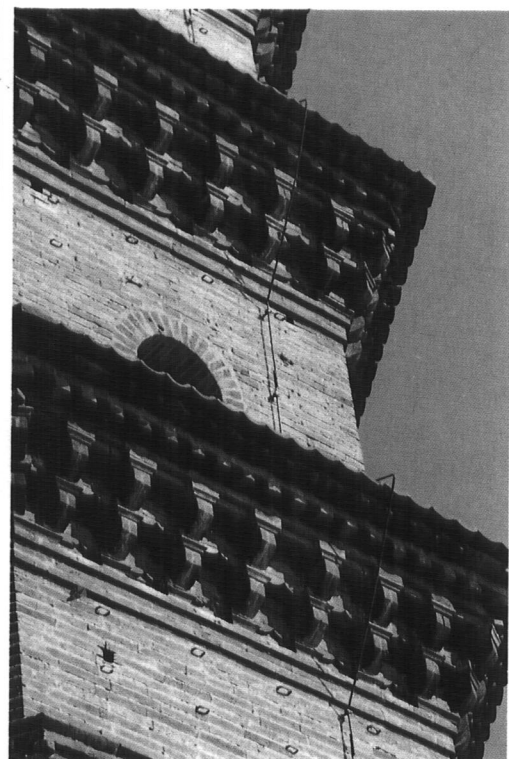
黄金塔,座落在无为县城东约4公里的风河乡东凤凰山上。9级,高约33.5米,平面呈6边形,底层每边宽3.4米,直径约6米,楼阁式,青砖结构,内设梯道,可登临,每层有门,可远眺,最上为宝葫芦塔刹。明洪武、万历两次进行过修缮,塔上有碑石记载。此塔为安徽现存年代较久远的典型的宋代古塔。据乾隆年间《无为州志》载:古塔建于北宋咸平元年(公元998年)。仿木砖雕横拱均为鸳鸯交手,外部轮廓造型、曲线均十分美观。后因受风雨侵蚀,再加“十年动乱”时期人为的破坏,古塔毁坏严重。1988年7月至1990年8月,由国家拨款,历经两年的施工,使古塔依然屹立在凤凰山巅。

1981年,安徽省人民政府公布为第1批省重点文物保护单位。

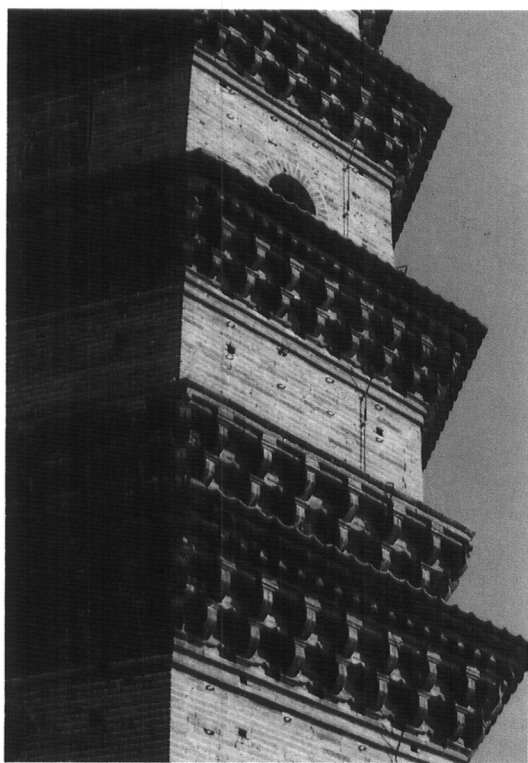




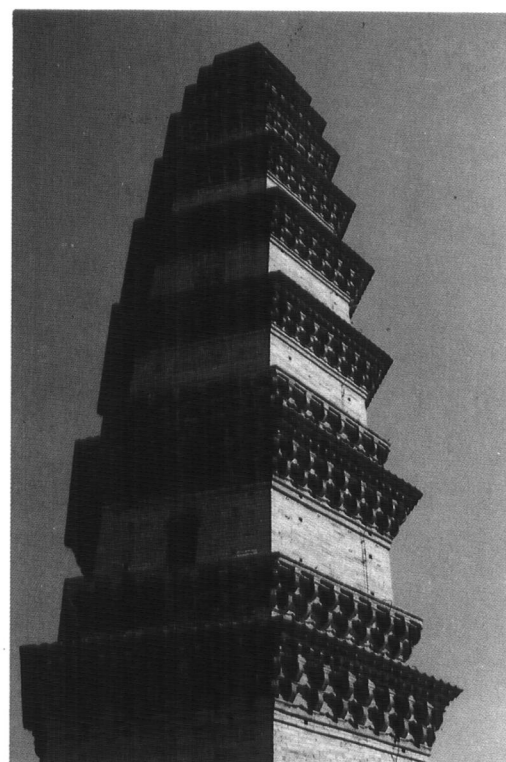
黄金塔斗拱建筑之二



黄金塔斗拱建筑之三



黄金塔斗拱建筑之四



黄金塔塔身





### 广济寺塔(芜湖市)

在芜湖市赭山公园广济寺地藏殿的后山腰，有座北宋楼阁式砖石结构的佛教古塔——广济寺塔，因建在赭山上，俗称赭山塔。

古塔为5层，高约26.75米，平面呈6边形，底层每边宽3.5米。腰檐、平座、盲窗均为仿木砖雕，外壁墙面镶嵌着佛像或莲花等佛教纹饰。底层塔室门系由地藏殿后墙进入，使塔、殿融为一体。塔体自下而上收分明显，外观线条造型匀称，砌筑工艺也十分精细考究，古有芜湖八景之一的“赭塔晴岚”之称。每当春秋两季的雨后初晴，前来游览者络绎不绝。

据旧《芜湖县志》记载：“赭山塔在地藏殿后，宋治平二年(公元1065年)邑人孙日汇建”。1981年9月安徽省人民政府公布为省级重点文物保护单位。

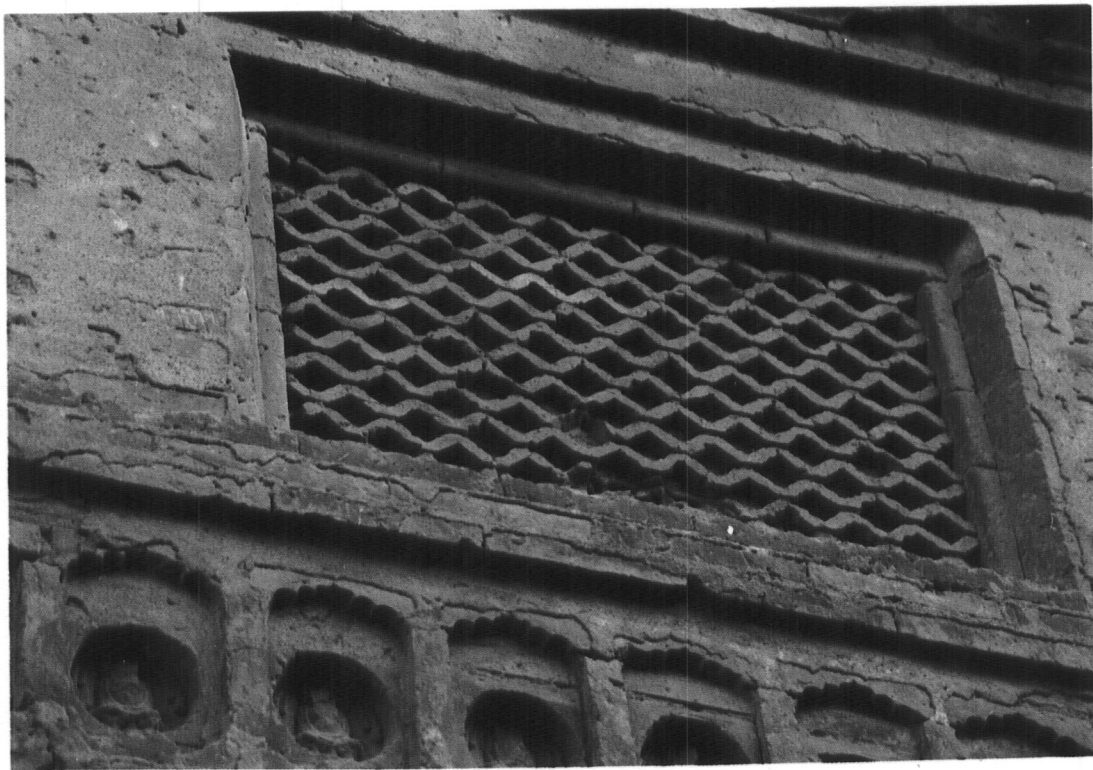
广济寺塔(芜湖市)



广济寺塔塔身之一



广济寺塔塔身之二



广济寺塔盲窗



广济寺塔斗拱建筑



广济寺塔砖雕佛像





伟溪塔(祁门县)



伟溪塔塔顶



伟溪塔砖雕佛像

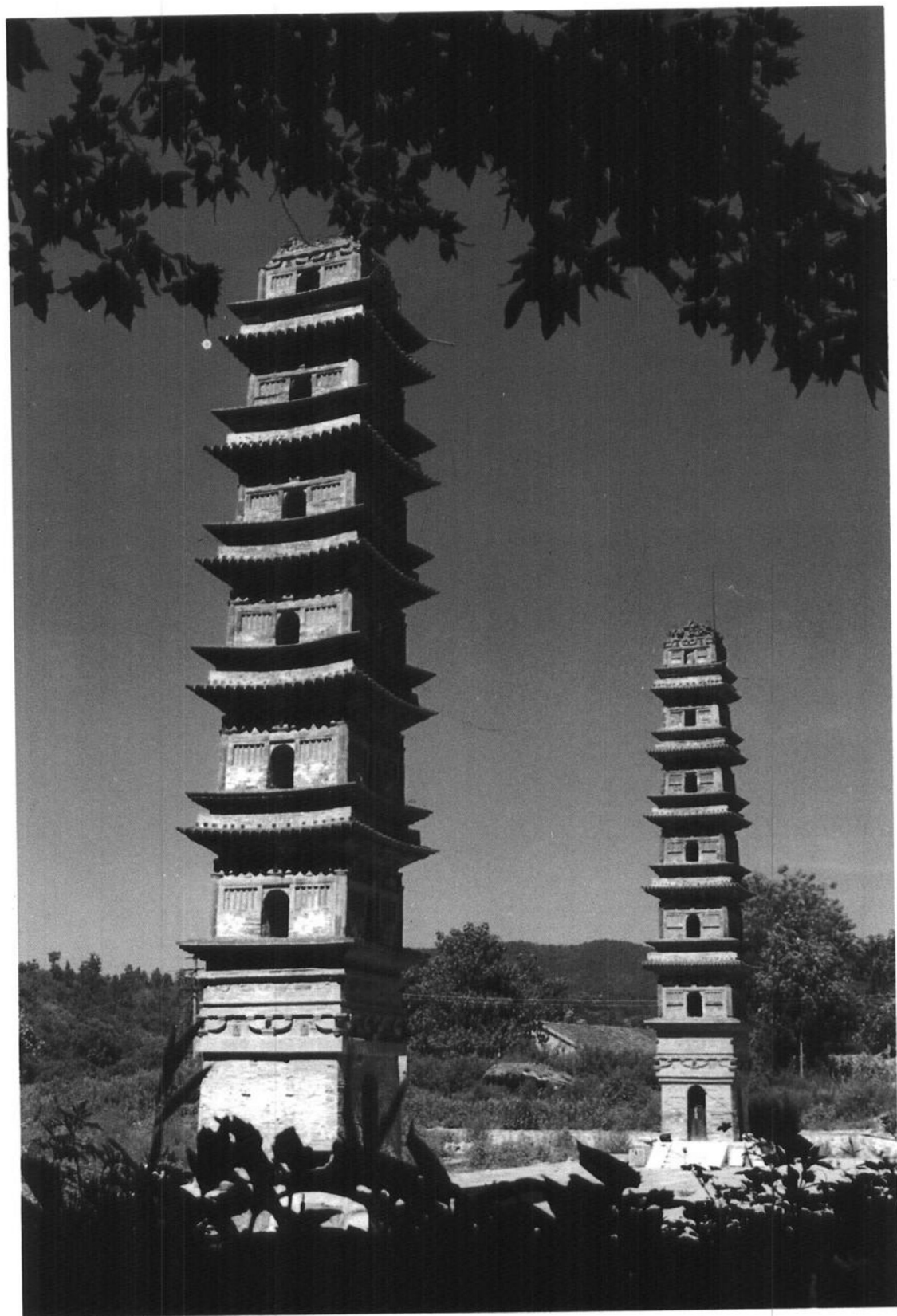
### 伟溪塔(祁门县)

伟溪塔,位于祁门县城北约12公里的大胥岭乡塔下村头。为5层,高23米,平面呈6边形,楼阁式佛塔。塔内中空。底层墙厚1.48米,直径5.66米,塔基可见到未经雕凿的天然片石块垒砌。塔身砖缝皆用当地红黏土勾砌。

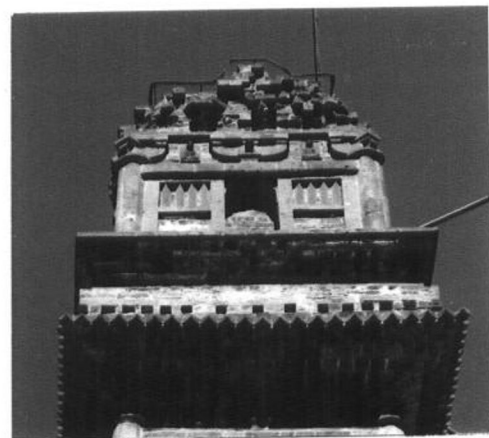
此塔无金属浇铸塔刹,塔刹为砖砌锥形6面体,高2.3米,和塔身6边形相呼应,再加塔身自下而上收分明显,使得塔刹、塔身外部造型轮廓线条风格统一、协调,更显得古塔的道劲、粗犷、庄重。

塔身内外壁镶嵌着佛像砖400多块,菩萨造型典雅端庄,但多已被风雨侵蚀,也有人为破坏痕迹,头像多已残缺,甚可惜。

据考证,古塔始建于北宋元祐癸酉年(公元1093年),是研究安徽南方唐宋古建筑的重要实物史料。为安徽省第三批重点文物保护单位。



广教寺双塔(宣州市)



广教寺双塔东塔塔顶

### 广教寺双塔(宣州市)

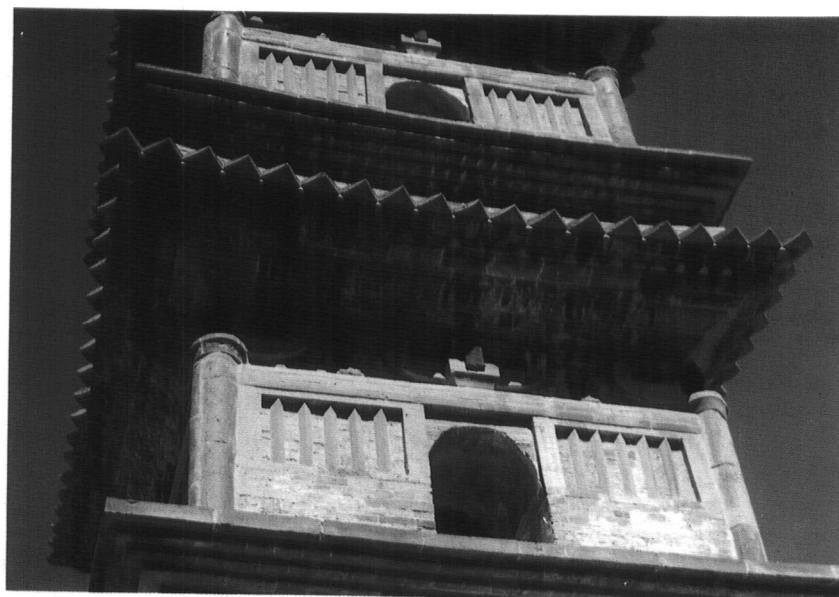
广教寺双塔,位于宣州市北约3公里的敬亭山南麓,故俗称敬亭山双塔,为两座东西对峙的宋代佛教建筑。

双塔高度均为20余米,无塔刹,东塔略大,均为仿木楼阁式砖塔,每层都以砖结构仿木制成柱、枋、斗拱等,体现了宋代建筑特色和风格。宋塔平面多呈6边形或8边形,如蒙城万佛塔、芜湖广济寺塔。而这对双塔则保持了唐塔平面呈4边形的造型。塔外壁镶有佛像砖。每层每面均设圆拱门,门两边有盲窗,并设半圆形倚柱。塔上镶有宋代苏轼书写的《观自在菩萨如意轮陀罗尼经》碑刻。

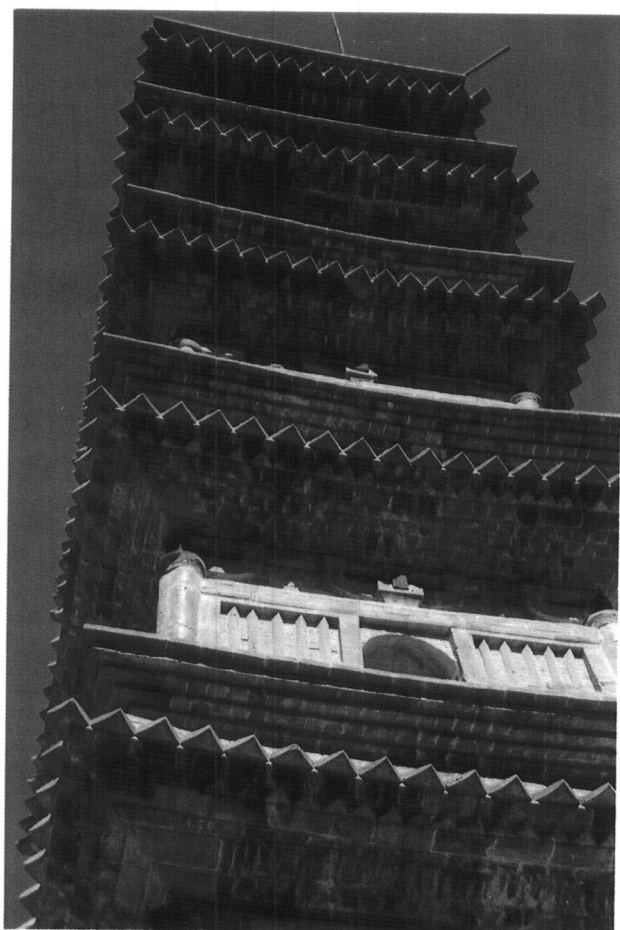
双塔始建于北宋绍圣三年(公元1096年)。1988年1月13日由国务院公布为全国重点文物保护单位。



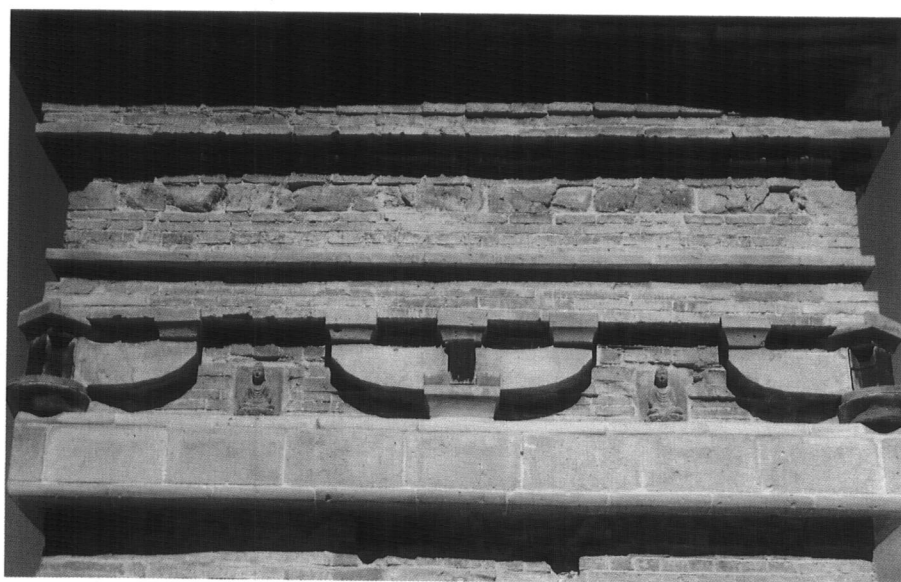
广教寺双塔东塔砖雕佛像



广教寺双塔西塔塔檐建筑



广教寺双塔东塔塔檐建筑



教寺双塔西塔塔身局部





万佛塔(蒙城县)

## 万佛塔(蒙城县)

在一望无际的淮北平原上,高高耸立着一座古老的宋代古塔——万佛塔,也称插花塔、大砖塔。此塔宋属兴化寺,明属慈氏寺,故又称兴化寺塔、慈氏寺塔。

古塔位于蒙城县城东南角,系楼阁式砖塔,平面呈8边形,13层,高42.6米,塔身全用水磨青砖砌筑,内外壁镶嵌着绿、蓝、赭、黄,酷似“唐三彩”色调的陶质涂釉佛像砖,砖上多塑有3尊佛像,中间为释迦牟尼盘坐在莲花宝座上,左右为迦叶、阿难二弟子。第4层塔心室原有关羽、关平、周仓塑像,后毁于20世纪50年代。塔身内外壁镶、雕、塑有佛像约8000余尊,故名万佛塔。

塔的始建年代说法有二:《蒙城县志·宝塔真影》载:“蒙邑宝塔在城之南,相传为唐代尉迟氏所建浮屠。”清《蒙城县志》载:“插花塔在城内慈氏寺,宋时建。”中国科学院张驭寰教授、国家文物局罗哲文等古建筑专家、学者依据塔体结构特点、砌筑工艺以及塔身镶嵌的宋代3块碑刻记载的实物资料,一致鉴定为宋塔,始建于北宋崇宁元年(公元1102年),崇宁五年(1106年)竣工。

1982年底,又发现塔下有方形地宫。东、西、北三面墙上镶嵌着佛教题材的石雕。第1层塔身较高,下半部为实心体,上半部为梯道,正门开在北面。古塔内部结构多变,外部轮廓呈抛物线由下而上逐渐收分,设仿木砖砌瓦楞形倚柱,各层檐角悬有风铎。

建国后,人民政府对古塔进行过了3次大规模的修葺,特别是第3次,自1981年11月始,费时3载,耗资10余万,进行了全面维修,对所有毁坏部分进行了砌、补、灌浆加固,按宋代式样修复了塔刹并增装了避雷针(避雷针已于1995年初被毁)。

一座宋代古塔,在近900年的岁月里,经历了多少次洪水、地震的袭击以及风、雨、雪的侵蚀,至今仍巍然屹立在淮北平原上,足可见其建筑质量、砌筑工艺的精湛。修葺后的古塔显得更加雄伟、挺拔、秀丽。