

欧洲 古典园林建筑 艺术与装饰

原著 GERTRUDE JEKYLL CHRISTOPHER HUSSEY



中国农业出版社



原著 GERTRUDE JEKYLL CHRISTOPHER HUSSEY

欧洲古典园林建筑

艺术与装饰

编译 韩扬云 李国忠

中国农业出版社

图书在版编目 (CIP) 数据

欧洲古典园林建筑艺术与装饰 / (英) 杰基尔
(Jekyll, G.), (英) 赫西 (Hussey, C.) 著; 韩扬
云, 李国忠编译. —北京: 中国农业出版社, 2002.8
ISBN 7-109-07822-1

I. 欧… II. ①杰… ②赫… ③韩… ④李…
III. ①古典园林—建筑艺术—欧洲—图集②古典园
林—建筑装饰—欧洲—图集 IV. TU986.65-64

中国版本图书馆 CIP 数据核字 (2002) 第 051112 号

中国农业出版社出版
(北京市朝阳区农展馆北路 2 号)
(邮政编码 100026)
出版人: 傅玉祥
责任编辑: 常一武

中国农业出版社印刷厂印刷 新华书店北京发行所发行
2002 年 9 月第 1 版 2002 年 9 月北京第 1 次印刷

开本: 889mm × 1194mm 1/16 印张: 26.25

字数: 10 千字 印数: 1~3 000 册

定价: 198.00 元

(凡本版图书出现印刷、装订错误, 请向出版社发行部调换)

编者的话

一个好的园林建筑就像是一首美丽动听的乐曲，和谐、生动、起伏、流畅，给人以美的享受。

这本画册的600多幅照片，是欧洲19世纪初的园林建筑装饰的摄影作品。主要记录当时欧洲的部分园林建筑风格，涵盖了园林建筑的方方面面，对我们现代建筑设计很有参考价值。

园林建筑，体现自然景观与建筑物本身结合的一种设计理念。它实际上是人类社会发展的要求，有着悠久的历史渊源。随着经济的发展，人们对生活环境和建筑要求越来越高。把城市的建设与乡村自然的景观结合，派生出景观设计的新观念。在有限的空间规划设计出美丽、自然的园林建筑，要求设计者本身有较高的素质和阅历。多看一些国外前人的作品，无疑是吸收营养提高设计能力的一个好途径。这就是我们出版这本画册的主要目的。

书中图注都是介绍拍摄者或建筑者姓名及住宅地点、所有者等简单介绍。为读者准确引用，故未译成中文。

目 录

编者的话	
大门	1
小径与广场	42
台阶	67
栏杆	92
雕塑和器皿	112
树木造型	150
花坛	173
凉台与走廊	186
花园小屋	209
暖房	236
园中水景	247
喷泉	278
桥梁	299
凉亭	312
花木格子篱笆	329
花园座椅	342
日晷仪	354
鸽房与农舍	371
附生植物	381
西班牙摩尔式花园	395



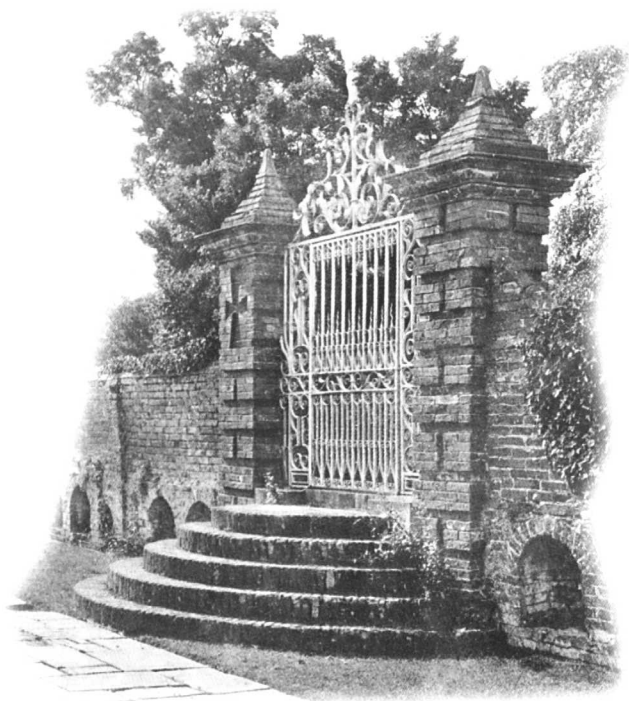
大门

汉语中有个词汇叫做门脸。这说明门和脸是同等重要的,对于花园和建筑来说,大门就像一个人的脸一样重要。

一个门的设计,在很大程度上,除了本身艺术性和结构、材质以外,常常和门后的整体有着不可分割的联系。

大门总是被人赋予一定的主观感情色彩。一个好的大门,会使陌生人有兴趣去观望。这里面是什么?我能进去吗?跨过门槛我将会见到谁?会发生什么事?

总之,政府和重要机构的大门要庄严、整洁,豪华的住宅和庄园一定要配以气宇轩昂的门楼,轻巧简约的门里一定是朴素、幽静的场所,而巨大沉重的门里,更多的是历史的殿堂或缺少自由的空间。

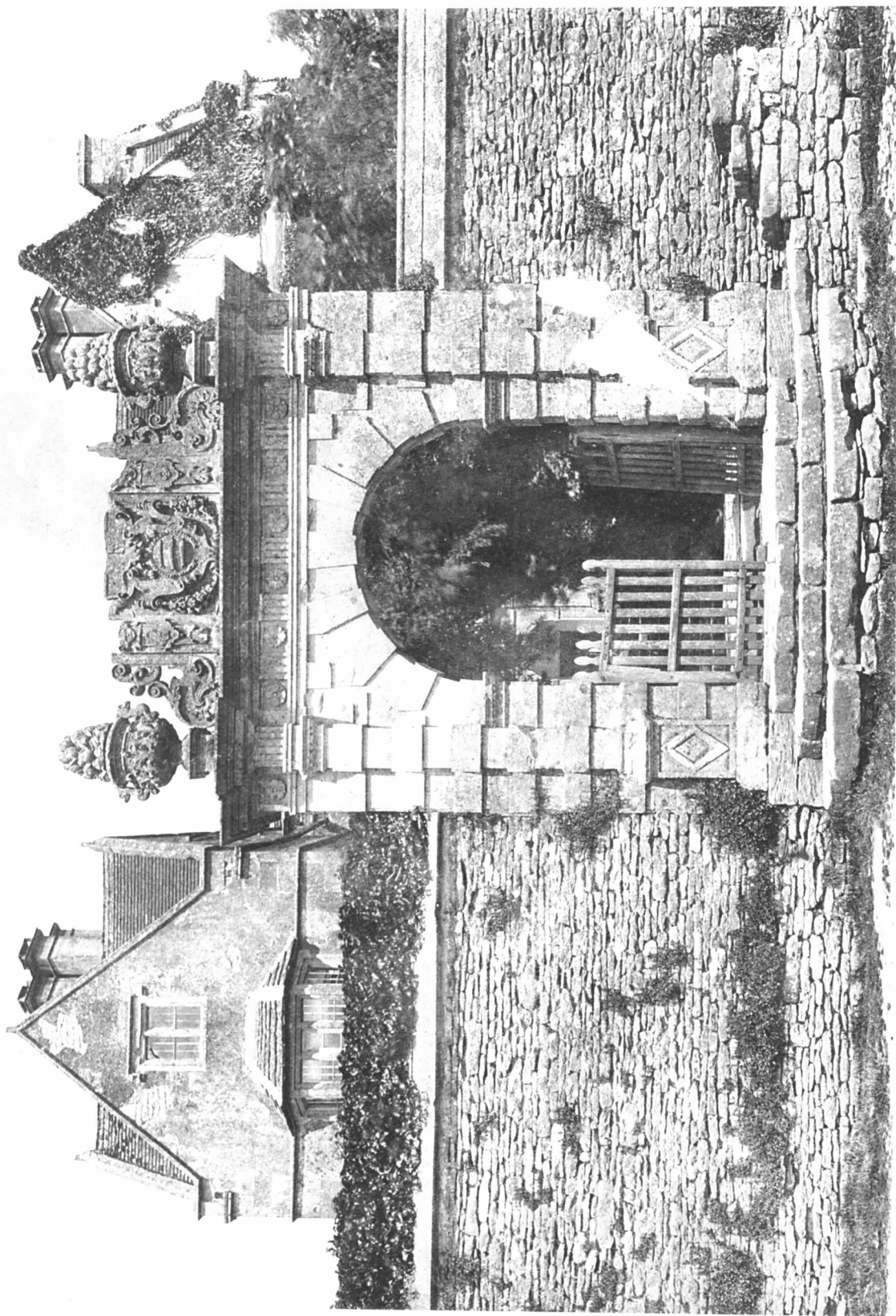




1-1 Entrance gateway at Stibbington Hall, Huntingdonshire; early seventeenth century.



1-2 Entrance from the road to a manor house in the Sussex downland. West Burton.



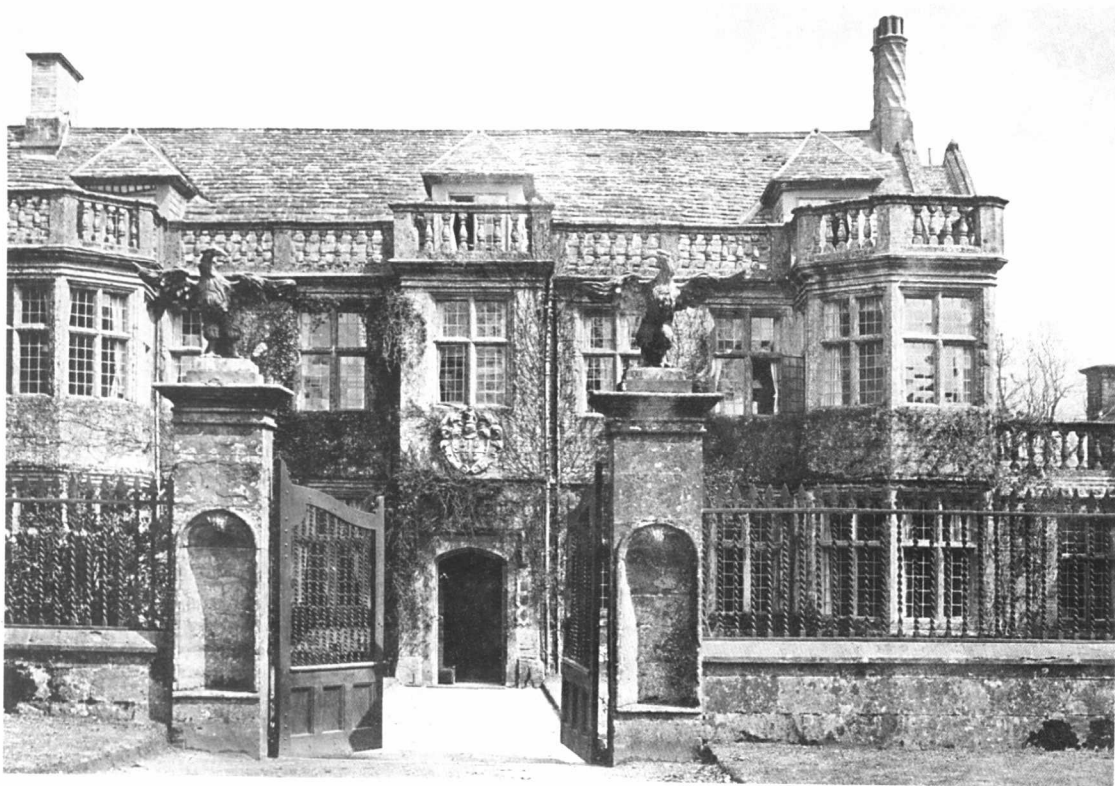
1-3 Cold Ashton Manor, near Bath. Early Renaissance gateway, c. 1575. The arms and cresting, somewhat broken, added c. 1662. The semicircular worn steps, the contrast of fine cut stone with the rough walls and the rich carving combine to make this gate – way both impressive and picturesque. The level of the road has sunk away from the third step.



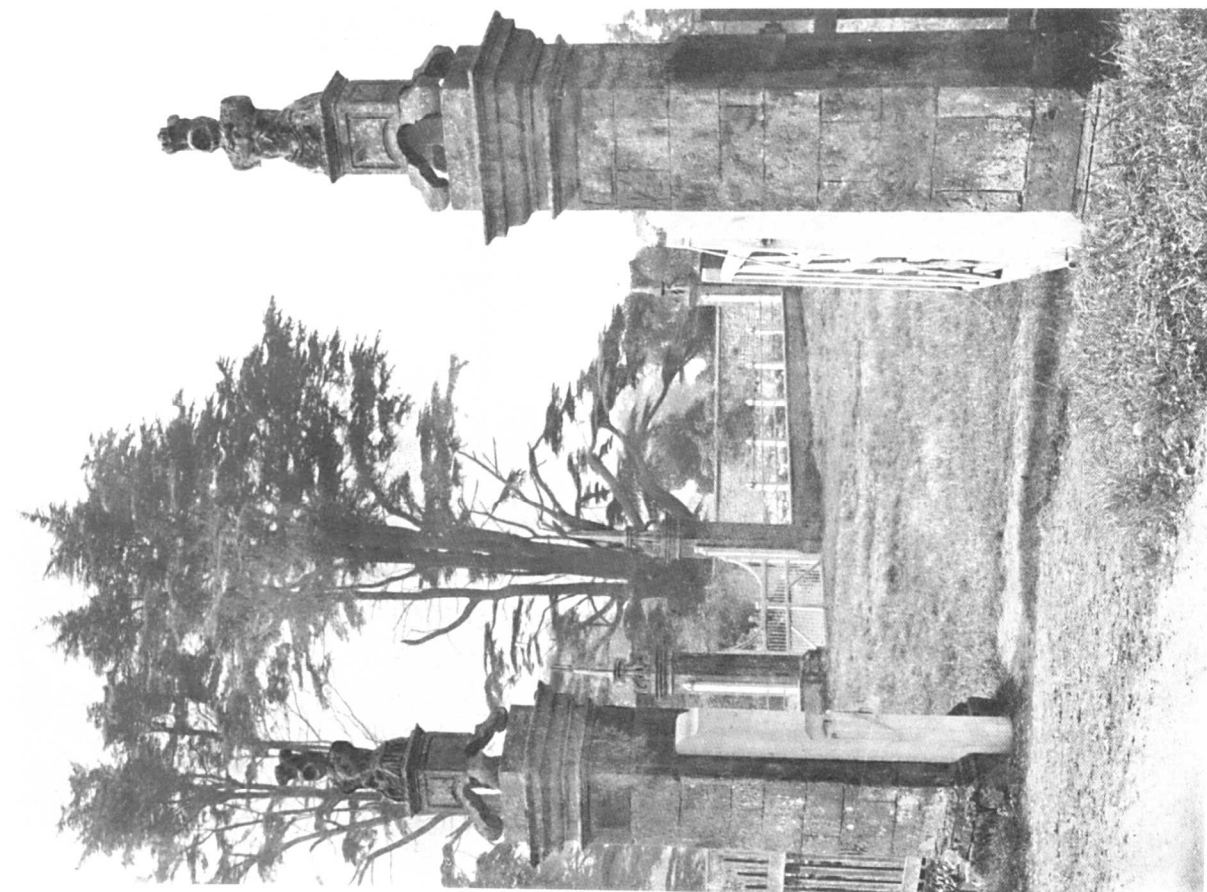
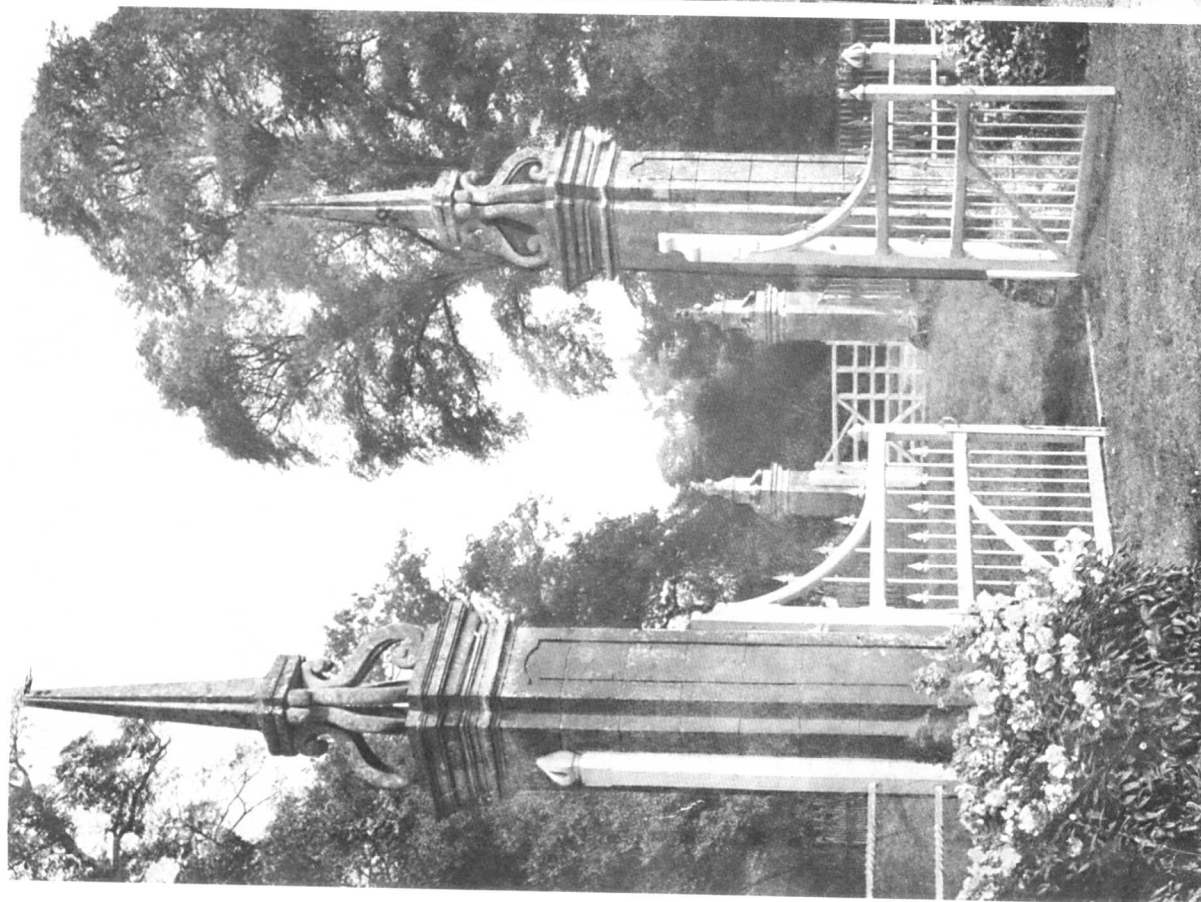
1-4 Boringdon, Devon. Granite piers of country design, with stone balls of the largest size. They look excessively large owing to the insufficient height of the piers, yet the effect is agreeable.



1-5 Keevil Manor, Wilts. The gateway appears to be of a rather later date than the Elizabethan house.



1-6 The seventeenth century gateway at Mapperton, Dorset. The wooden gate with iron bars, though no doubt, renewed, is of a very old type.



1-7and8 Gate piers at Canons Ashby giving into the forecourt. There are three pairs, one in each side or the court.



1-9 Canons Ashby. Heraldic beasts well proportioned and simply treated.



1-10 Canons Ashby. The large and massive urns give dignity to the piers.



1-11 A survival of the gate-house at Poxwell Manor, Dorset. The Tudor architect has adapted the old form to new purposes, placing an octagonal garden house over the entrance gateway. A clever use of brick variously disposed is seen in the coping of the thick wall. At the angles of the building circular projections—survivals of turrets—are carried up the full height of the walls, and end in moulded brick finials capped with stone. There is a regrettable growth of ivy, in this illustration, on a charming piece of architecture.



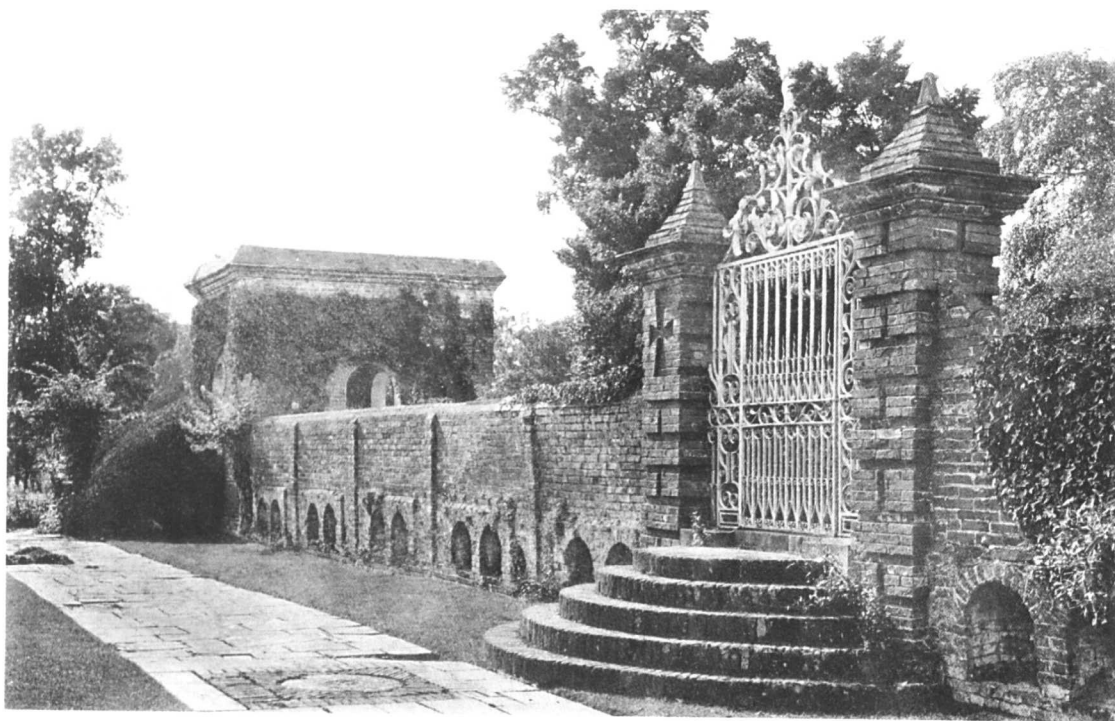
1-12 Breccles Hall, Norfolk. Various ornamental uses of rubbed brick. The gateway is of thoroughly pleasing design, if mongrel ancestry. The wall is battlemented, and rises to join the outer sides of the gateway in a series of crowsteps.



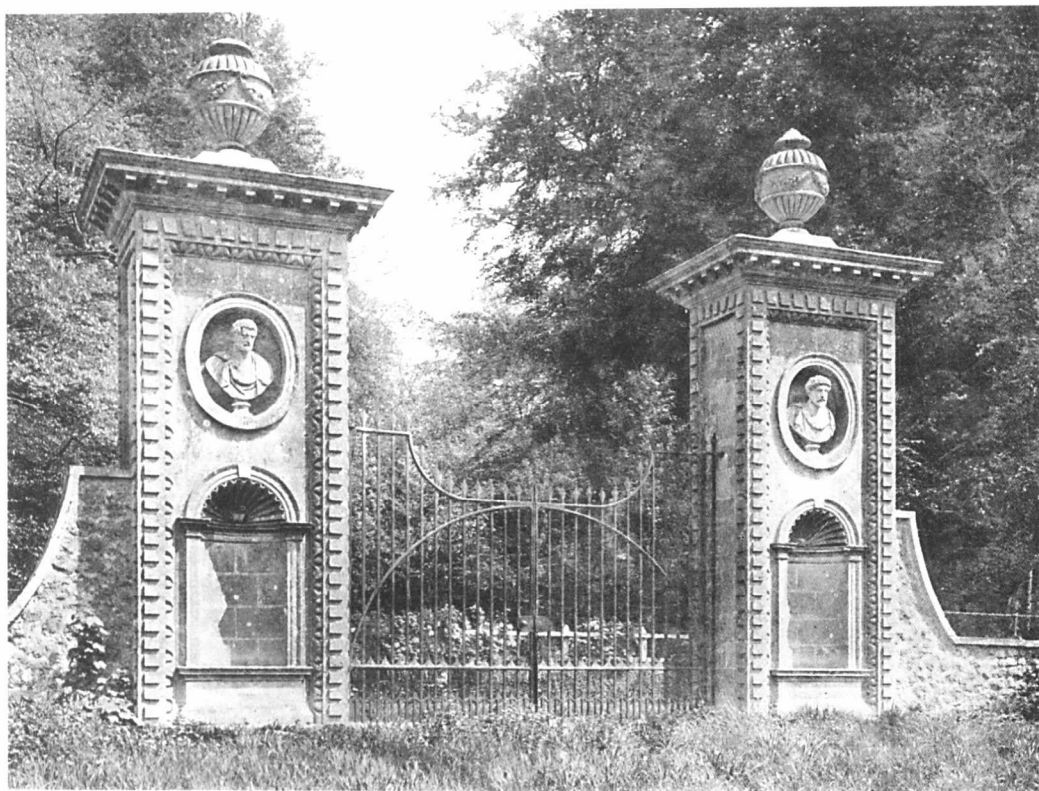
1-13 Breccles Hall, Norfolk. A notable example of the use of brick in the traditional Gothic manner. The design of the gateway is sufficiently massive to carry effectively its merely ornamental cresting of battlements.



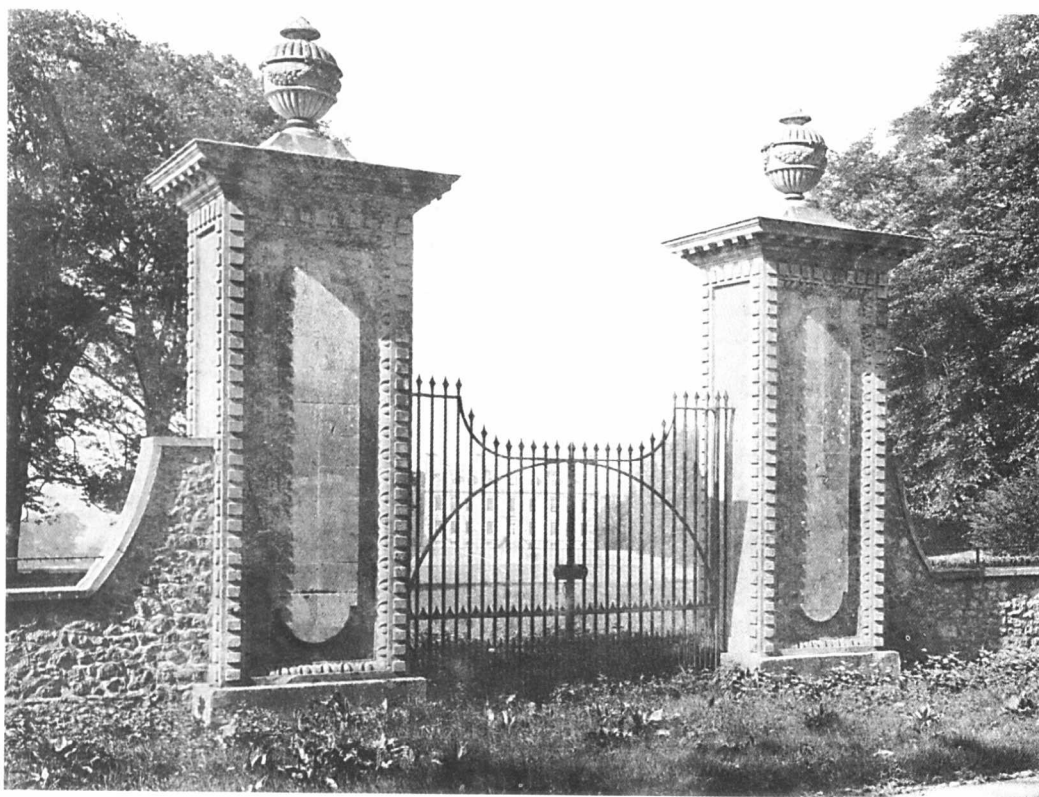
1-14 Cranborne Manor, Wilts. Entrance gateway to forecourt flanked by lodges set diagonally, of which the chimneys are carried up over the gateway.



1-15 Packwood, Warwickshire. Gate to the upper garden. The brickwork, of mid-seventeenth century, is admirably used. The eighteenth century gate has a dark background, and looks well painted white. Note the recesses in the wall, designed for beehives.



1-16 Coleshill House, Berks. The park side of the piers of the entrance gateway.



1-17 The same piers, from the road; the house is seen beyond. Fine Renaissance designs by Inigo Jones and Roger Pratt; c. 1650.