

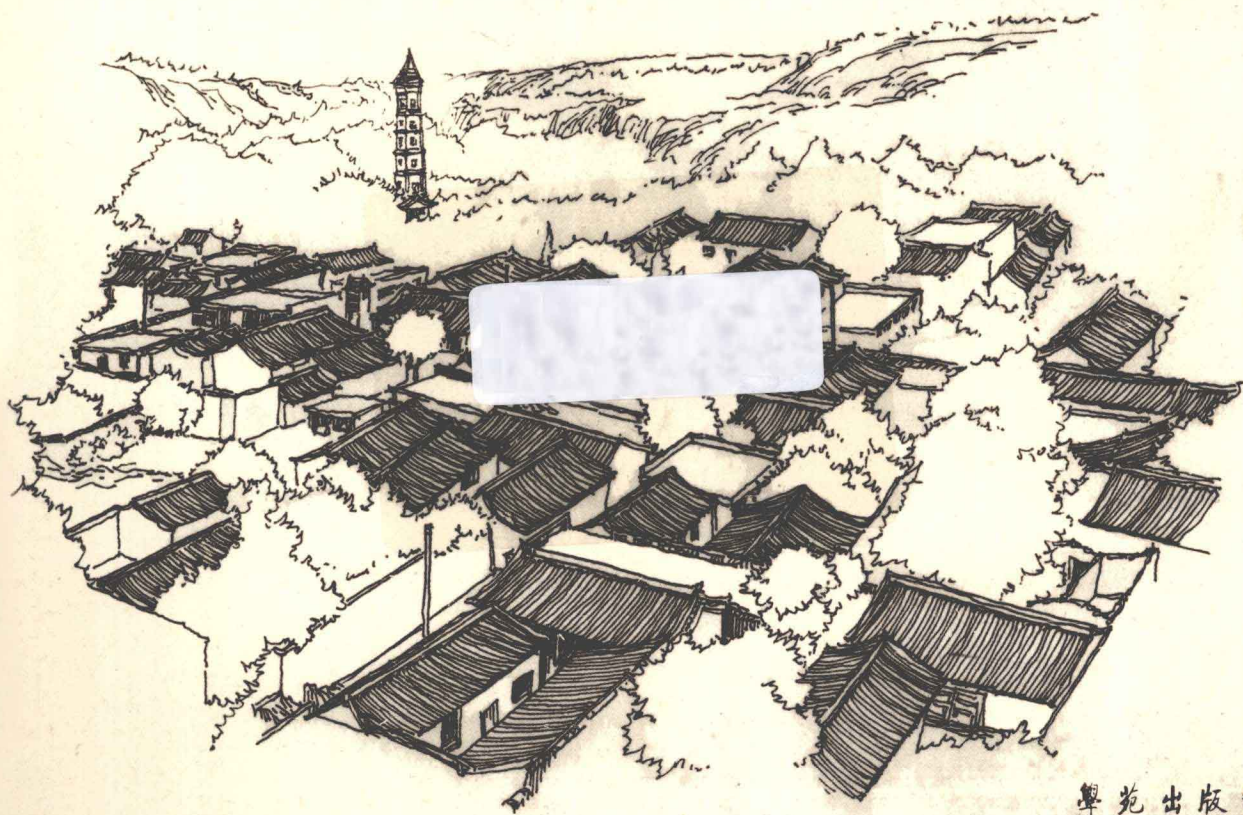
故园画忆系列

Memory of the Old  
Home in Sketches

# 渭南印象

## Impressions of Weinan

卢川 绘画 撰文  
Sketches & Notes by Lu Chuan



學苑出版社  
Academy Press

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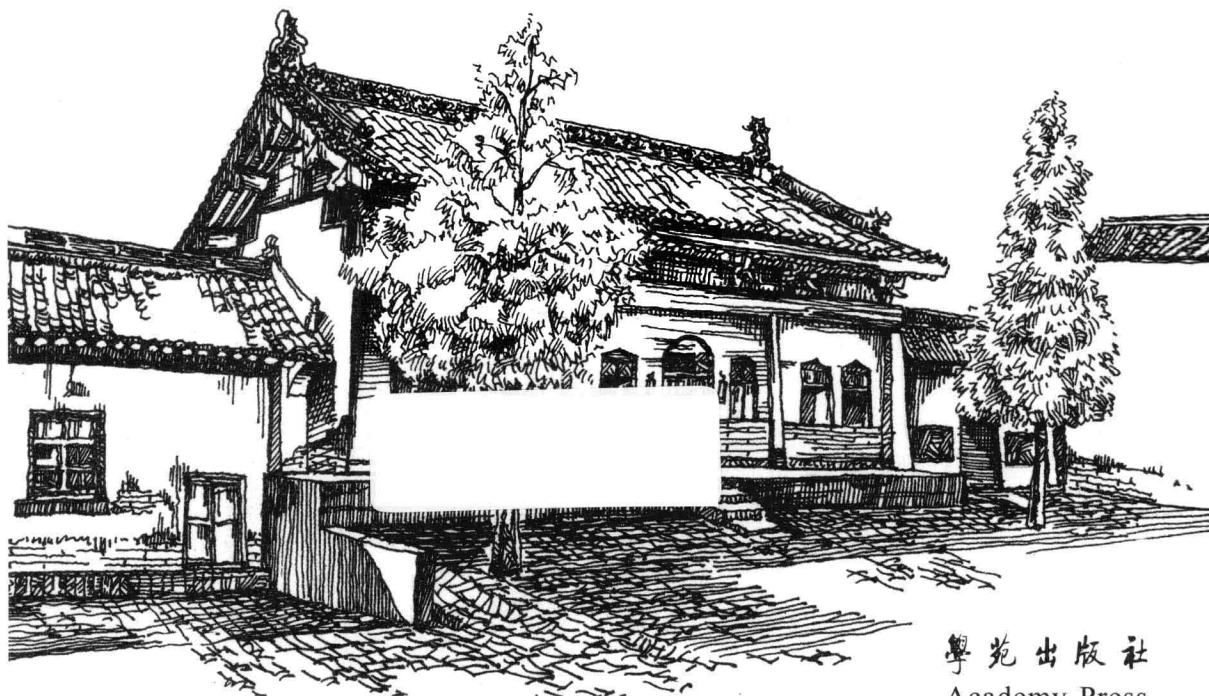
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## 心随物走（序）

关中地处中国地理位置的中心，由于黄河潼关天险、秦岭山地和黄土高原的地势围合，关中平原连绵八百余里，自仰韶文化以下，成为中华民族在周秦汉唐千余年建国立本的基业，也奠定了一个民族最初的生存观念和立场。

渭南古属于关中东府，既是一个行政区域，也是一个文化遗产丰厚的地方。自仰韶文化的老君台遗址开始，集聚着世代的人们，书写着中华民族的历史与文化。现存元明清时期的大量古建筑形态，在中国古代建筑文化的研究中，有着独特的价值。

卢川在西安美术学院求学与工作的过程中，利用课余时间多次奔赴渭南，从考察中体会，从旧物中查证，从史实中求识，对其艺术考察是一种重要的学习过程，并在行进中对其风物和遗存产生了深厚的感情。

古人所讲的“行万里路，读万卷书”，是把自己的读书经验验证于现实的社会存在之中，知识的积累既在于手不释卷的课堂阅读，也在于田野访问的游学考证。当自然的景观与历史的遗存直面而来的时候，个人的觉悟与学术的理想，也就逐渐地建构出一种重要的专业文化背景，亦实践着“行走的美术史”的学术观念。

《渭南印象》既是作者行知结合的实践，也是乡土情结的感怀。寻访古物，有时道路不畅，而不知疲倦的行走，有时古物残存，而物是人非的困顿，导致情绪索然，以及有时路遇人事的纠缠而无法推进工作。这些在速写记录中常常遭遇的困难，却无法影响作者田野考察工作热情。于是一帧帧精心的测绘式的速写，呈现在读者面前，既有古建筑的体量，也不乏艺术空间的剪裁，显示了作者的用功与专致，也展现了作者的才华与

胆略。

文章千古事，风雨十年人。

是为序。



（西安美术学院美术史论系主任 教授 博士生导师）

2013年立夏于风物长宜之轩

## Let the Heart Follow the Things

Geographically speaking, central Shaanxi is the center of China. Enclosed by the natural barrier of the Yellow River in Tongguan, Qinling Mountains and Loess Plateau, the central Shaanxi plain stretches for some 800 li (400 KM/248 miles). Under the influence of Yangshao culture, it became the base for the Zhou, Qin, Han and Tang Dynasties over 1,000 years and formed the initial cultural and practical basis for the survival of the Chinese nation.

Weinan, in the east of central Shaanxi, is an administrative region rich in cultural heritage. Starting from Laojuntai Site and derived from Yangshao culture, people for generations have been making history and developing culture here. Importantly, a number of ancient architectural forms of the Yuan (1271-1368), Ming (1368-1644) and Qing (1654-1911) Dynasties are of unique value to the research of Chinese ancient architectural culture.

This album of cultural relics and key ancient architecture meticulously presented in sketches by Lu Chuan are of special significance for teaching and research.

After graduating from the Department of Art History of Xi'an Academy of Fine Arts, Lu Chuan remained in the academy to teach. Taking field trips to Qin and Jin regions in his spare time over the years, he has been experiencing and verifying what he sees against relics, and learning from historical facts. As the saying goes — “walking a ten thousand li, reading a ten thousand books”, he has been verifying what he reads against what he sees, and learning more from field trips and from books. From natural landscapes and historical relics, one will be enlightened, gradually develop the professional cultural quality, and live the academic idea of “walking art history”.

Weinan Impression is what the author has learned from his practice. To visit relics inaccessible by car, he tirelessly walked long distances; seeing the relics and realizing how people have changed, he would be

moved to indescribably sadness. No hard-to-handle affairs in the way of work could curb his enthusiasm for field trips. The meticulously detailed sketches artistically presented are testimony to his effort and commitment and evidence of his talent and resourcefulness.

“A history of over a thousand years is recorded in essays; people are what hardships they undergo over ten years.” This is the preface for *Impressions of Weinan*.

Zhao Nong

(Professor, Doctorial Tutor, Dean of the Department of Art History of Xi'an Academy of Fine Arts)

In the Pavilion of Delightful Landscape at the Beginning of Summer, 2013

# 前言

陕西省渭南市，地处陕西关中渭河平原东部。东临山西、河南，被称为陕西沟通中东部地区的“东大门”。辖临渭区、县级市韩城和华阴，及大荔、富平、白水、澄城、合阳、蒲城、华县、潼关八县。历史悠久，传统文化遗存丰富，是研究陕西关中传统文化的重要区域之一。以木构建筑遗存为代表，陕西现存的三十所元代木构建筑遗存绝大多数分布在渭南市韩城地区，其数量仅次于山西省。

《渭南印象》一书，以渭南地域富有代表性的古建筑、景观及民俗事象作为表现对象，以钢笔速写为主要形式，力图展现渭南地区丰富而又深厚的风土及遗存。

我自幼爱好美术，后求学于西安美术学院，研读美术史方向，因学习及训练中强调针对地区美术形态的调研，开始对陕西区域的传统艺术遗存逐渐产生关注。读书及工作期间，因渭南区域传统艺术形态尤为丰富、保存完整，曾针对党家村明清古村落、韩城元代建筑、华县民俗等渭南区域的典型遗存进行过多次考查，一方面形成了对渭南区域传统艺术形态的认识，另一方面则在考查过程中对其产生了深厚的感情。

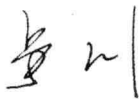
在下乡过程中，出于记录形态、深入细节等考察目的，钢笔速写成为了我在调研中最为重视的环节之一。以绘画作为美术研究的方法补充，可对研究对象产生更加细腻、真切的认识，尤其是针对以“手工”作为塑造过程的民俗艺术，以及构件多元、装饰繁密的传统建筑，手绘能以最快的方式通过技术性的角度弥补观感及文字阅读的隔阂，以达成知行合一的学习效果。这一点我在学习过程中收获颇丰。

2010年前后，在系统考察渭南市韩城元代建筑的背景中，我绘制了一系列表现韩城元代木构建筑法式及立面形态的速写，后在学苑出版社周鼎老师的建议及鼓励下，我将绘制对象扩展为整个渭南区域的艺术文化遗存，以完成此书。



在描绘对象的选择和排序中，主要以传统木作与砖石建筑为主体，兼顾具有代表性的自然和现代人文景观，以及民俗艺术形态。地区分布上，主要以行政区域的大小作为排序依据。因渭南市囊括的区域范围较大，文物遗存相对分散，因此在调研和考察中，导致部分区域的遗存形态搜集不够完整。并在保护及管理过程中，部分古建因依托环境的消损而产生了迁移（如韩城天圆寺大殿、高神殿、彰耀寺等），对搜集和调研也造成了一定的难度，其中遗落的优秀遗存，敬请读者谅解。

在表现形式上，因本书采用的作品大致绘制于2010-2012年期间，时间跨度有限，因此作品的塑造手法相对统一，表现技法也较为粗陋单调，其手法及趣味均有急待提升的价值空间。即使如此，仍希望此书能为表现渭南区域的文化、景观及风土提供一些参照，对于我自身而言，则是对长期学习和生活的关中区域文化的一次总结与回顾。



2013年3月

## Preface

Weinan of Shaanxi Province is located in the eastern part of the Weihe Plain of Guanzhong in Shaanxi Province; neighboring Shanxi and Henan Province in the east, it is conventionally called the “East Gate” linking Shaanxi Province to the central and eastern parts of China. The city of Weinan has a long history with numerous traditional cultural heritages. It is the governing seat of Linwei District, two county-level cities of Hancheng and Huayin, and eight counties including Dali, Fuping, Baishui, Chengcheng, Heyang, Pucheng, Huaxian and Tongguan. Weinan boasts various cultural forms including ancient architecture, villages and towns, folk customs, Chinese folk art forms, etc., making it one of the important areas to study the traditional culture of Shaanxi. Wooden architectural structures, as many as thirty existing from the Yuan Dynasty are mostly located in the Hancheng areas of Weinan, second only to Shanxi Province.

*Impressions of Weinan* describes the representative ancient architecture, landscape and folk arts in the Weinan area with pen sketches to reflect the rich and profound traditions and heritage of this area.

I favored painting in my childhood and studied the history of art at the Xi'an Academy of Fine Arts. As my studies and training were mainly focused on investigations of local art patterns, I began to pay more attention to the traditional art heritage in the Shaanxi area. During my university and working period, considering the rich art patterns and well preserved relics in Weinan area, I conducted a number of investigations especially of the typical architectural relics such as Ming and Qing villages in Dangjiacun Village, Hancheng Yuan Dynasty buildings, Huaxian County folk customs and so forth. During my investigation trips there, I gained a deeper understanding and appreciation of the traditional art patterns in Weinan.

When travelling in the countryside, to record the patterns in details, pen sketches are used as an important part of my investigation. To supplement the studies of art with paintings, it is helpful to get clearer, actual understanding, especially about “handmade” folk sculptures and multiple-component, densely decorated traditional buildings. Sketches help to quickly depict the visual feelings and textual reading from the technical perspective, achieving good results of knowledge and practice. I have greatly benefited from this sketching process.

Around 2010, in a systematic investigation of the Yuan Dynasty buildings in Hancheng of Weinan, I drew a series of sketches reflecting the construction rules and façade patterns of the wooded structures. Thanks to the suggestions and encouragement of Mr. Zhou Ding of the Academy Press (Xueyuan), I decided to sketch all the artistic cultural heritages in the Weinan area to complete this book.

In the selection and ranking of the contents, I mainly focused on traditional wood and brick-stone buildings, the typical natural and modern human landscape and folk art forms. Geographically, the sketched subjects are sequenced according to the size of the administrative areas. Since Weinan covers a relatively large area and the cultural relics are comparatively scattered, my collection of relic pattern sketches is not complete. Some protected and carefully managed ancient buildings have been moved due to environmental damage (e.g. the Main Hall of Tianyuan Temple, Gaoshen Hall, and Zhangyao Temple of Hancheng) which also adds difficulty to the collection and investigation, so I must apologize if some excellent relics are not included.

In terms of the presentation, the sketches in this book were largely completed from 2010 to 2012. Due to the limited time, the sketches look relatively similar and the presentation techniques are crude and simple. There is much to improve in terms of the drawing method and artistic taste. However, I hope the book will serve as a valuable reference to the culture, landscape and folk styles in Weinan. For me, the book is also a summary and review for my learning and living experience with the Guanzhong area culture.

Lu Chuan  
March, 2013

# 目 录

心随物走（序）	赵农	文庙·尊经阁	22
前 言	卢川	北营庙·过殿与献殿	23
韩城市		北营庙·石刻	24
法王寺·寝殿	3	北营庙·戏台	25
法王寺·寝殿转角铺作	4	周塬村大禹庙·山门	26
法王寺·关帝庙	5	周塬村大禹庙·正殿	27
法王寺·关帝庙东耳房	6	城隍庙·南琉璃壁	28
法王寺·献殿	7	城隍庙·庙门	29
天圆寺大殿	8	城隍庙·威明门	30
普照寺	9	城隍庙·戏台	31
普照寺·大雄宝殿	10	城隍庙·德馨殿	32
普照寺·大雄宝殿脊饰	11	圆觉寺	33
高神殿·三殿	12	圆觉寺·金代宝塔	34
高神殿·兽吻	13	烈士陵园	35
文庙·影壁兽吻	14	庆善寺·大佛殿	36
韩城学巷“贤关”牌坊	15	庆善寺·大佛殿木作	37
文庙·棂星门	16	玉皇后土庙	38
文庙·戟门	17	玉皇后土庙·戏台	39
文庙·大成殿	18	韩城古城区街房建筑群（一）	40
文庙·大成殿戗脊脊饰	19	韩城古城区街房建筑群（二）	41
文庙·碑楼	20	九郎庙正殿	42
文庙·西便门街巷	21	紫云观三清殿	43
		司马迁祠	44
		司马迁祠·磨盘石道	45

咎村镇禹王庙	46	华山·迎客松	73
彰耀寺	47	华山·石门	74
柳枝村望春楼	48	华山·苍龙岭	75
毓秀桥	49	华山·奇石	76
毓秀桥·牌坊	50	华山·观棋亭	77
薛峰川水库	51	华县皮影	78
禹门口黄河大桥	52	皮影·《桃园借水》	79
党家村	53	皮影·人物船具组合	80
党家村·文星阁	54	皮影·《虎皮传》	81
党家村·节孝碑	55	皮影·《七十二般变化》	82
党家村·护宅楼（一）	56	华县碗碗腔	83
党家村·护宅楼（二）	57	华县老腔	84
党家村·四合院	58		
党家村·贾族祖祠	59	<b>合阳县</b>	
党家村·党族祖祠	60	天合园钟楼与千金塔	87
党家村·小巷（一）	61	文庙·尊经阁	88
党家村·小巷（二）	62	文庙·大成殿	89
		罗山寺塔	90
<b>华阴市</b>		福山·古建筑群	91
西岳庙	65	福山·石牌坊与魁星阁	92
西岳庙·棂星门	66	灵泉村·祠堂	93
西岳庙·天威咫尺石牌坊	67	灵泉村·南城门关帝庙	94
西岳庙·亭榭与碑楼	68	灵泉村·民俗馆	95
忠义堂·石牌坊	69	玄武庙青石殿	96
西岳华山	70	合阳提线木偶	97
华山·西峰	71	合阳提线木偶·长靠武生	98
华山·北峰	72	合阳娃娃花馍	99

捏制面花	100	仓颉墓·戏台	122
<b>大荔县</b>		仓颉墓·钟楼	123
文殊新塔	103	白水杜康墓	124
丰图义仓	104	<b>澄城县</b>	
丰图义仓·城门	105	城隍庙神楼	127
丰图义仓·仓房	106	城隍庙神楼·中楼	128
丰图义仓·院落	107	精进寺塔	129
岱祠岑楼与金龙唐塔	108	瑞云观遗址	130
大荔八鱼清代望族石墓群石刻	109	栓马桩石刻	131
<b>富平县</b>		胡人骑狮栓马桩（一）	132
法源寺塔	113	胡人奴狮栓马桩（二）	133
文庙·大成殿	114	澄城古窑镇	134
金代铁佛	115	<b>蒲城县</b>	
望湖楼	116	将相故里牌坊	137
<b>白水县</b>		杨虎城纪念馆	138
仓颉墓	119	杨虎城纪念馆·止园	139
仓颉墓·山门	120	<b>后记</b>	140
仓颉墓·照壁北立面	121		

# Contents

Let the Heart Follow the Things	Zhao Nong	Confucius Temple • Xibianmen Alley	21
Preface	Lu Chuan	Confucius Temple • Zunjingge Pavilion	22
<b>Hancheng City</b>		Beiyong Temple • Guodian & Xiandian Halls	23
Fawang Temple • Resting Hall	3	Beiyong Temple • Stone Stele Inscriptions	24
Fawang Temple • Corner Brackets of Resting Hall	4	Beiyong Temple • Drama Stage	25
Fawang Temple • Guandi Temple	5	Dayu Temple, Zhouyuan Village • Main Gate	26
Fawang Temple • East Side Room of Guandi Temple	6	Dayu Temple, Zhouyuan Village • Main Hall	27
Fawang Temple • Xiandian Hall	7	Chenghuangmiao (City God Temple) • Nanliulibi	28
Great Hall of Tianyuan Temple	8	Chenghuangmiao (City God Temple) • Gate	29
Puzhao Temple	9	Chenghuangmiao (City God Temple) • Weiming Gate	30
Puzhao Temple • Great Buddha Hall	10	Chenghuangmiao (City God Temple) • Drama Stage	31
Puzhao Temple • Decorated Ridge of Great Buddha Hall	11	Chenghuangmiao (City God Temple) • Dexin Hall	32
Gaoshen Hall • Three Halls	12	Yuanjue Temple	33
Gaoshen Hall • Shou Wen	13	Yuanjue Temple • Jin Dynasty (1115-1234) Pagoda	34
Confucius Temple • Shou Wen on the Screen Wall	14	Martyrs' Cemetery	35
Xianguan Memorial Archway	15	Qingshan Temple • Great Buddha Hall	36
Confucius Temple • Lingxing Gate	16	Qingshan Temple • Carpentry of Great Buddha Hall	37
Confucius Temple • Jimen Gate	17	Yuhuang Houtumiao Temple	38
Confucius Temple • Dacheng Hall	18	Yuhuang Houtumiao Temple • Drama Stage	39
Confucius Temple • Dacheng Hall Diagonal Ridge for Gable and Hip Roof	19	Hancheng Ancient Town • Street Buildings (I)	40
Confucius Temple • Monument Tower	20		

Hancheng Ancient Town · Street Buildings (II)	41	Tianweizhichi Stone Memorial Archway	67
Jiulangmiao Temple Main Hall	42	Xiyue Temple · Pavilion and Monument	68
Ziyun Taoist Temple Sanqing Hall	43	Zhongyitang Hall · Stone Memorial Archway	69
Simaqian Memorial Temple	44	Xiyue Huashan Mountain	70
Simaqian Memorial Temple · Millstone Paved Road	45	Huashan Mountain · Xifeng (West Peak)	71
Yuwang Temple, Jiucun Town	46	Huashan Mountain · Beifeng (North Peak)	72
Zhangyao Temple	47	Huashan Mountain · Welcoming Pine	73
Wangchunlou Building, Liuzhi Village	48	Huashan Mountain · Shimen (Stone Gate)	74
Yuxiu Bridge	49	Huashan Mountain · Canglong Hill	75
Yuxiu Bridge · Memorial Archway	50	Huashan Mountain · Strange Rocks	76
Xuefengchuan Reservoir	51	Huashan Mountain · Guanqi Pavillion	77
Yumenkou Yellow River Bridge	52	Shadow Puppets of Huaxian County	78
Dangjia Village	53	Shadow Puppet · “Tao Yuan Jie Shui”	79
Dangjia Village · Wenxing Pavilion	54	Shadow Puppet · Character and Boat	80
Dangjia Village · Jiexiao Monument	55	Shadow Puppet · “Hu Pi Zhuan”	81
Dangjia Village · Guard Tower(I)	56	Shadow Puppet · “Seventy-Two Different Forms”	82
Dangjia Village · Guard Tower (II)	57	Wanwanqiang Opera, Huaxian County	83
Dangjia Village · Quadrangle Dwellings	58	Laoqiang Opera, Huaxian County	84
Dangjia Village · Jia Family Ancestral Temple	59		
Dangjia Village · Dang Family Ancestral Temple	60	<b>Heyang County</b>	
Dangjia Village · Alley (I)	61	Tianheyuan Bell Tower and Qianjin Tower	87
Dangjia Village · Alley (II)	62	Confucius Temple · Zunjingge Pavilion	88
		Confucius Temple · Dacheng Hall	89
<b>Huayin City</b>		Luoshansi Tower	90
Xiyue Temple	65	Fushan · Ancient Architectural Complex	91
Xiyue Temple · Lingxing Gate	66	Fushan · Stone Memorial Archway and Kuixingge Pavilion	92
Xiyue Temple ·		Lingquan Village · Ancestral Temple	93



Lingquan Village • South Gate Guangdi Temple	94
Lingquan Village • Folk Museum	95
Xuanwu Temple Bluestone Hall	96
Heyang Marionettes	97
Heyang Marionette • Changkao Wusheng	98
Heyang Dough Flowers	99
Kneading Dough Flowers	100

### **Dali County**

Monju New Tower	103
Fengtu Charitable Granary	104
Fengtu Charitable Granary • Gate	105
Fengtu Charitable Granary • Warehouse	106
Fengtu Charitable Granary • Courtyard	107
Daici Ancestral Temple Cenglou and Jinlong Tower	108
Dali Bayu Stone Tomb Carving for a Distinguished	
Family of Qing Dynasty	109

### **Fuping County**

Fayuansi Tower	113
Confucius Temple • Dacheng Hall	114
Jin Dynasty Iron Buddha	115
Wanghu Building	116

### **Baishui County**

Tomb of Cang Jie	119
Tomb of Cang Jie • Gate	120

Tomb of Cang Jie • Screen Wall (North View)	121
Tomb of Cang Jie • Drama Stage	122
Tomb of Cang Jie • Bell Tower	123
Baishui Dukang Tomb	124

### **Chengcheng County**

Chenghuangmiao Deity Building	127
Chenghuangmiao Deity Building • Central Building	128
Jingjinsi Tower	129
Duanyunguan Taoist Temple Ruins	130
Hitching Post Stone Carving	131
Hitching Post featuring Northern people enslaving lions (I)	132
Hitching Post featuring Northern people enslaving lions (II)	133
Chengcheng Ancient Kiln Town	134

### **Pucheng County**

Memorial Archway of the Hometown Generals and Ministers	137
Yang Hucheng Memorial Hall	138
Yanghucheng Memorial Hall • Zhiyuan Garden	139

<b>Postscript</b>	140
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