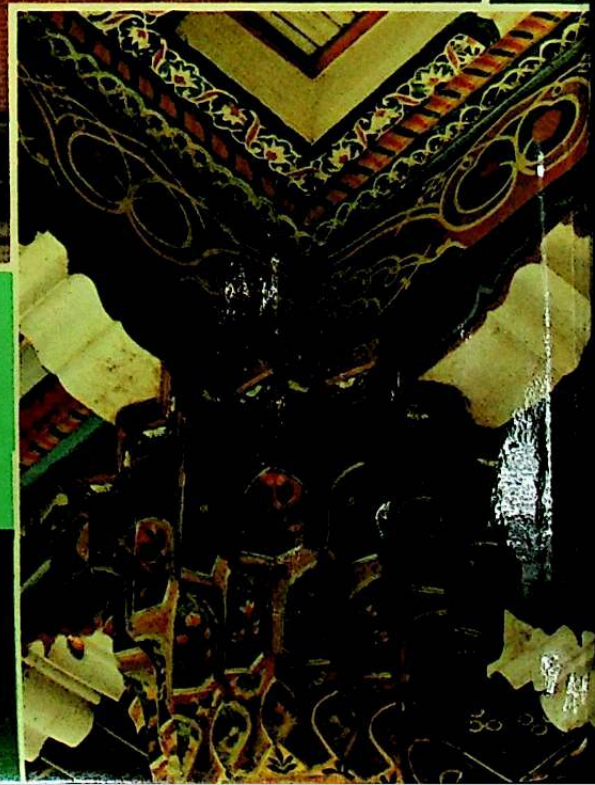


ئۆزبېك ئىستانىمىزنىڭ ئىككىنچى قىسىمىدىن ئۆزبېك



# 维吾尔建筑艺术集锦

EXAMPLES OF UYGUR  
ARCHITECTURAL ART



(جوڭخۇا خەلق جۇمھۇرىيىتى قۇرۇلغانلىغىنىڭ 35 يىللىغى، شىنجاڭ ئۇيغۇر  
ئاپتونوم رايونى قۇرۇلغانلىغىنىڭ 30 يىللىغىغا سوغا)

献给中华人民共和国成立 35 周年暨新疆  
维吾尔自治区成立 30 周年

—To the 35th Anniversary of the  
Founding of the People's Republic of  
China and the 30th Anniversary of the  
Founding of the Xinjiang Uygur  
Autonomous Region

جورى قادىر، خالىق داۋۇت

焦力·卡德尔 哈力克·达吾提

Jori Kadir Halik Dawut

ئۇيغۇر سىناكارلىق سەنئىتىدىن ئۆرنەكلەر

维吾尔建筑艺术集锦

EXAMPLES OF UYGUR  
ARCHITECTURAL ART

قەشقەر ئۇيغۇر نەشرىياتى

新疆喀什维吾尔文出版社

The Xinjiang Kaxgar Uygur Press

1984

مۇھەررىرى: غازى ئەمەت

编辑: 哈孜·艾买提

Editor: Hazi Amat

ئۇيغۇر بىناكارلىق سەنئىتىدىن ئورنەكلەر

ئاپتورى: جورى قادىر، خالىق داۋۇت

مۇھەررىرى: غازى ئەمەت

\*\* \*\* \*

قەشقەر ئۇيغۇر نەشرىياتى نەشر قىلدى

شىنجاڭ شىنخۇا كىتاپخانىسى تارقاقى بېيجىڭ مىللەتلەر باسما زاۋۇدىدا بېسىلدى

ئۆلچىمى: 787 × 1092 مىللىمېتىر 12 كەسەم باسما تاۋىغى: 10

1983-يىلى 10-ئاي 1-نەشرى

1984-يىلى 4-ئاي 1-بېسىلىشى

كىتاپ نومۇرى: M8264.1

سانى: 1—10,000

باھاسى: 6 يۈەن

## نەشرىياتتىن

«ئۇيغۇر بىناكارلىق سەنئىتىدىن ئۆرنەكلەر» — ئۇلۇغ جۇڭخۇا خەلق جۇمھۇرىيىتى قۇرۇلغانلىغىنىڭ 35 يىللىقى ۋە شىنجاڭ ئۇيغۇر ئاپتونوم رايونى قۇرۇلغانلىغىنىڭ 30 يىللىقى مۇناسىۋىتى بىلەن نەشر قىلىندى.

ئۇيغۇر بىناكارلىق سەنئىتى ناھايىتى ئۇزاق تارىخقا ئىگە. ئۇ تاش قورال دەۋرىدىن باشلاپ شەكىللەنگەن بولۇپ، دەسلەپ ئېتىقات يۈزىسىدىن تاغ چوققىلىرىغا سىمۋول قىلىنىپ، سىزىقچە ئويما (ئەگمە) شەكىلدە بارلىققا كەلگەن. كېيىن كۈن، ئاي، يۇلتۇز قاتارلىق ئاسمان جىسىملىرى، نۇر مەنبەسىگە سىمۋول قىلىنغان يۇلتۇزسىمان گېئومېترىيىلىك سىزىقچىلار، تەكشى يۈز ئويما، قاپارتما ئويىمغا قاراپ راۋاجلانغان ۋە ئۇ تام رەسىملىرى، ھەيكەلئاراشلىق بىلەن ئورگانىك ھالدا، مۇكەممەل شەكىل ئارقىلىق بىرلەشتۈرۈلگەن. دۇڭخۇاڭدىكى مىڭ ئۆي، باي ناھىيىسىنىڭ قىزىلدىكى مىڭ ئۆي، كۇچادىكى قومتۇر، سىم-سىم، قىزىل قاغا، تۇرپاندىكى بىزەكلىك، پىچاندىكى تۇيۇقلار بۇنىڭ مىسالى بولالايدۇ.

ئىسلامىيەتتىن كېيىن، ئۇيغۇر بىناكارلىقى ئەنئەنىۋى بىناكارلىق سەنئىتىنى راۋاجلاندۇرۇش ئاساسىدا ئىسلاھ قىلىنىپ، تولۇقلىنىپ باردى. ھەتتا ئۇ، مۇنار، گۈمبەز، دەرۋازا، ئىشىك بېشى، تەكچە ئويىقى، مورا، پىشايۋان، مېھراب، تۈۋرۈكلەردىن تەرەققى قىلىپ، گىلەم، بادام دوپپا، تاقىيە قاتارلىق باش كىيىملىرى، دۇبۇلغا، قالقان، ئات-ئۇلاقلارغا توقۇيدىغان ئىگەر-لىڭگىر چاق، ئۈزەڭگە، ھارۋىلارنىڭ چوقايلىرى قاتارلىق كۈندىلىك تۇرمۇش بۇيۇملىرىغىچە سىڭىپ، پارلاق مەدەنىيەتنىڭ گۇۋاچىسى سۈپىتىدە، مەملىكىتىمىز ۋە دۇنيا مەدەنىيىتىنى بېيىتتى. ئىسلامىيەتتىن كېيىنكى ئۇيغۇر بىناكارلىق سەنئىتى، ئاساسلىقى ئاتۇشتىكى سۇلتان سۇتۇق بۇغرا خان مازىرى، قەشقەردىكى ئۇلۇغ ئالىم مەھمۇت قەشقىرى مەقبەرىسى، يۈسۈپ خاس ھاجىپ مازىرى، ھېيتكار جامەسى، ئاپپاق خوجا مازىرى، يەكەندىكى چىلتەن (قىرىق تەن) مازىرى قاتارلىق ئۇيغۇر خەلقىنىڭ دۇنياغا مەشھۇر نۇرغۇنلىغان قەدىمىي مەدەنىي مىراسلىرىدا ساقلانغان كېلىۋاتقان ھويلا-ئارام، ئۆي-ئىمارەتلەردە گەۋدىلىك ھالدا ئۆز ئىپادىسىنى تاپتى. بۇ-نىڭدىن بىر قىسمىنى تاللاپ قوللىنىۋالدىكى بۇ توپلامغا كىرگۈزدۈق.

ئۇيغۇر بىناكارلىق سەنئىتى تۆۋەندىكى ئالاھىدىلىكلەرگە ئىگە:

1- رەڭلىك رەسىملەر: مېھمانخانىنىڭ ئىشىكلىرىگە، تاملارنىڭ تەكچە، مېھراب يېنىدىكى بوش ئورۇنلىرىغا، ھاراق ۋە سەرراپلارغا، مەسچىت، مەدرىسلەرنىڭ خالىرىغا، پىشايۋان، كايۋانلىرىغا سىر بىلەن ئۆزىگە خاس شەكىل ۋە ئۇسلۇپتا ھەر خىل مەنزىرىلەر، لوڭقا ۋە گۈللەر سىزىلىدۇ. بۇنداق رەسىملەر ئەڭ يۇقۇرى ماھارەت بىلەن سېلىش-تۈرما پەرقى كۈچلۈك، ئەمما بىر بىرىگە ماسلىشالايدىغان رەڭلەر ئىشلىتىلىپ سىزىلىپ، ئۇيغۇرلارنىڭ رەڭگە بولغان ھىسسىياتى ۋە قىزىقىشىنى ئىپادىلەپ بېرىدۇ.

2- ئۇيغۇر بىناكارلىغىدا سىر بىلەن سىزىلغان رەڭلىك نەقىشلەرمۇ ئىشلىنىدۇ. لېكىن گەج ۋە ياغاچ ئويما نەقىشلەر ئاساس قىلىنىدۇ. گەج ئاق، سىلىق بولۇپ، قېتىشى تېز، مەشغۇلاتى ئاددىي. شۇنىڭ ئۈچۈن گەج ئويما نەقىشلەر قەدىمىي شەھەر قۇرۇلۇشلىرىدا ئىشلىتىلىشكە باشلىغان. مىلادى 981—983-يىللىرى تۇرپانغا كەلگەن خەنزۇ سەيياھى ۋاڭ يەندى ئۆزىنىڭ «تۇرپانغا ساياھەت» دېگەن خاتىرىسىدە: «پايتەخت قۇجۇ قار-يامغۇرى ئاز، ھاۋاسى ئىسسىق بىر جاي ئىكەن. ئۆي-ئىمارەتلىرى ئاپپاق گەج بىلەن ئاقارتىلىدىكەن..... بۇ شەھەردە ياغاچتىن ياسالغان پەشتاقلار، شىپاڭلار كۆپ ئىكەن» دەپ يازغان. مەسچىت، قەۋرە، گۈمبەز، مۇنار، ئويۇق شەكىلدىكى تاملارغا گەج نەقىشلىرى ئىشلىنىدۇ. بۇنداق نەقىشلەرنىڭ شەكلى ھەر خىل بولۇپ، بەزىلىرى بىر ئورگاننى نۇختا قىلىپ ئىككى يانغا ياكى تۆت تەرەپكە داۋاملاشسا،

يەنە بەزىلىرى يۇمۇلاق، تۆت چاسا، ئۈچ بۇرجەك، رۇمبا شەكلىدە مۇستەقىل بولىدۇ. ئومۇمەن بۇ نەقىشلەرنىڭ ئېلېمېنتلىرى بىر بىرىگە ماس كەلتۈرۈلگەن ھالدا ئارىلىقلىرى رەتلىك ۋە جانلىق ئورۇنلاشتۇرۇلغانلىقى ئۈچۈن كۆرگۈچىنى قىزىقتۇرىدۇ ۋە سۆيۈندۈرىدۇ.

3-خىشلارنى تىزىپ نەقىش ھاسىل قىلىش ۋە خىشلارغا گۈل چىقىرىش. ئۇيغۇر بىناكارلىغىدىكى يەنە بىر مۇھىم ئالاھىدىلىك خىشلارنى تىزىپ ھەر خىل گېئومېتىرىك نەقىش ھاسىل قىلىش. بۇنىڭ بىر خىلى بىنالارنىڭ لەمپىلىرى ۋە پەلەمپەيلىرىدە ئىپادىلىنىدۇ. يەنى لەمپە ۋە پەلەمپەيلەرگە ئۈچ بۇرجەك، ئالتە بۇرجەك ۋە چاسا شەكىللىك خىشلار تىزىپ چىقىلىپ، ناھايىتى چىرايلىق نەقىشلەرگە ئايلاندۇرۇلۇپ، بىنا كۆركەم ۋە ھەيۋەتلىك تۈسكە كىرگۈزۈلىدۇ. يەنە بىر خىلى خىشلارنى ھەر خىل شەكىلدە ياساپ تىزىپ گېئومېتىرىك نەقىشلەرنى ھاسىل قىلىش بولۇپ، بۇ، دەرۋا-زىلارنىڭ يېنى ۋە مۇنار، گۈمبەزلەردە، تام، سۇپىلارنىڭ بەلگىلىك ئورۇنلىرىدا گەۋدىلىك ئىپادىلىنىدۇ. بۇ خىل ماھارەت ئۇيغۇر بىناكارلىغىدىكى ئەڭ مۇھىم سەنئەت شەكلىنىڭ بىرى. ئۈچىنچى بىر خىلى گۈل چىقىرىپ قۇيۇلغان خىشلارنى بىر بىرىگە تۇتاشتۇرۇپ تىزىش ئارقىلىق گەج ئويما نەقىشلەرنىڭ ئۈنۈمىنى ھاسىل قىلىش. بۇ، گەج ئويما نەقىشكە قارىغاندا پۇختا بولىدۇ.

4-كاھىش. ئۇيغۇر بىناكارلىغىدا ئىشلىتىلىدىغان كاھىش ئاساسەن يېشىل ۋە زەڭگەر رەڭدە بولىدۇ. بۇنىڭدىن باشقا بىنەپشەرەڭ، ھالەك ۋە ئاقرەڭ قاتارلىق كۆپ خىل رەڭلىك كاھىش ۋە قاپارتما چىقىرىلغان كاھىشلارمۇ بار. كاھىش مەخسۇس خۇمداندا پىشۇرۇش ئارقىلىق تەييارلىنىدىغان بولۇپ، رەڭگى ئۆگمەيدىغان ئالاھىدىلىككە ئىگە. بۇنداق كاھىشلار قۇياش نۇرىدا پاقىراپ، ئەتراپتىكى تۇپراقلار بىلەن كۈچلۈك سېلىشتۇرما ھاسىل قىلىپ، ئۇيغۇر بىناكارلىق سەنئىتىنىڭ گۈزەللىكىنى نامايەن قىلىدۇ.

ئۇيغۇر نەقىشلىرىنىڭ بارلىققا كېلىشى ئۇيغۇر خەلقىنىڭ تۇرمۇش ئادەتلىرى بىلەن زىچ باغلانغان. ئۇيغۇر خەلقىنىڭ تۇرمۇشىدا ھويلىغا ئۈزۈم تېلى قويىدىغان، ھەر خىل گۈللەرنى تېرىپ ئۆستۈرىدىغان ئادەتلەرنىڭ بولۇشى، ئۇيغۇر نەقىشلىرىدە تەبىئىي ھالدا ئەكس ئەتكەن. شۇڭا، ئۆسۈملۈكلەرنىڭ يوپۇرماقلىرى، گۈللەرنىڭ سىياقى، غۇنچە-پورەكلىرى، مېۋىلىك دەرەخلەرنىڭ چېچەك-مېۋىلىرى، خۇسۇسەن بادام، ئانار، ئۈزۈم، شۇنىڭدەك ئاپتۇۋا، چوگۇن، چەينەك، لوڭقىغا ئوخشاش تۇرمۇش بۇيۇملىرى ئۇيغۇر نەقىشلىرىنىڭ ئاساسىي كېلىش مەنبەسى بولۇپ، بۇلار ئىنتايىن ئۈستىلىق بىلەن ئۆزگەرتىلىپ ۋە ئوبرازلاشتۇرۇلۇپ، تېخىمۇ گۈزەللىشىپ كېتىدۇ؛ نەقىشنى ھاسىل قىلغۇچى بەزى ئېلېمېنتلار ناھايىتى ئەركىن ھالدا بىر بىرىنى كېسىشىپ ئۆتەلەيدۇ. بىر ئېلېمېنت يەنە بىر ئېلېمېنت بىلەن شەرتسىز باغلىنالايدۇ. نەقىشنى تەشكىل قىلغۇچى ئېلېمېنتلارنىڭ زىچ-شالاڭلىقى، ئاددى-مۇرەككەپلىكى ئۆزئارا ھەم قارىمۇ-قارشى، ھەم بىر گەۋدە قىلىپ ئورۇنلاشتۇرۇلغانلىقتىن، نەقىشلەر كىشىگە ھەم ئۆزگىرىشچان، ھەم بىر پۈتۈن گەۋدە بولۇپ بەكمۇ گۈزەل كۆرۈنىدۇ.

كىتاپتا ئۇيغۇر بىناكارلىق سەنئىتىدىكى شەكىللەرنىڭ بۇ ئالاھىدىلىكلىرى ۋە خۇسۇسىيەتلىرى كۆزگە كۆرۈنەرلىك قىلىپ گەۋدىلەندۈرۈلگەن بولۇپ، كىشىگە بەدىئىي زوق، مەنئىي ئوزۇق بېرىدۇ ۋە ئىپتىخار بەخش ئېتىدۇ.

جۇڭخۇا خەلق جۇمھۇرىيىتى قۇرۇلغاندىن كېيىن، ئاز سانلىق مىللەت رايونلىرىنىڭ بىناكارلىق قۇرۇلۇشىدا زور يېڭى-لىقلار بارلىققا كەلدى. ئاپتونوم رايونىمىزدا مەيدانغا كەلگەن قۇرۇلۇشلاردا ئۇيغۇر خەلقىنىڭ ئەنئەنىۋى بىناكارلىق سەنئىتى تەدبىق قىلىنىپ ئىجادى راۋاجلاندى. ئۇيغۇر بىناكارلىق ۋە نەققاشچىلىغىنى تونۇشتۇرۇش يۈزىدىن، بۇ توپلام نەشر قىلىندى. توپلامدا يېتەرسىزلىكلەرنىڭ بولۇشى تەبىئىي، كىتاپخانلارنىڭ تەنقىدىي پىكىر بېرىشىنى ئۈمىت قىلىمىز.

# 出版说明

谨以《维吾尔建筑艺术集锦》的出版作为献给伟大的中华人民共和国成立35周年及新疆维吾尔自治区成立30周年的献礼。

维吾尔族的建筑艺术具有悠久的历史，其渊源可以追溯到石器时代。以缘于自然崇拜而刻画象征山峰的拱形线状纹样为其滥觞，其后逐步发展为太阳、月亮、星星等天体图案，象征光源的星状几何图案，平面雕塑，浮雕等等，并以完美的形式与壁画、雕塑艺术有机的结合在一起。敦煌的千佛洞，拜城的克孜尔千佛洞、库车的库木吐拉、森木赛姆、克孜尔尕哈、吐鲁番的伯孜克里克、鄯善的吐尤克等石窟艺术均可为其例证。

伊斯兰教传入后，维吾尔建筑艺术在其传统建筑艺术发展的基础之上，不断改革和充实，广泛应用于塔、拱北、大门、门楣、壁龛、壁炉、廊庑、米合拉甫、柱身等处，这些图案纹饰并进而渗入地毯、巴旦木花帽、塔克亚花帽、头盔、盾牌、乘骑的鞍桥、马镫、车轼等各种用具的制作工艺，作为灿烂文明的一个组成部分而丰富了我国和世界的文化艺术宝库。维吾尔人民著称于世的建筑艺术的典范突出地体现于阿图什的苏里唐·苏吐克·布格拉汗陵墓、喀什的杰出的学者马合木德·喀什噶里之墓、著名诗人玉素甫·哈斯·哈吉甫之墓、艾依提·尔清真寺、阿帕和卓陵墓、莎车的奇里坦（四十）陵墓、等许许多多古建筑文物及保存下来的庭院和宅邸等建筑上，我们特选择了其中的一部分收入此图集之中。

维吾尔建筑艺术具有以下几个特点：

一、彩绘：客厅的门扉、壁龛、米合拉甫的周围、哈拉克、赛拉甫、清真寺的和经学院的大梁、前廊和藻井均以油漆绘制具有独特形式和独特风格的各种风景、花瓶和花卉。这些彩绘技巧极为高超，多运用对比鲜明强烈而又相互协调的色彩绘制而成，体现了维吾尔人的色彩观念和兴趣好尚。

二、漆饰彩雕：以石膏浮雕和木雕为基础。石膏色白，光滑，凝结迅速，操作简易。因此石膏花装饰图案很早即用于古代城市建筑物上。公元981—983年间到过吐鲁番的汉族旅行家王延德在其所撰《使高昌记》中就曾有过以下记载：“都城火州，地无雨雪而极热……居室覆以白垩……城中多楼台卉木。”维吾尔族地区的清真寺，陵墓、拱北、宝塔和凹形墙上大都饰有石膏雕塑的图案。此种雕塑图案形式多样，有的属于以一点为中心的四方连续或四方连续，有的属于单独适合纹样，如圆形、四方形、三角形、菱形等。总之，这些图案均以其相互配合协调、造型整齐有序、生动活泼而引人入胜。

三、缕窗图案和砖雕：以砖拼砌成各种几何图案是维吾尔建筑艺术中的又一特色。砖刻和拼砖花装饰，一种见诸于建筑物的房檐和台阶，即在房檐和台阶上用砖拼成三角花格、六边连环双关格、六边连环交叉格和菱形斜格等造型优美的图案，给建筑物赋予宏伟壮观的情调。另一种是将砖制成各种形式再砌成种种几何图案，多用于大门边框、宝塔、拱北、墙垣和土台的某些部位的装饰。这种技巧是维吾尔建筑艺术中最重要的一种艺术造型手段。第三种是以铸有图案纹样的砖接拼砌成各种雕饰，它可以构成石膏花的效果而又比石膏花浮雕图案坚固牢实。

四、琉璃花砖：维吾尔族建筑业中使用的琉璃花砖，以绿色和天蓝色两种为主，此外还有淡紫、浅粉和白色等多种色彩的琉璃花砖以及凸雕琉璃花砖。琉璃花砖通过砖窑烧制而成，具有不退色的特性，这种贴面砖在日照下熠熠闪光，与周围的环境形成强烈的对比，充分显示出维吾尔式建筑的富丽堂皇。

维吾尔装饰艺术图案纹样的产生与维吾尔族人民的生活习俗有着密切的关系。维吾尔族人民素来具有在庭院中种植葡萄、培育各种花卉的习惯。这种习惯很自然地反映在维吾尔族图案纹样中，因此许多植物的各种形态的藤、叶、花、蕾、各种果木的花瓣、果实，特别是巴旦木杏、石榴、葡萄以及洗手壶、铜茶壶、瓷茶壶、花瓶等生活日用品都成为维吾尔图案纹样的一个重要来源，并经过极为巧妙地变形和典型化而愈形美观。图案制作者们在纹样的组合上善于灵活自如地使线条相互穿插交叉，使一种纹样与另一种纹样天衣无缝地衔接起来，从而获得组成图案的各式纹样疏密适度，单纯与复杂矛盾统一，布局均匀，给人以既变化多姿又统一于一个整体的美感。

《集锦》力求突出地体现维吾尔族建筑艺术造型上的这些主要特色和特征，它将带给人们以艺术享受、精神营养及油然而生的自豪感。

中华人民共和国成立后，少数民族地区的建筑事业有了巨大的发展和崭新的成就。在我们新疆维吾尔自治区的建筑事业中，维吾尔族的传统建筑艺术得到了创造性的继承和发展。为了介绍维吾尔建筑艺术和装饰艺术的成就，我们特编辑出版了此书。但这本图集中疏漏之处仍在所难免，我们深望读者提出批评意见。

组成图案的各式纹样疏密适度，单纯与复杂矛盾统一，布局均匀，给人以既变化多姿又统一于一个整体的美感。

《集锦》力求突出地体现维吾尔族建筑艺术造型上的这些主要特色和特征，它将带给人们以艺术享受、精神营养及油然而生的自豪感。

中华人民共和国成立后，少数民族地区的建筑事业有了巨大的发展和崭新的成就。在我们新疆维吾尔自治区的建筑事业中，维吾尔族的传统建筑艺术得到了创造性的继承和发展。为了介绍维吾尔建筑艺术和装饰艺术的成就，我们特编辑出版了此书。但这本图集中疏漏之处仍在所难免，我们深望读者提出批评意见。



## Publisher's Note

The publication of *Examples of Uygur Architectural Art* is dedicated to the 35th anniversary of the founding of the People's Republic of China and the 30th anniversary of the founding of the Xinjiang Uygur Autonomous Region.

Uygur architectural decoration has a long history, dating from the Stone Age. It began with a few simple curved lines to represent peaks and mountains, showing the people's respect for nature. These were followed by sketches of the sun, the moon, and the stars. These were again succeeded by geometric designs, carved patterns, and bas-reliefs. House decoration became one of the three major branches of the Uygur art, the other two being fresco and sculpture. Many fine examples can be seen at the Thousand-Buddha Caves at Dunhuang; the Kizil Thousand-Buddha Caves at Baicheng; the Kumtura Thousand-Buddha Caves, the Simsim Caves, and the Kizilhar Caves at Kuqa; the Bezklic Caves at Turpan; and the Tuyuk Caves at Shanshan.

The spread of Islamism brought new ideas to Uygur architecture. Exquisitely executed decorations appeared on minarets, domes, gates, lintels, niches, fireplaces, corridors, Mihrap, and columns. They also appeared on carpets, the Badam cap, the Takiya cap, helmets, shields, horse saddles and stirrups, and the front bar of a cart. The Uygur decorative art had come of its own and constituted part of China's and the world's treasure-house of art and culture. The best examples are: the Tomb of Sultan Sutuk Bugra Han, the tomb of the scholar Mahmot Kashgar, the tomb of poet Yusuf Has Haji, the Ieytkar Mosque, and the Tomb of Appak Hoja at Kaxgar, the Tomb of the Forty Souls at Shache, as well as courtyards and dwellings. Photos of many of these are included in this album.

Uygur decorative art is highlighted by:

(1) Colorful paintings. Beautiful landscapes, flowers and vases are painted on the door of a drawing room, niches, Harak, Sarrap, beams, porches, and caisson ceilings or round the Mihrap. The bright colors are in sharp contrast and yet great harmony.

(2) Painted carved designs. These are in gypsum or wood. The white gypsum is smooth and quick to solidify, and therefore is easy to handle. It was used in urban construction from ancient times. Wang Yande, a famous traveller of the Han nationality who visited Turpan between 981 and 983 wrote in his book *Trips to Gaochang*, "The capital is a land of flames, it is terribly hot. There is no rain or snow the year round. The rooms are lined with chalk. The city boasts many pavilions, terraces, flowers and trees." Plastic designs are to be seen on mosques, tombs, domes, minarets, and walls. They are varied in form—some two-directional, and some four-directional; some round, square, triangular, and some diamond-shaped. Placed in great harmony, the designs bring life to the structure.

(3) Brick mosaic and carved bricks. The eaves and steps of Uygur houses are often decorated with inlaid bricks in triangles, or interlocking and overlapping hexagons. Door frames, minarets, domes, walls, and terraces are adorned with carved bricks arranged in geometrical patterns. These decorations are most important to the Uygur architecture. Another technique is the use of bricks with cast designs to achieve the effect of gypsum bas-relief, only more enduring.

(4) Glazed bricks. Green and blue glazed bricks are most commonly used. Besides, there are bricks of other colors—violet, pink, and white—and with embossed decoration. The unfading color is acquired by firing the bricks in a kiln. Glistening in the sun, the bricks render a sumptuous air to a Uygur structure.

The Uygur decorative art is closely related to the life and customs of the people. The Uygur people love gardening; they grow grape and all kinds of flowers in their courtyards. This custom is fully reflected in architectural decoration. Vices, leaves, flowers, buds, petals, fruits, especially Badam apricot, pomegranate, and grapes, as well as wash kettle, bronze kettle, porcelain kettle, and vase are popular motifs. The artistically exaggerated objects are so cleverly placed that they are perfectly interlinked with each other to form an organic whole.

All these features are fully included in *Examples of Uygur Architectural Art*. The book is an artistic treat and spiritual nourishment, and gives the reader a sense of pride.

New achievements have been made in the building trade of the minority nationality regions. The traditional Uygur architecture has been developing in a creative way in the Xinjiang Uygur Autonomous Region. This book introduces to the reader the progress made in the Uygur architecture and decorative art. Still, we would be much pleased to know your criticisms of this book.

### ئاپتوردىن

«ئۇيغۇر بىناكارلىق سەنئىتىدىن ئۆرنەكلەر» — ئۇيغۇر خەلقىنىڭ ئەسىرلەردىن بۇيان داۋاملاشتۇرۇپ ۋە راۋاجلاندى. رۇپ كەلگەن ئەنئەنىۋى بىناكارلىق سەنئىتىنىڭ بىر قىسىم ئۆلگىلىرىدۇر.

بىز بۇ ئۆرنەكلەرنى خەلقىمىزنىڭ كونا كونا تۈگەپ كېتىۋاتقان مەدىنىي يادىكارلىقلىرىنى ساقلاپ قېلىش ھەم ئۇلارنى ئەۋلاتلىرىمىزغا مېراس قىلىپ قالدۇرۇش ۋە بىناكارلىق ساھەسىدىكى خادىملارنى ئاز-تولا ماتېرىيال بىلەن تەمىن ئېتىش مەقسىدىدە توپلاپ تۈزۈپ چىقتۇق.

كىتاپقا كىرگۈزۈلگەن نەقىشلەرنىڭ ئىشلىتىلىش ئورۇنلىرىنى ۋە نەقىش ئىشلەنگەن جاينىڭ تۈزۈلۈشىنى گەۋدىلەندۈرۈش ئۈچۈن، مۇمكىنچىلىكى بولغانلىرىنى فوتو ئاپاراتتا تارتىپ ئەسلى نۇسخىسى بويىچە بەردۇق. سىزىپ رەتلىگەنلىرىمىزدە بولسا شۇ تىپتىكى نەقىشلەرنىڭ ئىشلىتىش ئورۇنلىرىنى كۆرسەتكەننىڭ سىرتىدا، تىپىك ۋە ئەينەن بولۇشىغا، بۇنىڭدىن بۇرۇن نەشر قىلىنغان نۇسخىلارغا ئوخشاپ قالماستىنغا (ئۆزگەرتىۋېتىلگەنلىرى بۇنىڭ سىرتىدا) دىققەت قىلدۇق.

كىتاپنى ئىشلەش جەريانىدا يېقىندىن مەسلىھەت ۋە ياردەم بەرگەن بارلىق كەسپداش يولداشلارغا چىن دىلىمىزدىن رەھمەت ئېيتىمىز.

سەۋىيىمىز چەكلىك بولغانلىقتىن كىتابىمىز يېتەرسىزلىكلەردىن خالى بولالماسلىقى مۇمكىن. كىتاپخانلارنىڭ تەنقىدى پىكىر ۋە تەكلىپلەرنى بېرىشنى سەمىمى ئۈمىت قىلىمىز.

جورى قادىر، خالىق داۋۇت

1983-يىلى 3-ئاي، قەشقەر

# 作者的话

《维吾尔建筑艺术集锦》是维吾尔族人民世代传承和发展下来的传统建筑艺术中的一部分样品选刊。

我们收集编出此书的目的在于保存处于老化残损消失之中的文物，以便把它作为一项遗产留给后代，同时也为给建筑行业的人员多少提供一些资料。

为了突出书中所收的图案纹样应用的场所、部位及其结构，我们尽可能采用了拍照摄影的办法以保持其原貌。在我们绘制的图样中，除指出该类图案的使用处所外，还特别注意了该类图案的典型性、准确性，并力求避免与过去已出版的图案重复雷同（除过去所绘失真者外）。

谨向在此书编写过程中给我们提供了宝贵建议和支持的所有同志们表示衷心的感谢！

由于我们的水平有限，本书难免有不足之处，敬希读者给予批评指正。

焦力·卡德尔

哈力克·达吾提

1983年3月于喀什

## Authors' Note

*Examples of Uygur Architectural Art* is a collection of architectural works of art handed down to us from ancient times.

Our aim in this book is to offer to our posterity a cultural legacy that has been passing into oblivion, and to architectural engineers a valuable reference material.

Most of the pictures are photo reproductions, showing the location and structure of the designs. Explanatory notes are given to the drawings, which are typically and accurately done, referring to their use and location. At the same time, we have done our best to avoid repetition with drawings that have appeared in other publications.

We would like to express our heartfelt thanks to our colleagues who have helped us in the compilation of this album.

Owing to our limited ability, deficiencies in this book are inevitable. Please give us your comments.

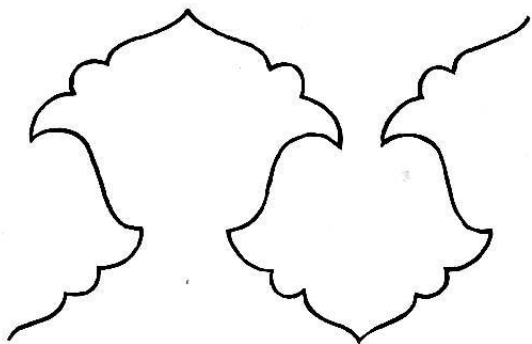
Jori Kadir  
Halik Dawut

March 1983  
Kaxgar

# ئۇيغۇر زەقشلىرىنىڭ ئاساسىي پىلامېنتلىرى

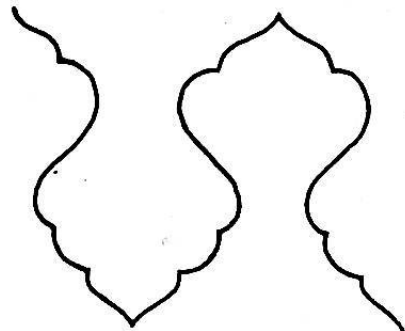
维吾尔雕饰图案的主要纹样

Popular Uygur Decorative Patterns

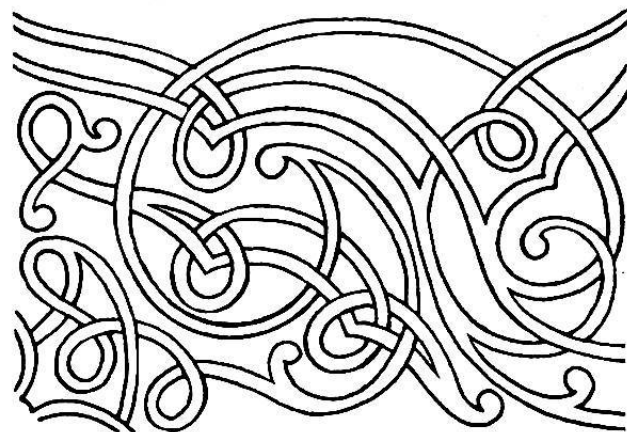


谢德纹

Xadda



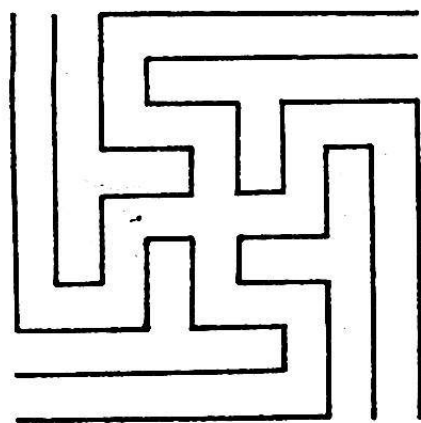
شەددە



伊斯力玛纹

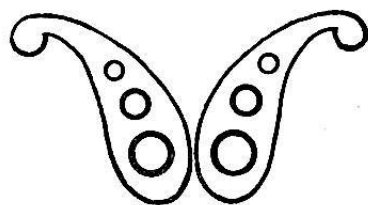
Islima

ئىسلىما

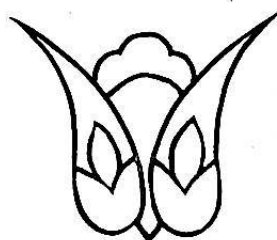


Xaitan Kulup

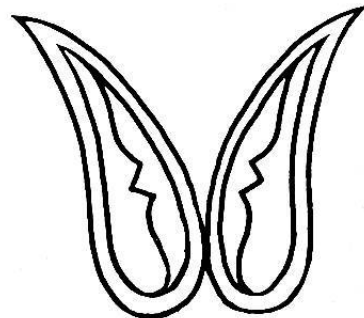
شەيتان قۇلۇپ  
谢唐库鲁甫纹



巴旦木纹



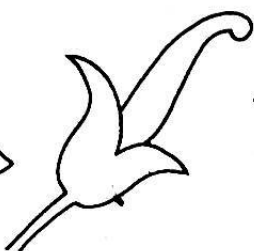
Badam



بادام



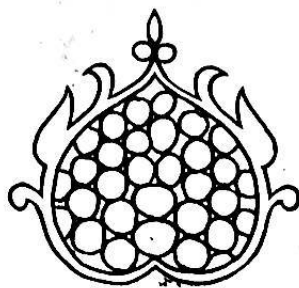
花蕾纹



Flower buds



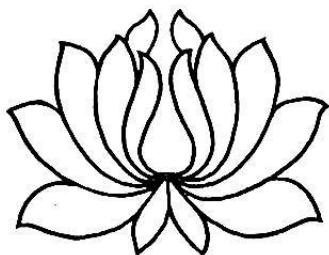
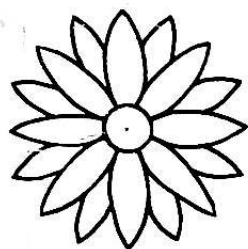
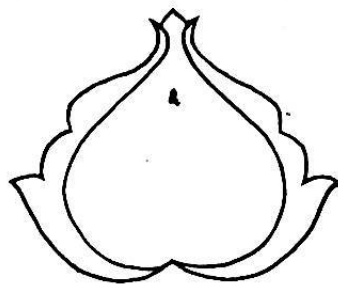
غۇنچە



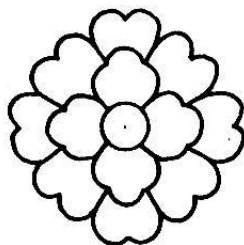
石榴纹

Pomegranates

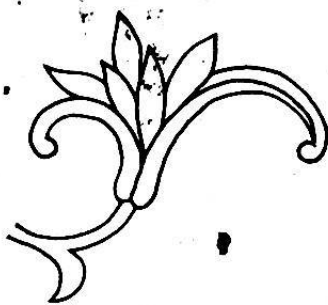
ئانار



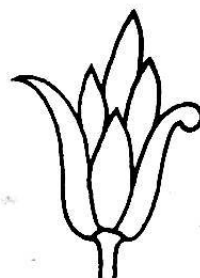
花朵纹



Flowers



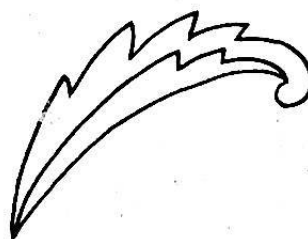
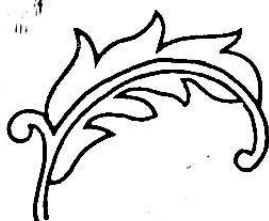
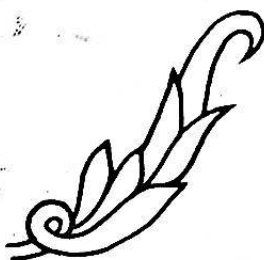
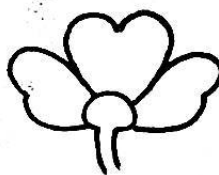
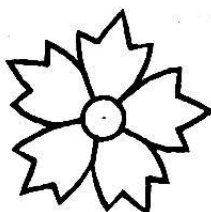
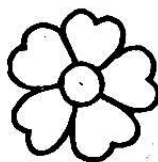
گۈل



چىچەك

小花纹

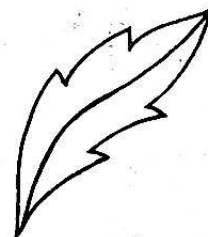
Petit-flowers



叶纹

Leaves

يوپۇرماق



# دەرۋازا، مۇنار، گۈمبەزلىر

各式大门、塔、拱北

Gates, Minarets, and Domes

قەشقەر ھېيتكار جامەسى (۱۸۷۲ - يىللىرى ياسالغان)

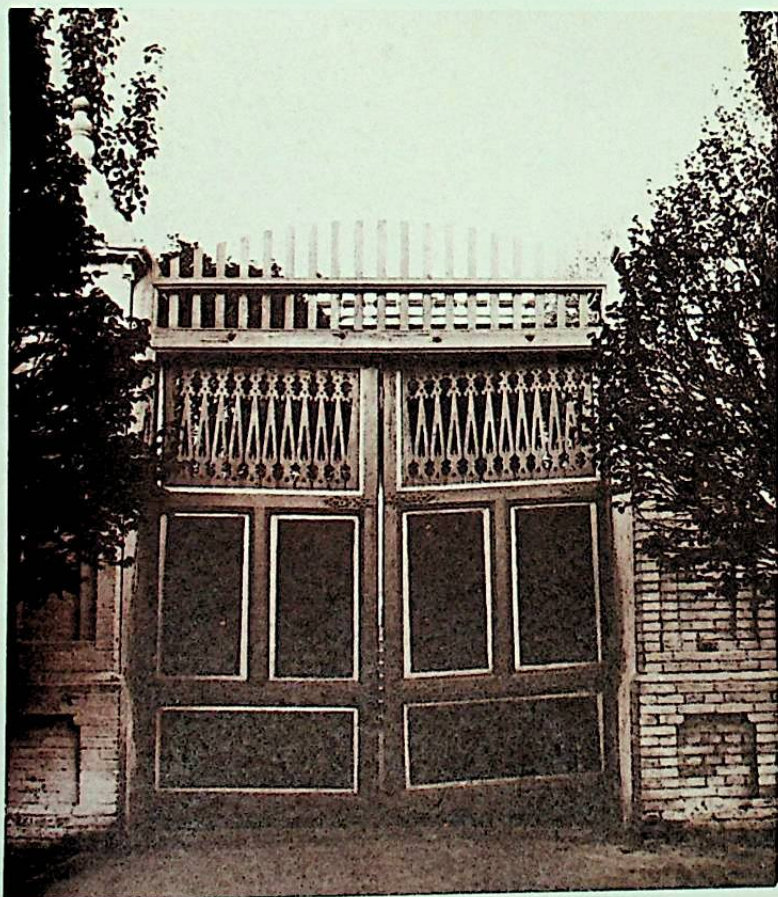


喀什艾依提尔清真大寺 (约建于公元1872年)

The Iytkar Mosque at Kaxgar, built around 1872.

ئەگىن دەرۋازىلار

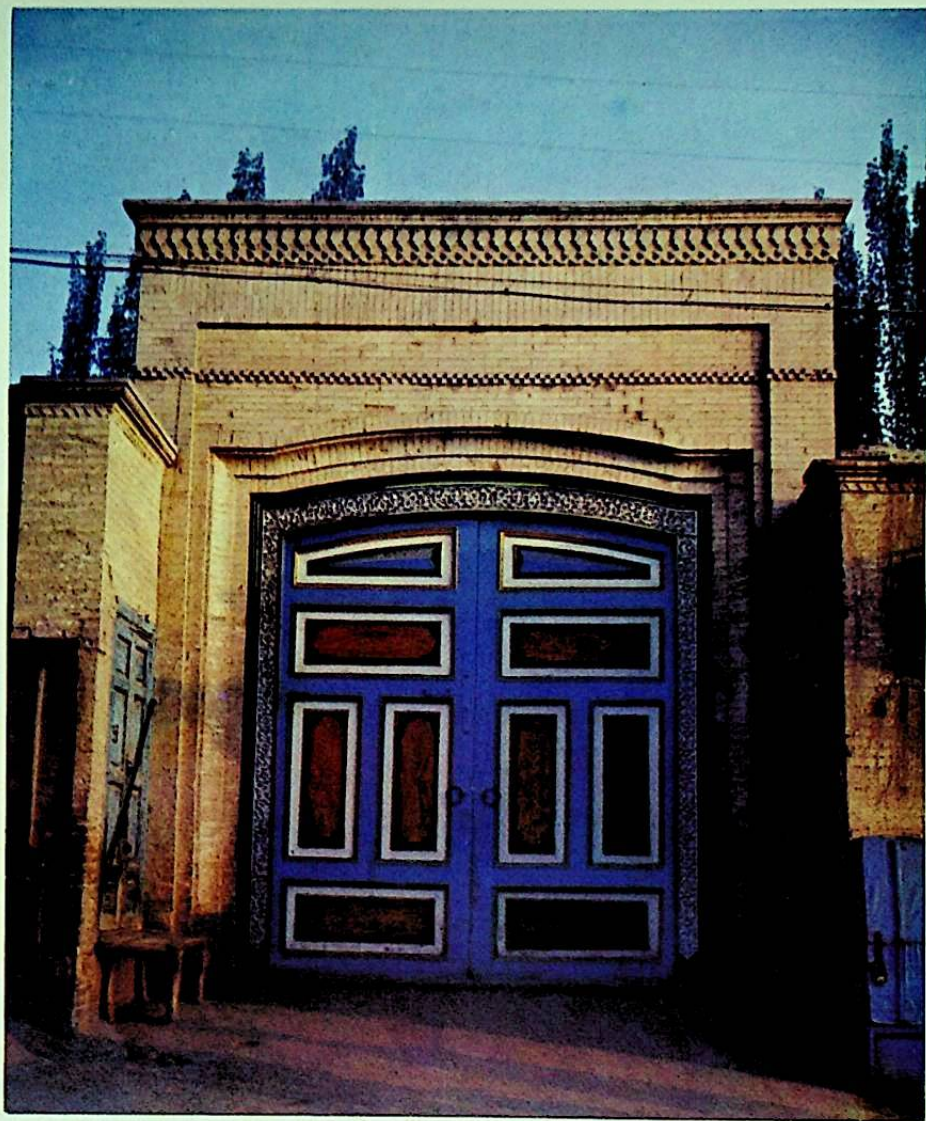
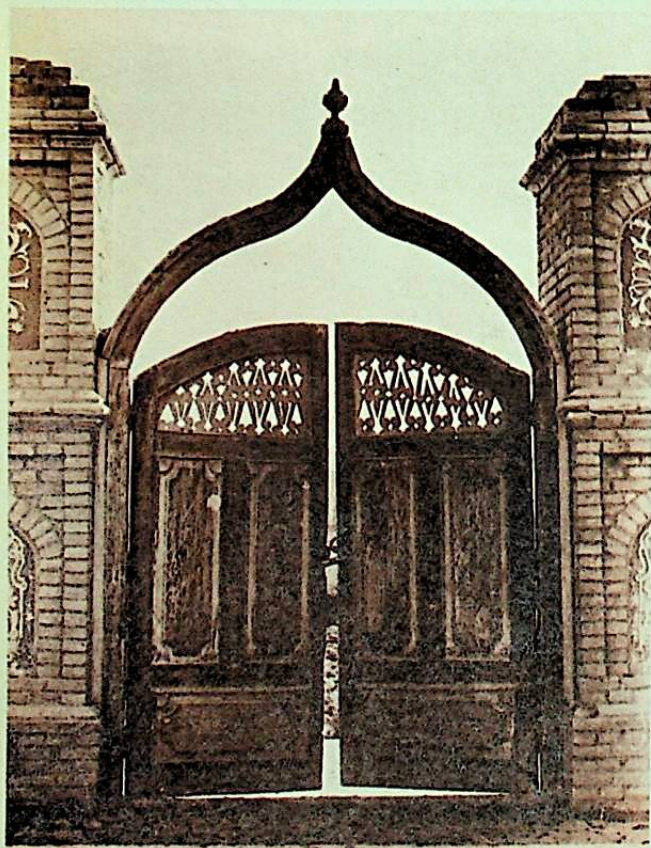
各式栅栏门 Fence gates.



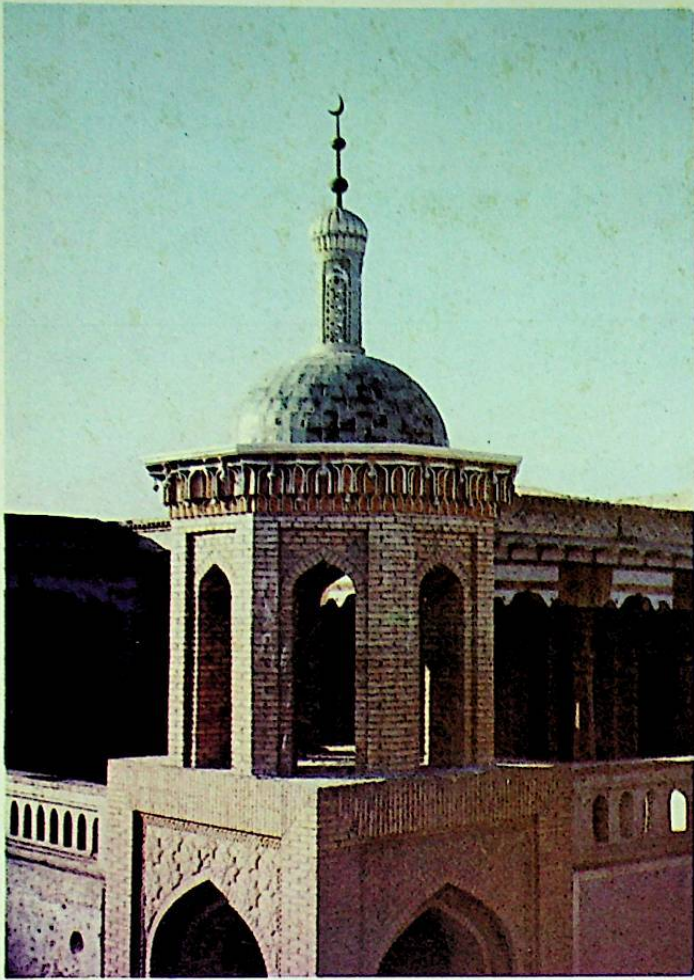


ھويلا دەرۋازىلىرى

各式院落门 Courtyard gates.

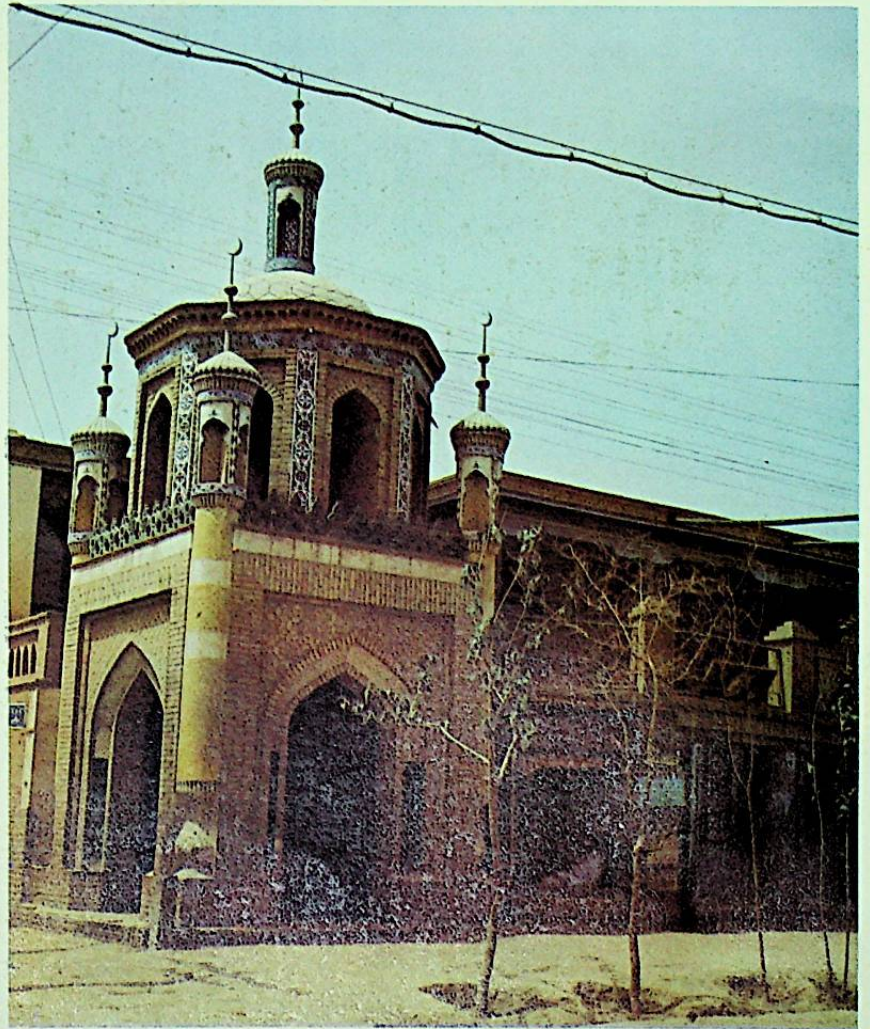


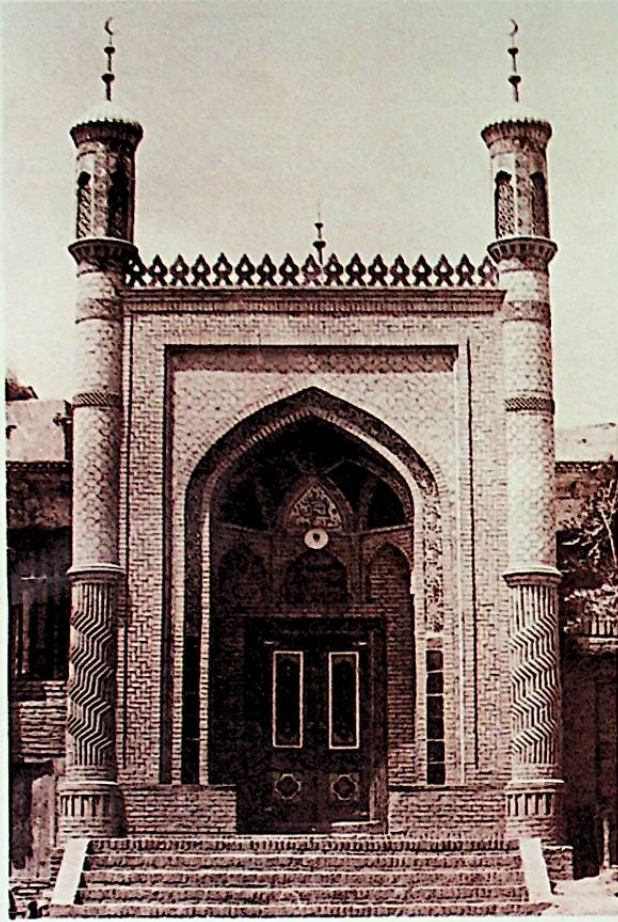




ھەر خىل مۇنار، گۈمبەز لەر

各式塔及拱北 Minarets and domes.

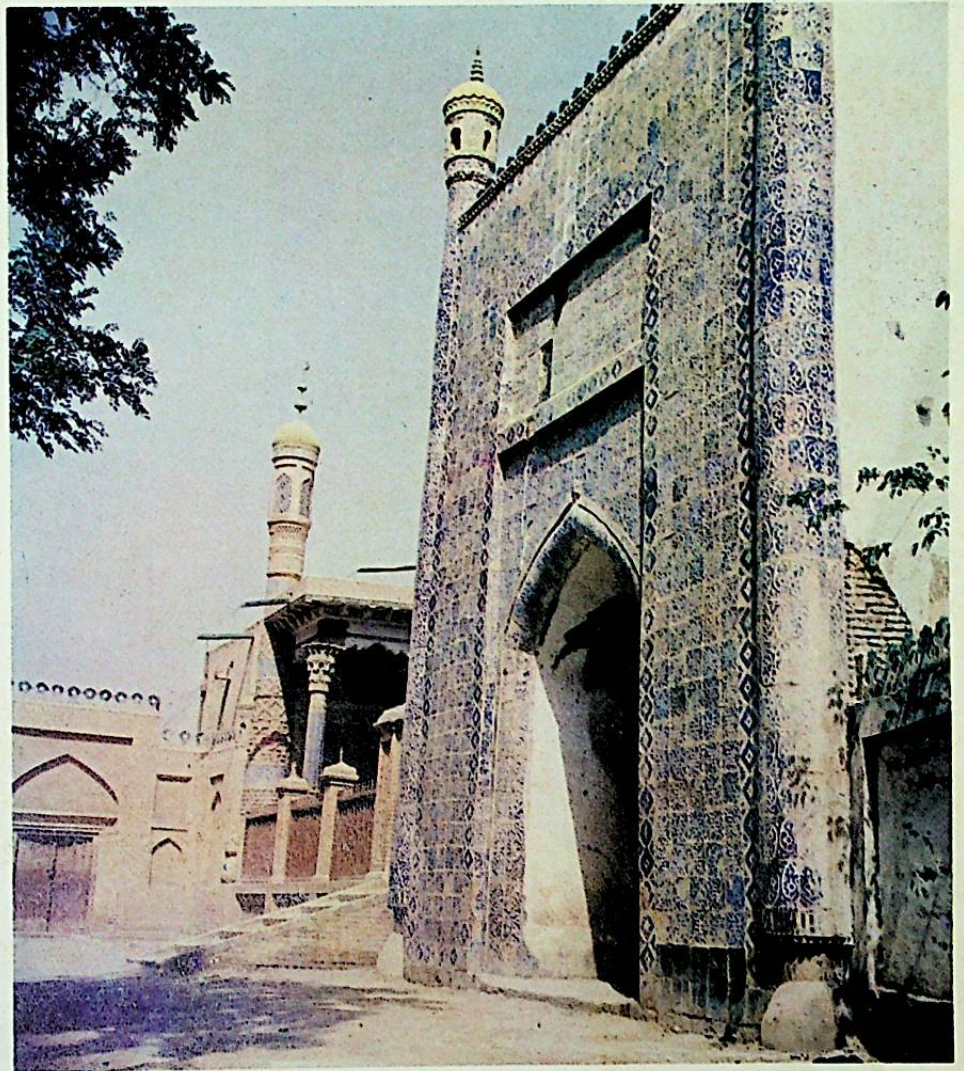




دېنغا مۇنار ئېلىنغان دەرۋازىلار

带塔的各式大门

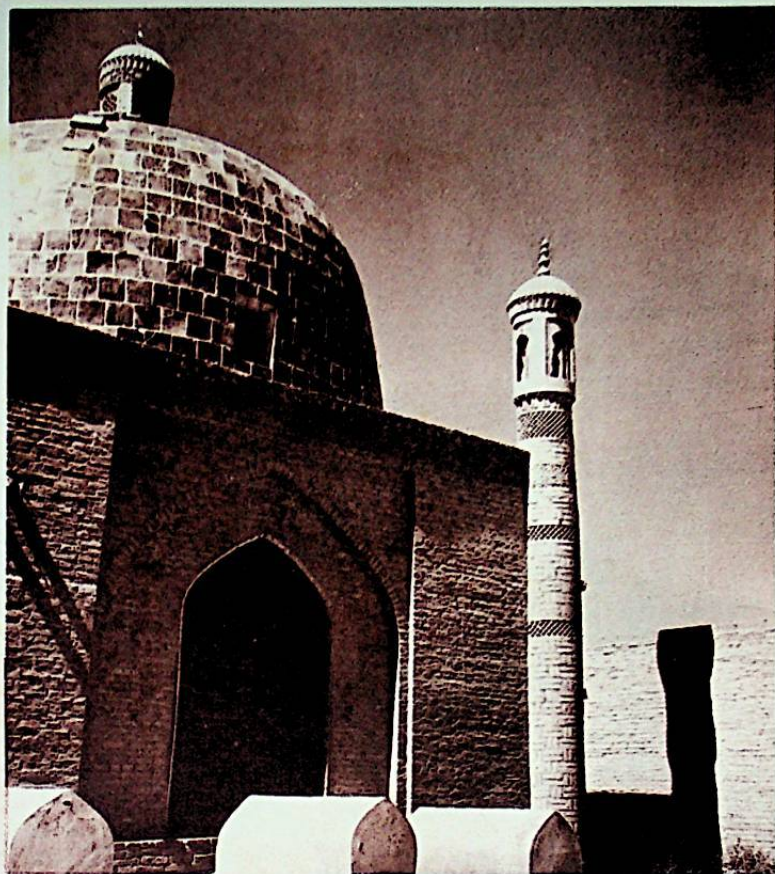
Gates with minarets.



قارا خانلار سۇلالىسى دەۋرىدىكى ئۇلۇغ مۇتەپەككۇر،  
شائىر يۈسۈپ خاس ھاجىپ مازىرى (قەشقەردە)

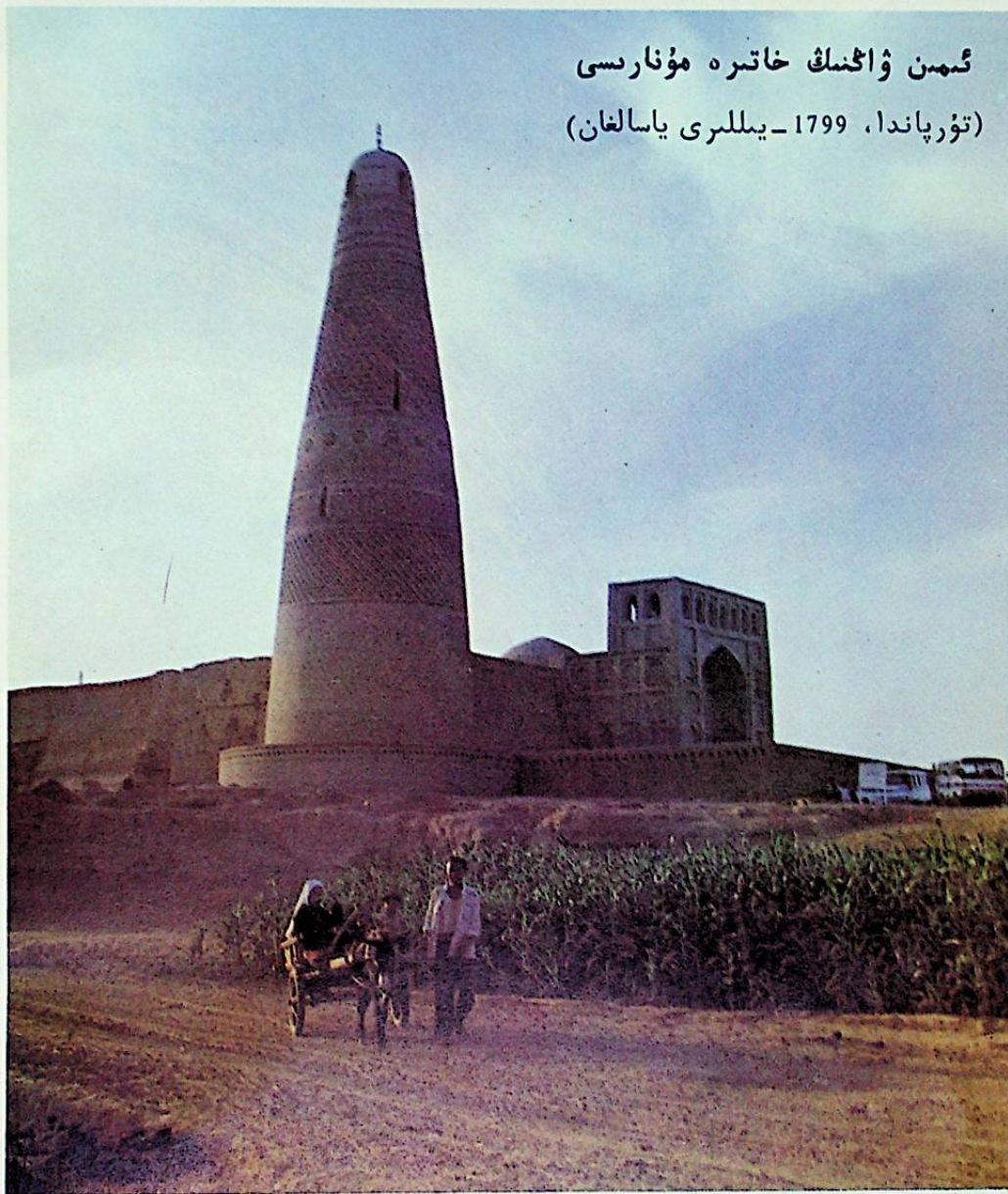
黑汗王朝时期的伟大思想家、诗人玉素甫·哈斯·哈吉甫  
之墓 (位于喀什)

Tomb of Yusup Has Hajip, great thinker and  
Poet of the Kara Dynasty (in Kaxgar).



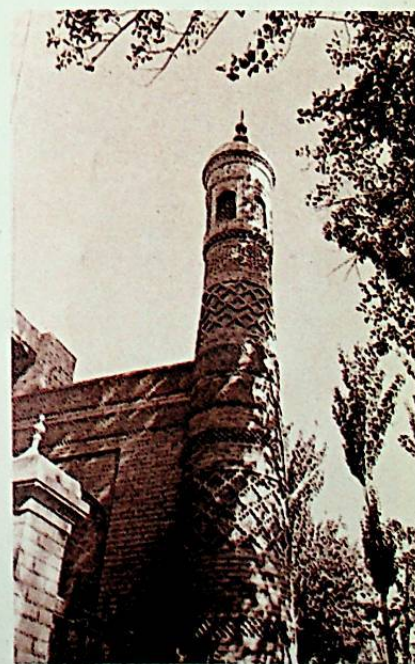
ھەر خىل مۇنارىلار  
各式宝塔 Minarets.

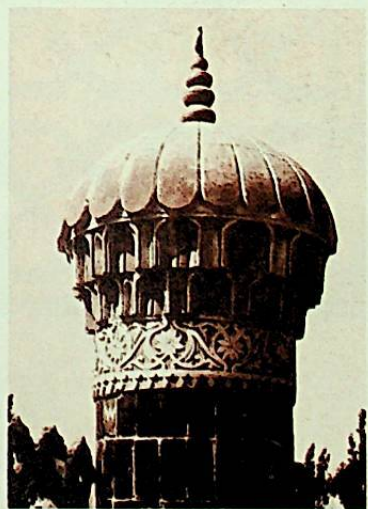
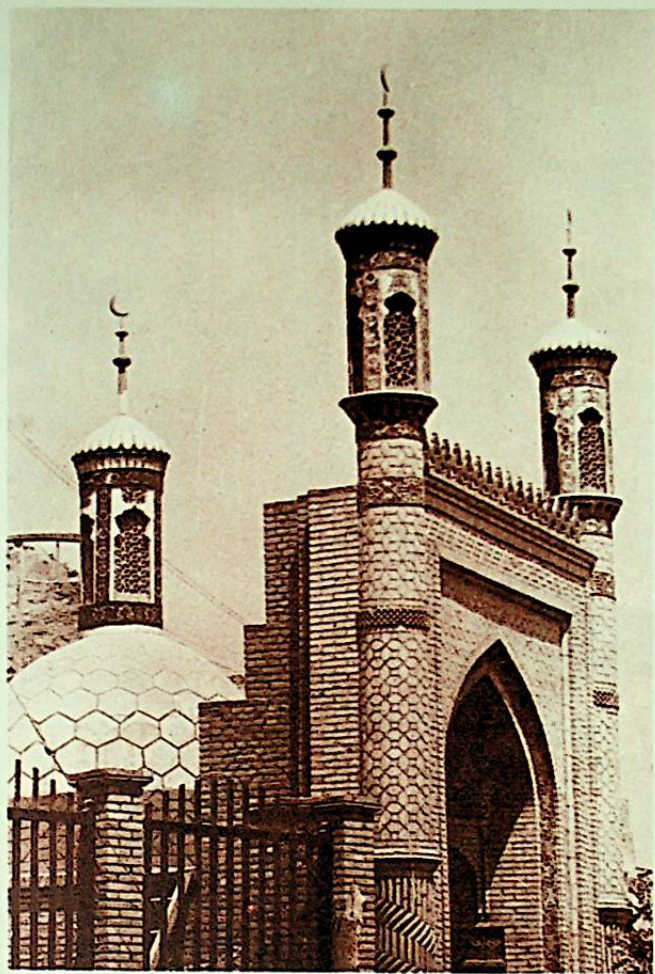
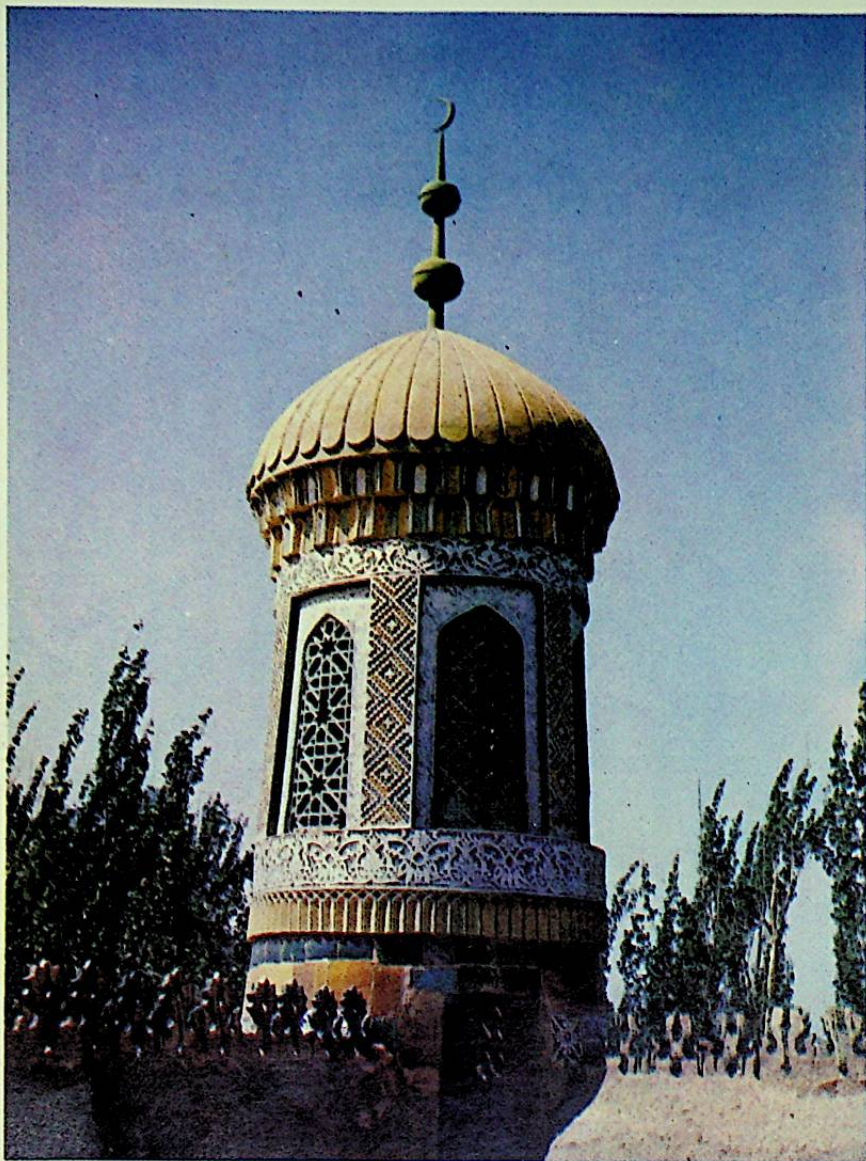
ئىمىن ۋاھىنىڭ خاتىرە مۇنارىسى  
(تۇرپاندا، 1799 - يىللىرى ياسالغان)

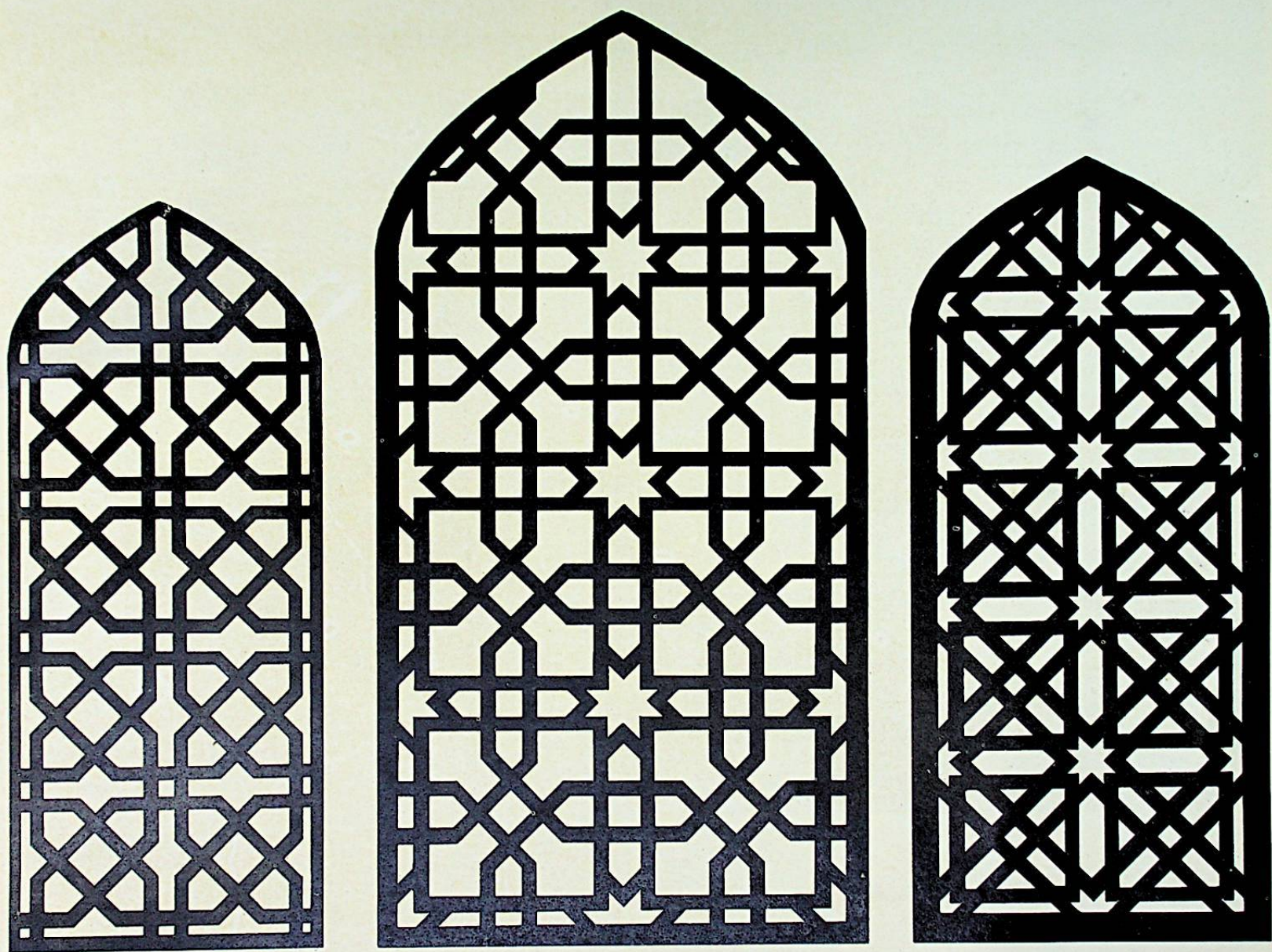


伊明王纪念塔 (位于吐鲁番, 约建于公元1799年)

King Imin's Memorial Minaret, built around 1799 at Turpan.





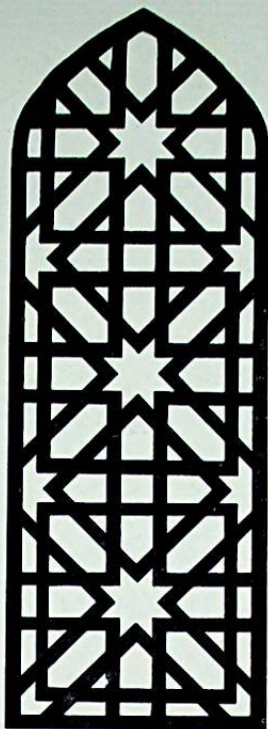
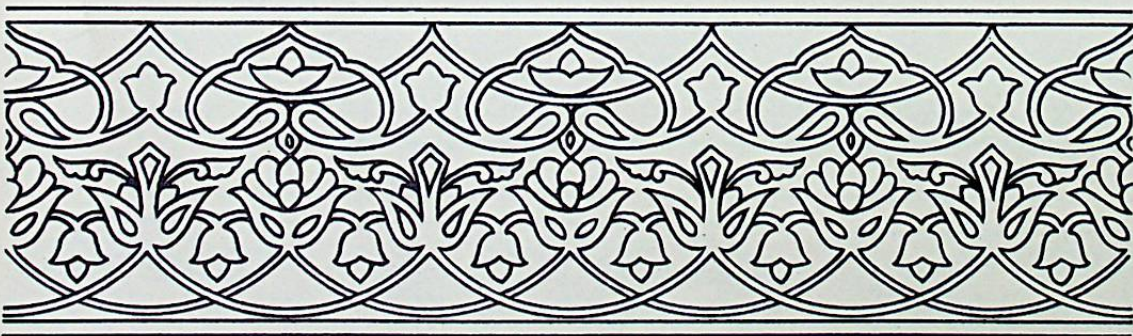
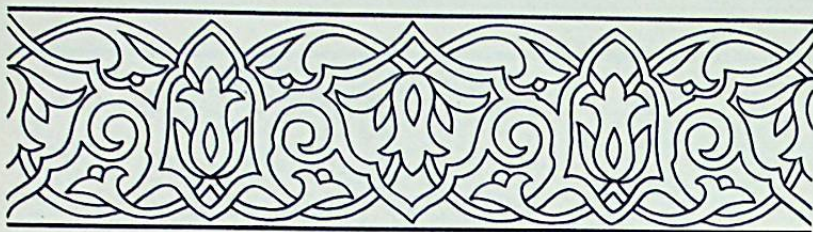


石膏铸成的各式格窗

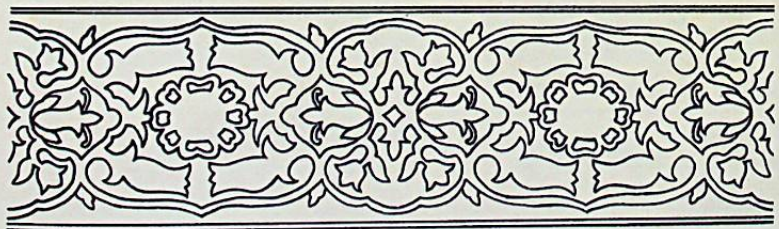
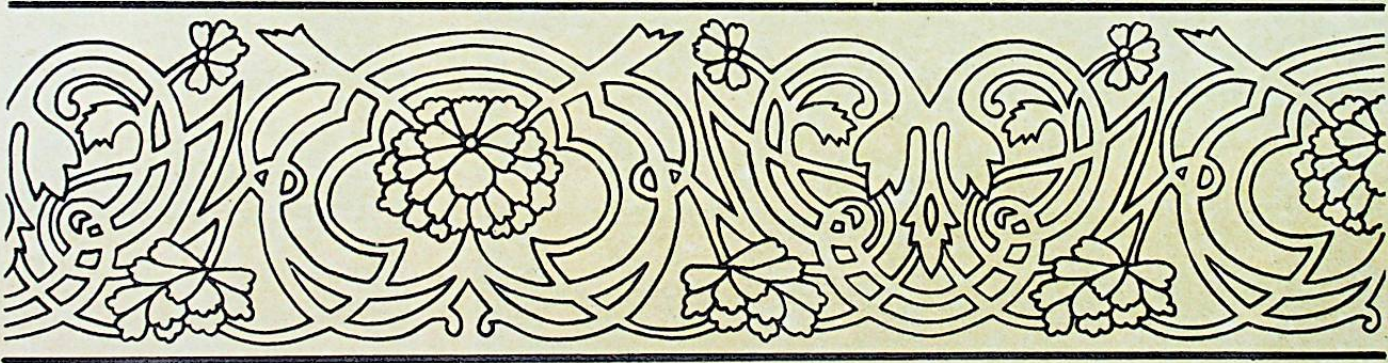
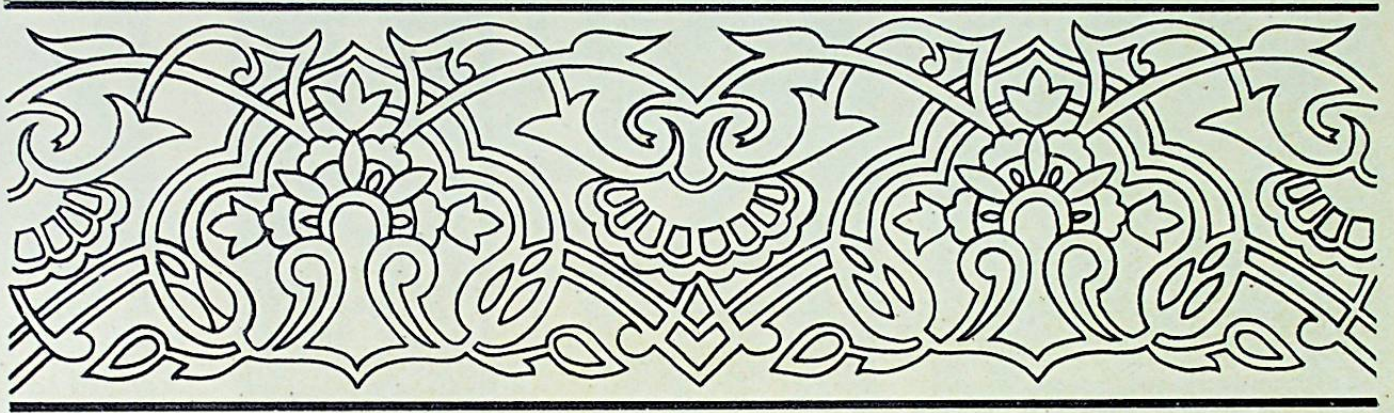
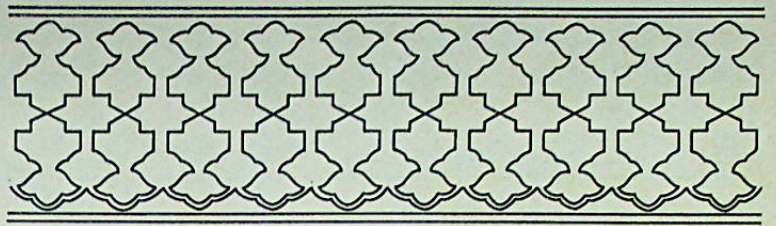
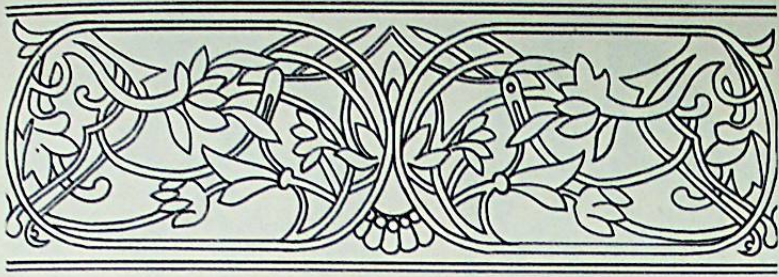
Gypsum lattice windows.

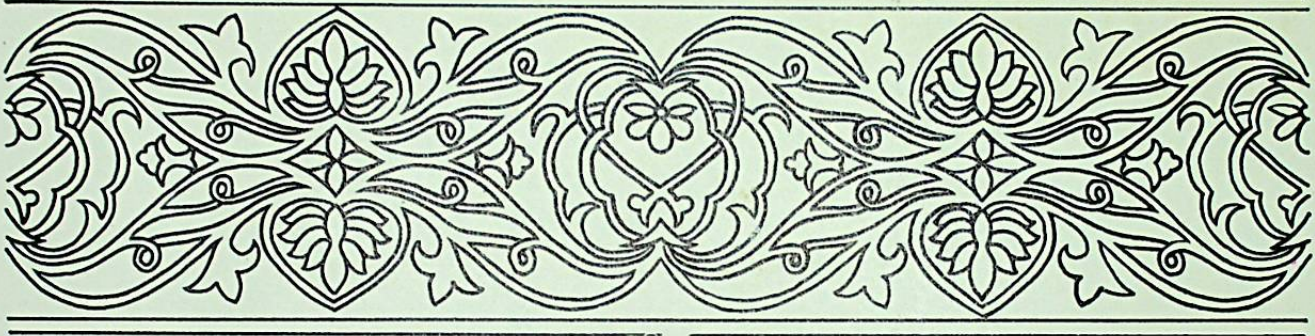
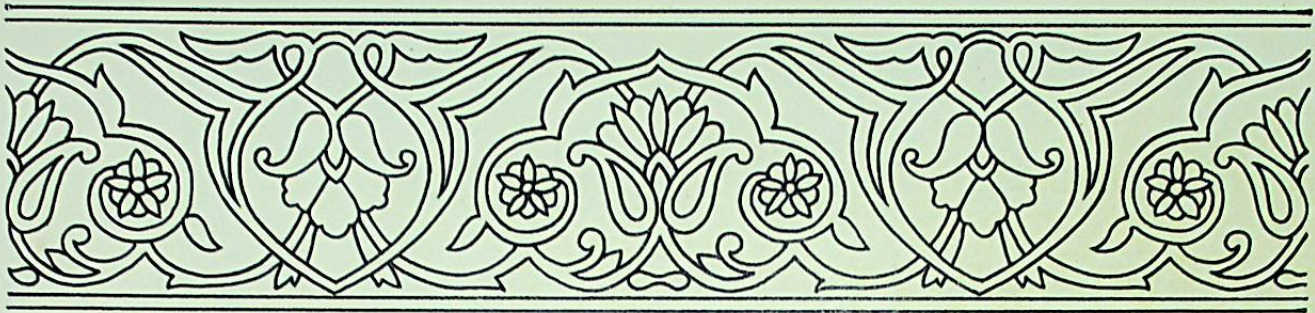
گهجدن قویولغان پهنجمرلەر





塔身及拱北上的浮雕 (石膏雕) (گهج ئويما) مۇنار، گۈمبەز نەقشلىرى  
Bas-reliefs on minarets and domes (carved gypsum).





# ھويلا، پشايۋان، كايۋان، زوتوك

Courtyards, Porches, Caisson

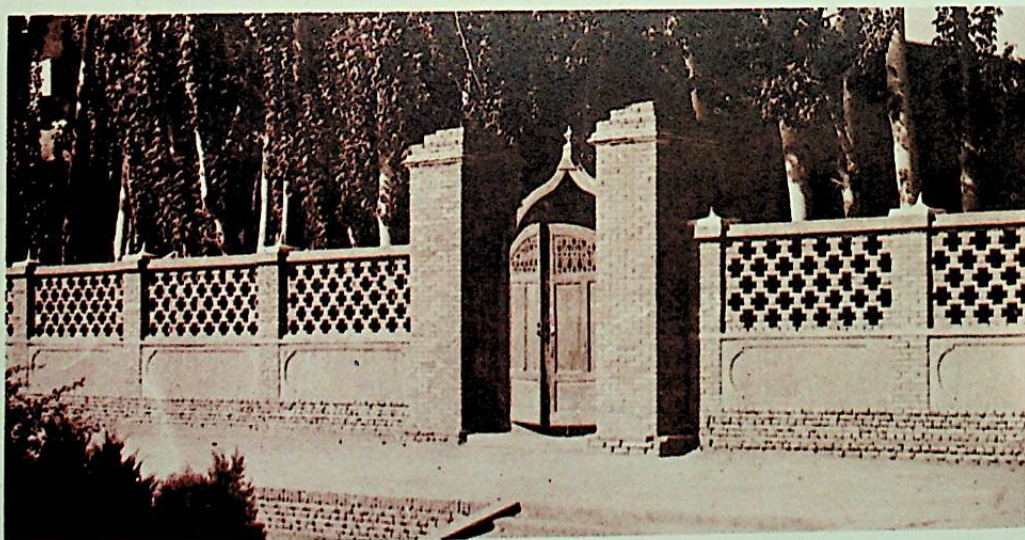
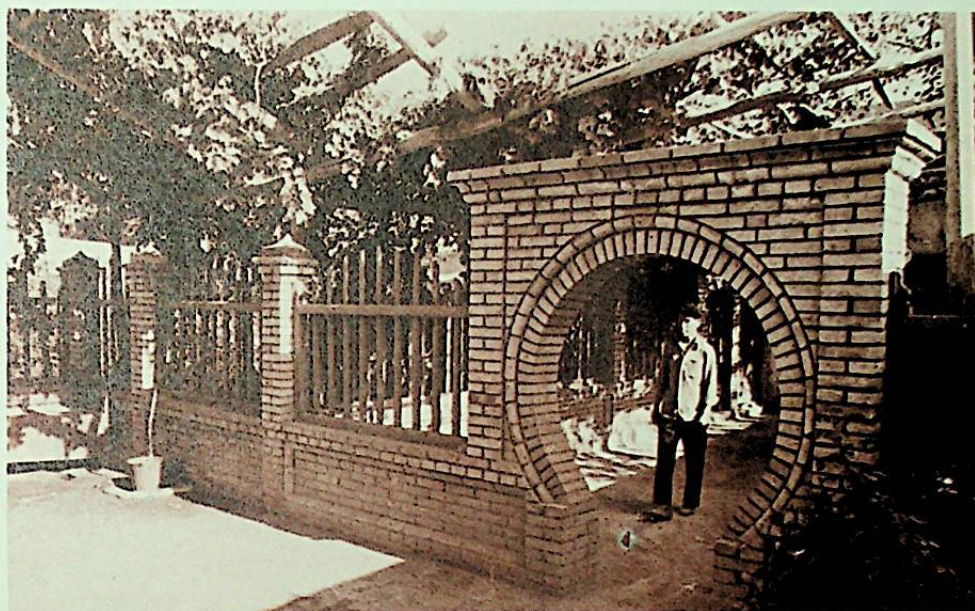
院落、前廊、藻井、门檐

Ceilings, and Door-Eaves

رشاتكلىق ئىچكىرى - تاشقىرى ھويلا

栅栏墙分隔的里外院落

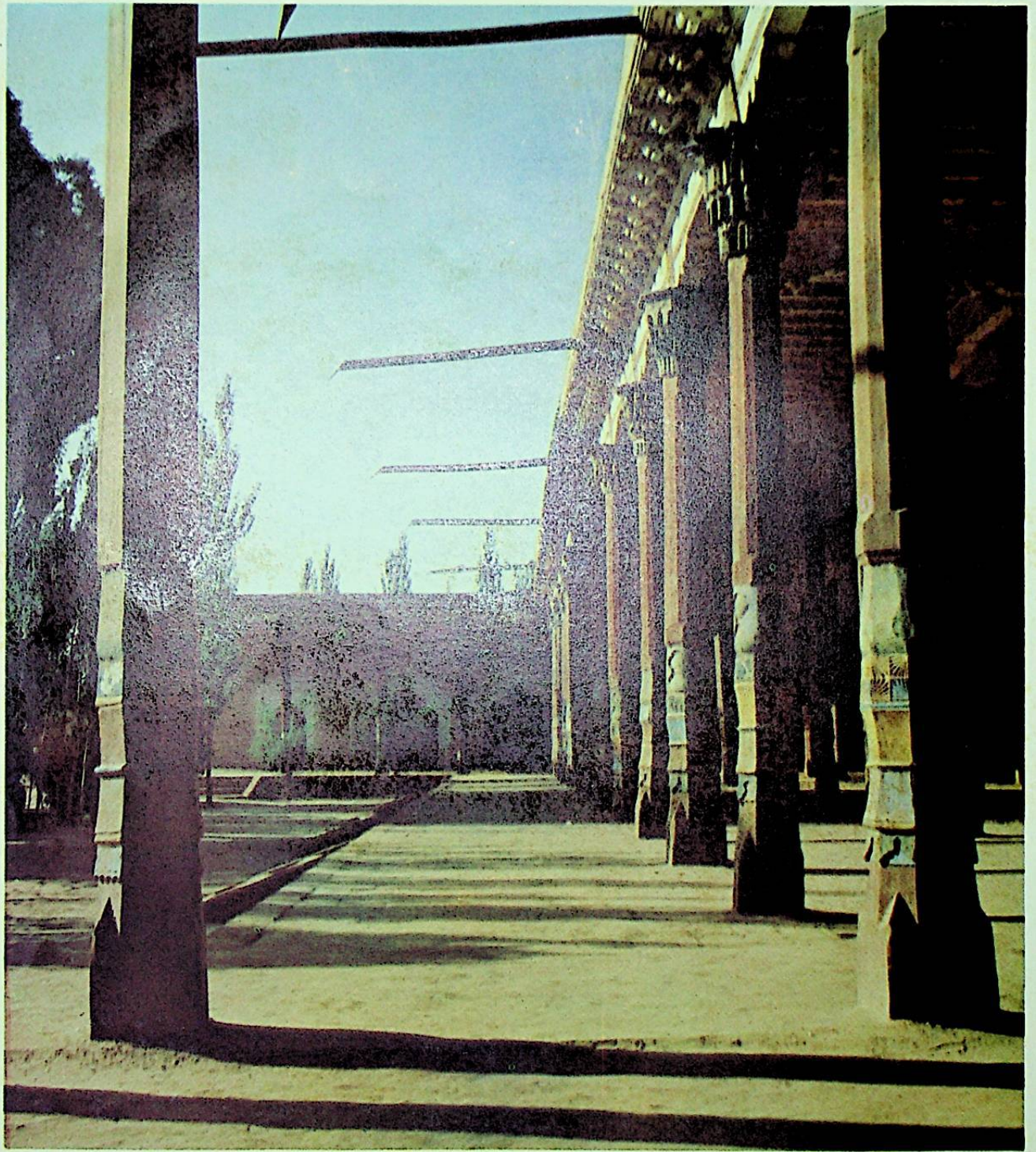
A courtyard partitioned by a fence.



باغ ھويلىنىڭ كۆڭگۈرا تېمى

空花院墙

A wall with floral designs.



排椽式前廊

A raftered porch.

ۋاسجۇپ پىشايۋان

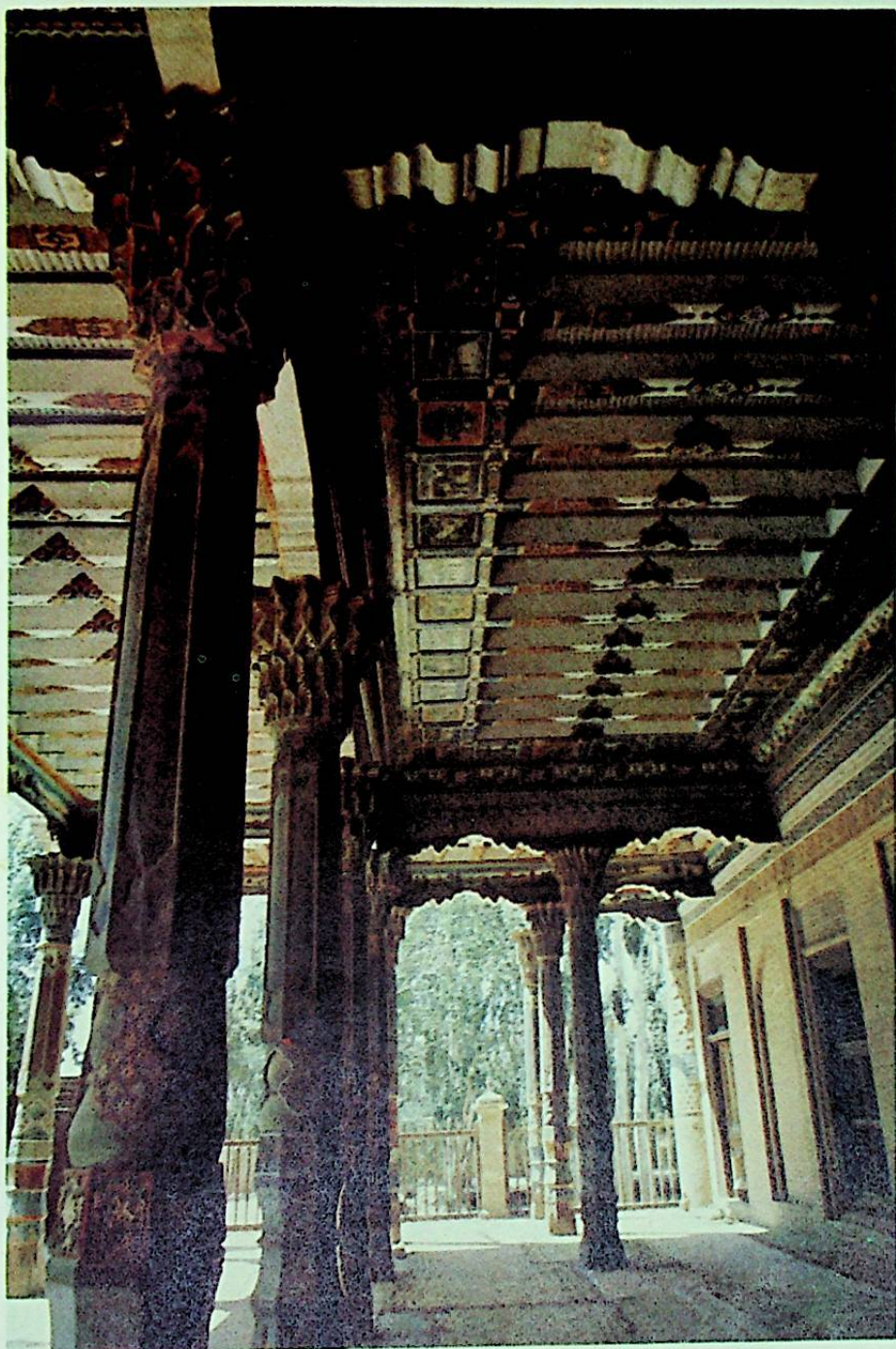


花园中央的凉亭

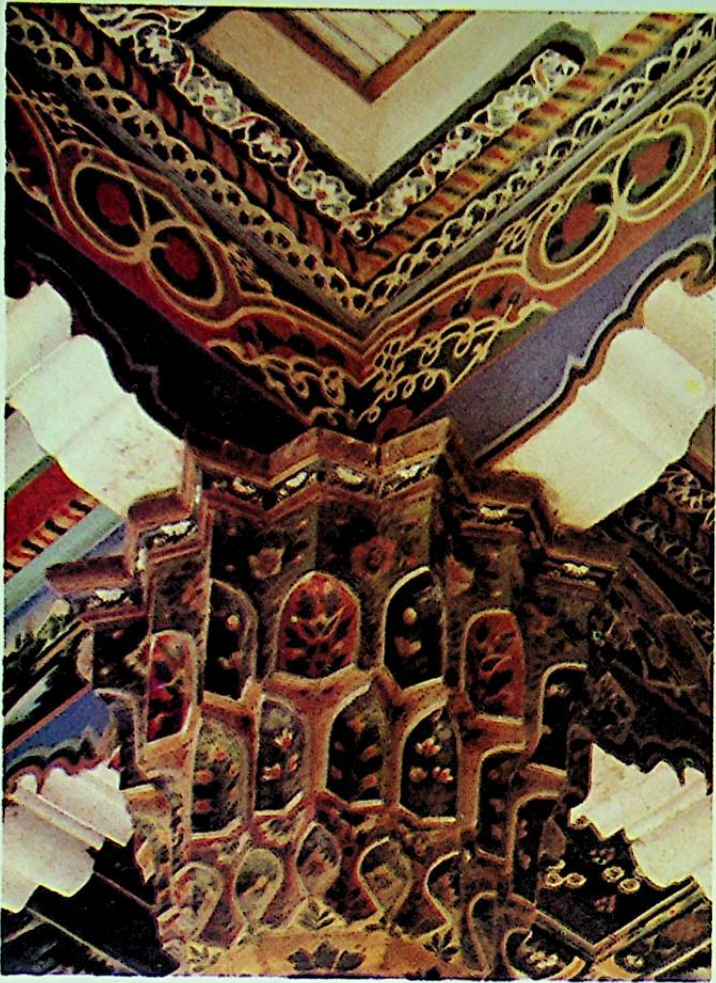
A pavilion in the center of an orchard.

باغ ئوتتۇرسىدىكى شىپاڭ



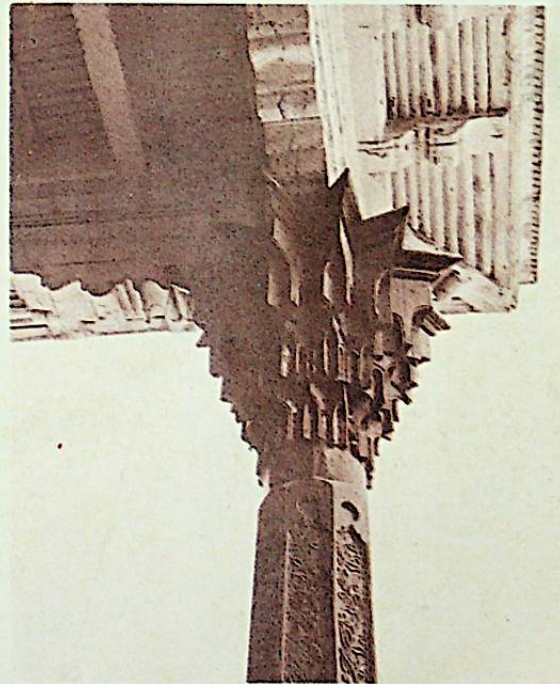
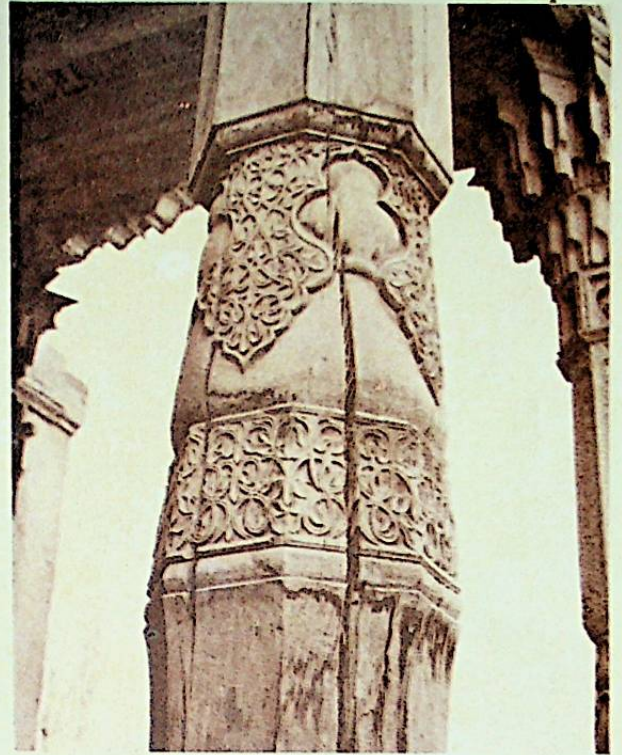






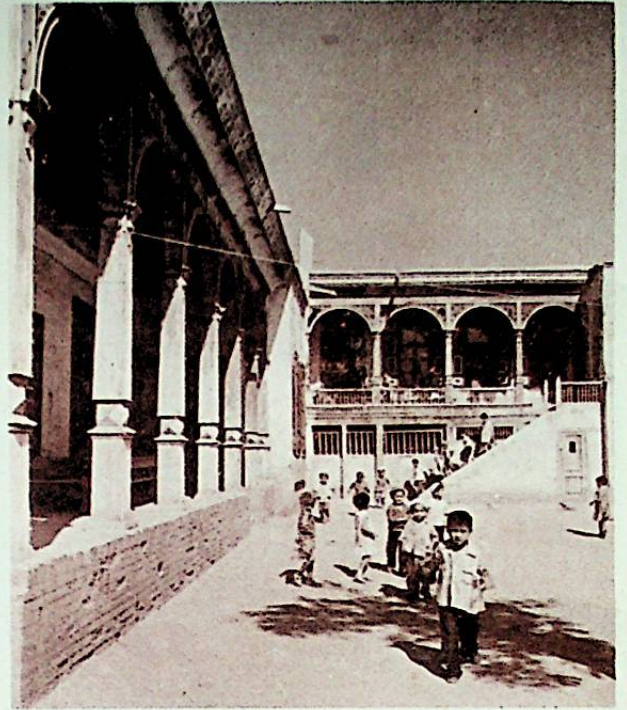
ۋاسجۇپ پىشاينۇان تۈۋرۈكلەرى  
排椽式前廊之柱  
Columns of a raftered porch.

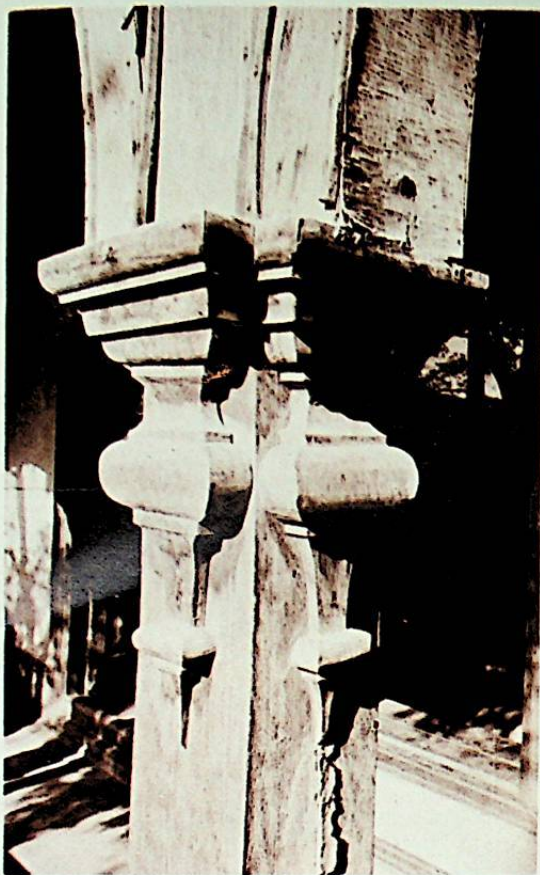




تاختايلىق پىشايۋان

板式前廊 A ceilinged porch.





تاختايلىق پشاىۋان تۈۋرۈكلەرى  
板式前廊之柱

Columns of a ceilinged porch.





زونتۇك

门檐

Door-eaves.

تاختايلىق پىشايۋان (قەشقەر شەھىرى  
قازانچى ياربېشى كوچىسىدا، 1937-يىللىرى  
ياسالغان)

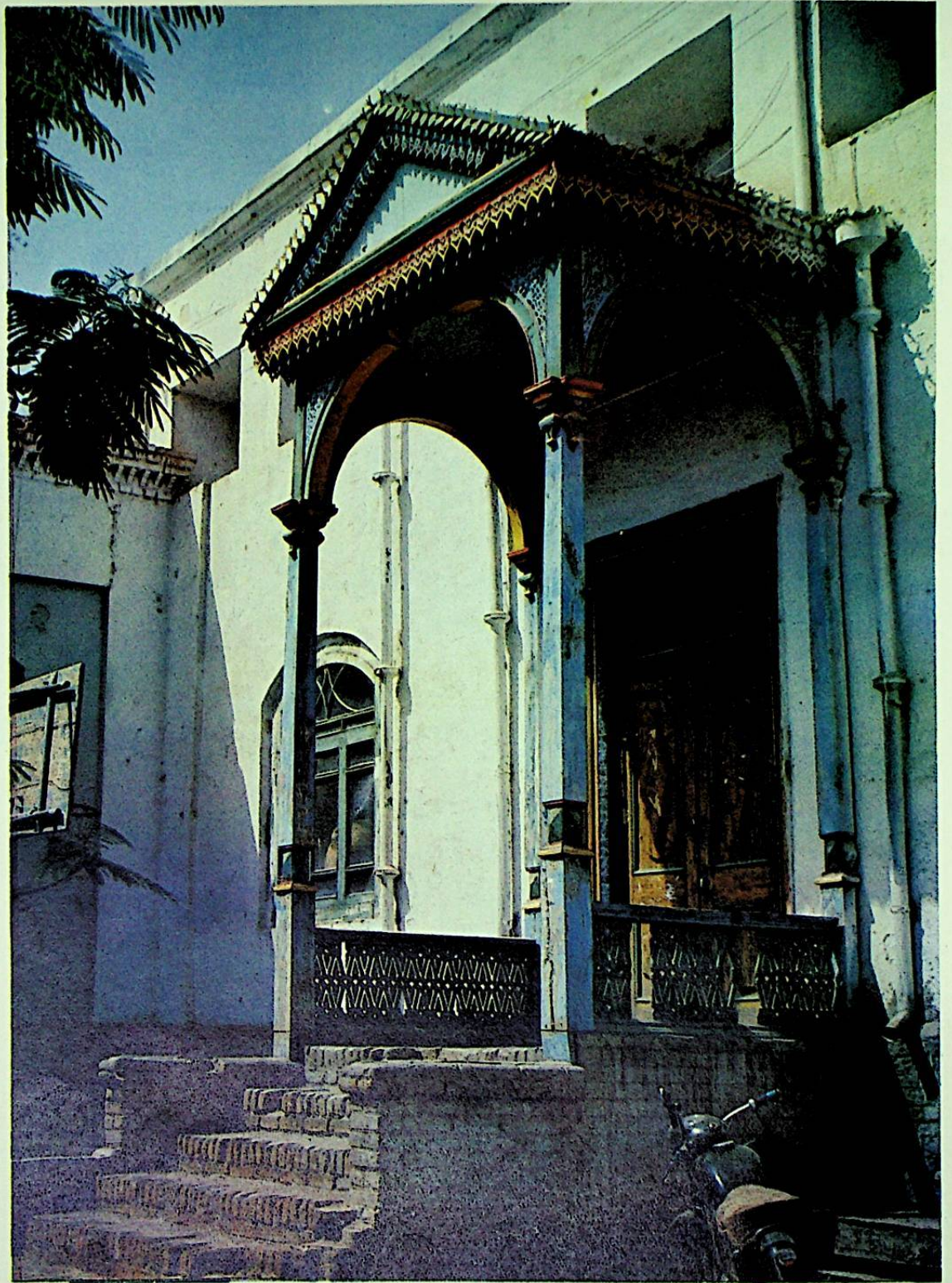
板式前廊

(位于喀什市卡赞其牙外西街，约建于公元1937年)

A ceilinged porch in Kazanqi  
Yarbei Road, Kaxgar, built around 1937.

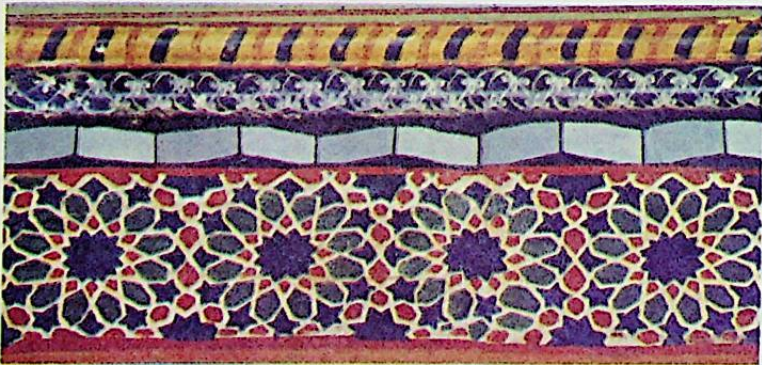
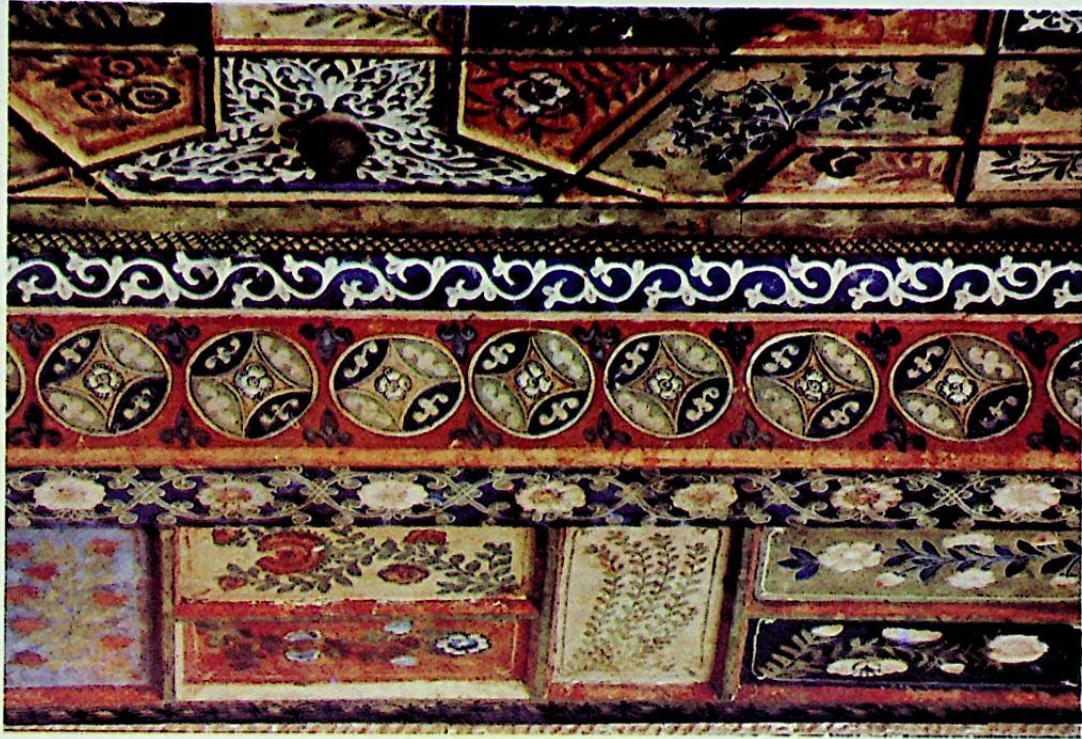


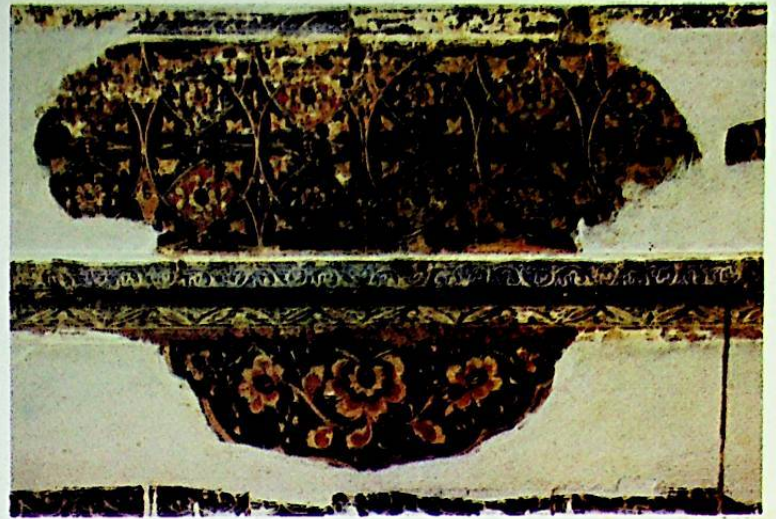


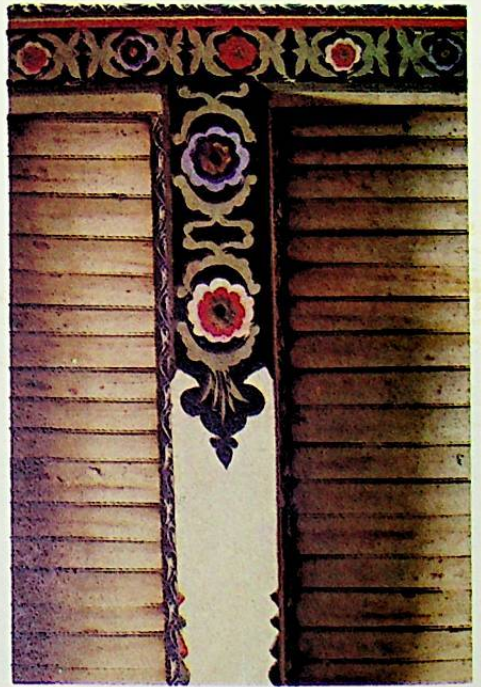
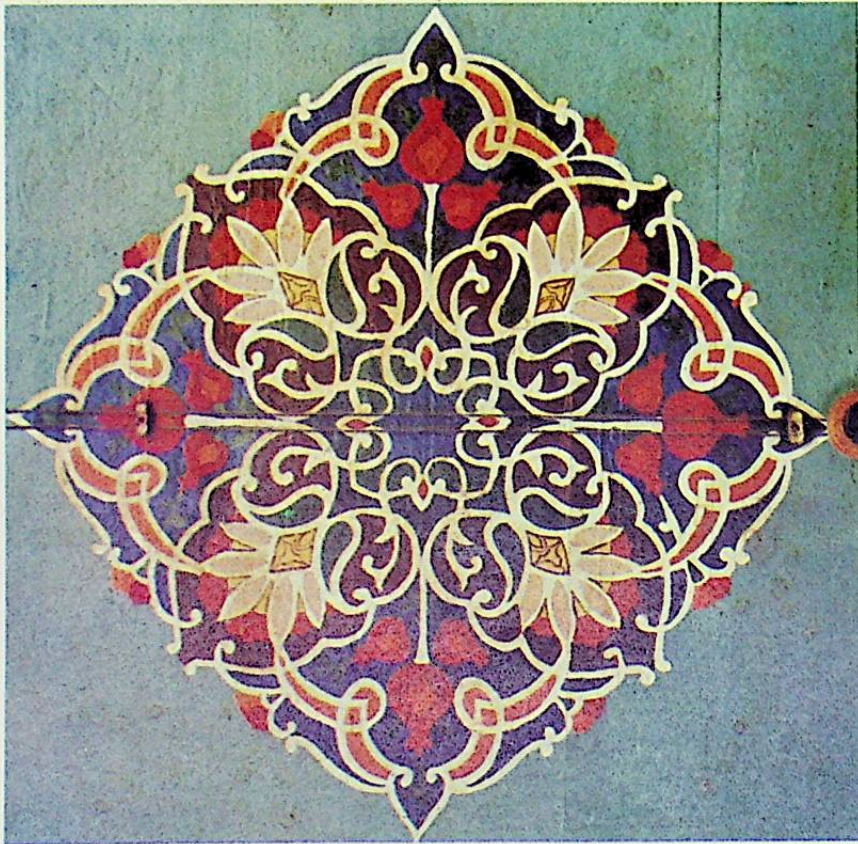
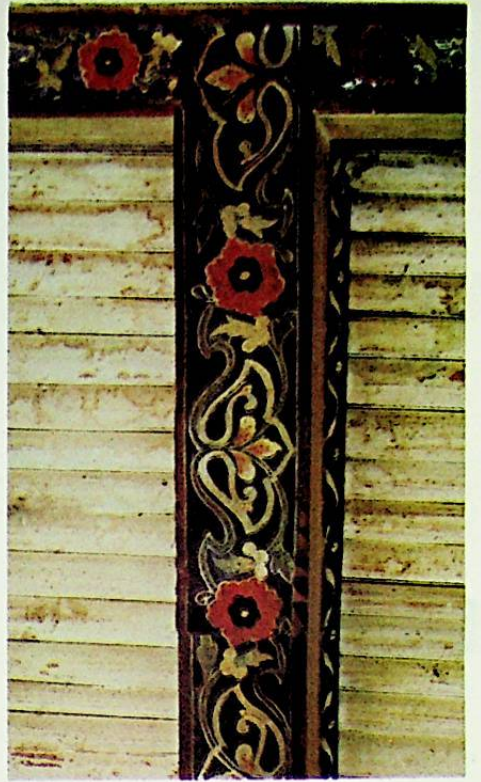
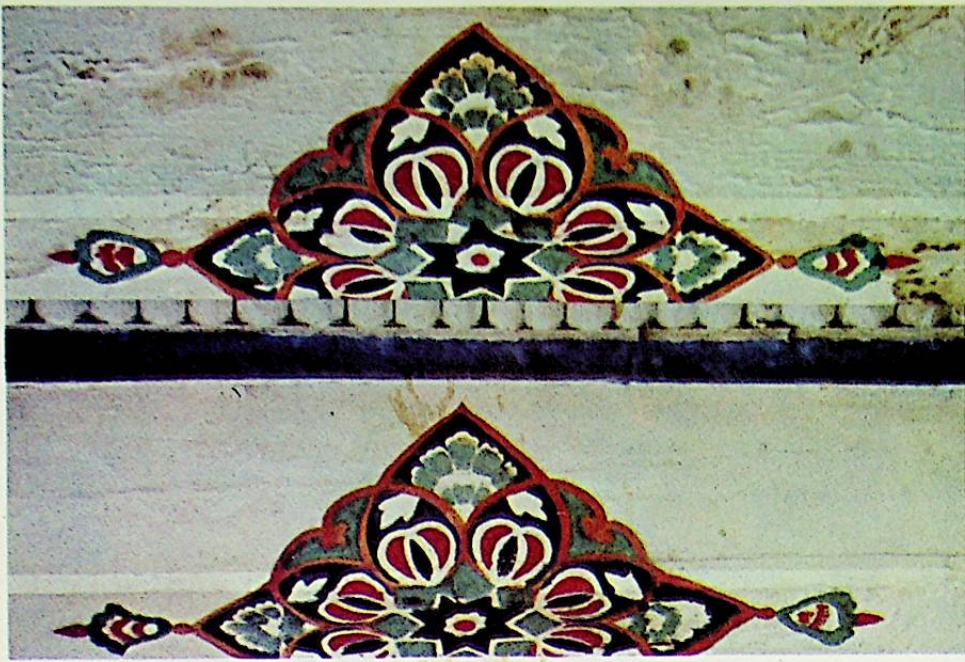


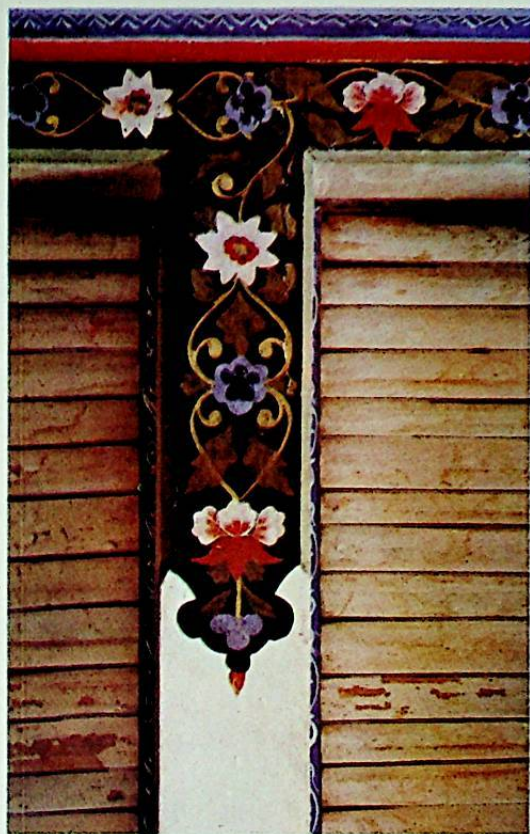


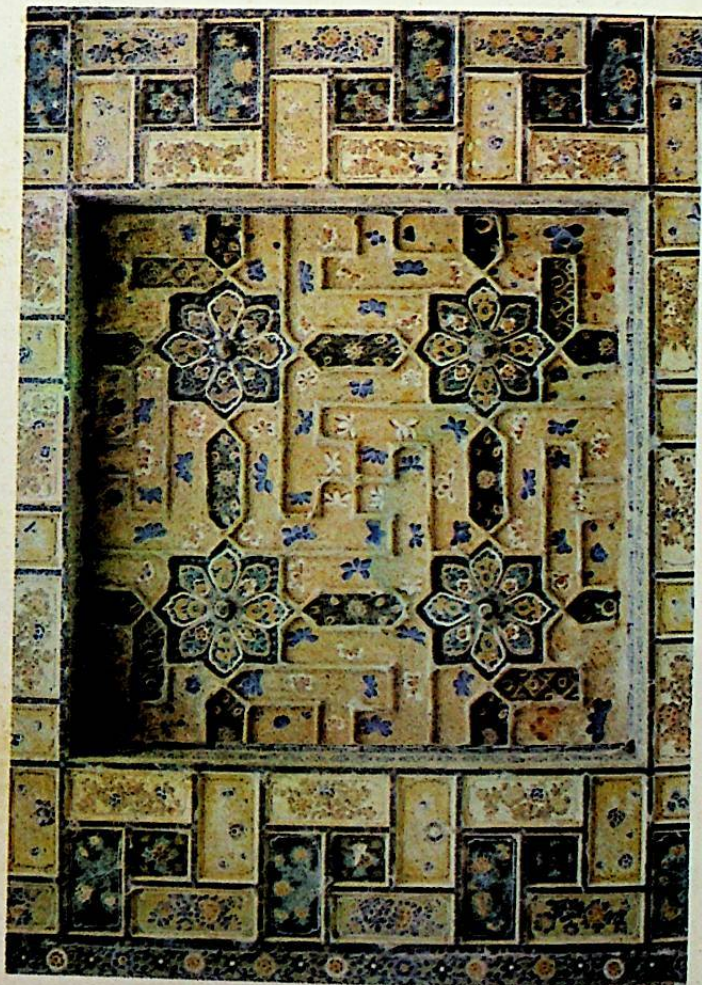
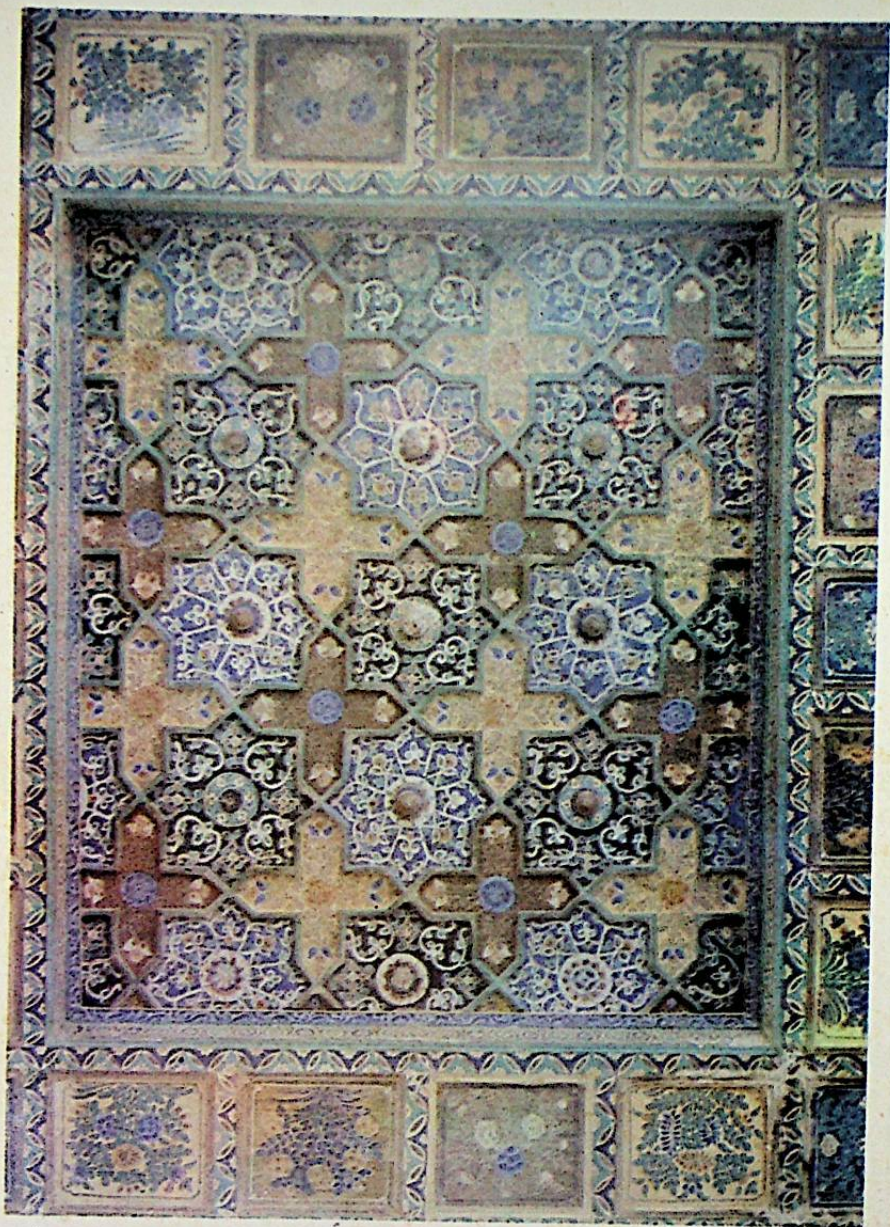


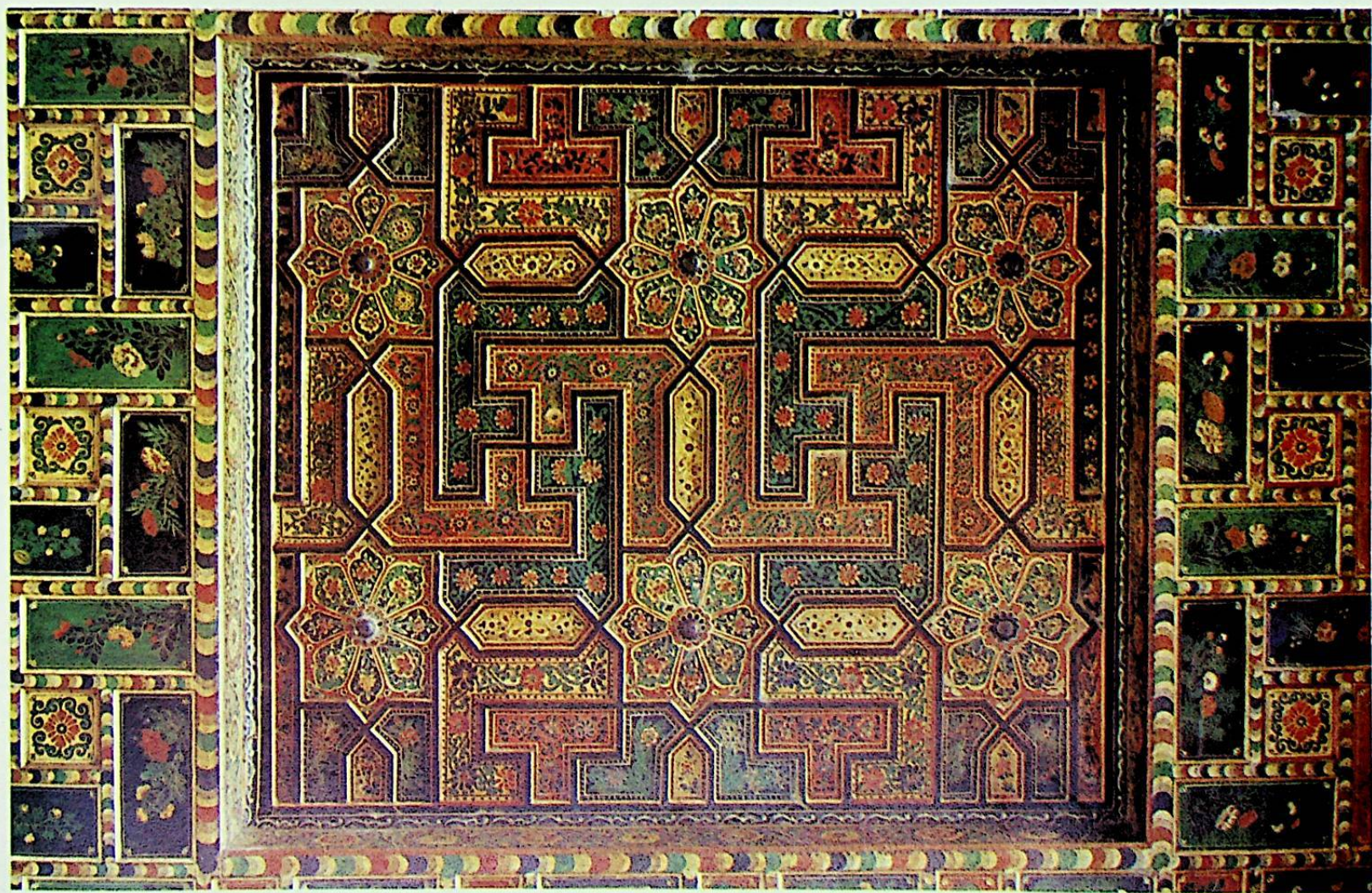


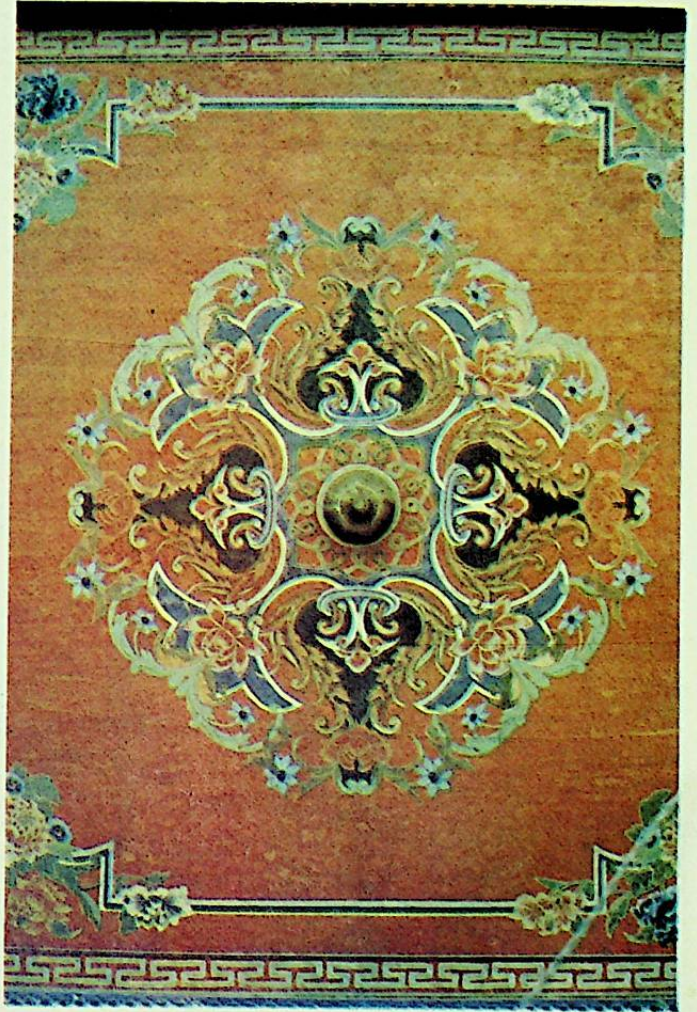


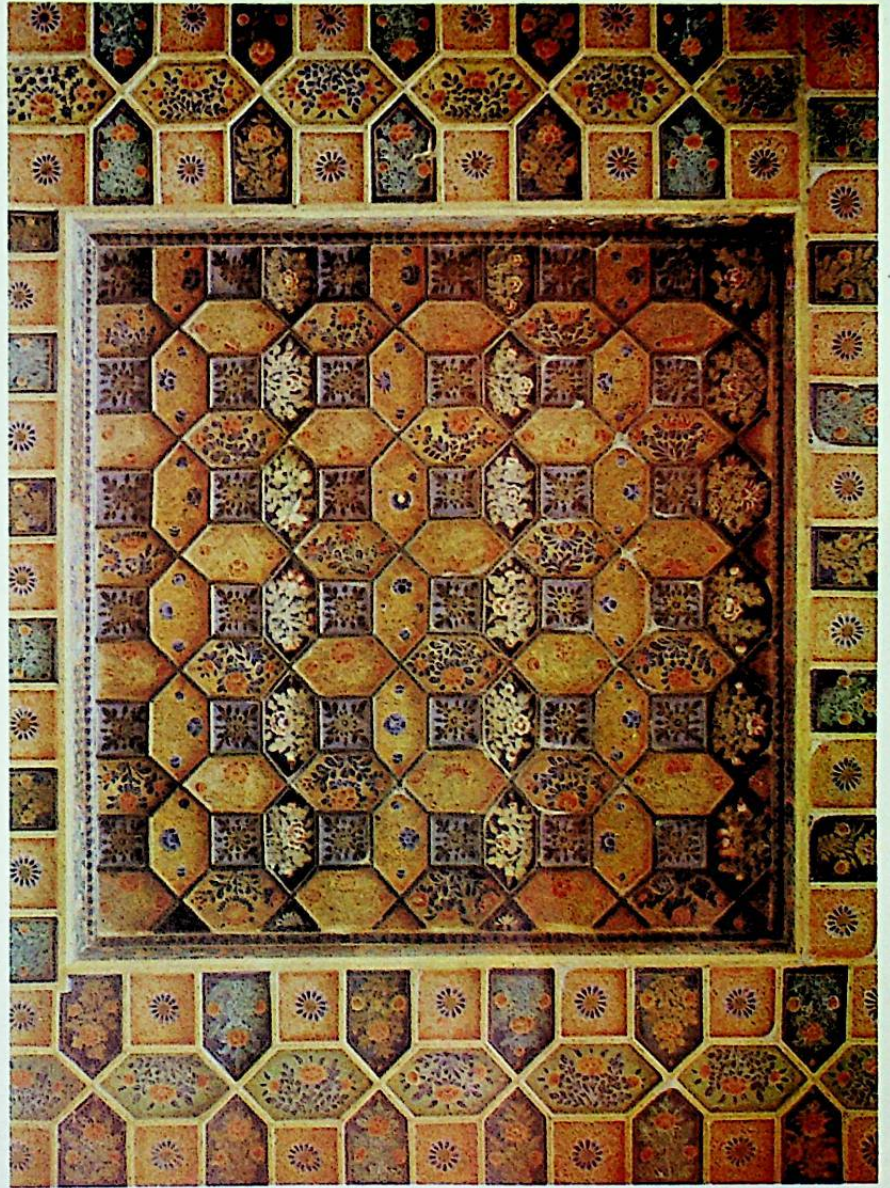






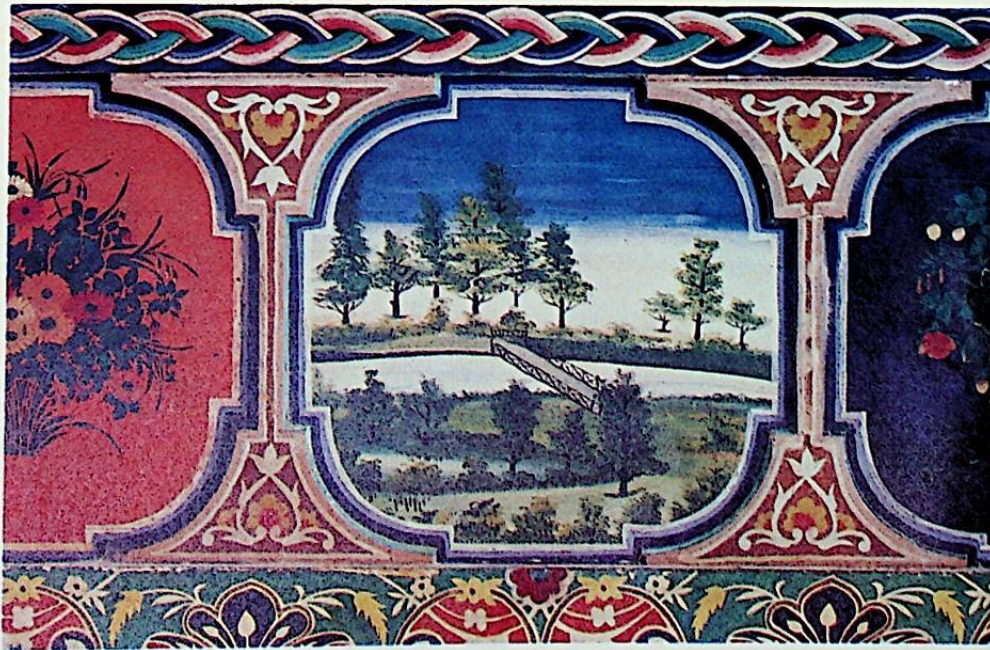
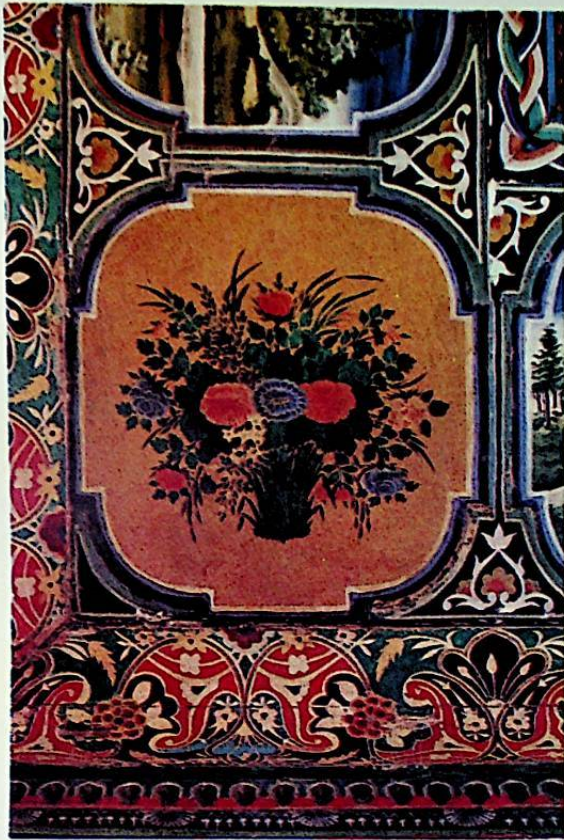


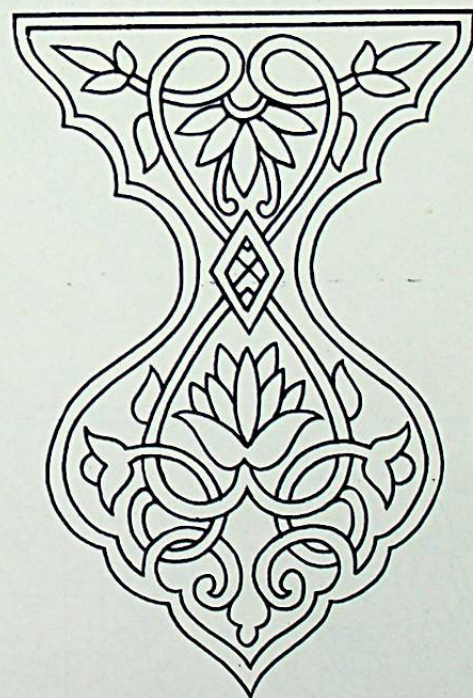
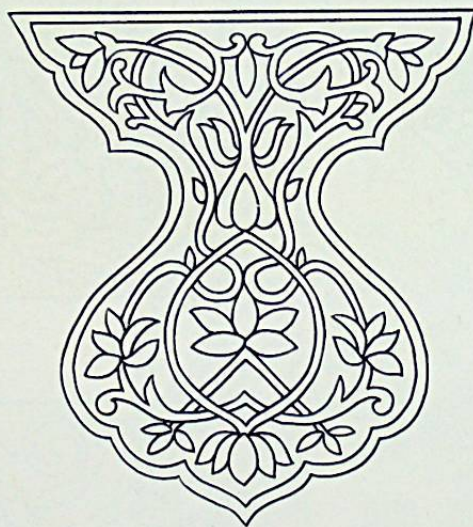
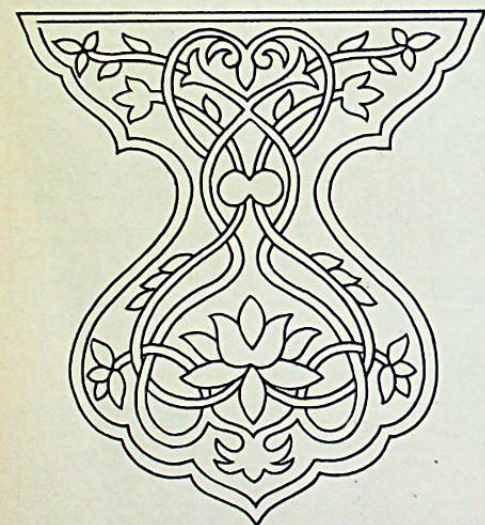
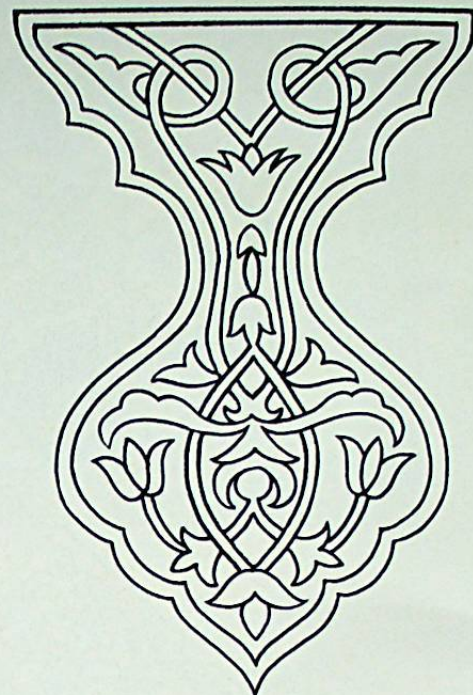
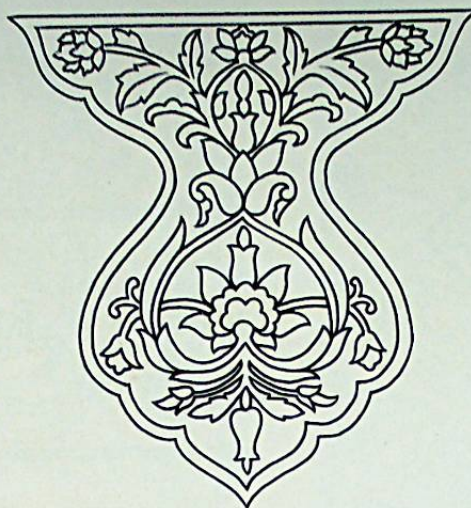
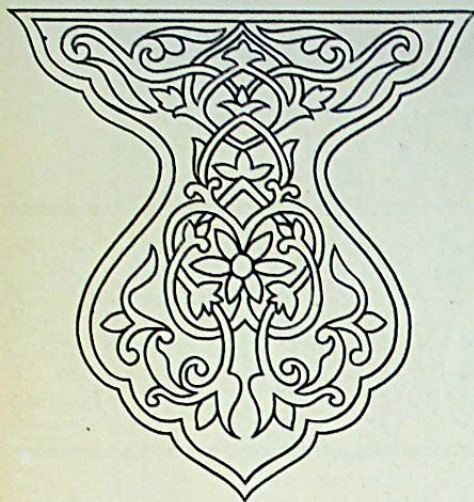








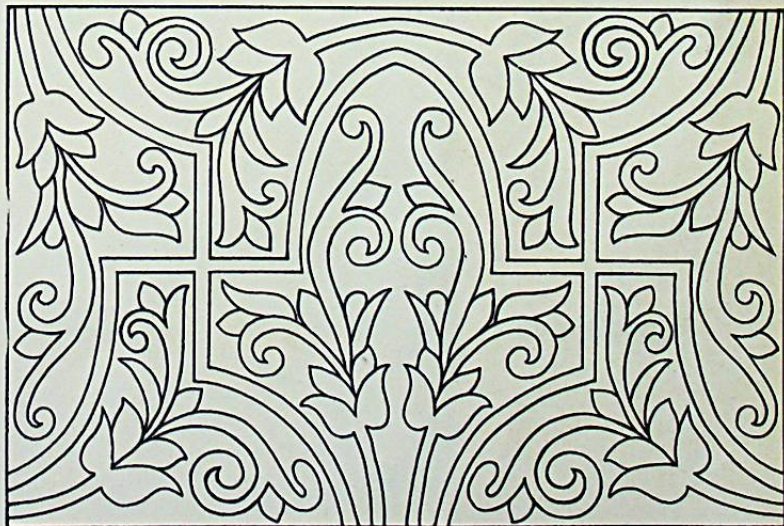
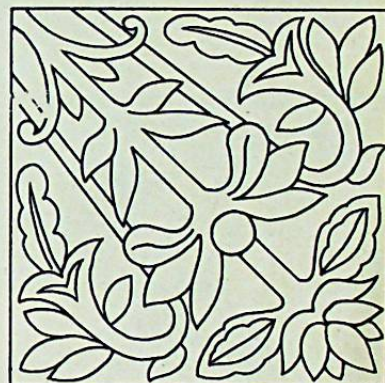
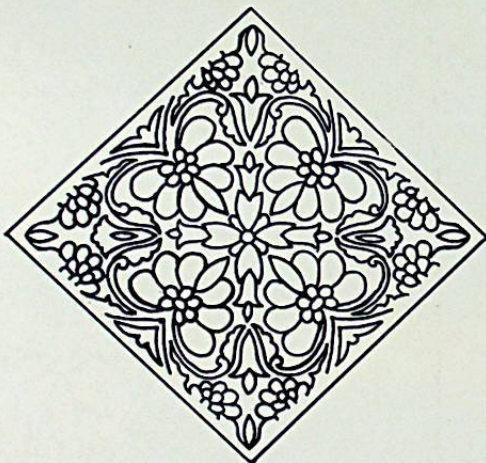
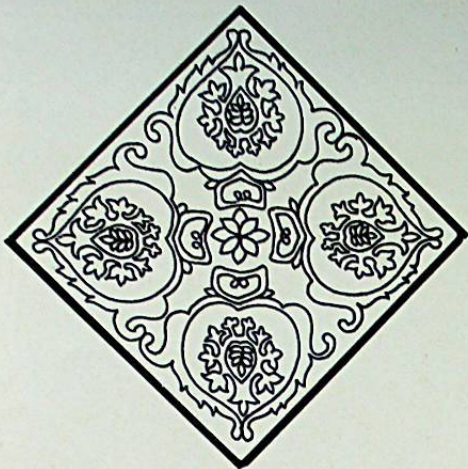


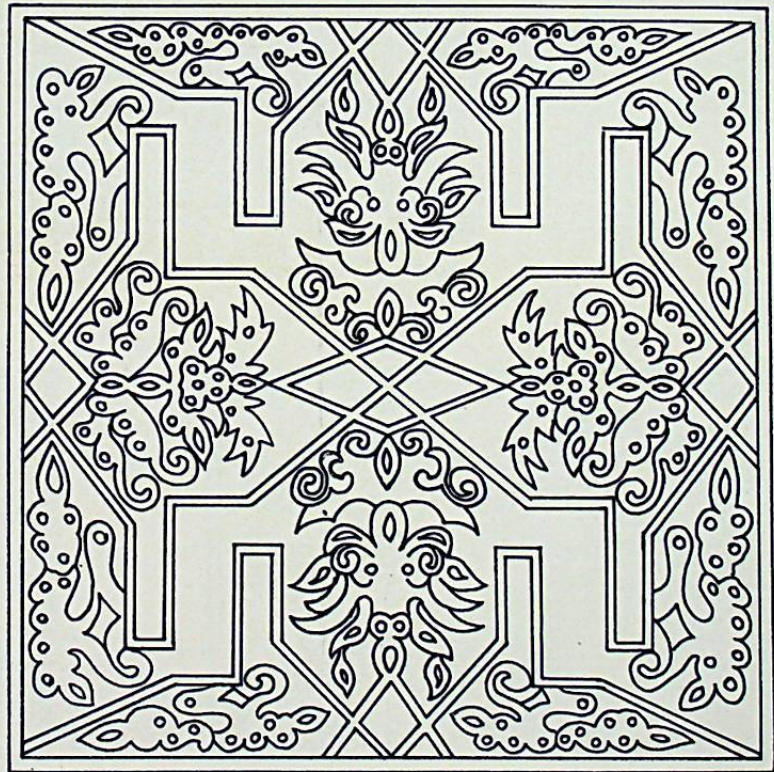
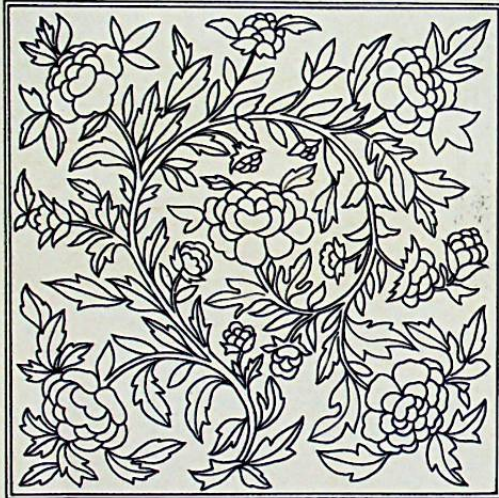
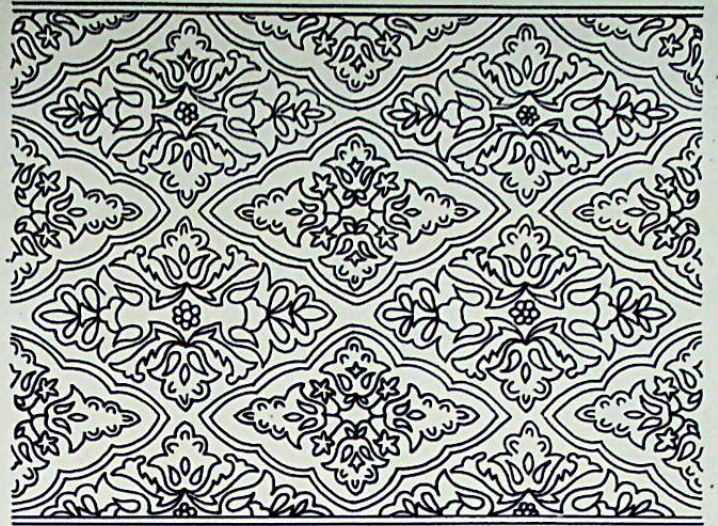


تۈۋرۈك نەقىشلىرى (ياغاچ ئويما)

柱身各类雕饰 (木雕)

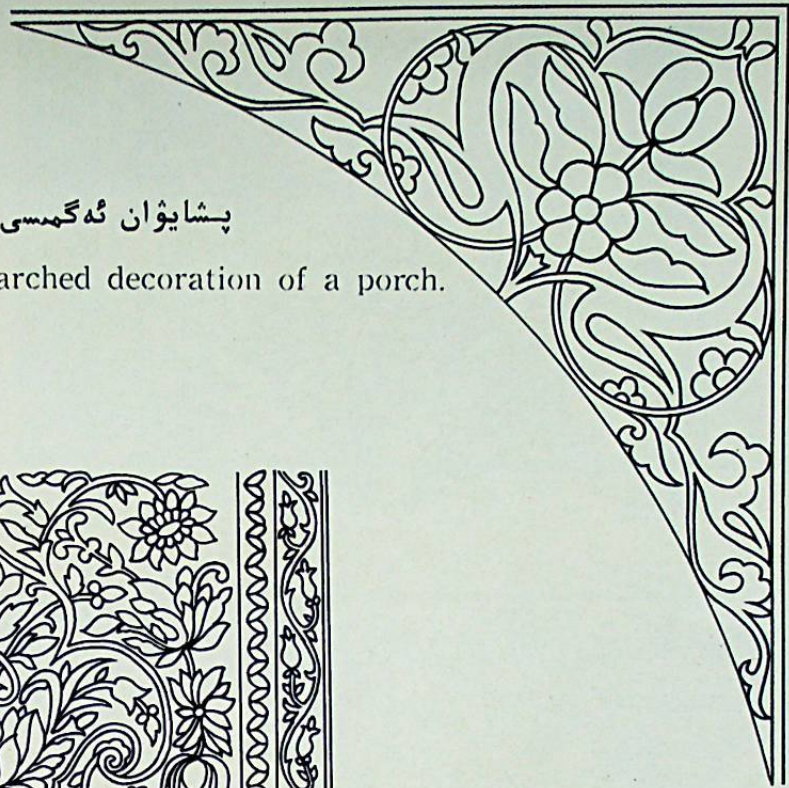
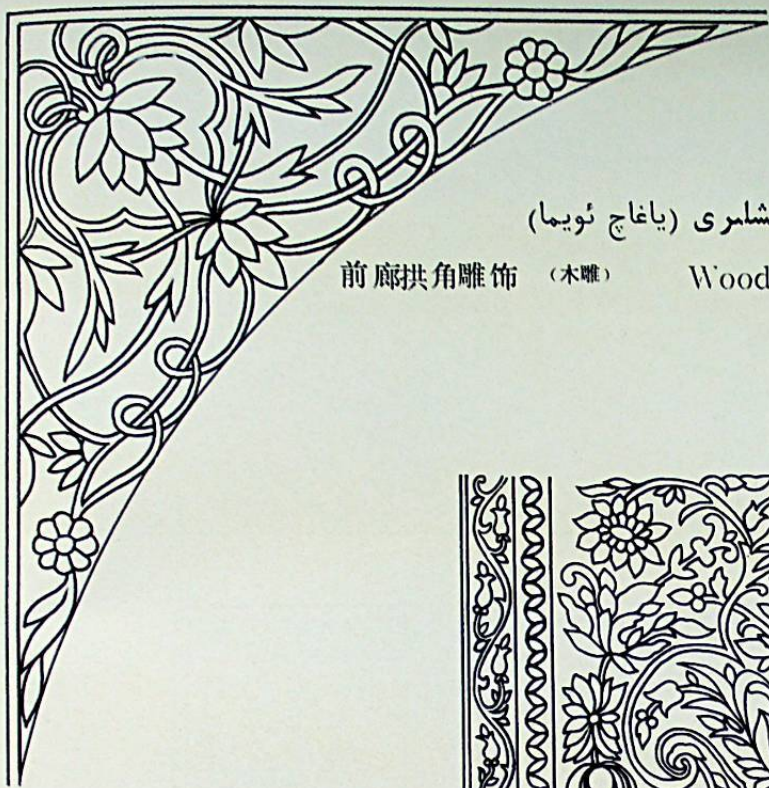
Wooden decorations on a column.





خا نه قىشلرى (ياغاچ ئويما) (木雕) 梁上各类雕饰

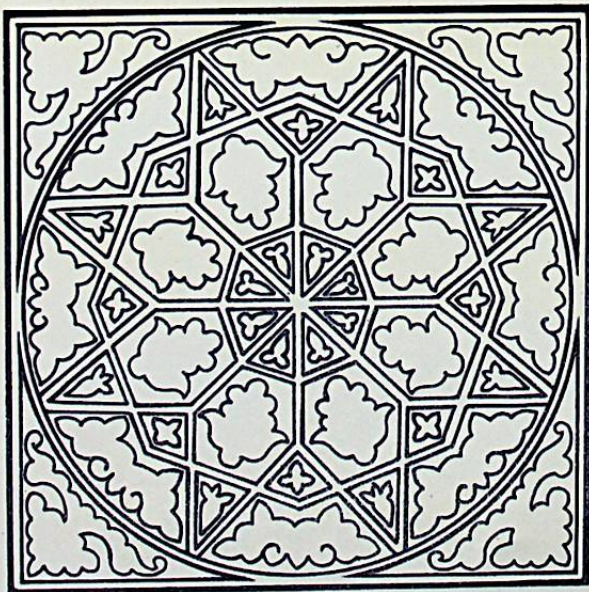
Wooden decorations on a beam.

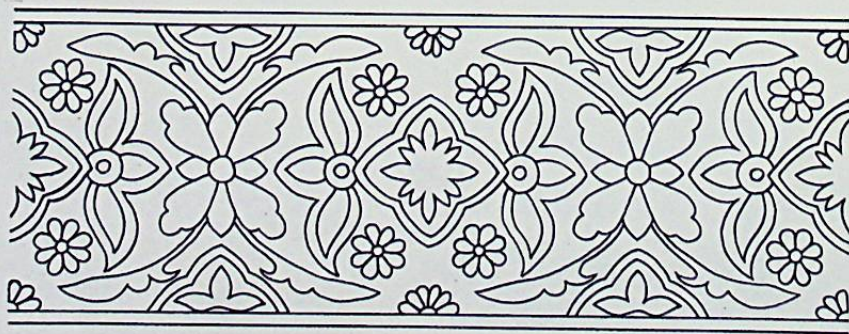
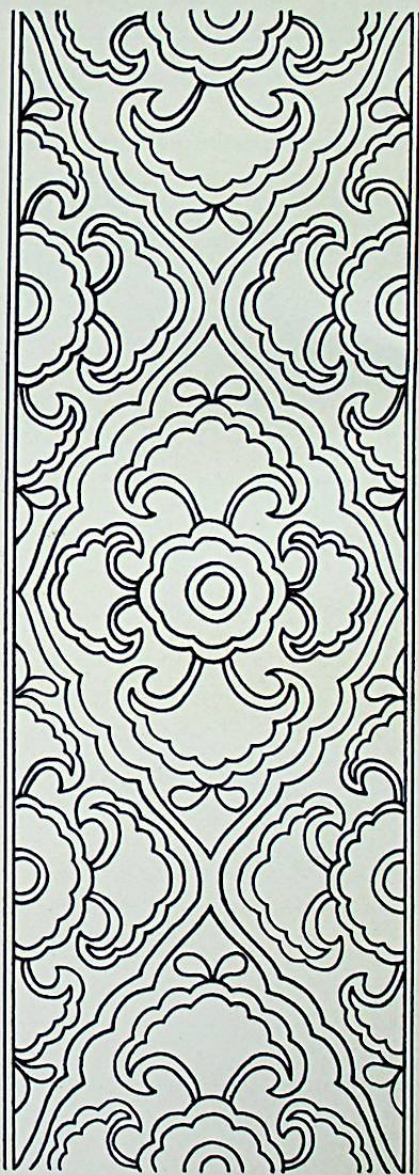
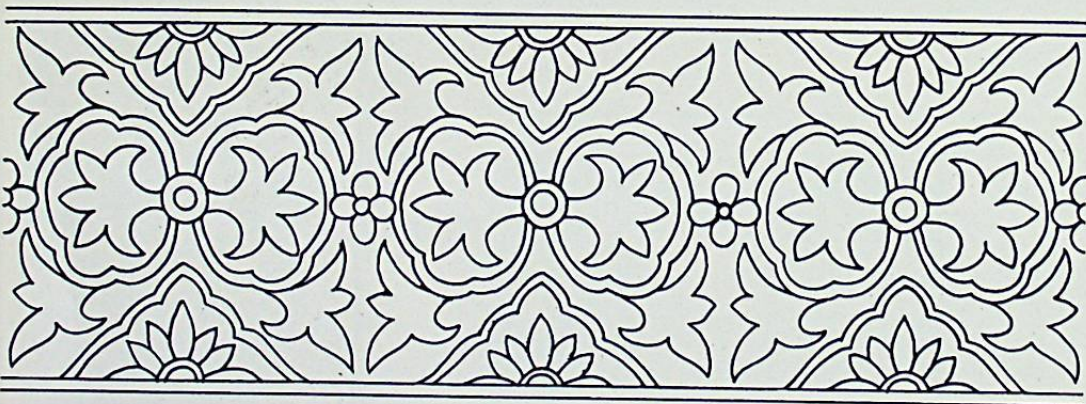
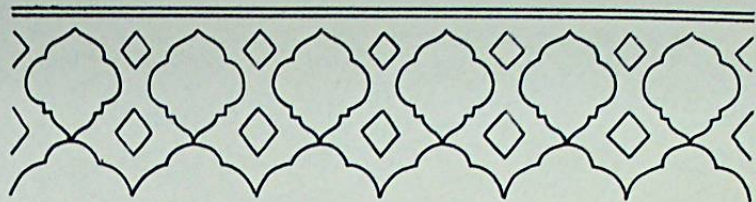
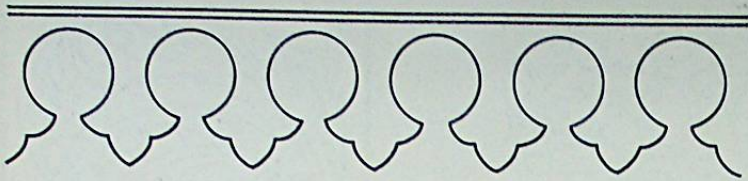


پشايوان نه گمسي نه قشلمري (ياغاچ نويما)

前廊拱角雕饰 (木雕)

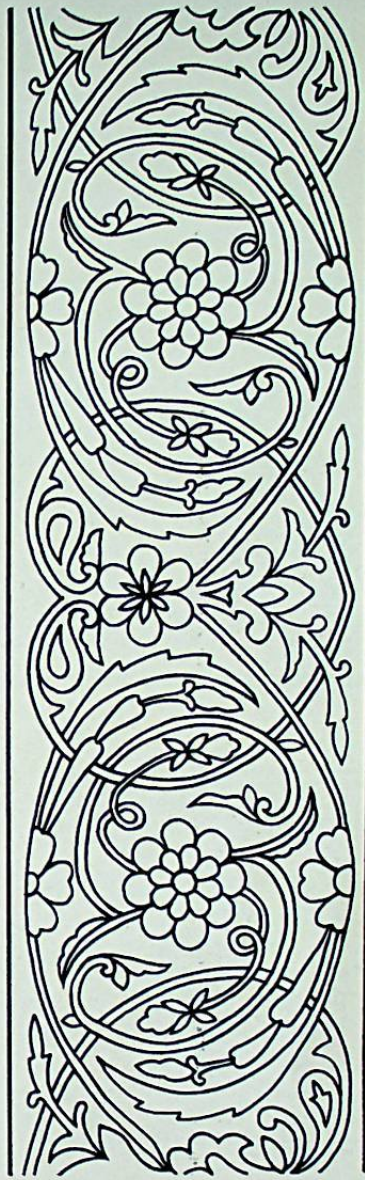
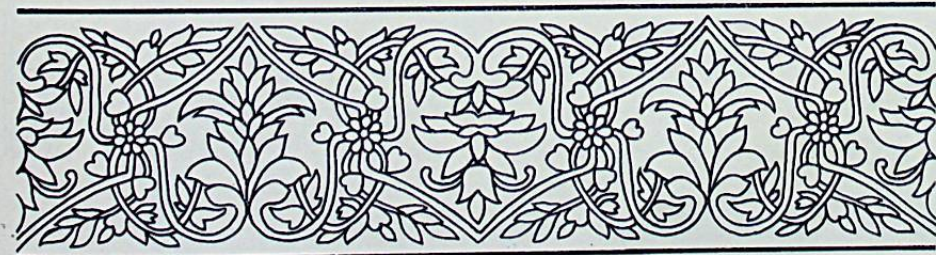
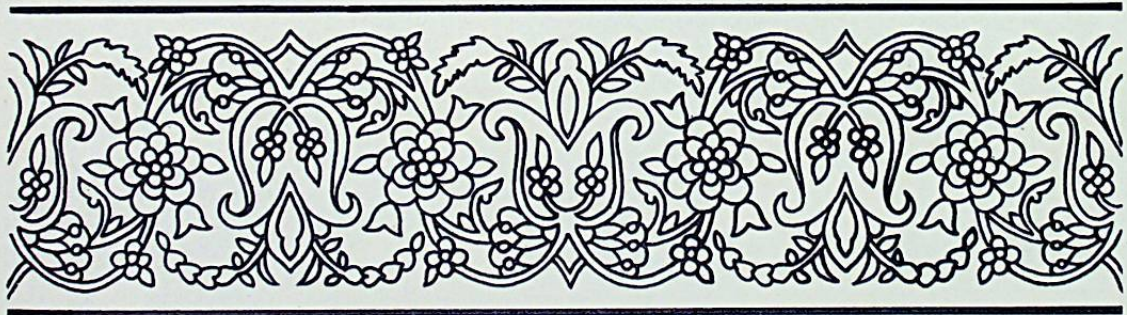
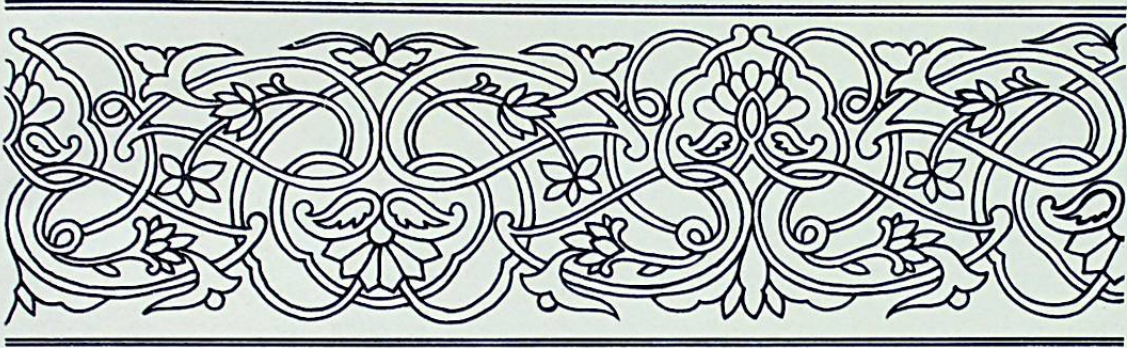
Wooden arched decoration of a porch.





二方连续  
的赛拉甫壁饰  
(石膏雕)

Two-directional Sarrap wall decoration (carved gypsum). ئىككى يانغا داۋاملىشىدىغان سەررەپ نەقىشلىرى (گەج ئويما)

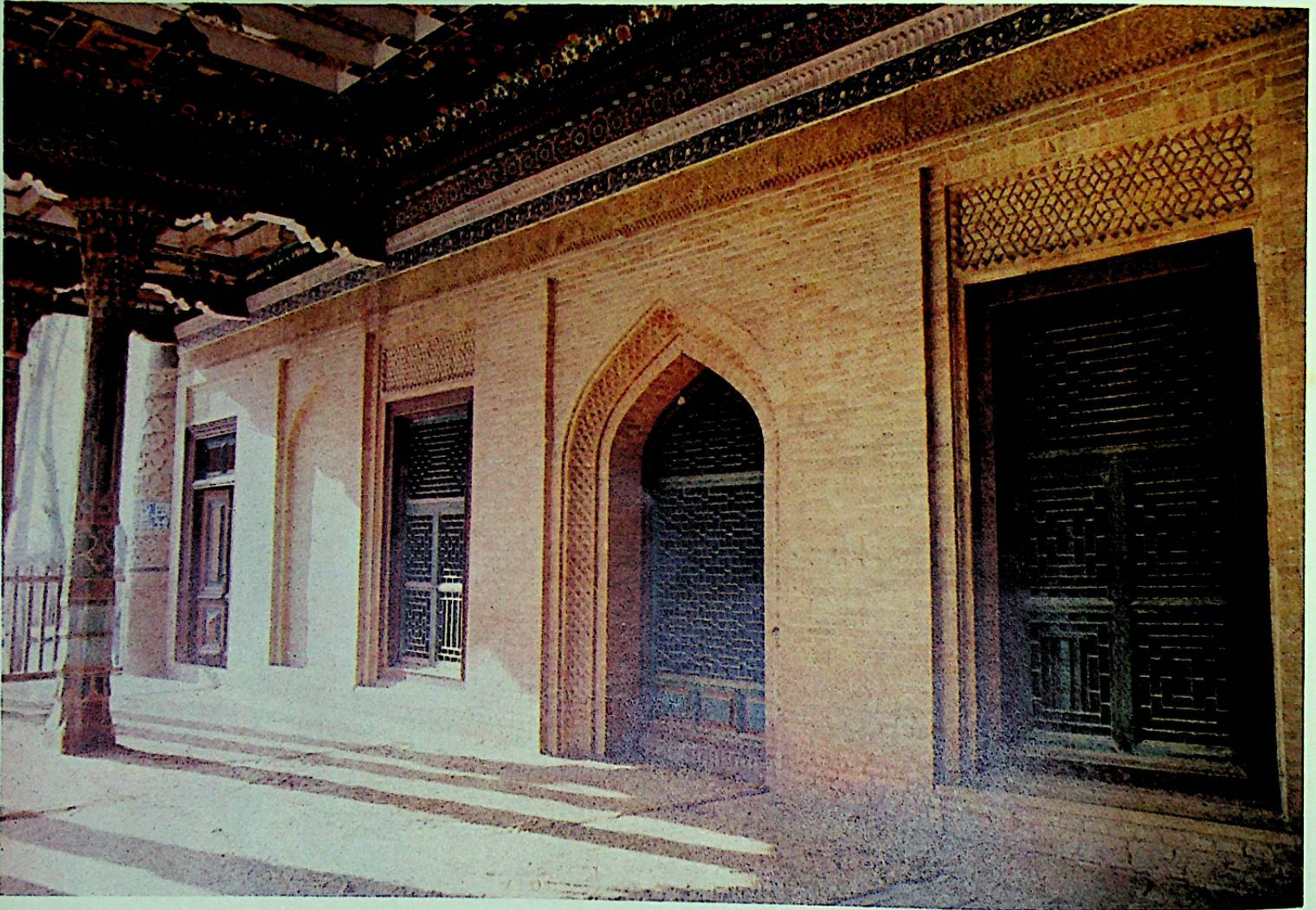


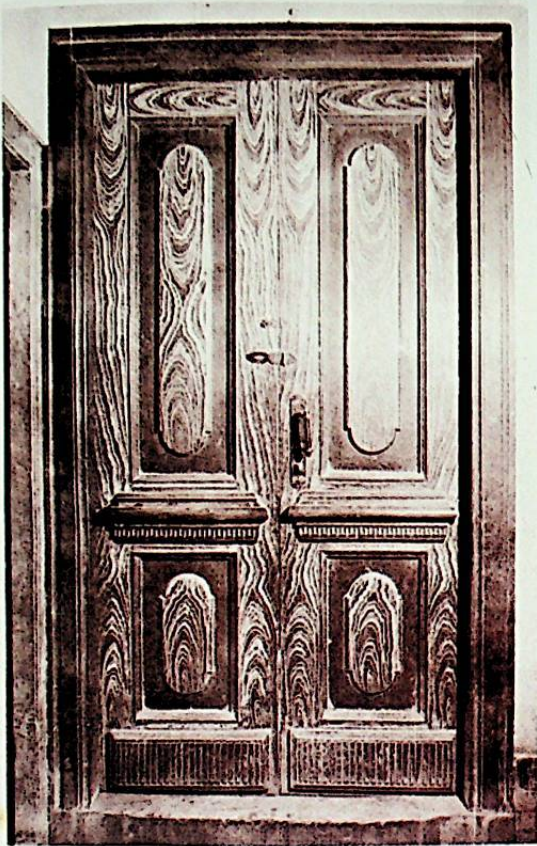


# عشاك، ده رنزه، په نجملر

各式门、窗、格窗

Doors, Windows, and Lattice Windows

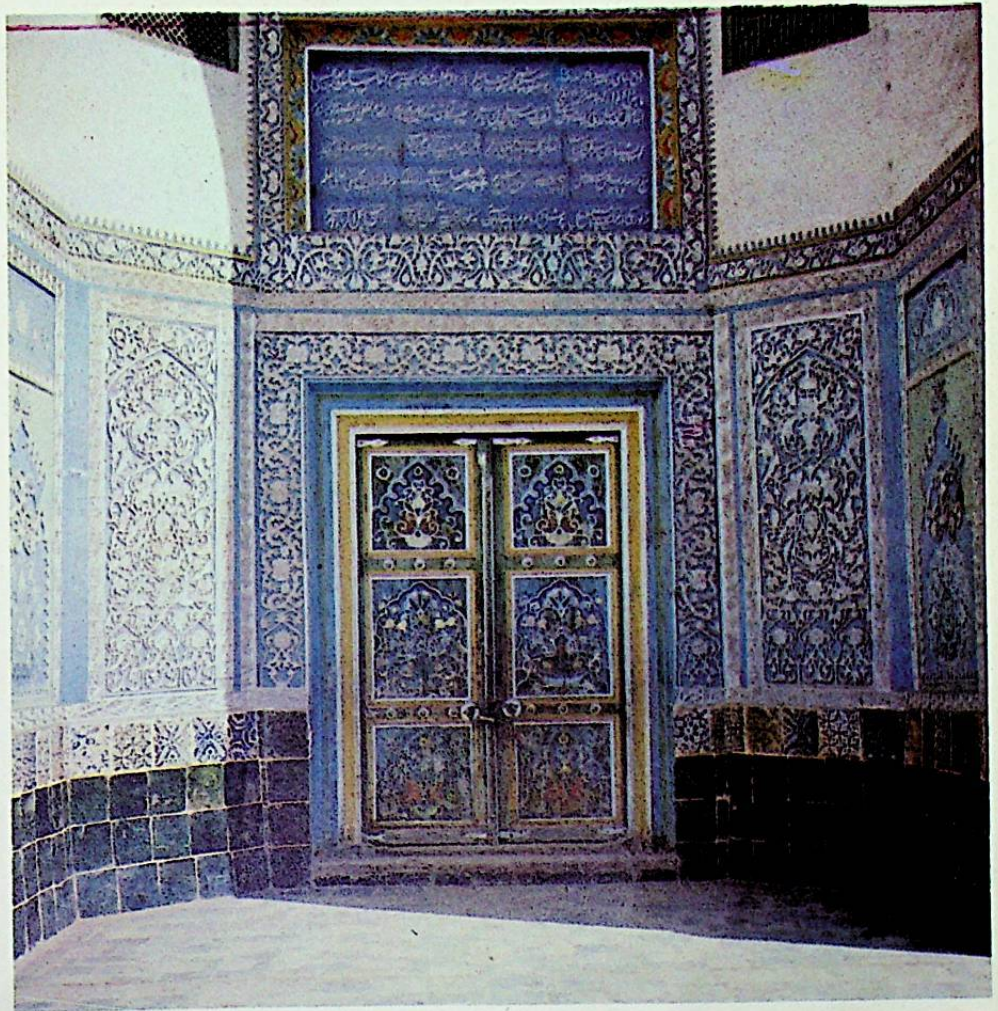




توقام مڭلانغان ئمشك

贴花凸刻门

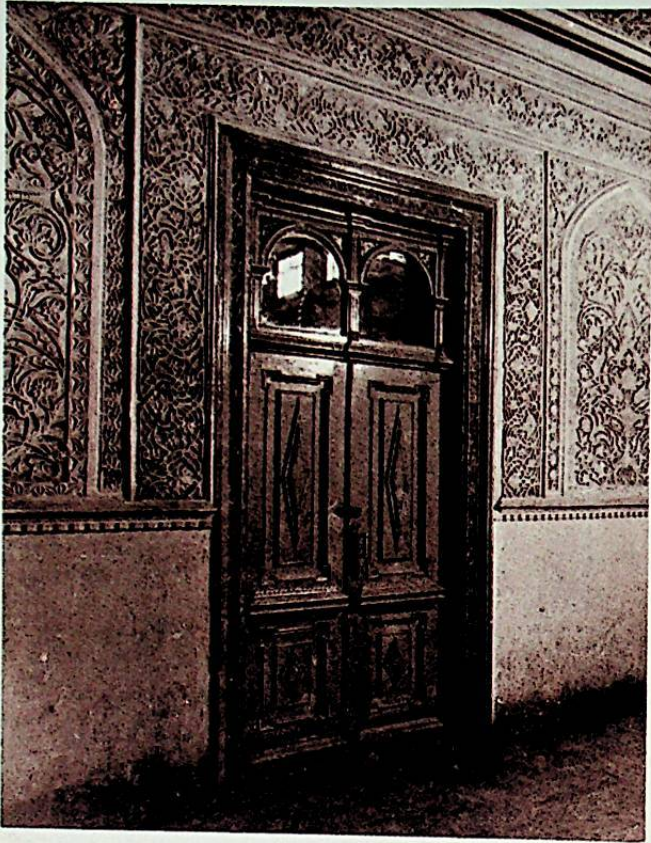
Embossed door designs.



نەقشەلەنگەن ئمشك

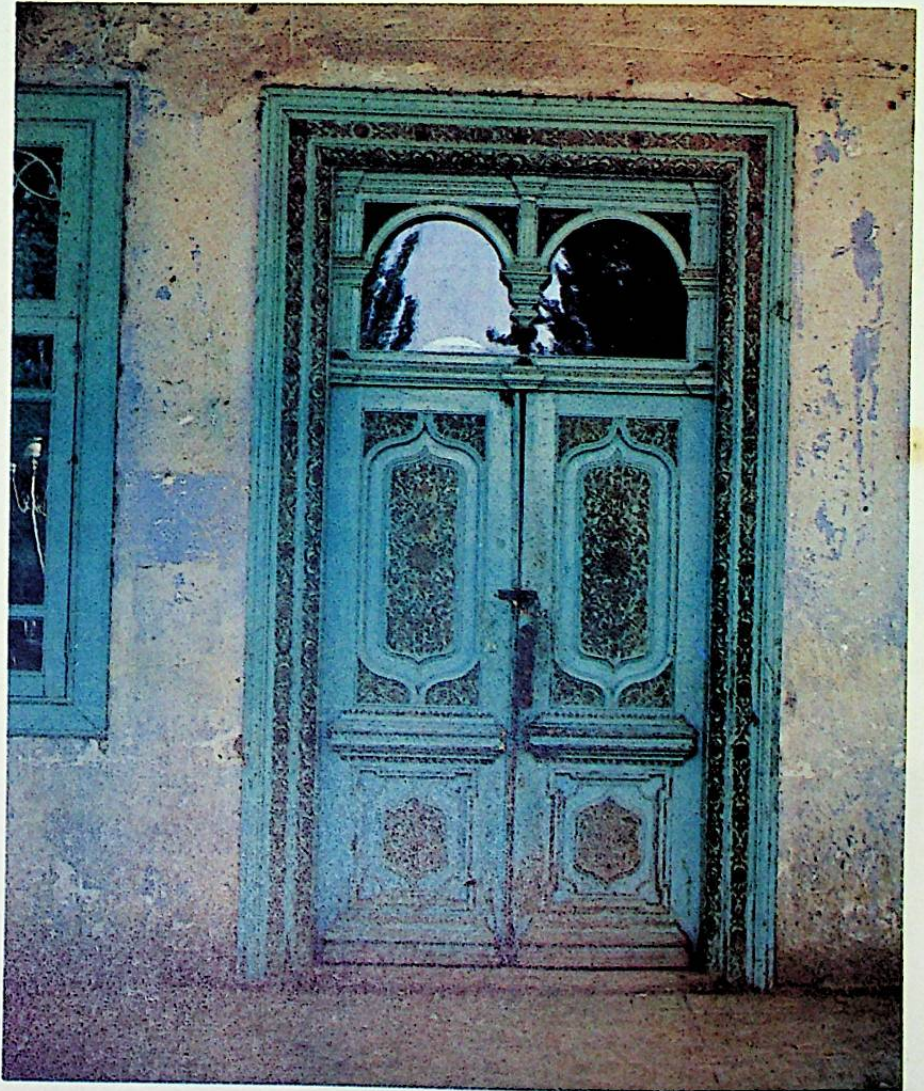
雕花门

A carved door.



توقام مڭلانغان ئىشكىلەر

各式凸雕贴花门 Doors with embossed designs.



دینہ کلک ٹشک

玻璃嵌花门

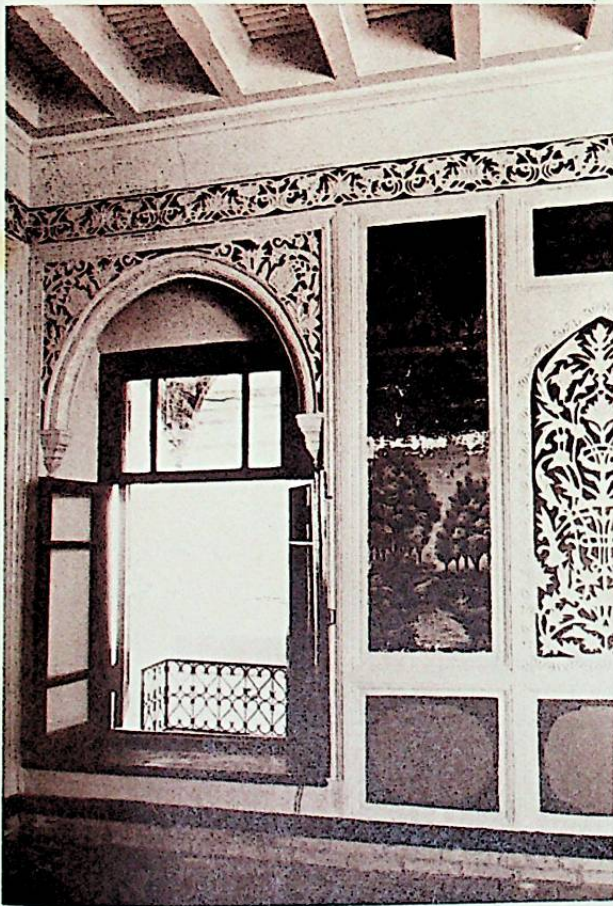
An embossed glass door.



窗

A window.

دہرنزہ

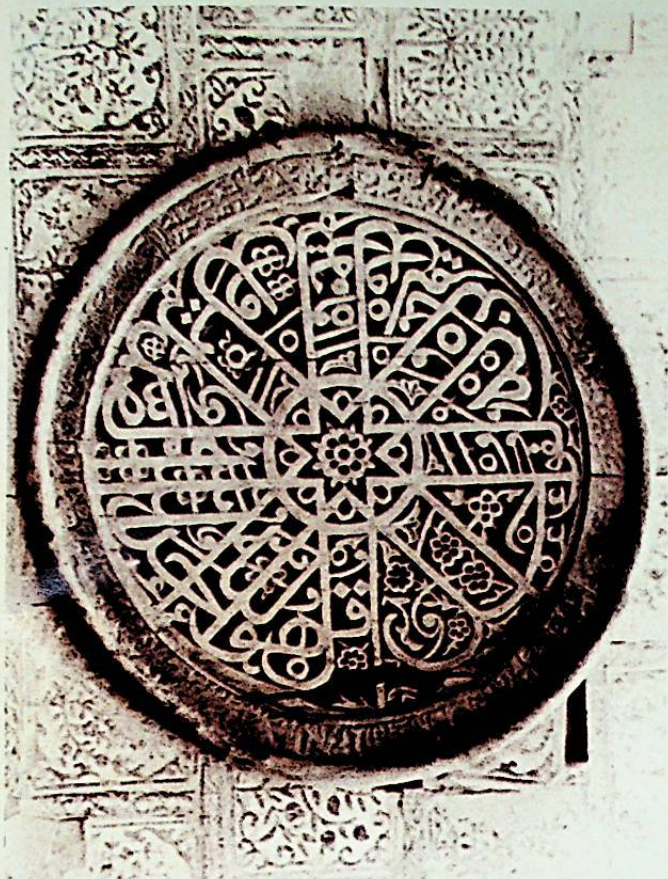




门窗

Doors and windows.

كشك - دهر نزه



ياغاچ پەنجىرە

木制格窗

Wooden lattice window.

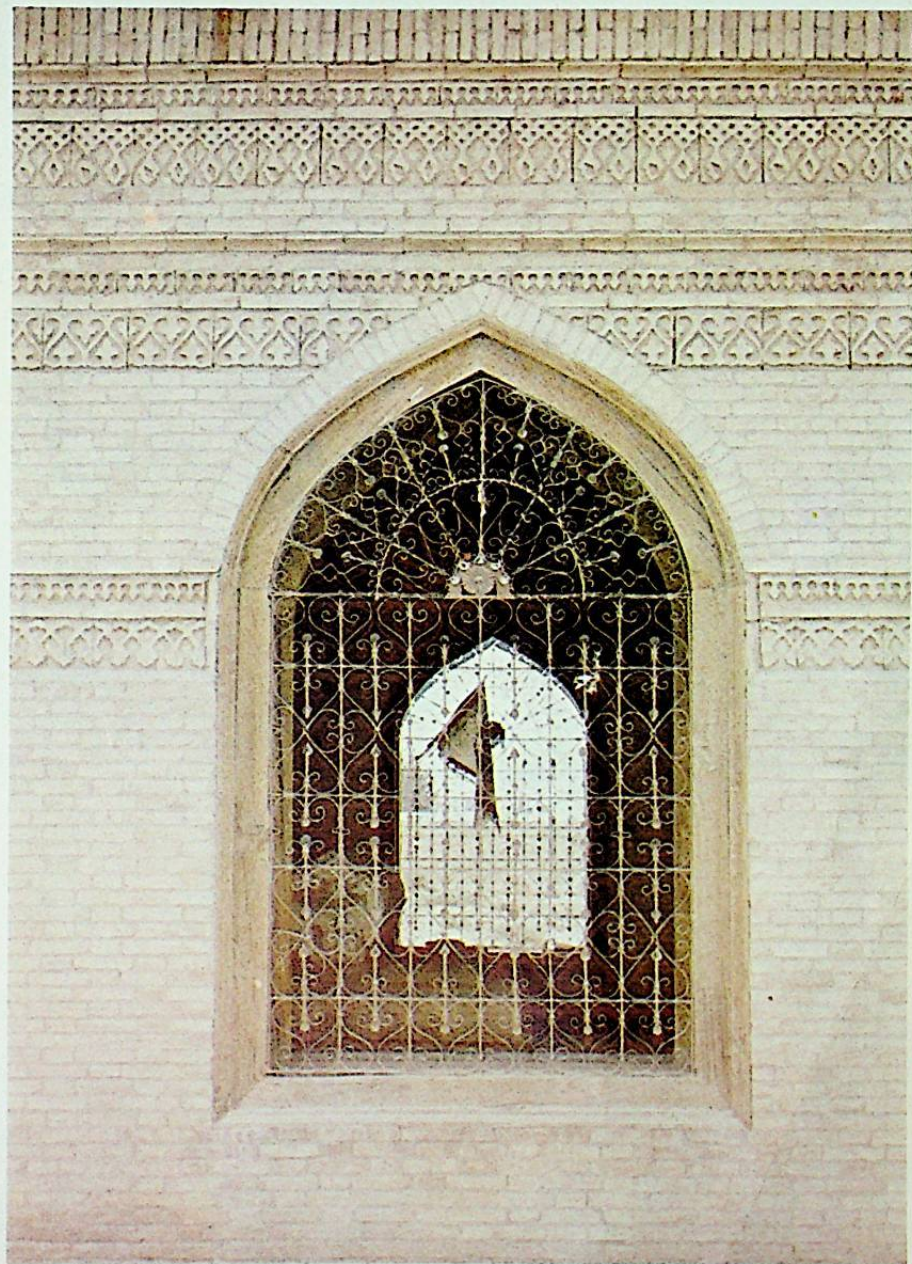
تۆمۈر پەنجىرەلىك دەرىزە  
 (قارا خانىلار سۇلالىسىنىڭ خاقانى سۇلتان  
 سۇتۇق بۇغرا خان مازىرىدا)

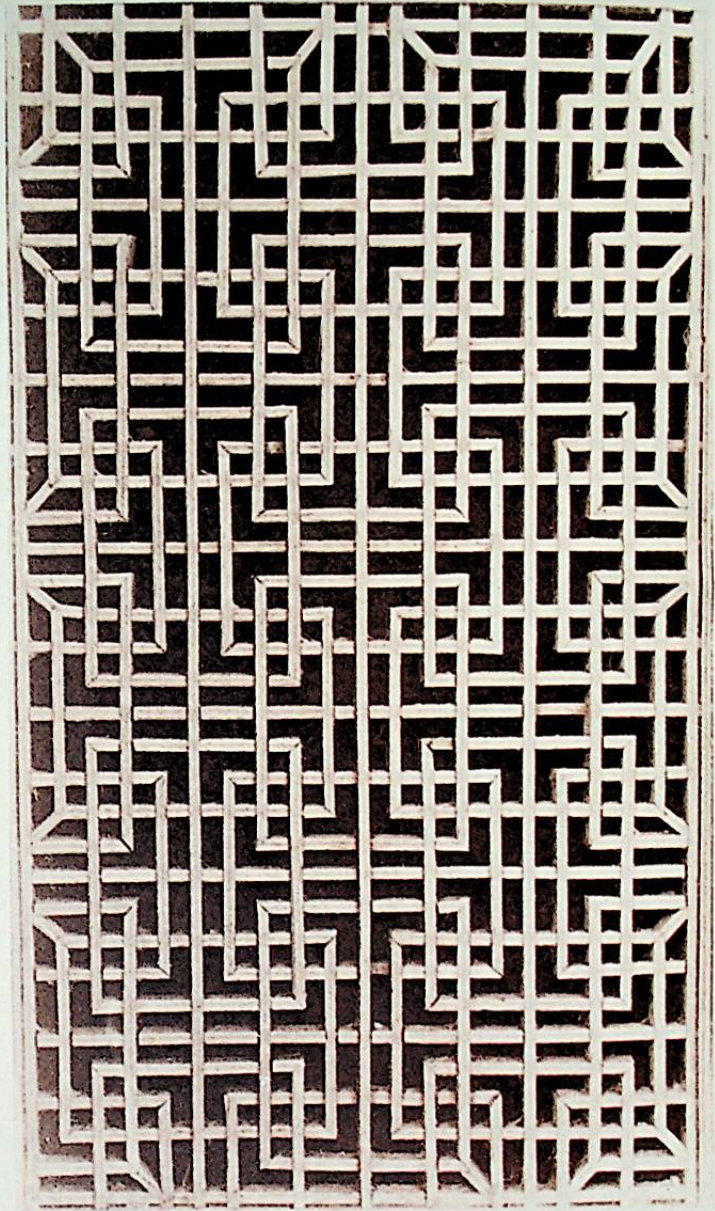
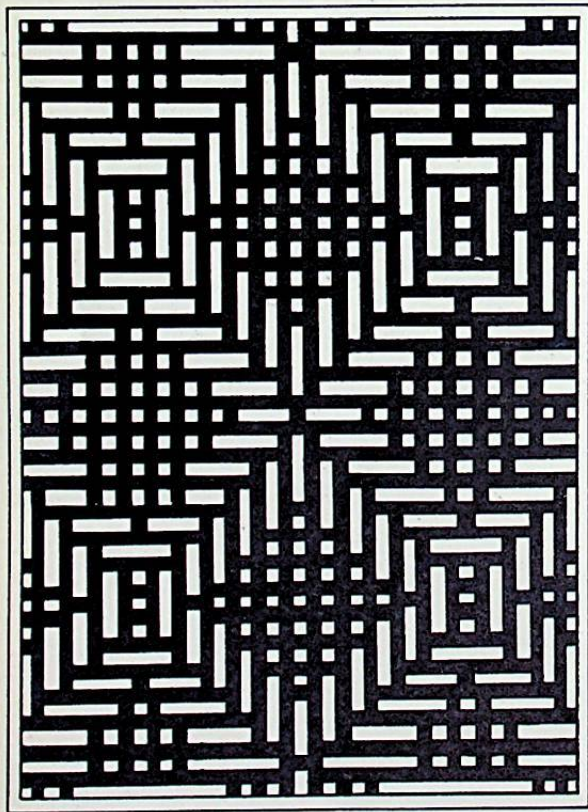
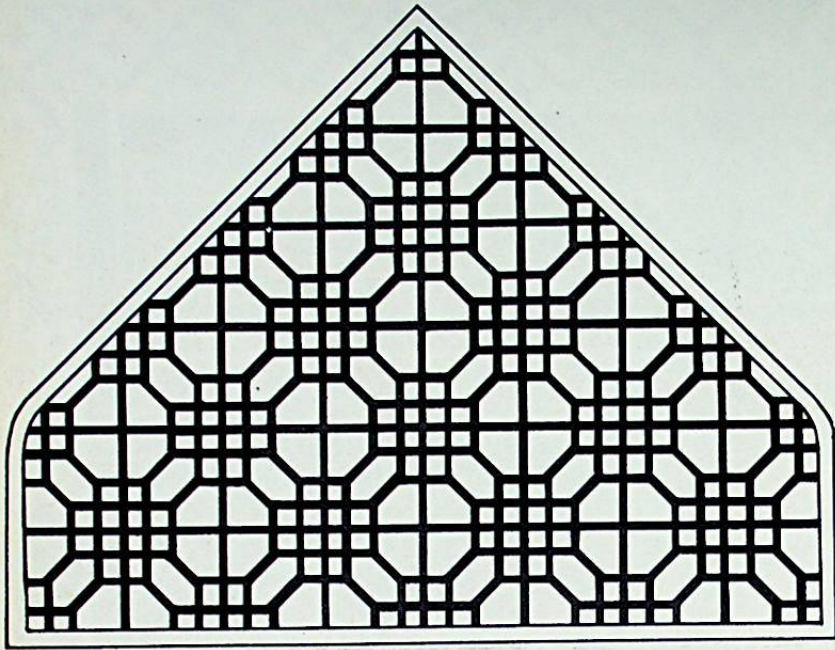
铁制格窗

(黑汗王朝苏里唐·苏吐克·布格拉汗陵墓)

Iron lattice window

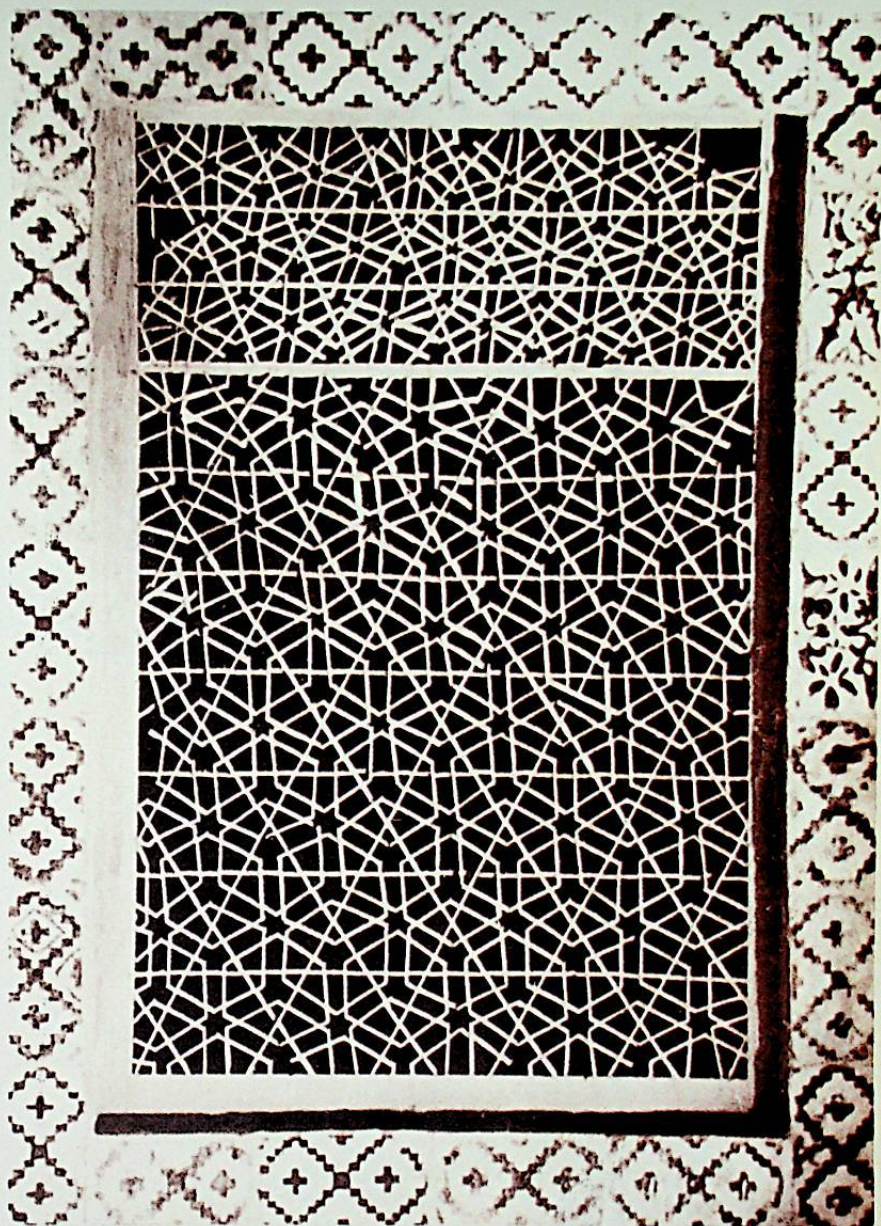
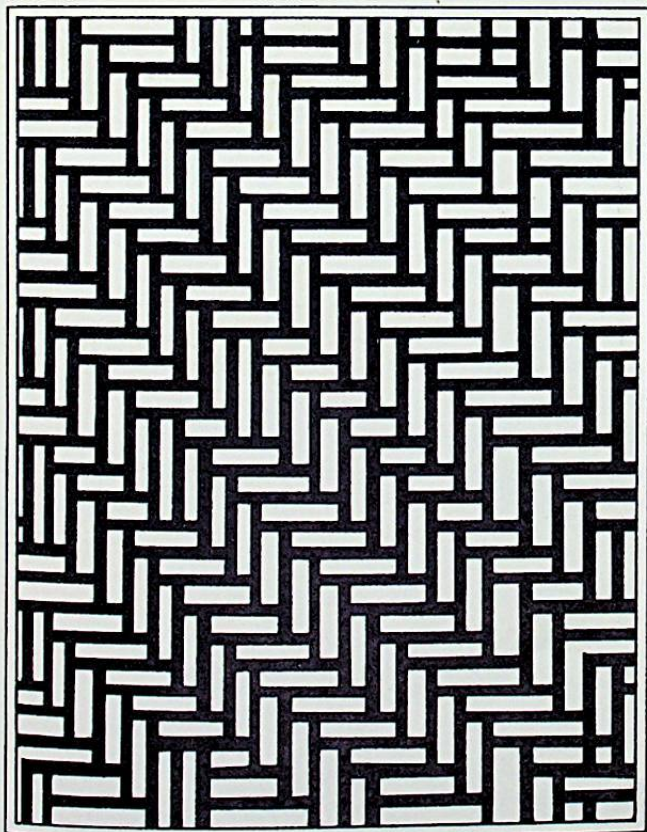
at the tomb of Sultan Sutuk Bugra Han  
 of the Kara Dynasty.



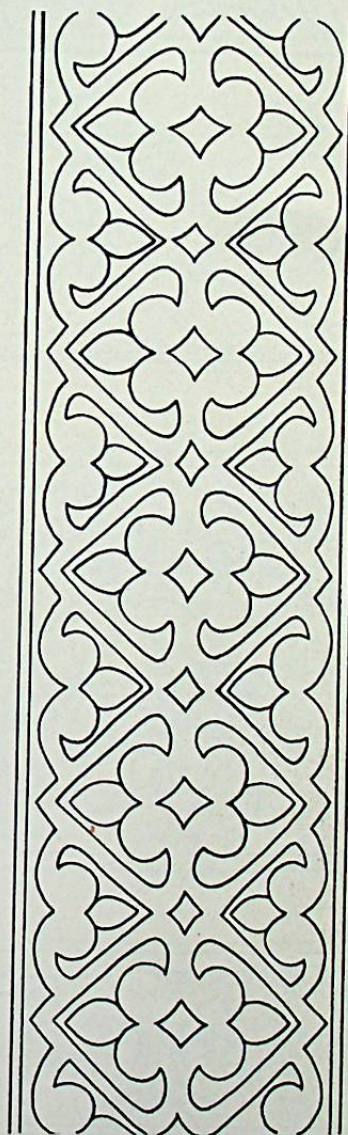
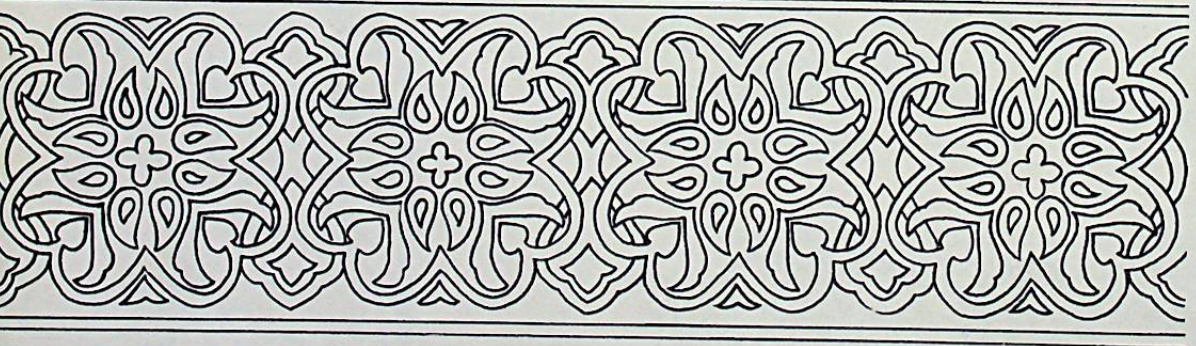
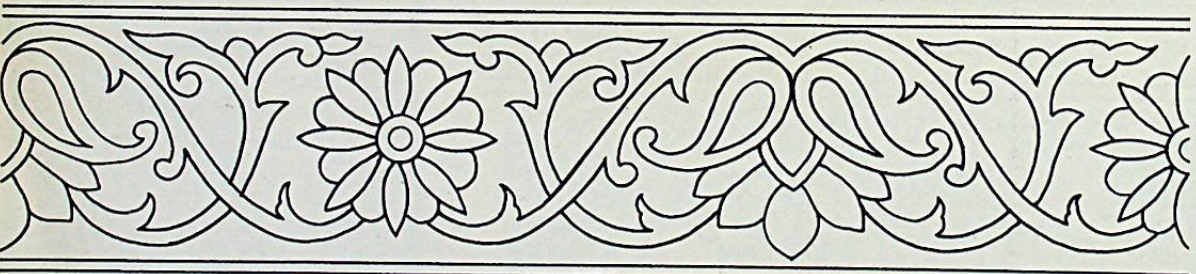
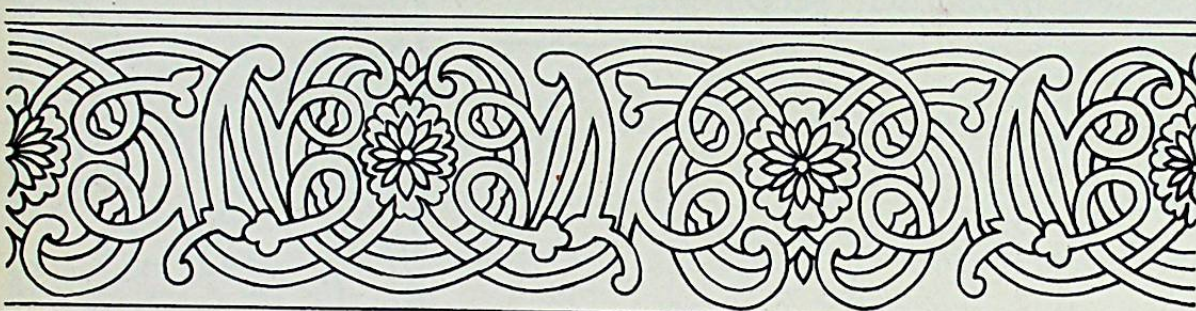
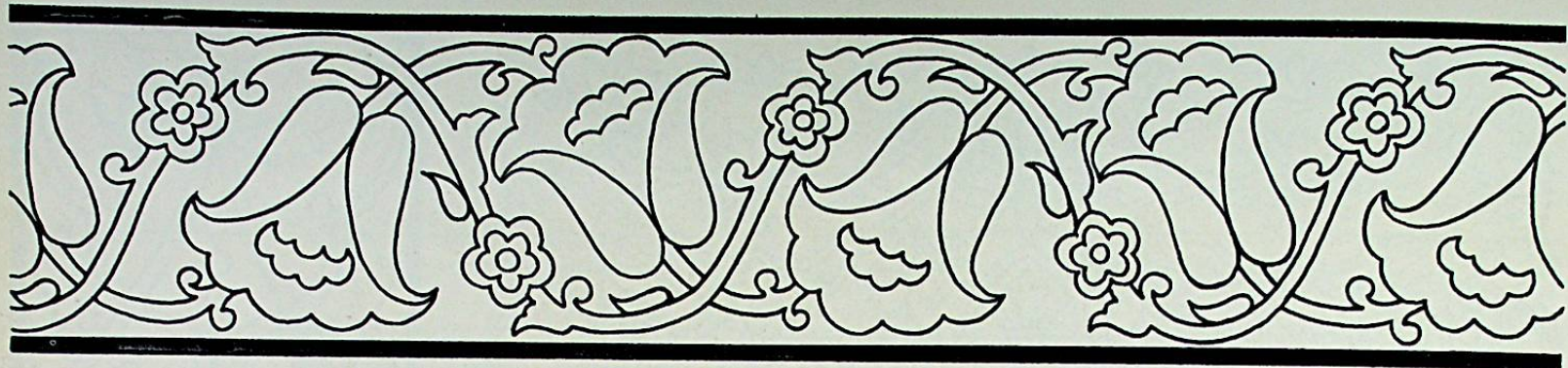


各式木制格窗      ياغاچ پەنجىرلەر

Wooden lattice windows.

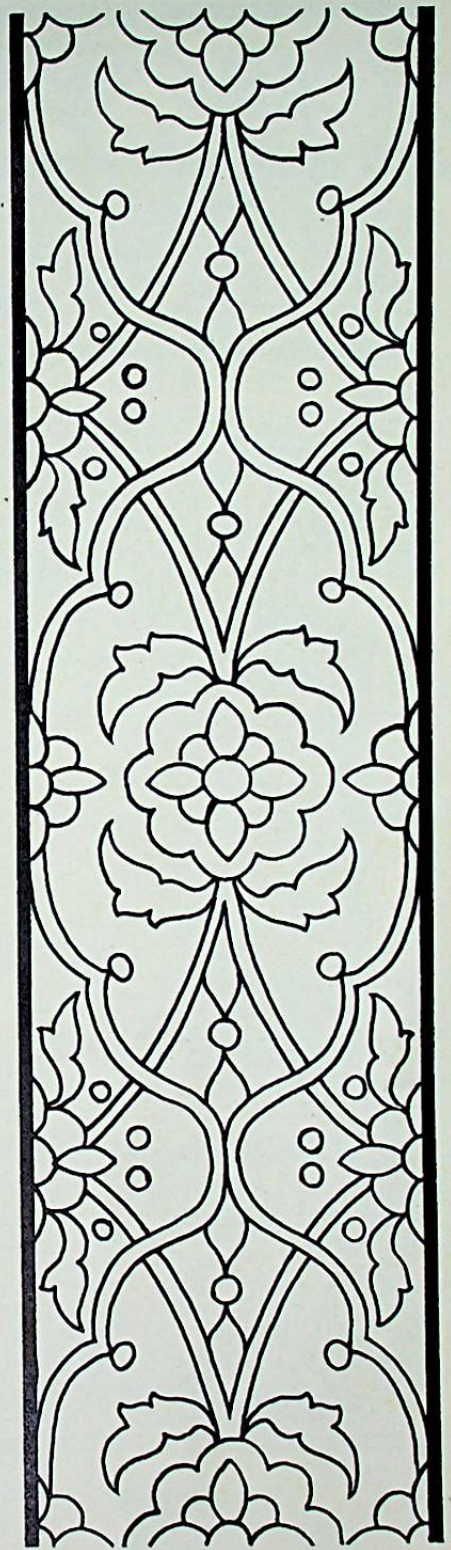
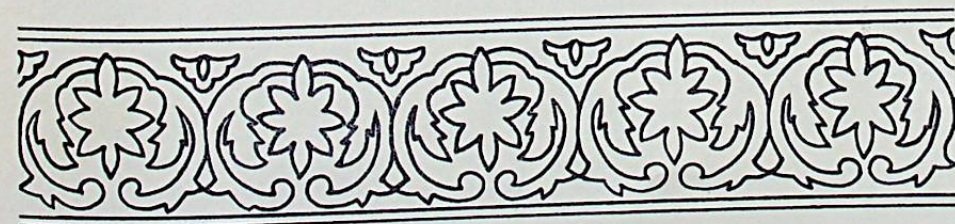
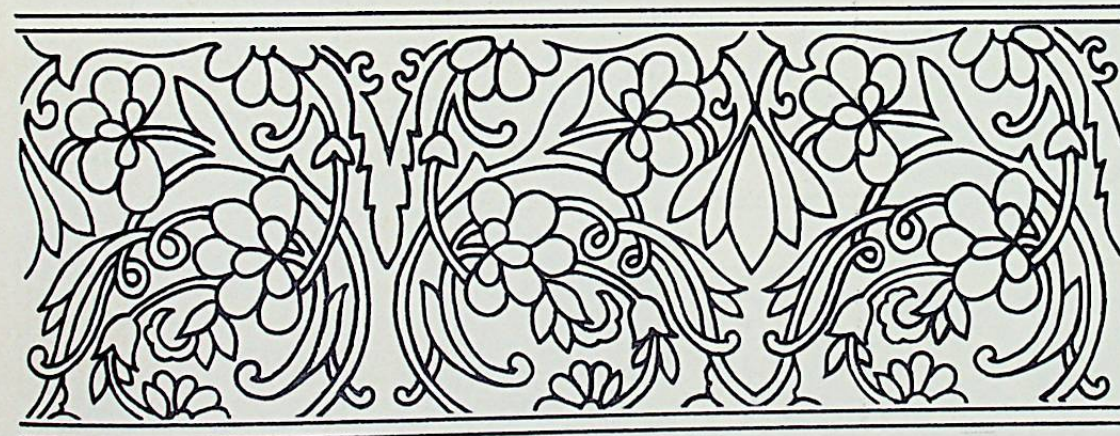
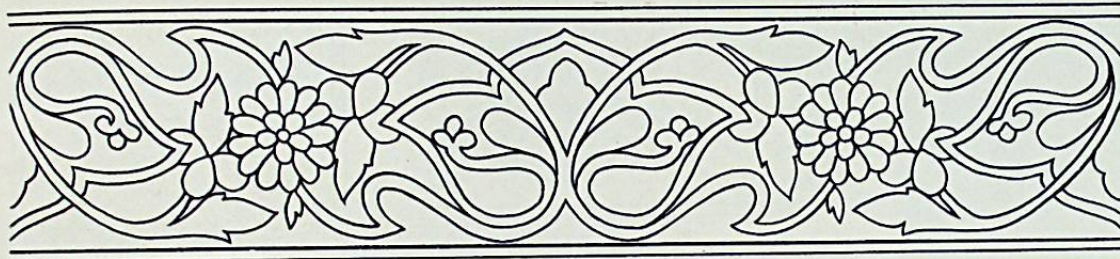


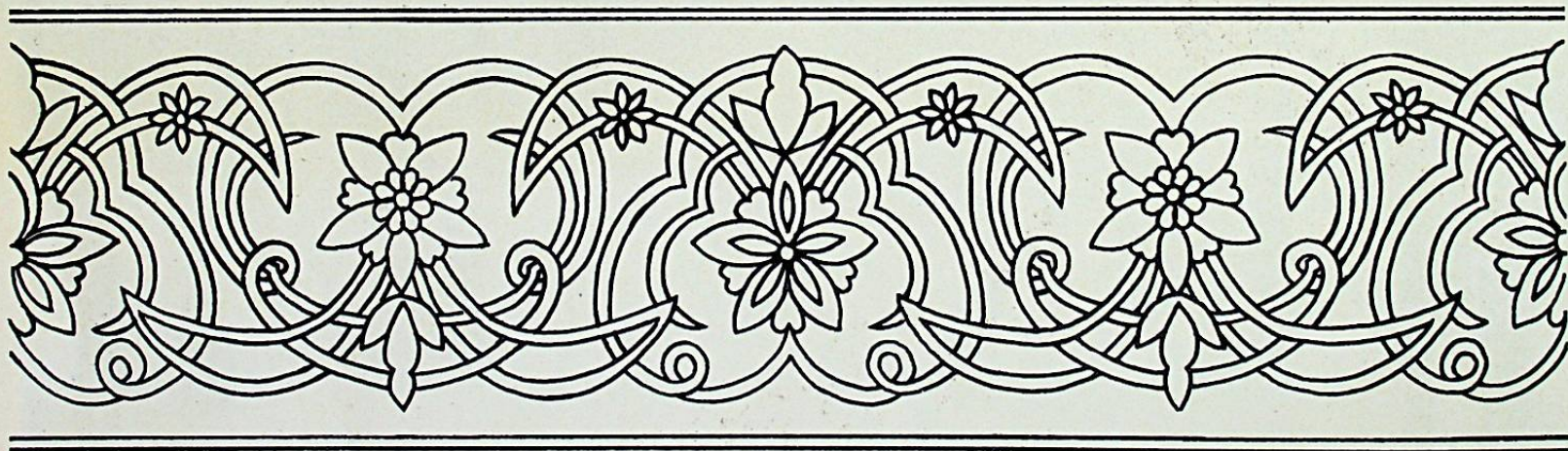
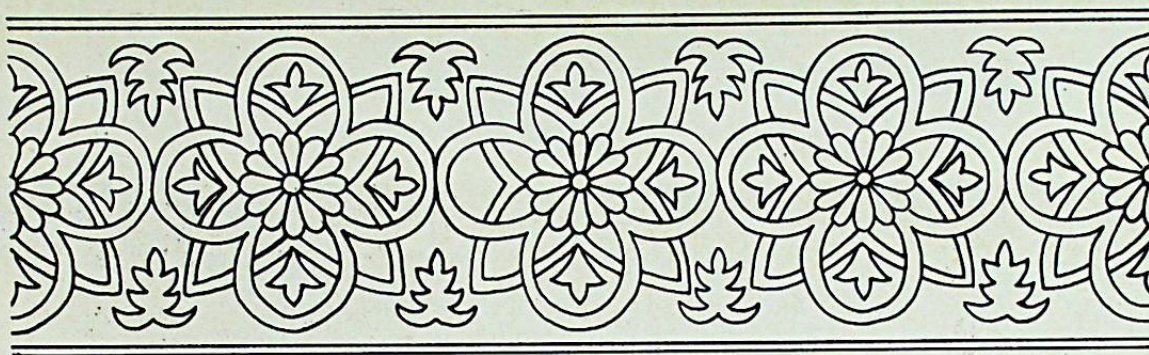




二方连续雕饰 (石膏雕) ئىككى يانغا داۋاملىشىدىغان نەقىشلەر (گەج ئويما)

Two-directional carved gypsum decorations.



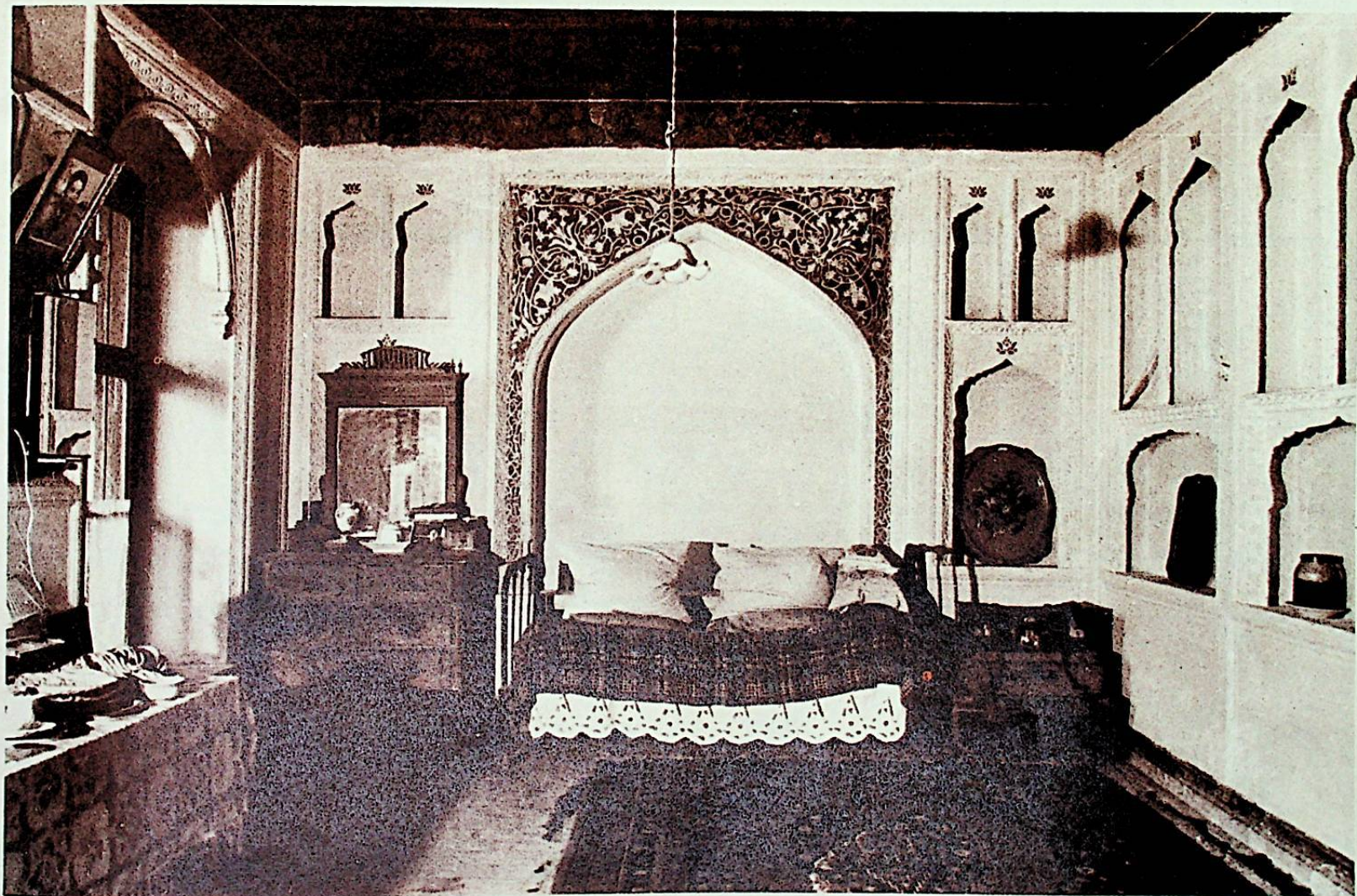


# تام، تہ کچہ، مورا، مہرپ

牆壁、壁龕、壁炉、米合拉甫

Walls, Niches, Fireplaces, and Mihrap

(قہشقہر شہہری نئانان کوجسدا، 1920-یللری یاسالغان)



② (位于喀什市安吉延街，约建于公元1920年)

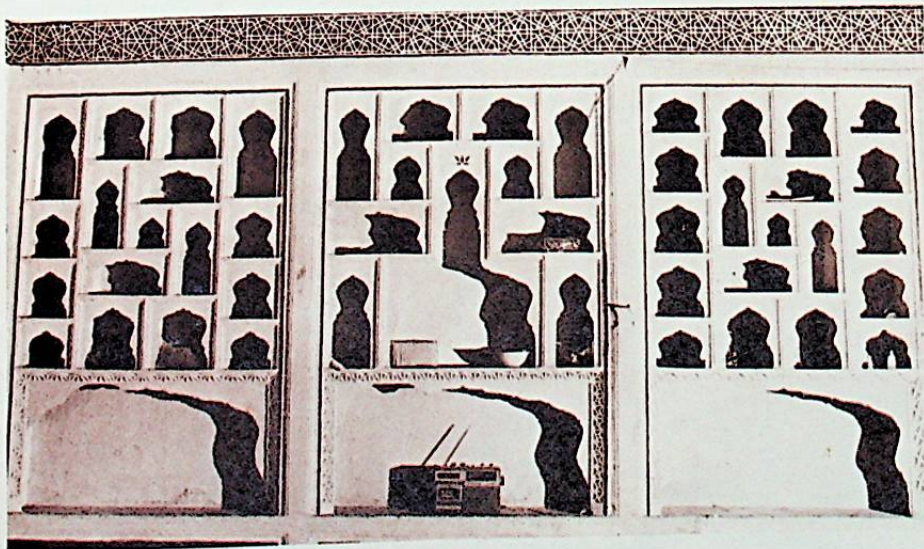
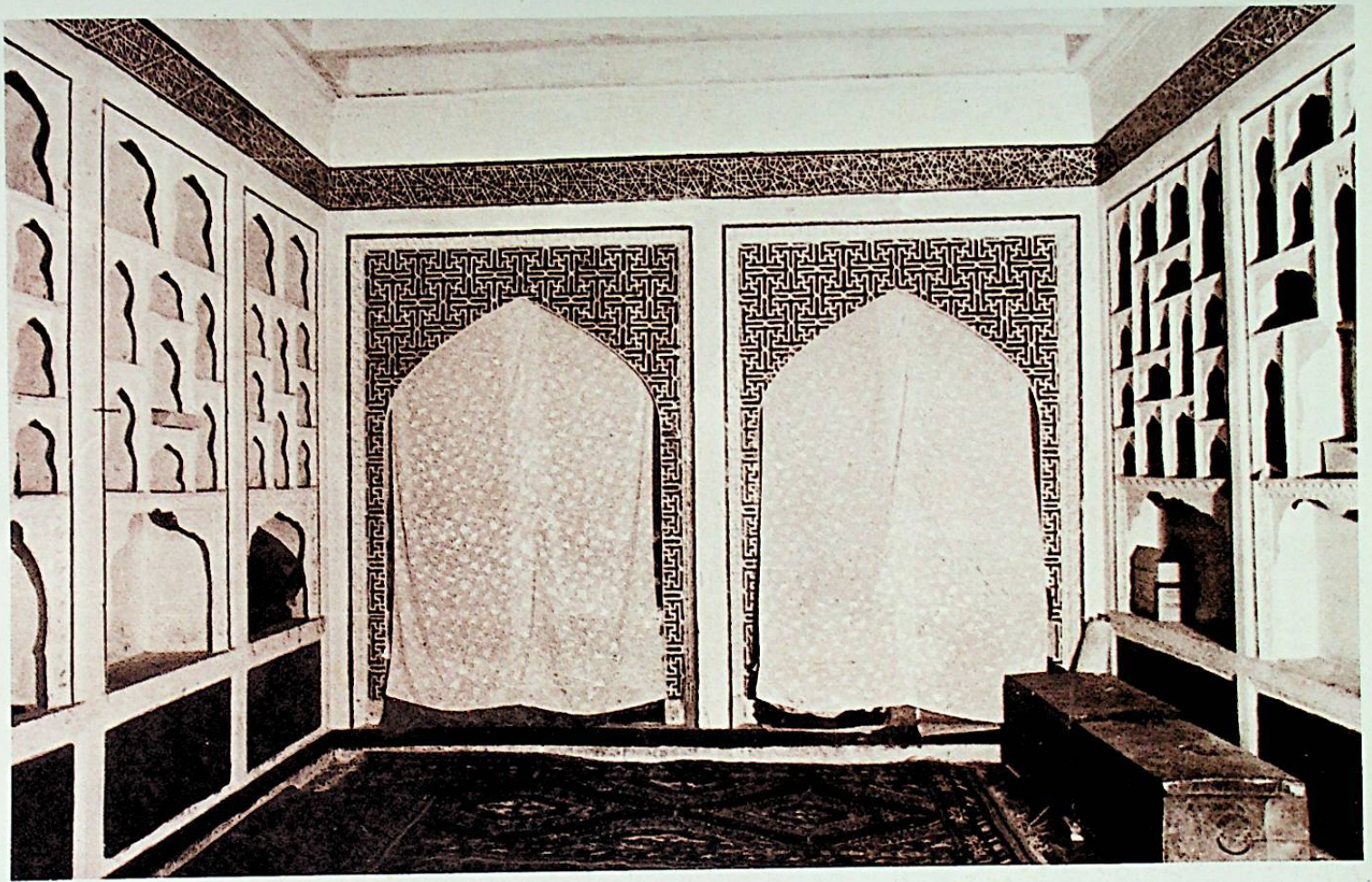
2 (Built around 1920 in Anjan Road, Kaxgar).



米合拉甫 A Mihrap. مېھراپ (قەشقەر شەھىرى قازانچى ياربېشى كوچىسىدا، 1937-يىللىرى ياسالغان)

(位于喀什市卡赛其牙外西街，约建于公元1937年)

(Built around 1937 in Kazanqi Yarbeixi Road, Kaxgar.)



(قەشقەر شەھىرى ئەنجان كوچىسىدا،

1875 - يىللىرى ياسالغان)

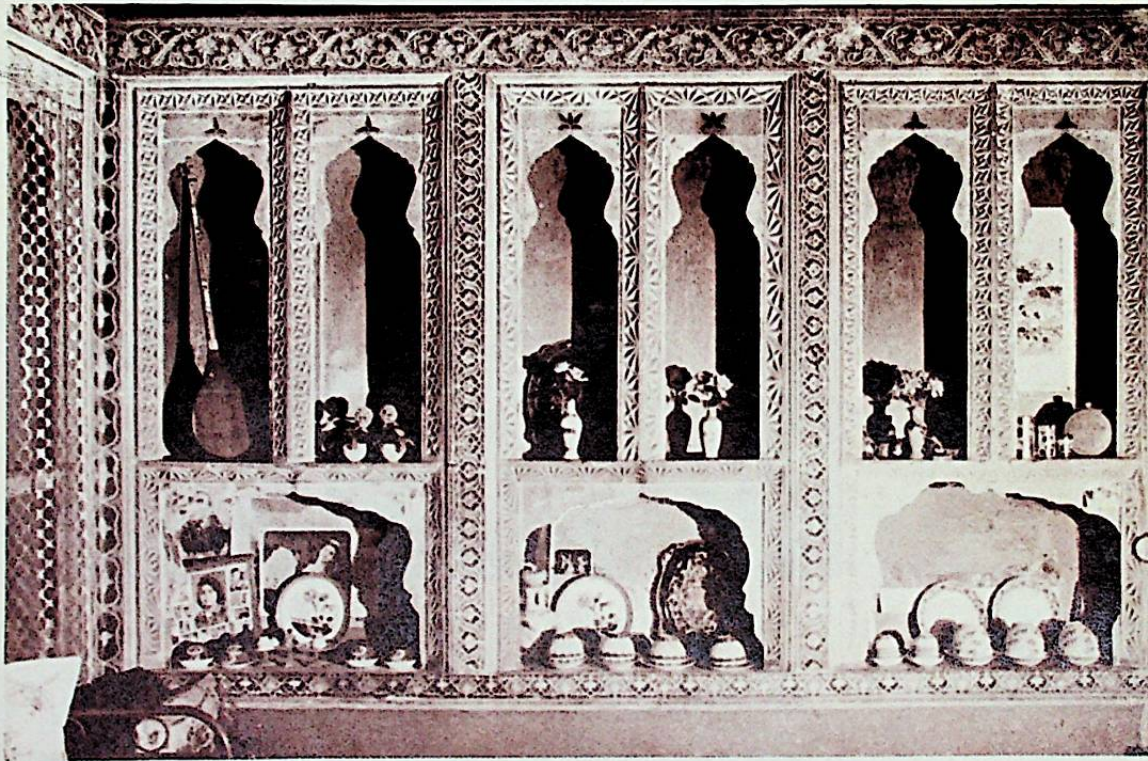
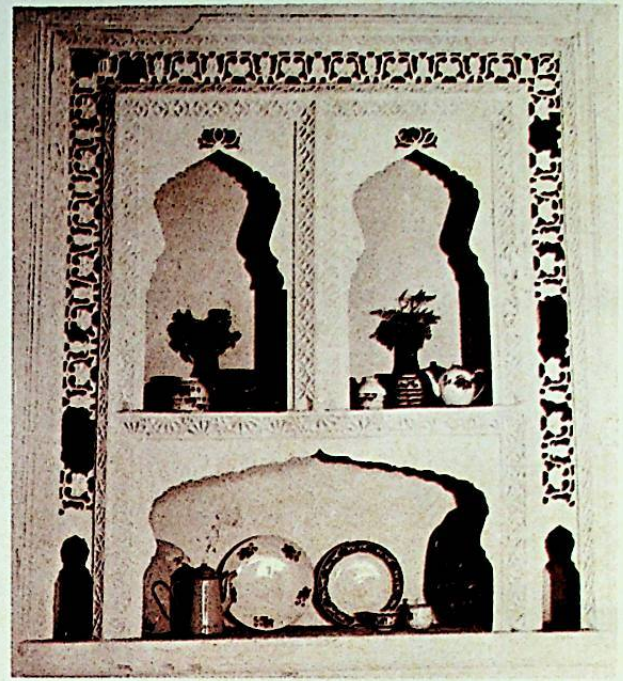
(位于喀什市安吉延街，约建于公元1875年)

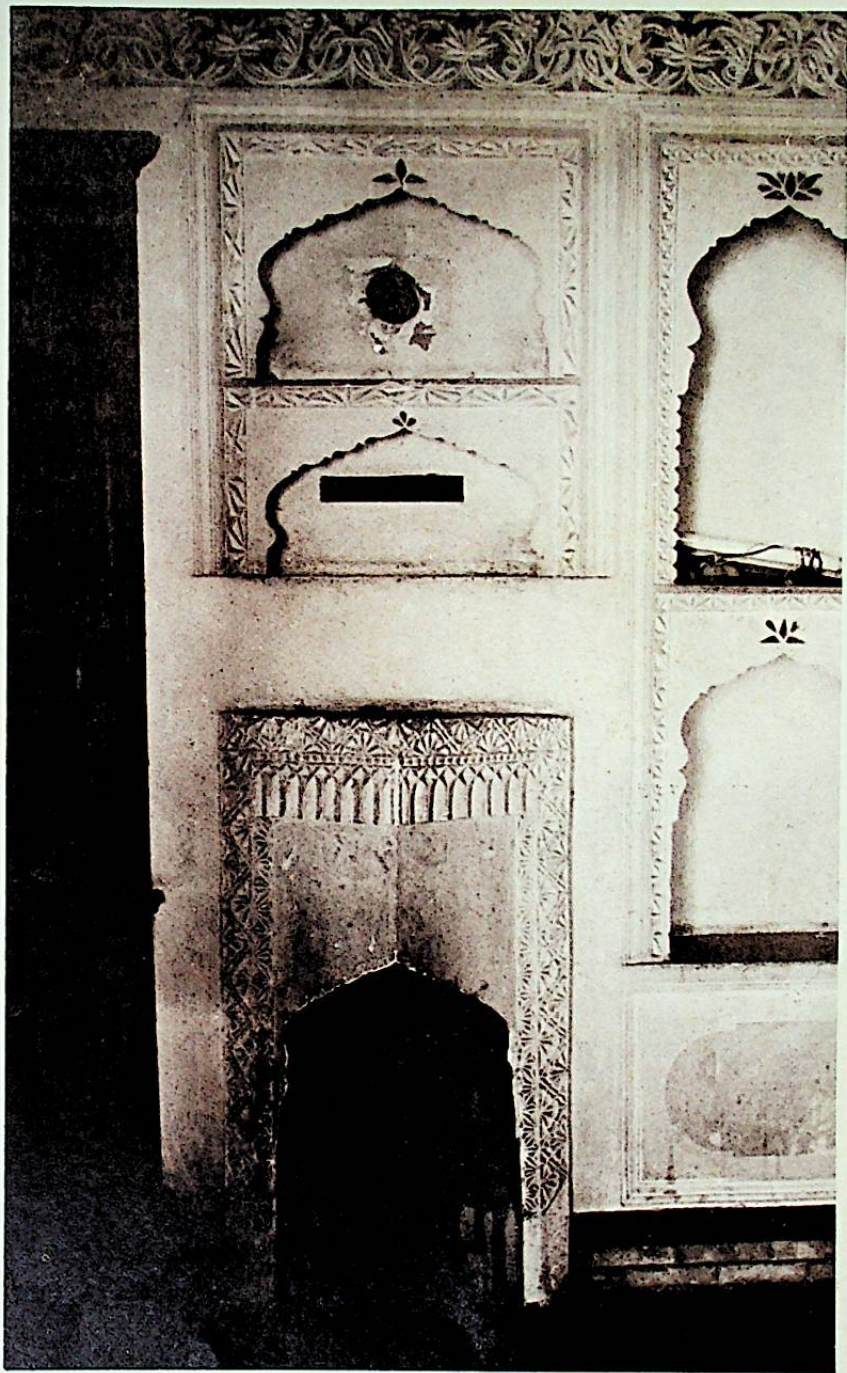
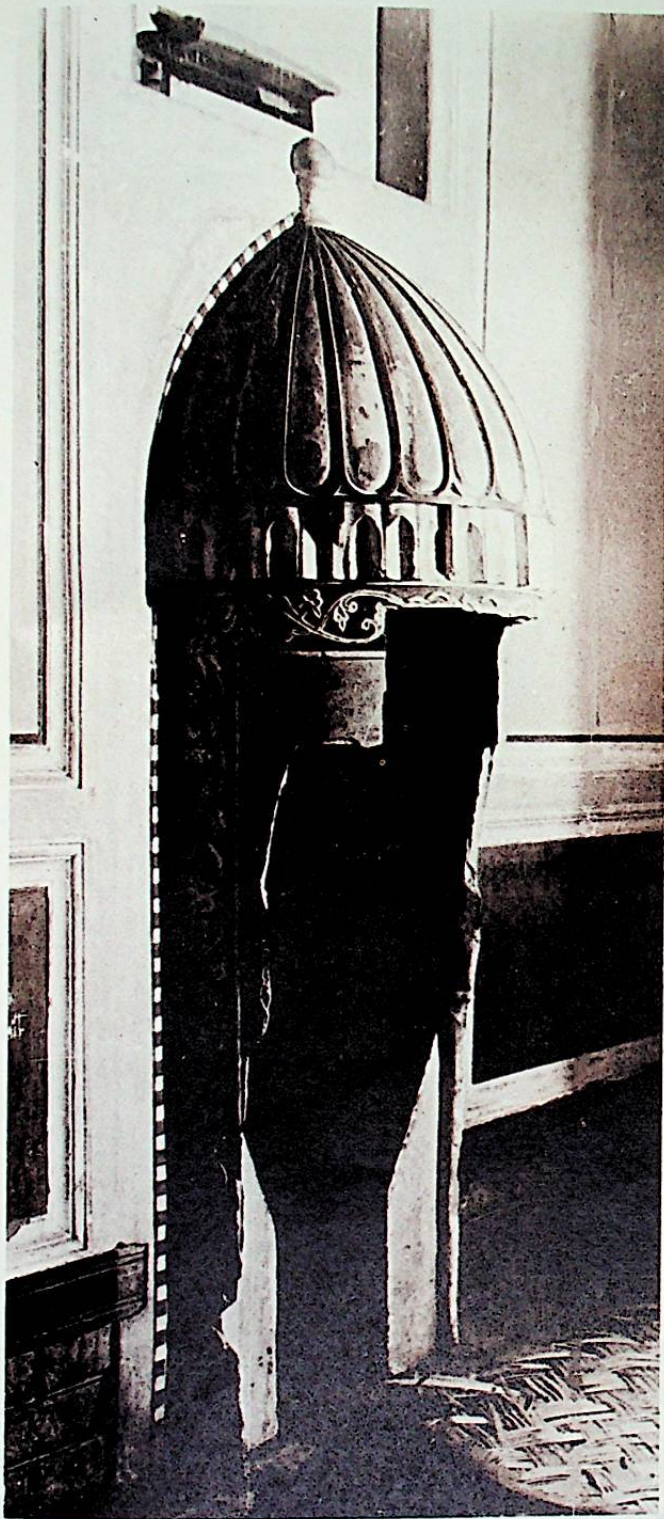
(Built around 1875 in Anjan Road, Kaxgar).

壁龛

A niche.

تەكچە





壁炉

A fireplace.

مورا

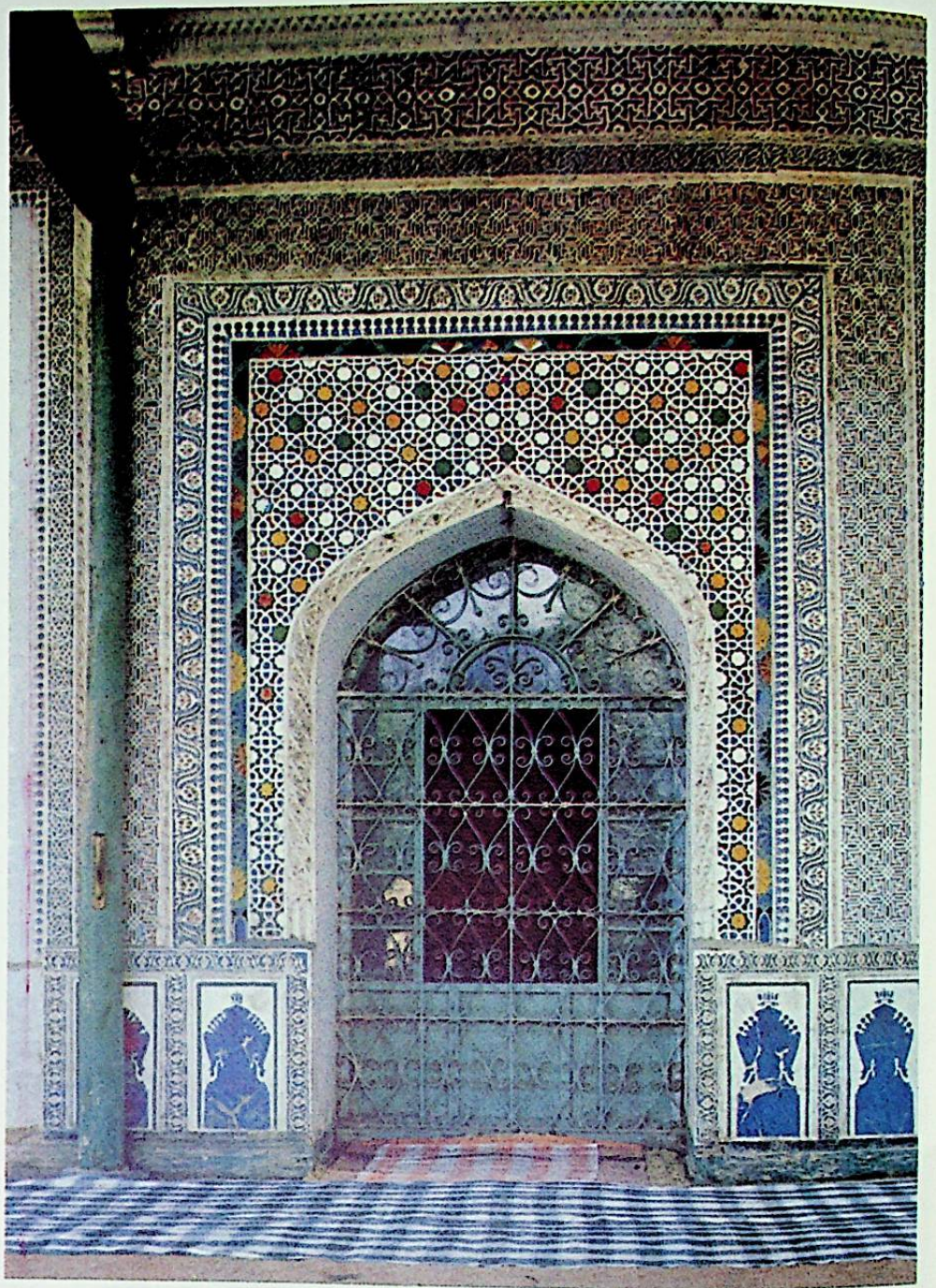




مېھراپچە نەقەشى (گەج ئويمان)

米合拉甫式壁雕 (石膏雕)

A Mihrap-style wall decoration  
(carved gypsum).



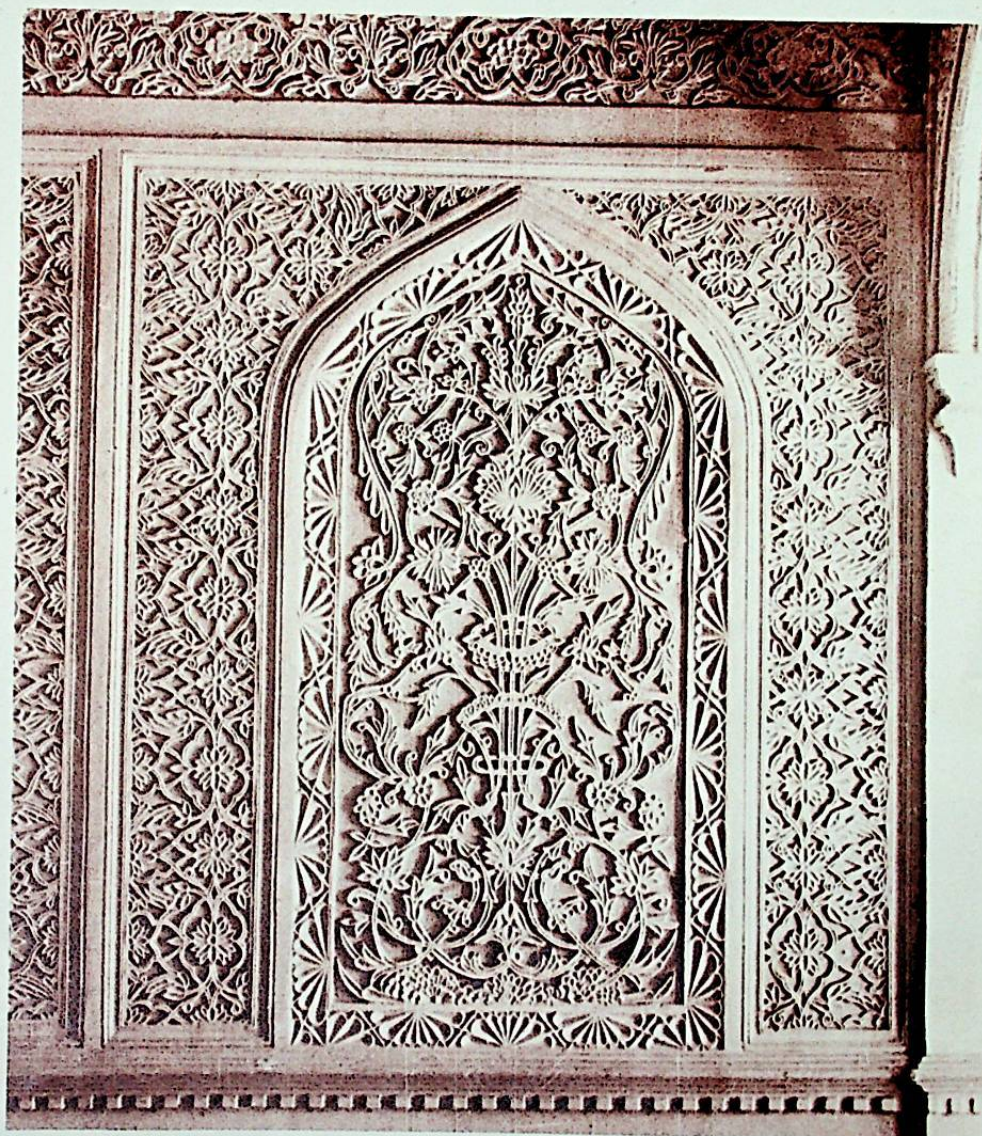


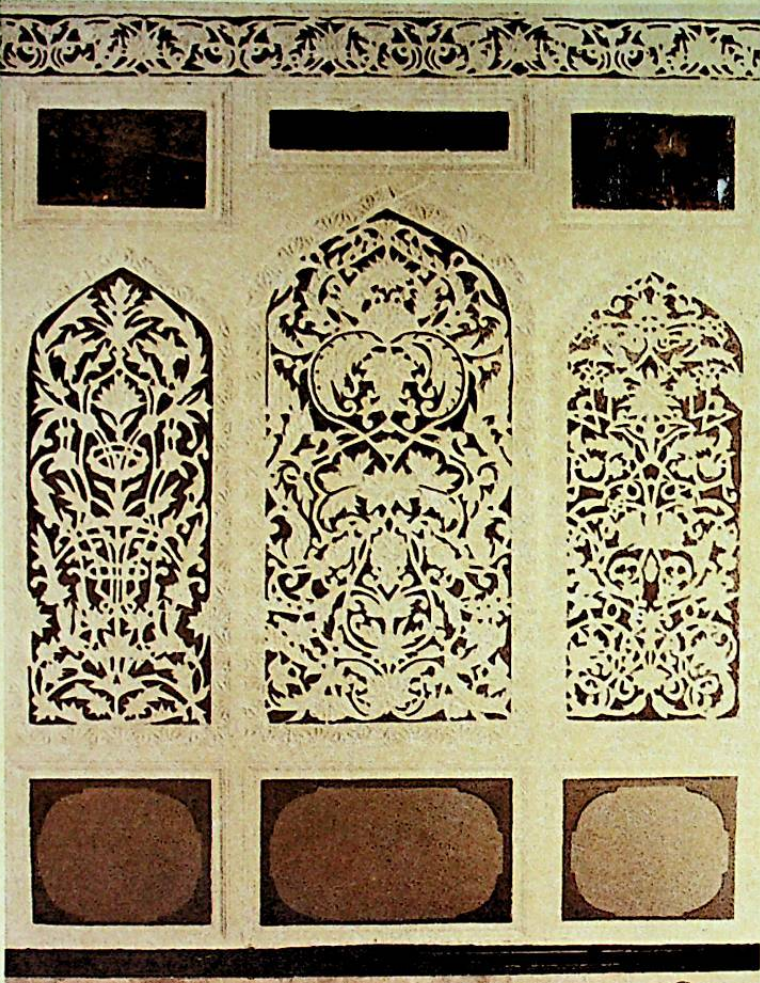
مېھراپچە نەقشلىرى (گەج ئويما)

各种米合拉甫式壁雕 (石膏雕)

Mihrap-style wall decorations

(carved gypsum).

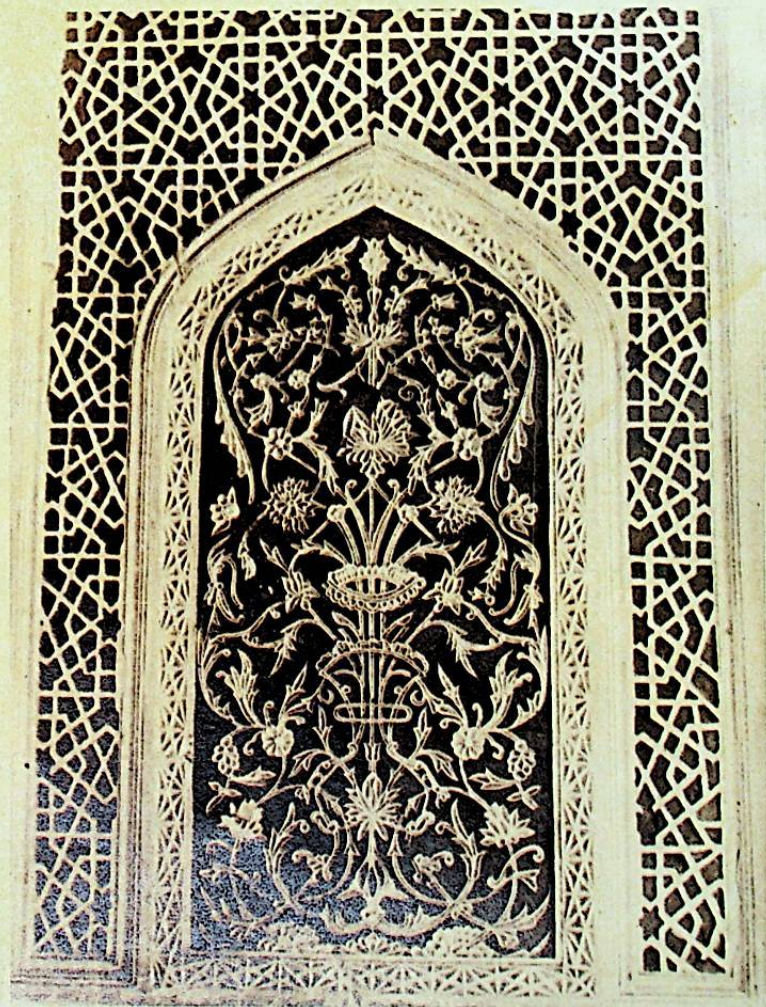




هەر ایچه نه مویان نه قشلیری (گه ج ئویما)

各种米合拉甫式雕饰 (石膏雕)

Mihrap-style wall decorations (carved gypsum).





تۆت تەرەپكە داۋاملىشىدىغان تام نەقىشى  
(گەج ئويما)

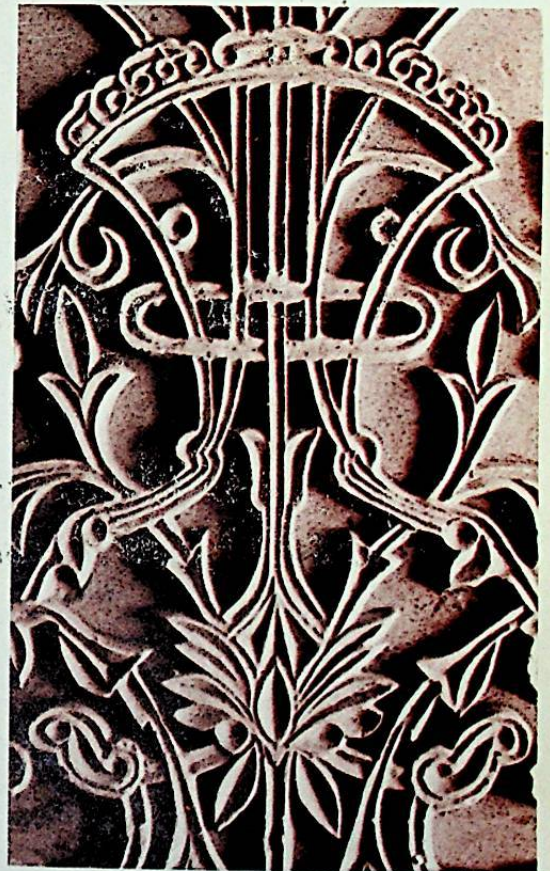
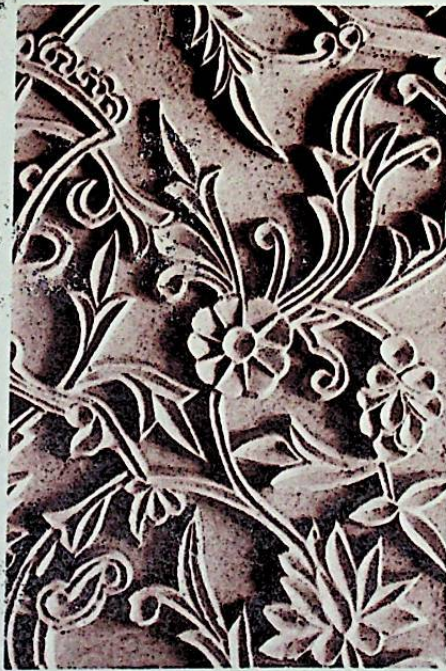
四方连续壁雕 (石膏雕)

A four-directional wall decoration  
(carved gypsum).

گەج ئويما تام نەقىشلىرىدىن پارچىلار

石膏雕壁饰 (局部)

A carved gypsum wall decoration  
(detail).

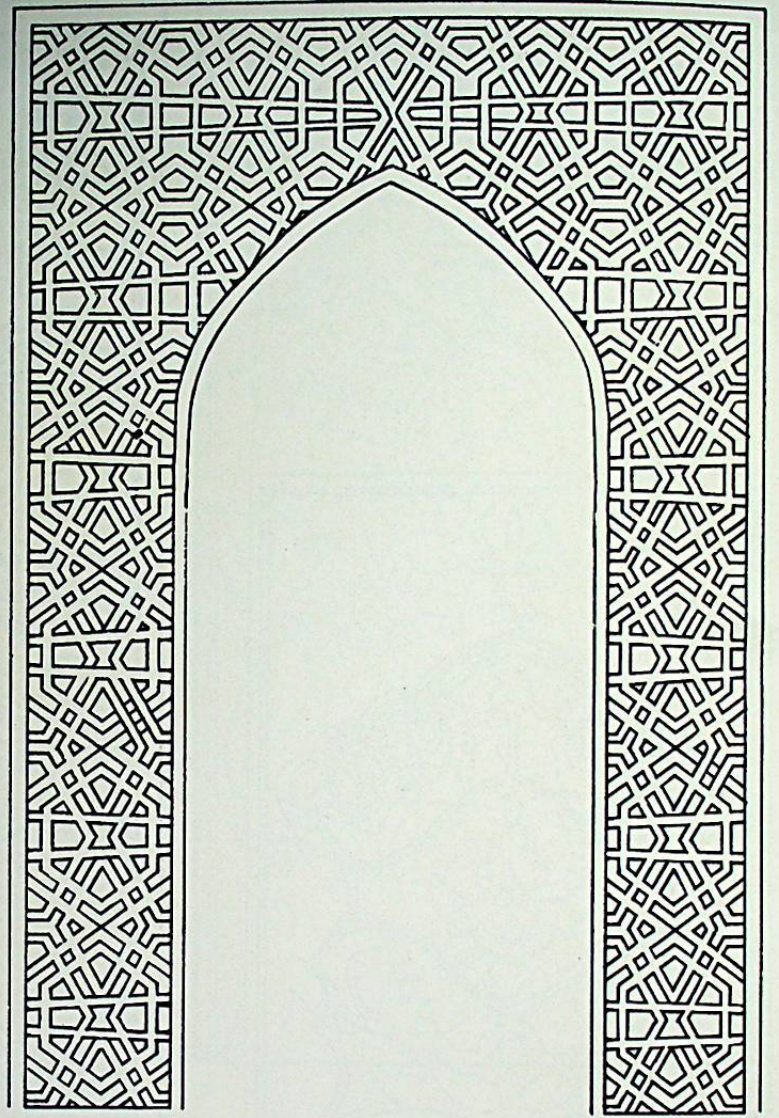
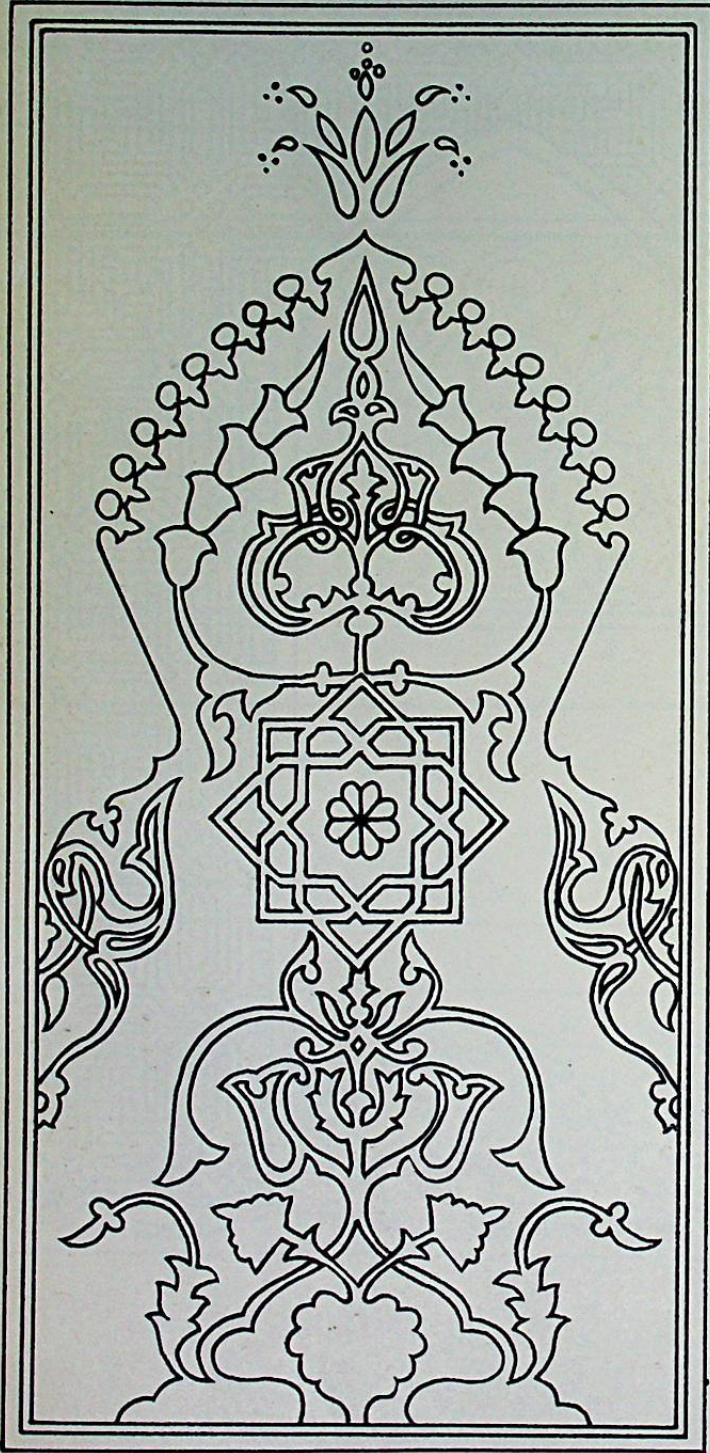


阔甫谢克

(石膏雕)

كۆپۈشەك (گەج ئويمان)

Kopuxak (carved gypsum).

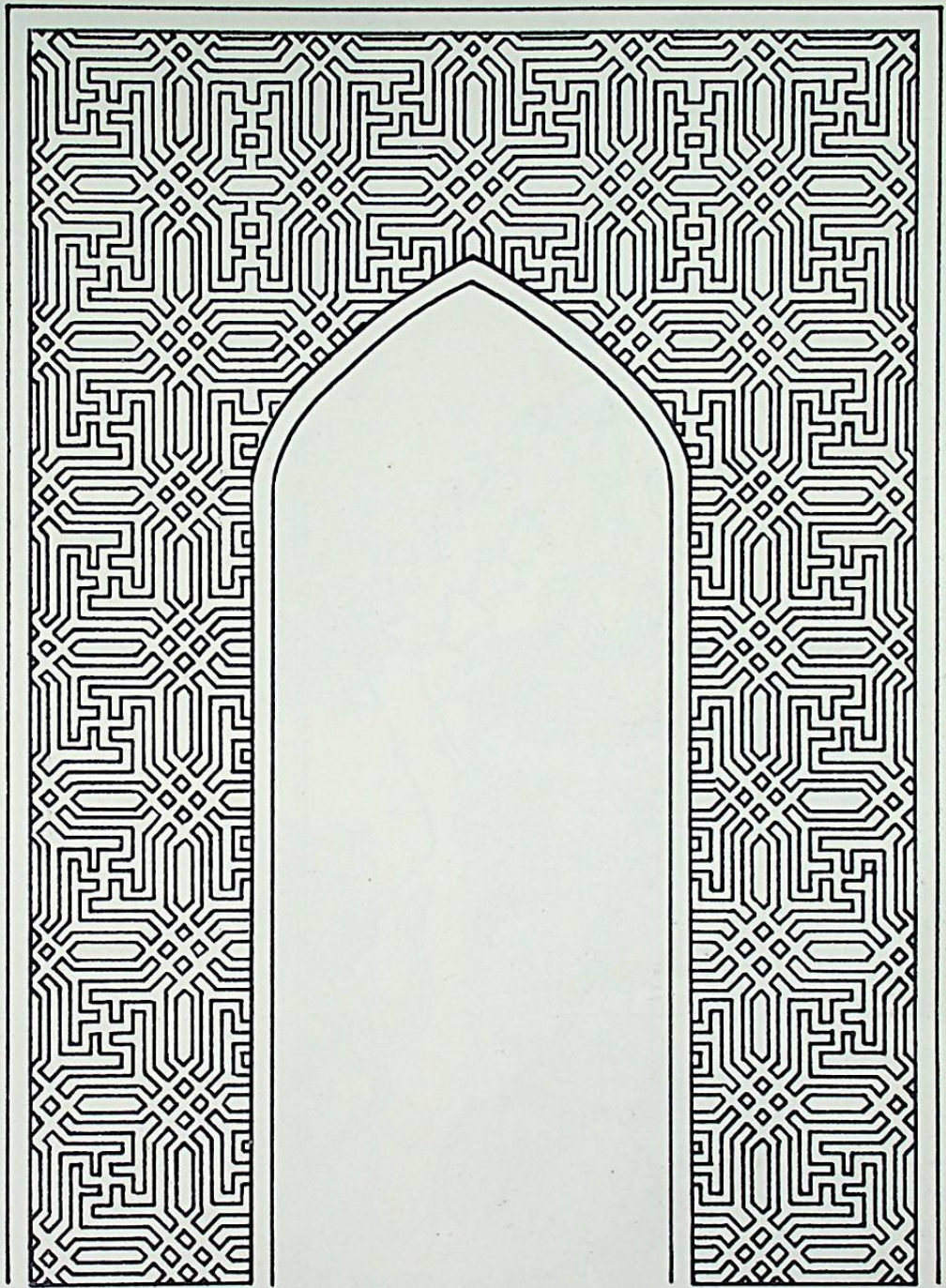
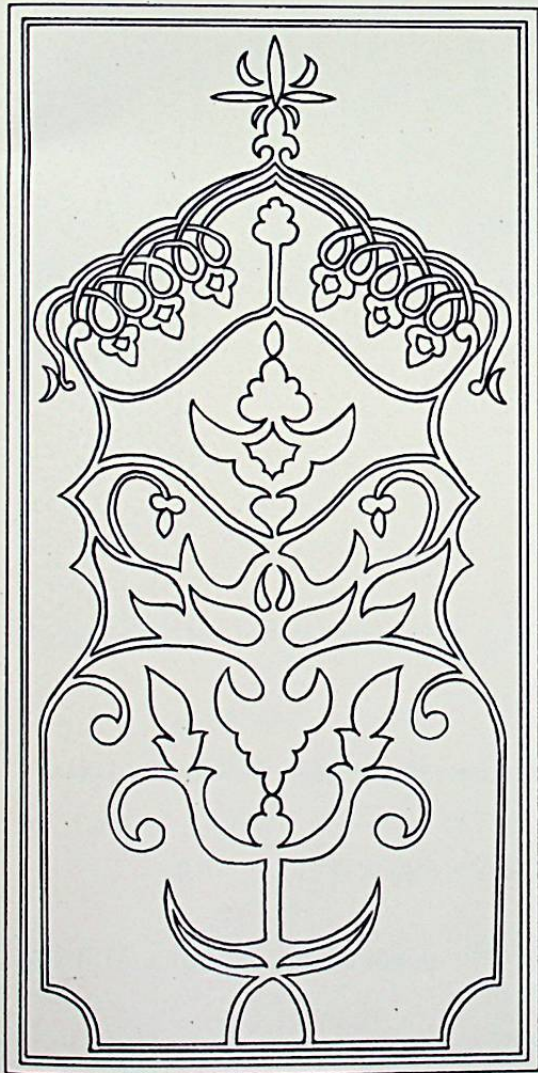


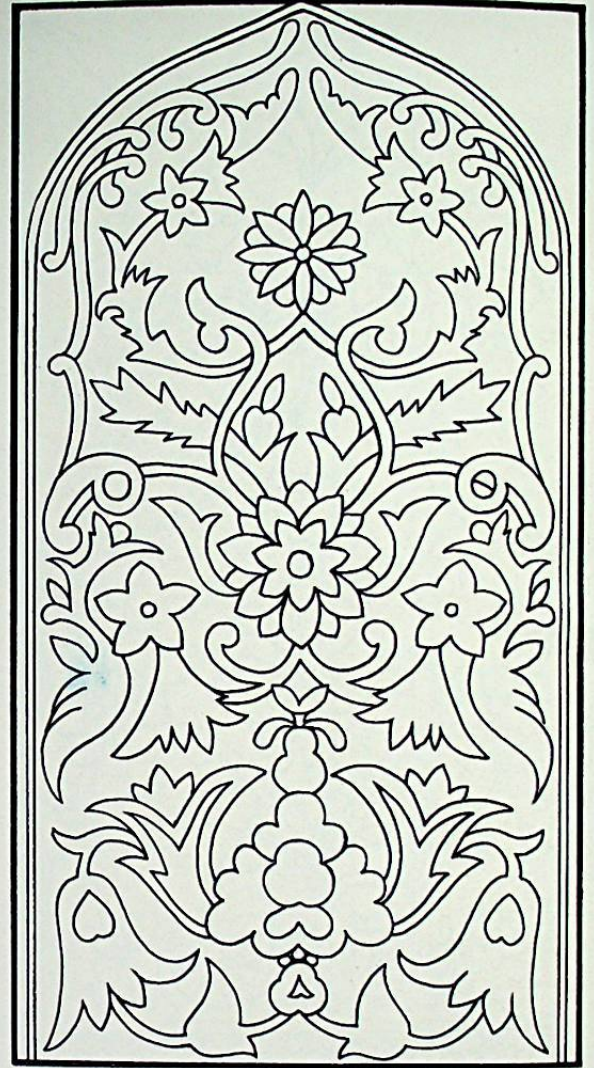
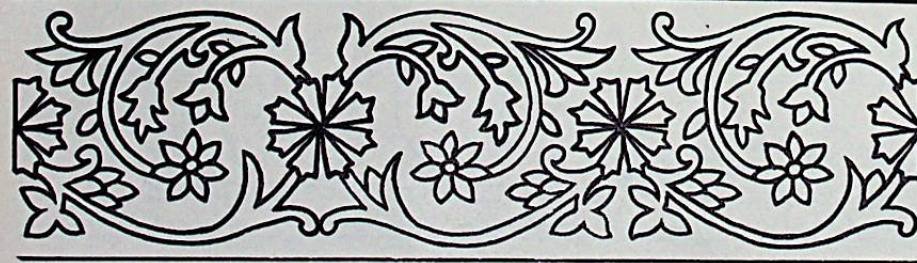
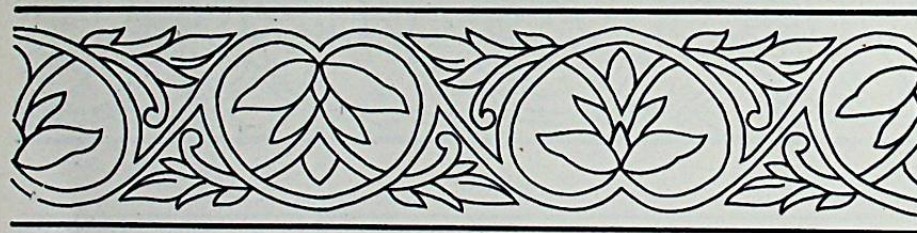
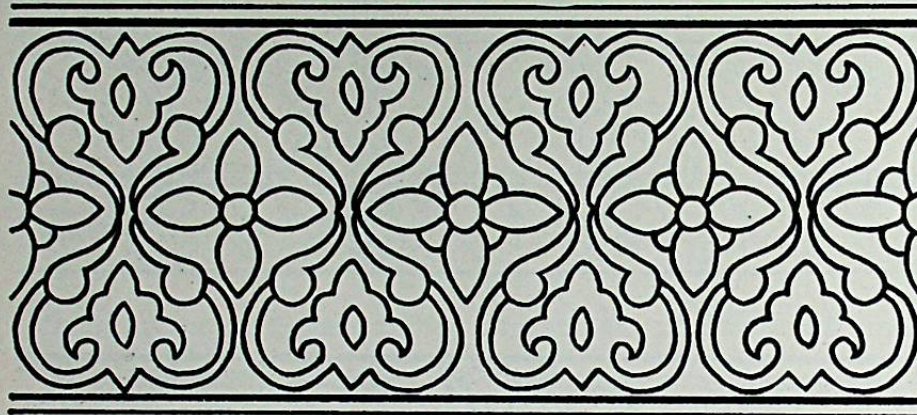
پەنجىرە شەكلىدە مېھراب چۆرىسى نەقىشى (گەج ئويمان)

米合拉甫周围的格窗式浮雕 (石膏雕)

Lattice-window-style decorations round a Mihrap

(gypsum bas-relief).



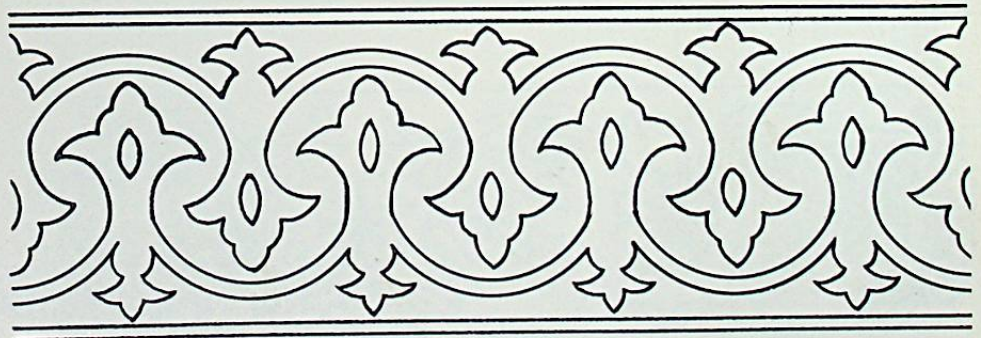
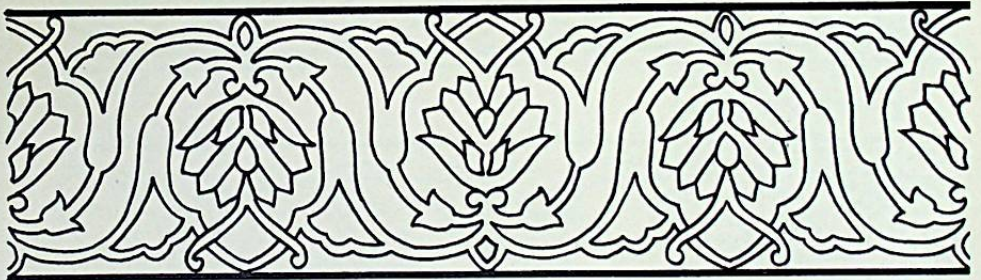
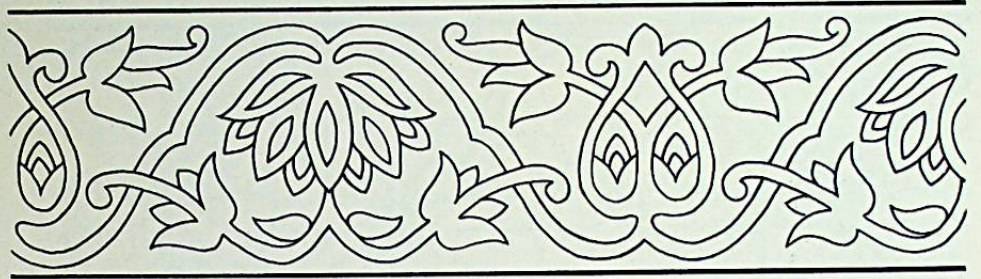
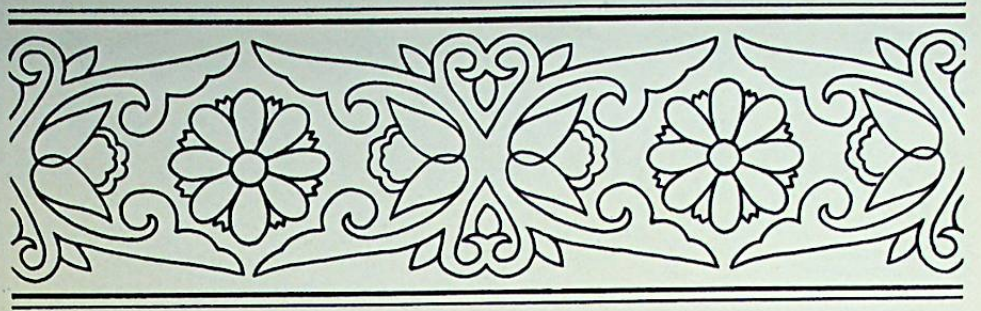
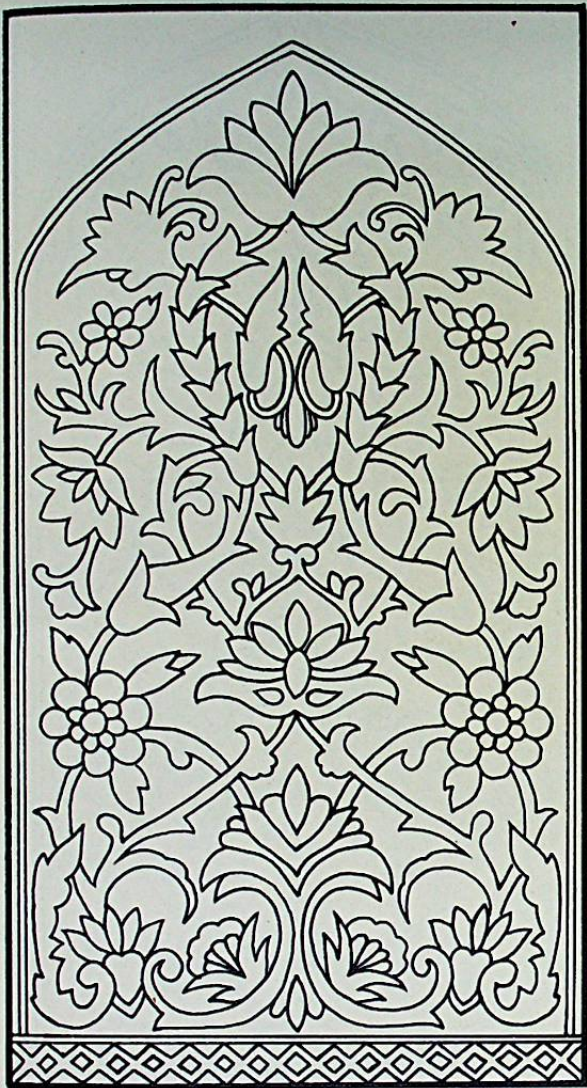


مېھراپچە نەمۇيان (گەج ئۆيما)

米合拉甫式壁饰 (石膏雕)

Mihrap-style wall decorations

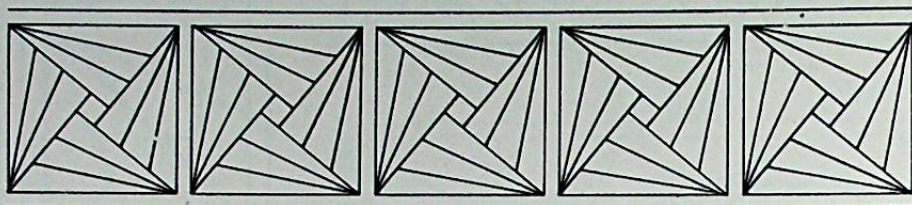
(carved gypsum).



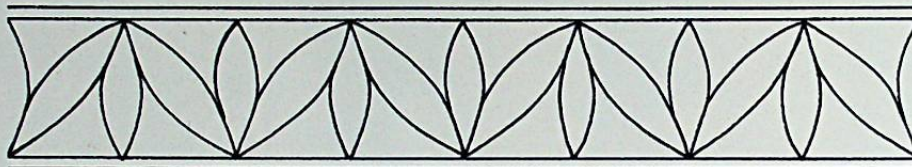


各种边饰 (石膏雕) گىرۋەك نەقىشلىرى (گەج ئويما)

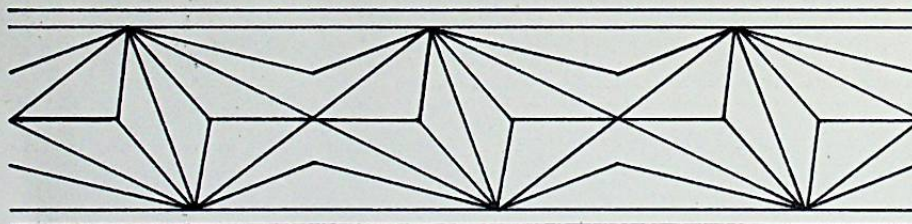
Edge decorations (carved gypsum).



图玛式花链 Tumapa-style chain. تۇماچە زەنجىر



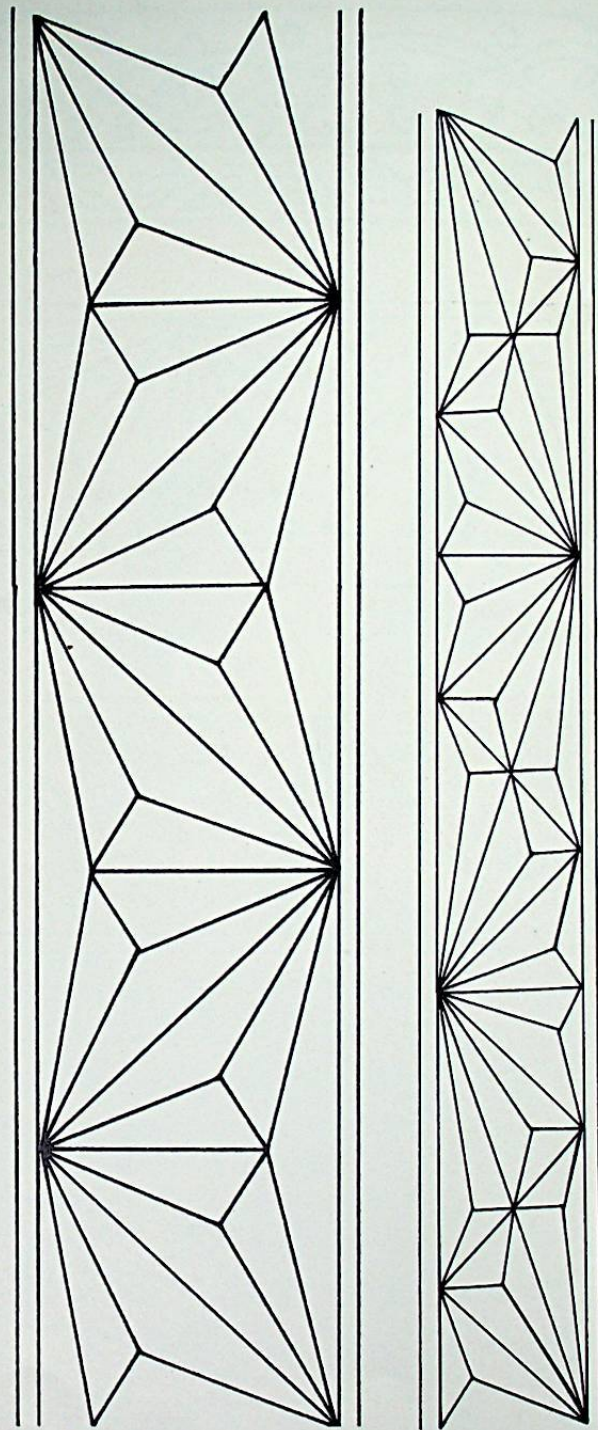
叶形链 Leaf-style chain. يوپۇرماق



斜形链 Oblique-style chain. زەنجىر

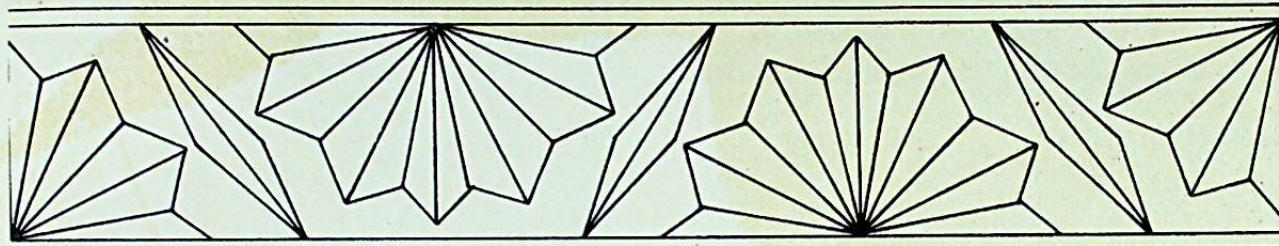


巴旦木形链 Badam-style chain. بادامچە

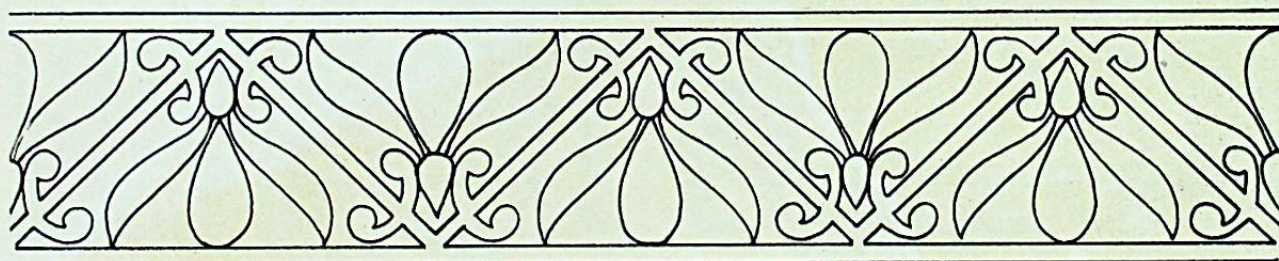


连锁链 قىپاش زەنجىر

Interlocking chain design.

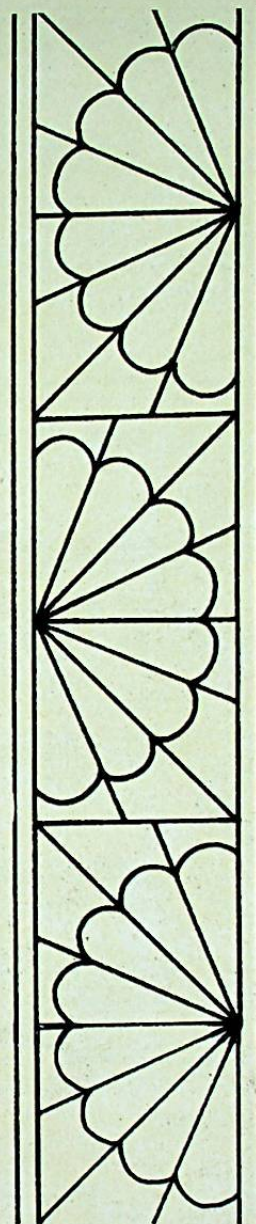


扇形链 Fan-style chain.



双重拼合链 Double chain. قوشقۇراق

扇形链 Fan-style chain. يەلپۈگۈچ



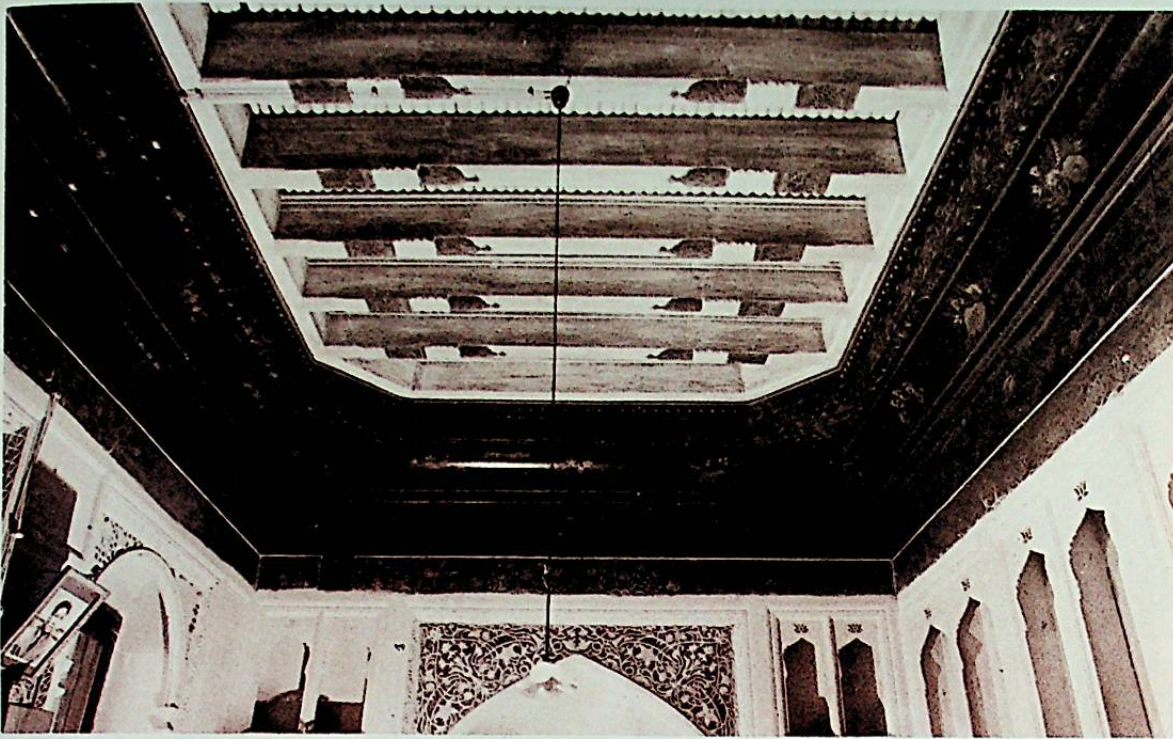
# تورۇس

## 天花板 Ceilings

ۋاسجۇپ تورۇس (قەشقەر شەھىرى ئەنجان كوچىسىدا، 1875-يىللىرى ياسالغان)



排椽式天花板 (位于喀什市安吉延街, 约建于公元1875年) A raftered ceiling built around 1875 in Anjan Road, Kaxgar.



ۋاسجۇپ تورۇسلار

各种排椽式天花板

Raftered ceilings.

(قەشقەر شەھىرى ئەنجان كو-

چىسىدا، 1920-يىللىرى ياسالغان)

(位于喀什市安吉延街，约建于公元

1920年)

(Built around 1920 in Anjan

Road, Kaxgar).



(قەشقەر شەھىرى قازانچى

ياربېشى كوچىسىدا، 1937-

يىللىرى ياسالغان)

(位于喀什市卡赞其牙外西街，约建于公元1937年)

(Built around 1937 in Kazanqi Yarbeixi Road, Kaxgar).

لەمە ئۆي تورۇسىدە-  
كى كۇرگۇل نەقىشى  
(گەج ئويما)

抹顶天花板之科尔古  
丽浮雕 (石膏雕)

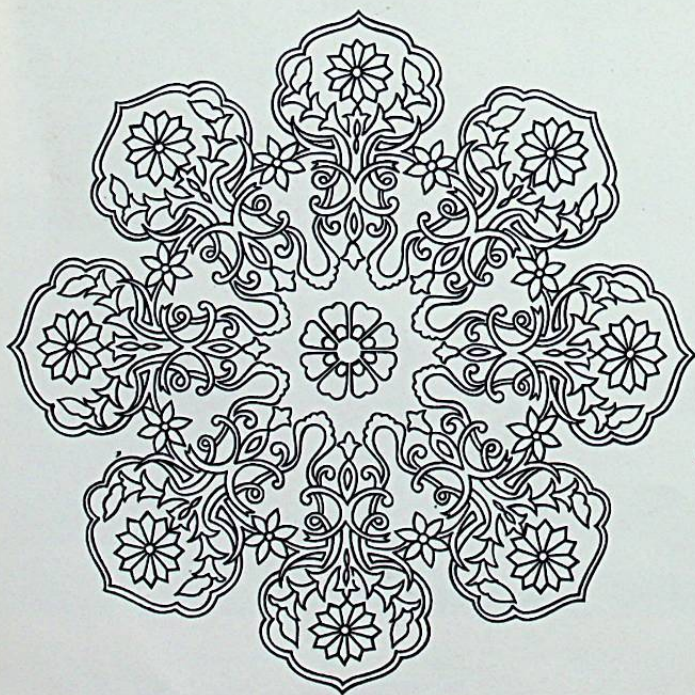
A ceiling decorated  
with Kurgul bas-relief  
(carved gypsum).



لەمە ئۆي تورۇسىنىڭ بىر بۇرجىگى

抹顶天花板之一角

A corner of a ceiling.



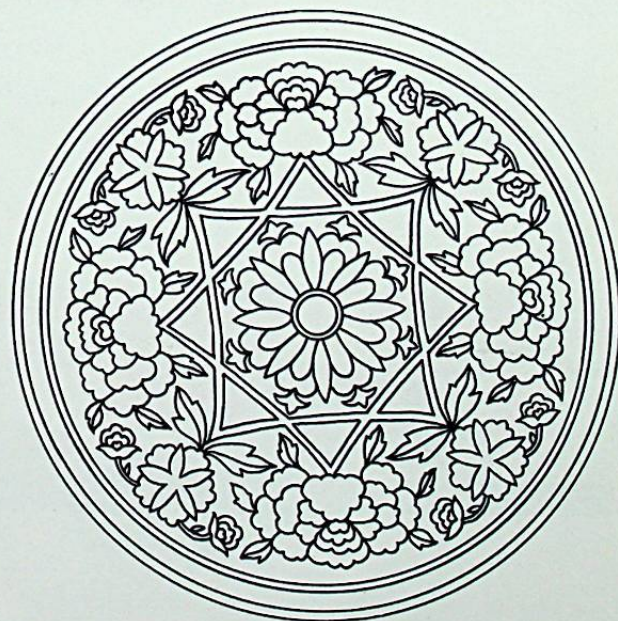
كۇرگۇل نەقىشلىرى

(گەج ئويما)

科尔古丽雕饰

(石膏雕)

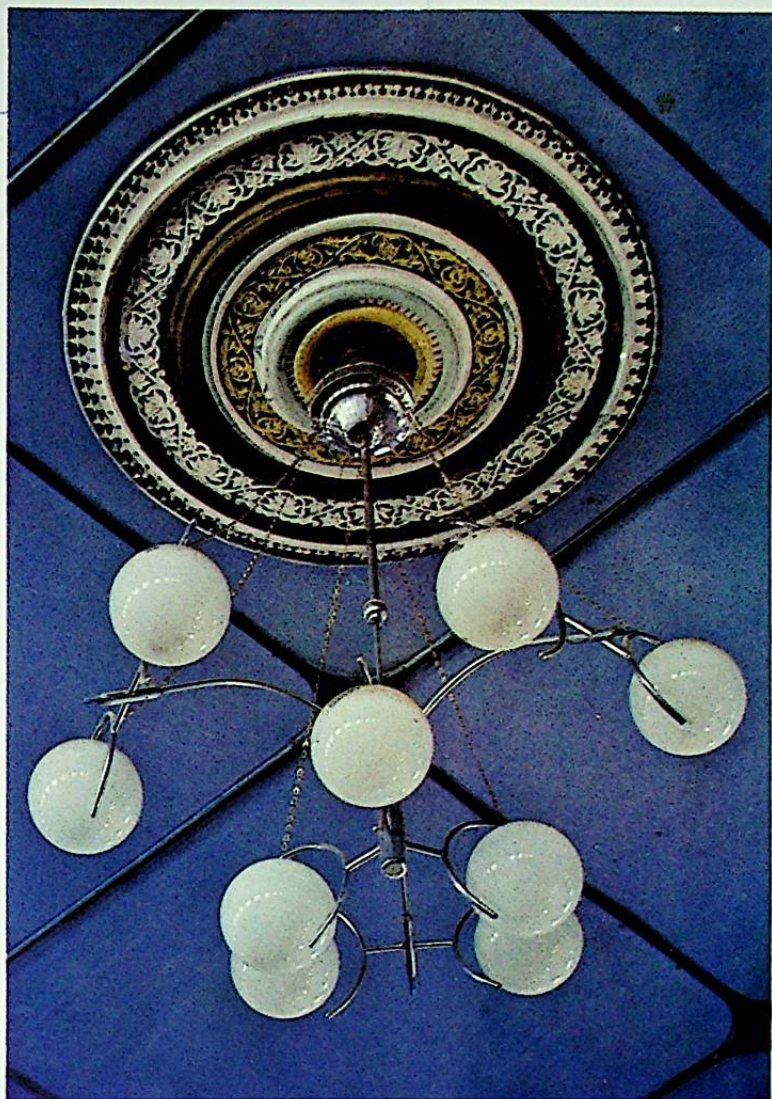
A Kurgul decoration (carved gypsum).





جەگە نەقشلىرى  
 櫨木雕飾  
 A purlin decoration.

تورۇس چىرىغى  
 天花板吊灯  
 A ceiling lamp.

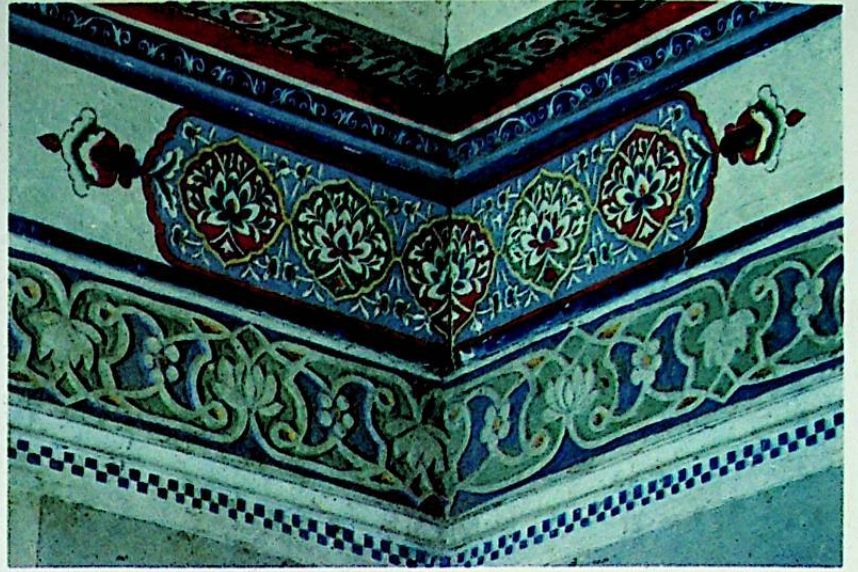
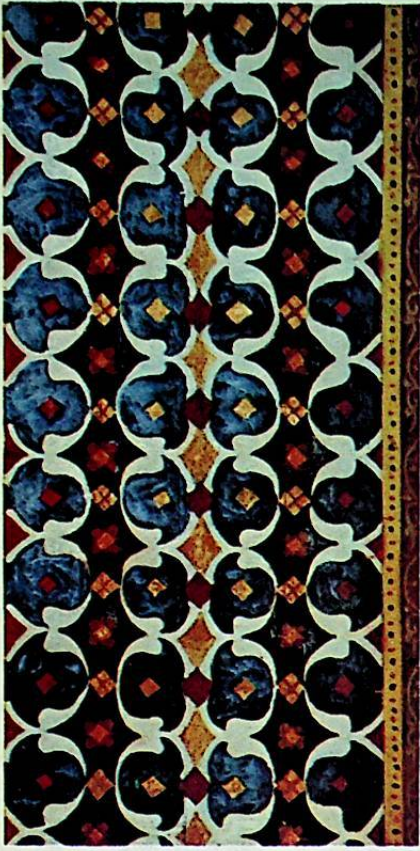


哈拉克雕飾

The Harak-Sarrap design.



ھاراق نەقشلىرى



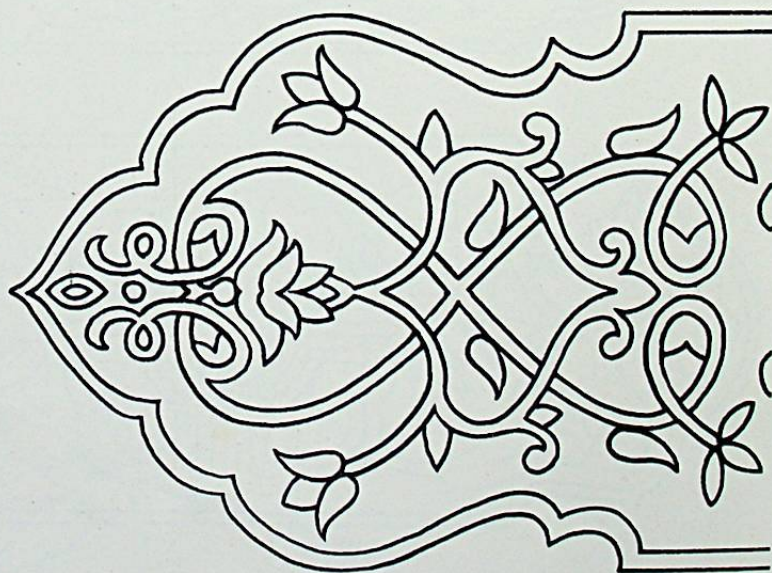
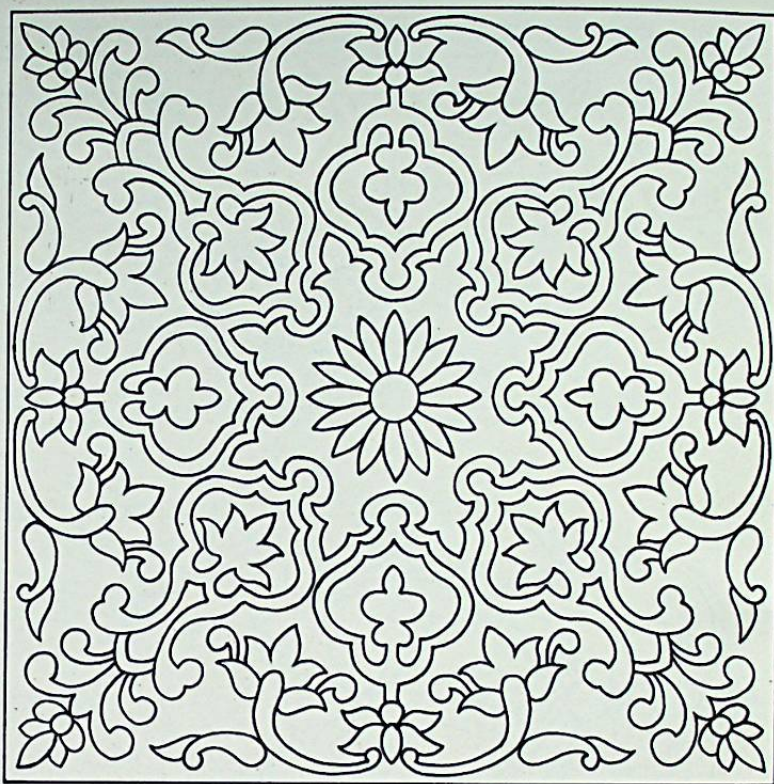
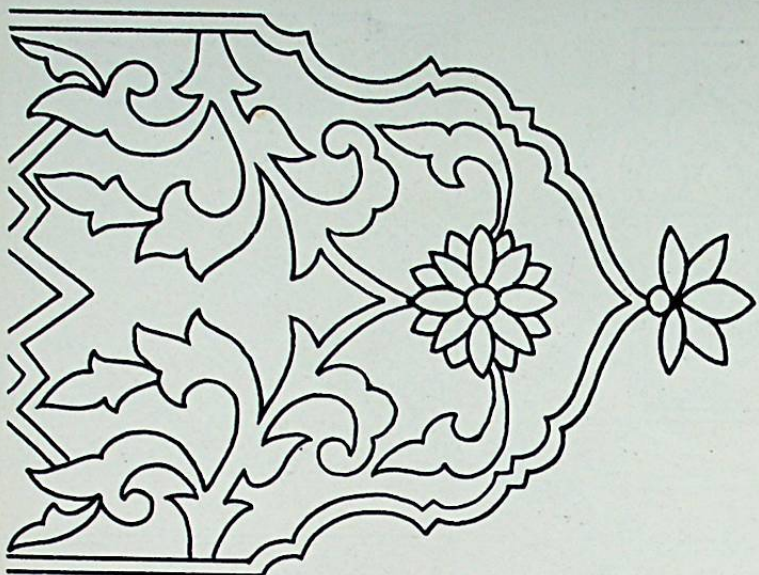
ھاراق - سەررەپ نەقشلىرى

哈拉克—赛拉甫雕饰

Harak-Sarrap decorations.



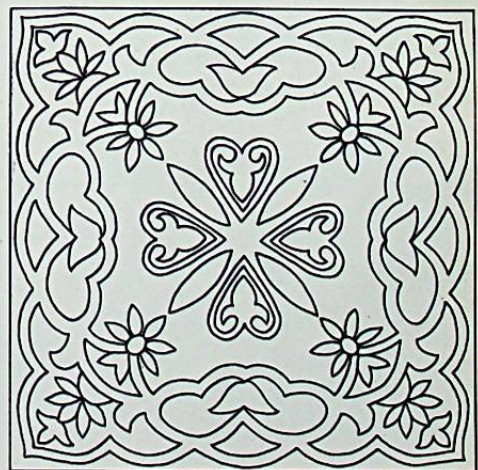
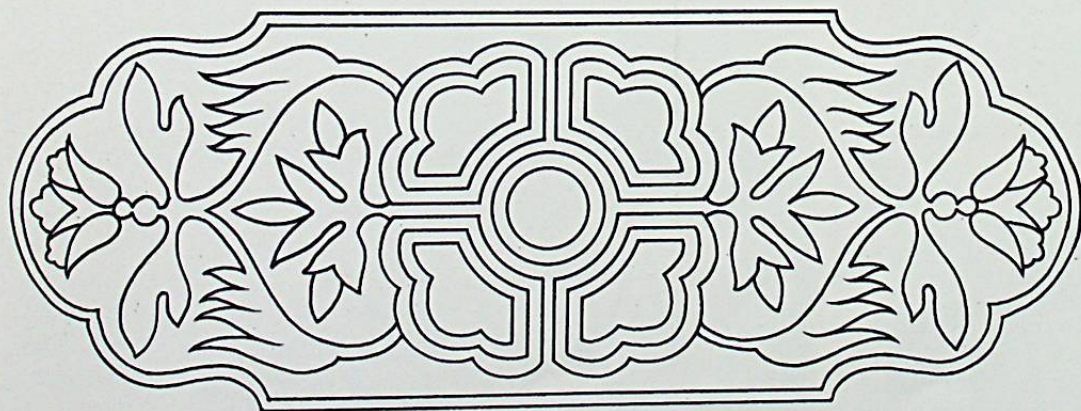
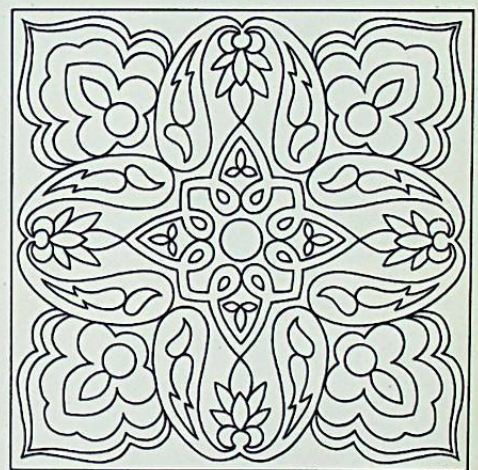
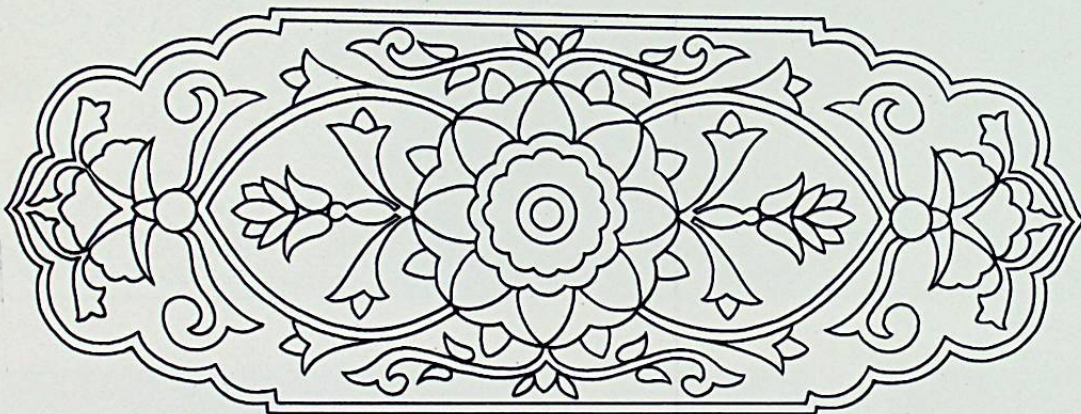
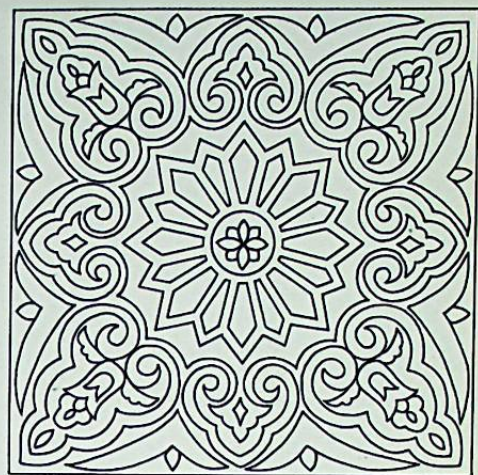
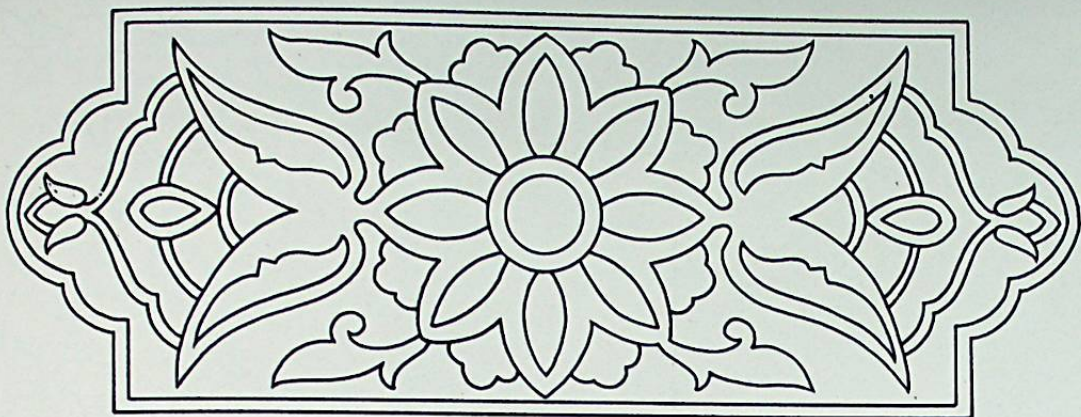


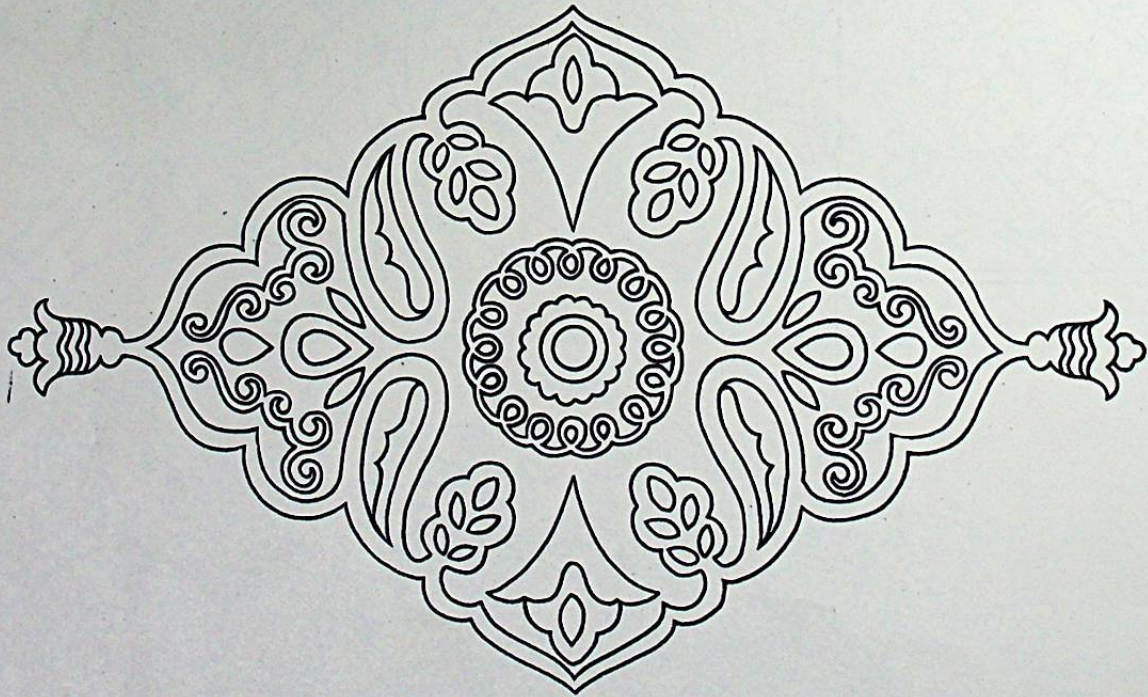
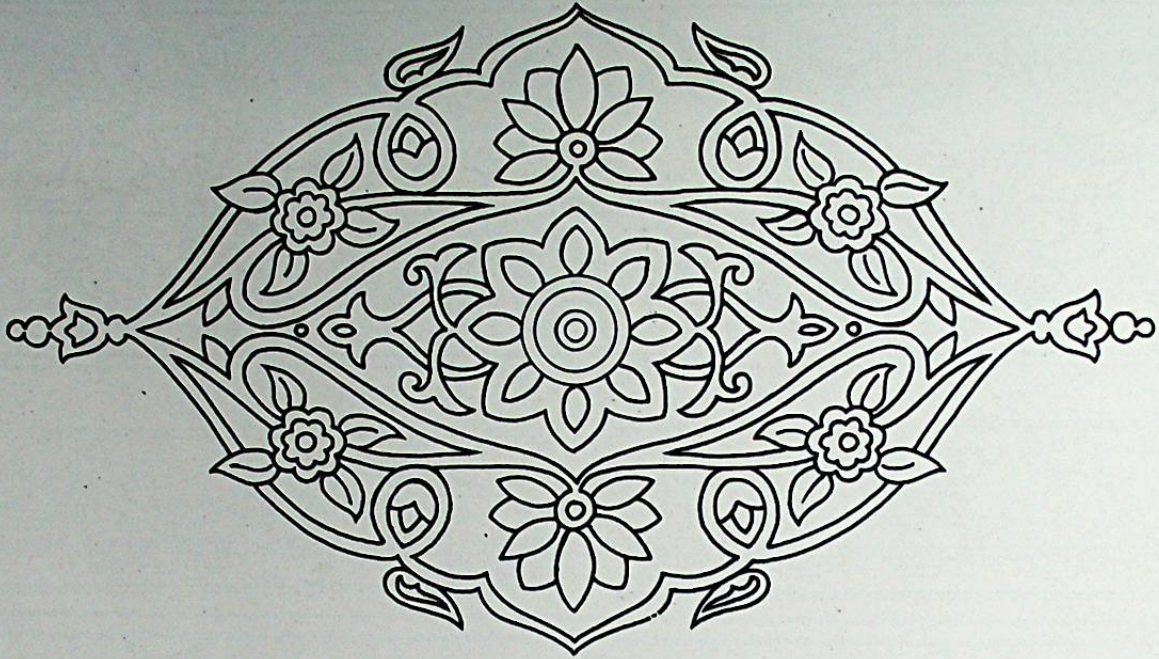


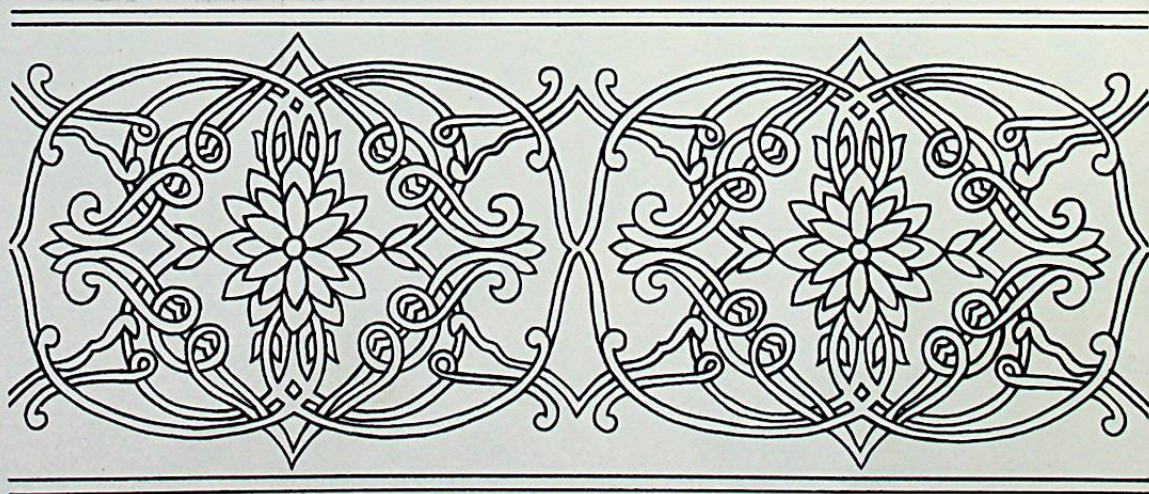
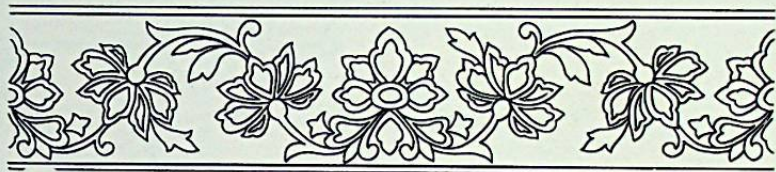
標木各式雕飾 (木雕)

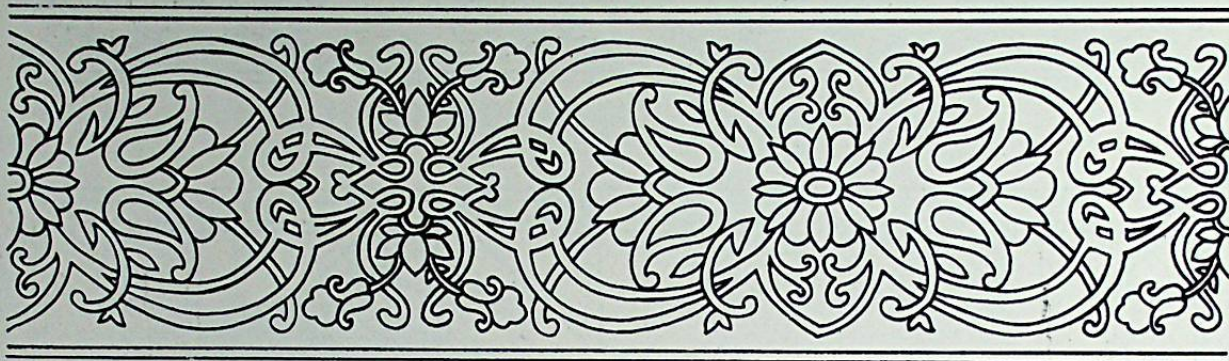
Purlin decorations (carved wood).

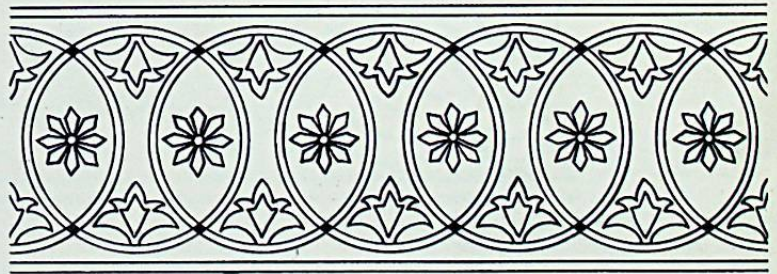
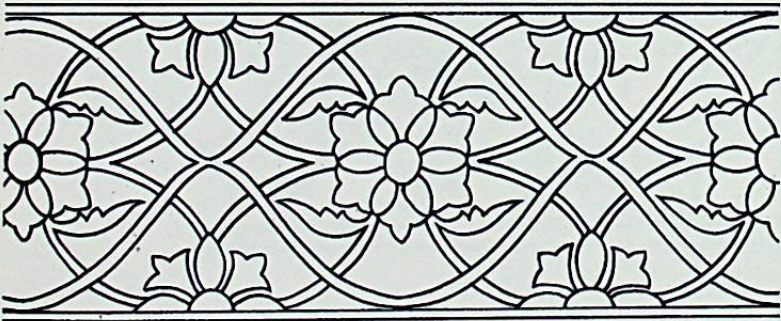
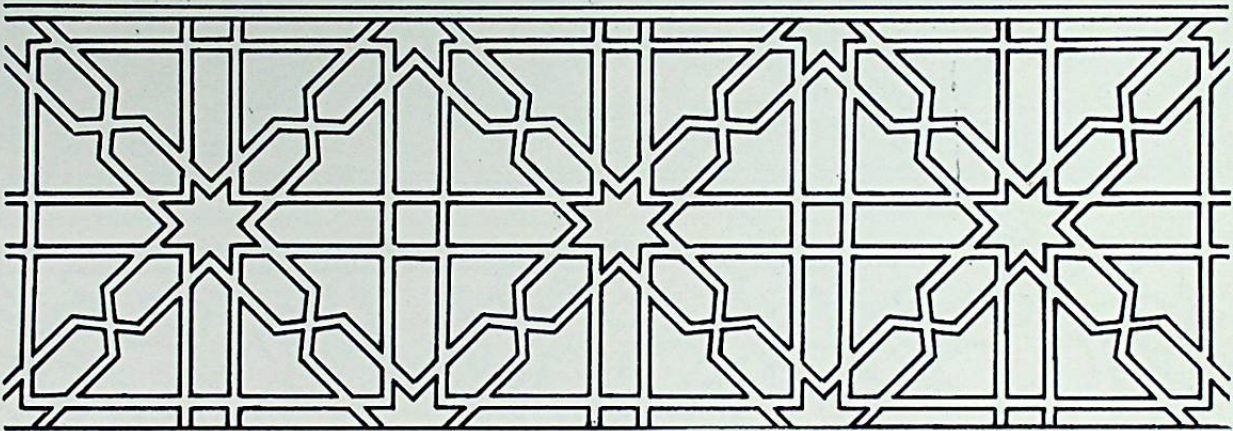
جہگہ نہ قشلمری (یاغاچ ئوبما)











# خمش، كاصش

砖、琉璃砖

Bricks and Glazed Bricks



تۇغلۇق تۆمۈرخان مازىرى

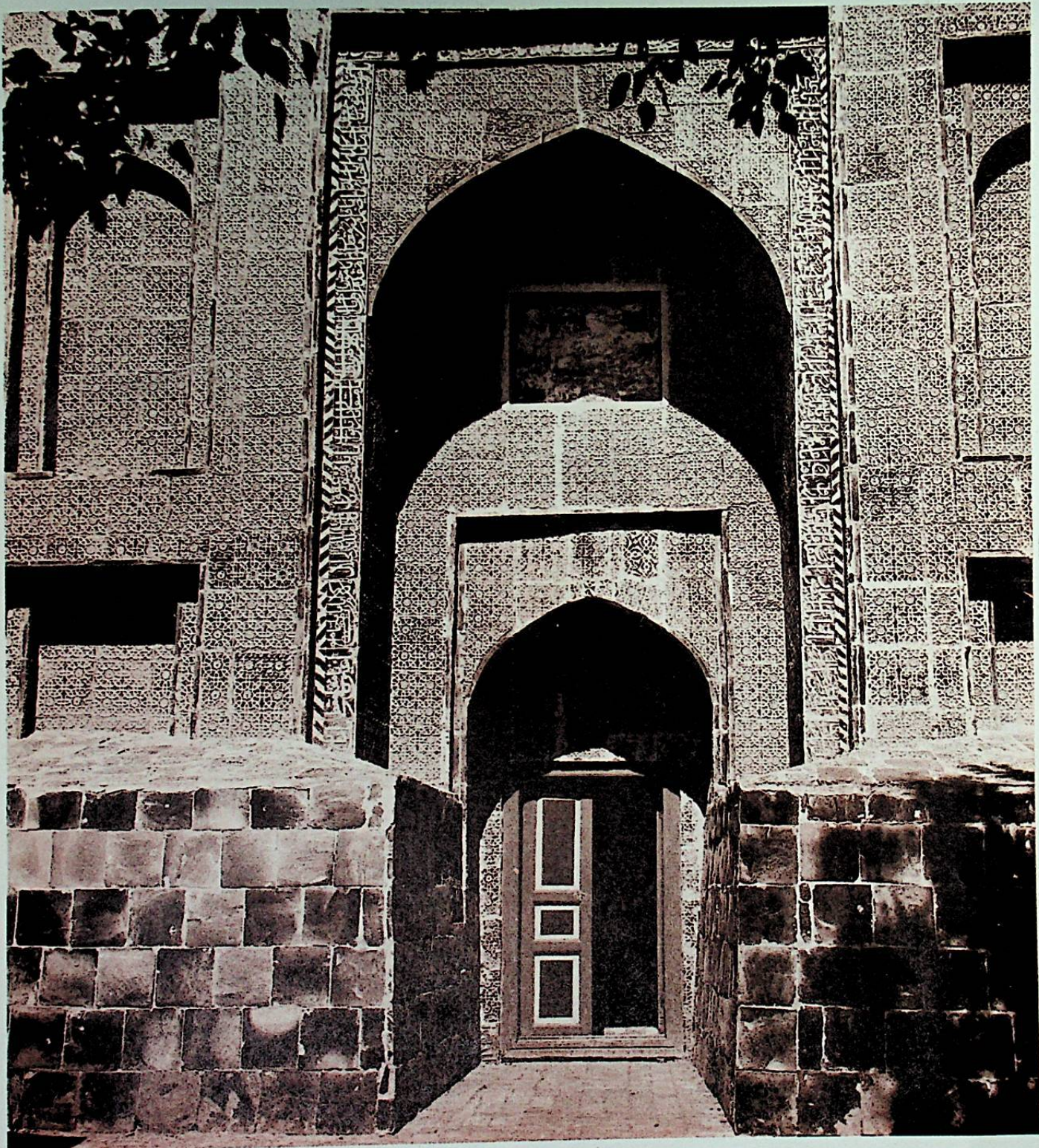
(قورغاستا، 15-ئەسىردە

ياسالغان)

图合鲁克·帖木儿汗陵墓

(位于霍城，建于15世纪)

Tomb of Tuhluk Tomur Han built around the 15th century at Huocheng.

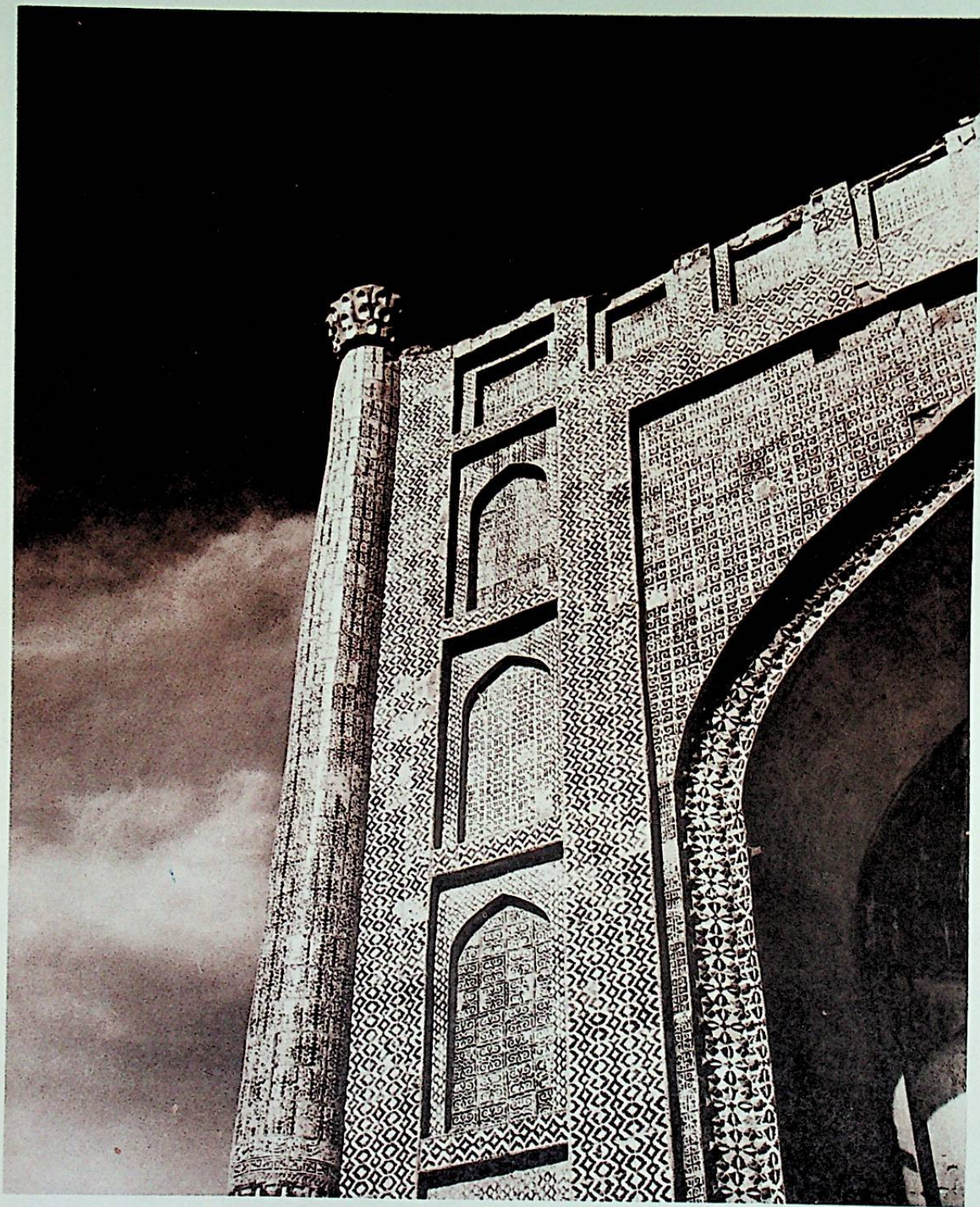


黑汗王朝时期伟大思想家、诗人玉素甫·哈斯·哈吉甫之墓  
(位于喀什)

Tomb of Yusup Has Hajip, great thinker and poet of the Kara Dynasty, at Kaxgar.

قارا خانلار سۇلالىسى دەۋرىدىكى ئۇلۇغ مۇتەپەككۇر، شائىر يۈسۈپ خاس ھاجىپ مازىرى (قەشقەردە)



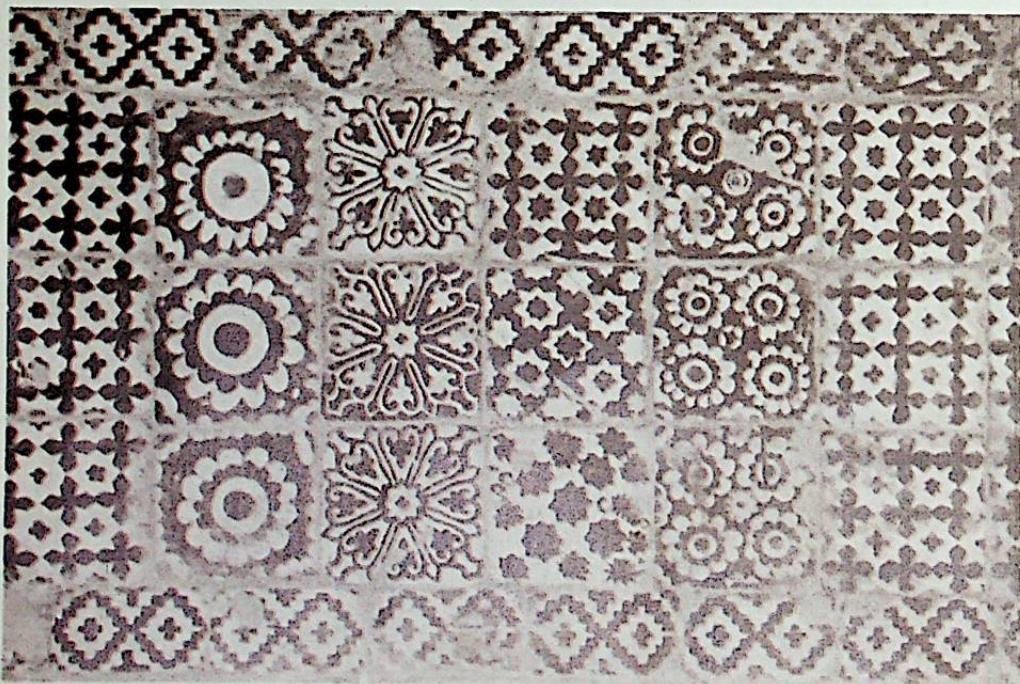
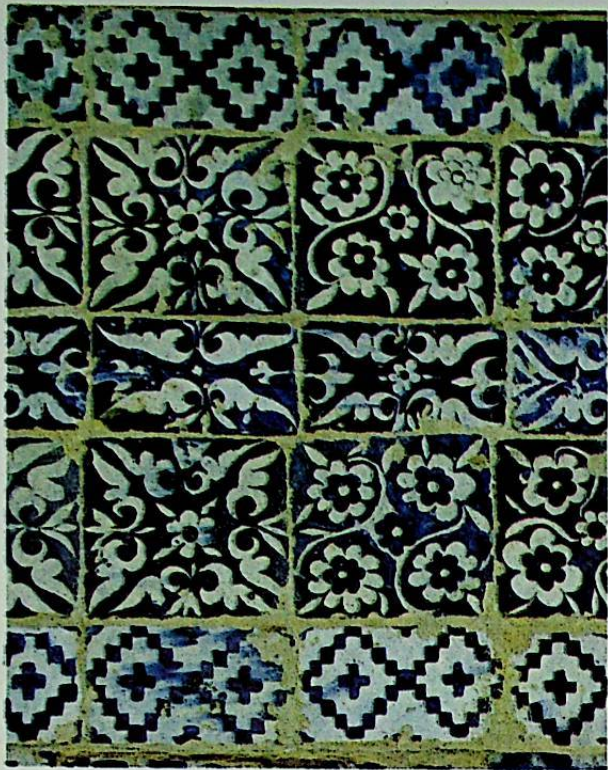




阿帕和卓陵墓 (位于喀什, 约建于公元1873年)

ئاپپاق خوجا مازىرى (قەشقەردە، 1873 - يىللىرى ياسالغان)

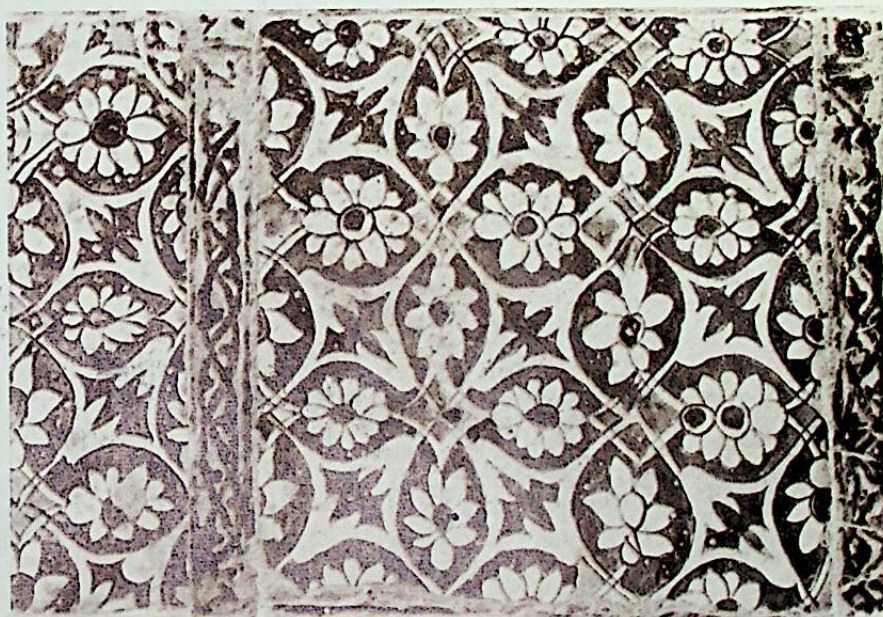
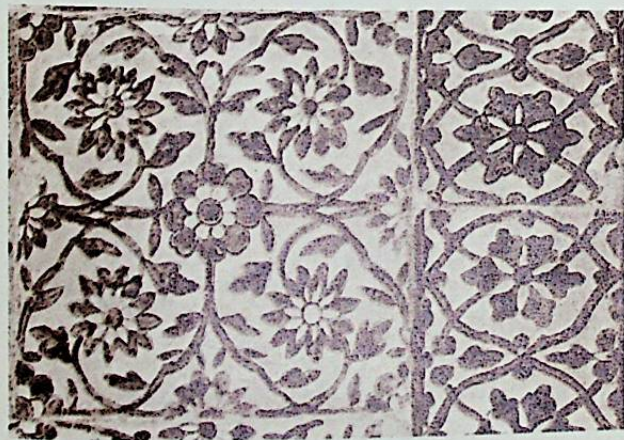
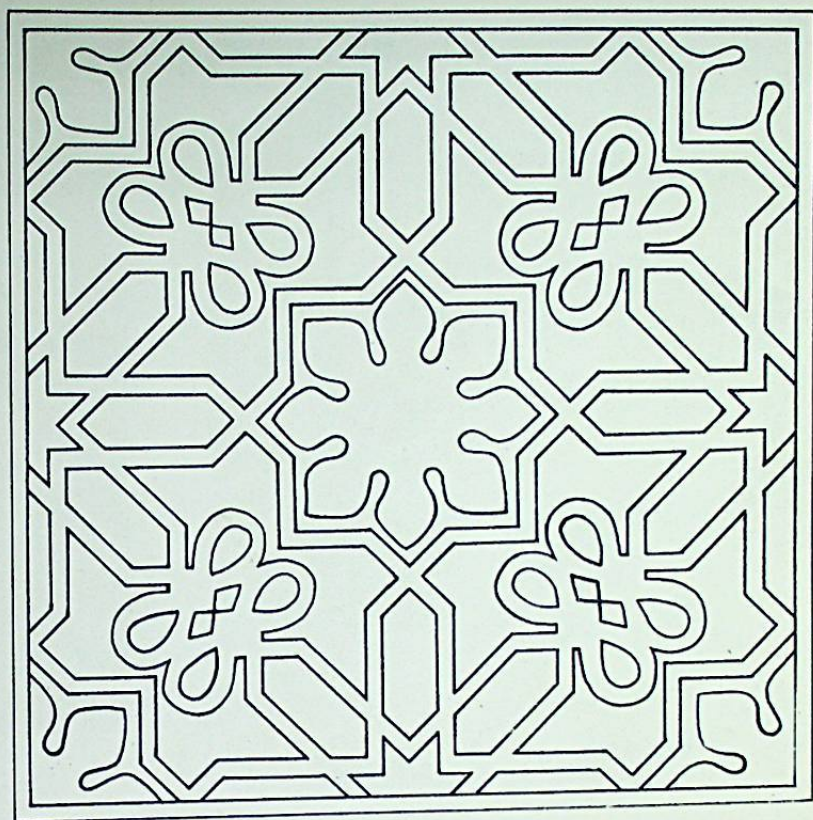
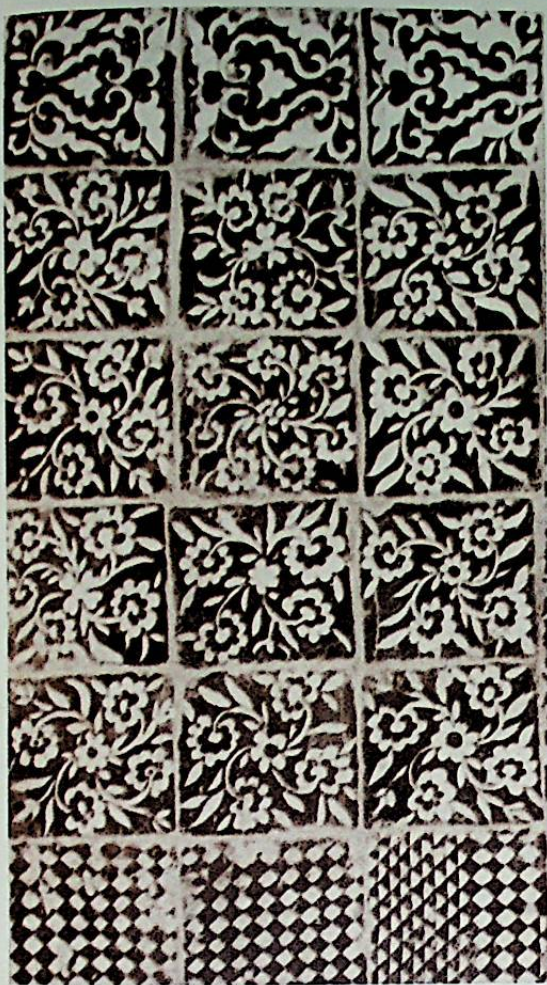
Tomb of Appak Hoja, built around 1873 at Kaxgar.

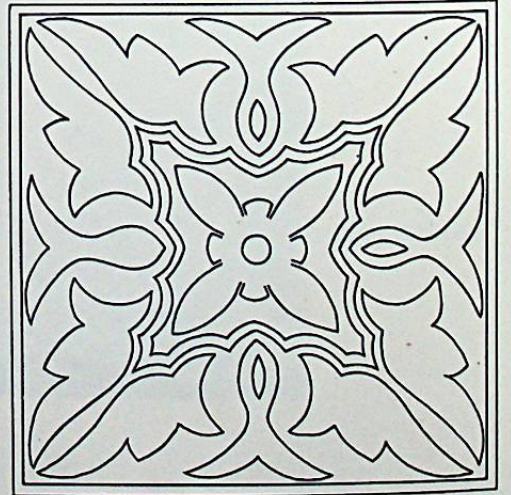
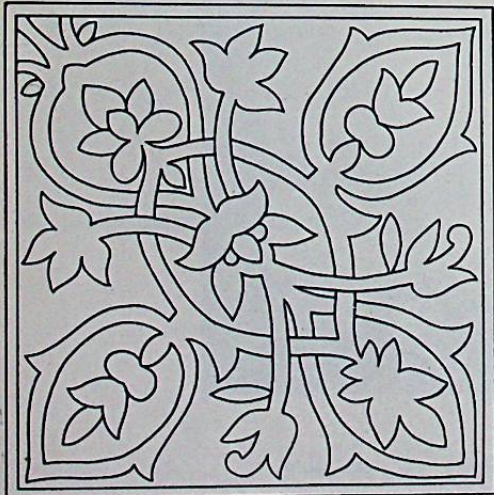
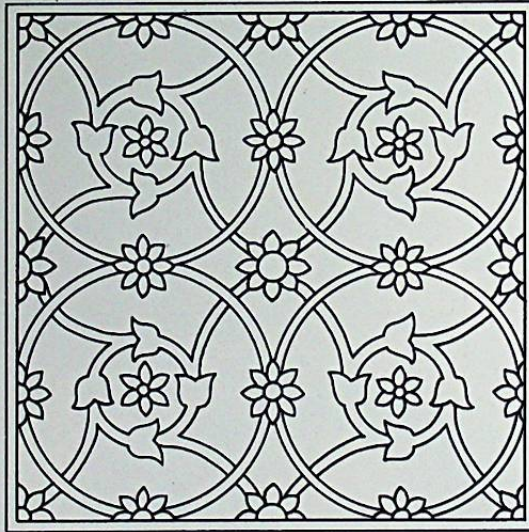
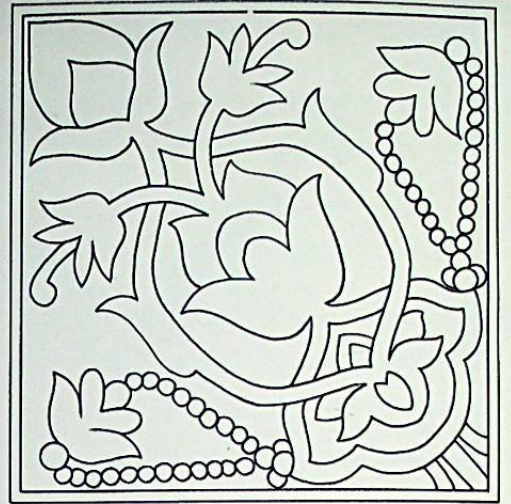
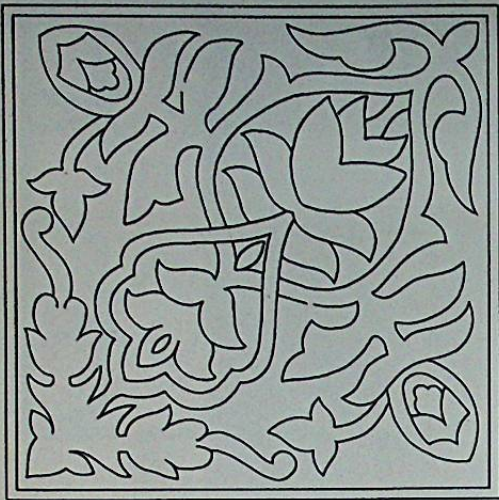


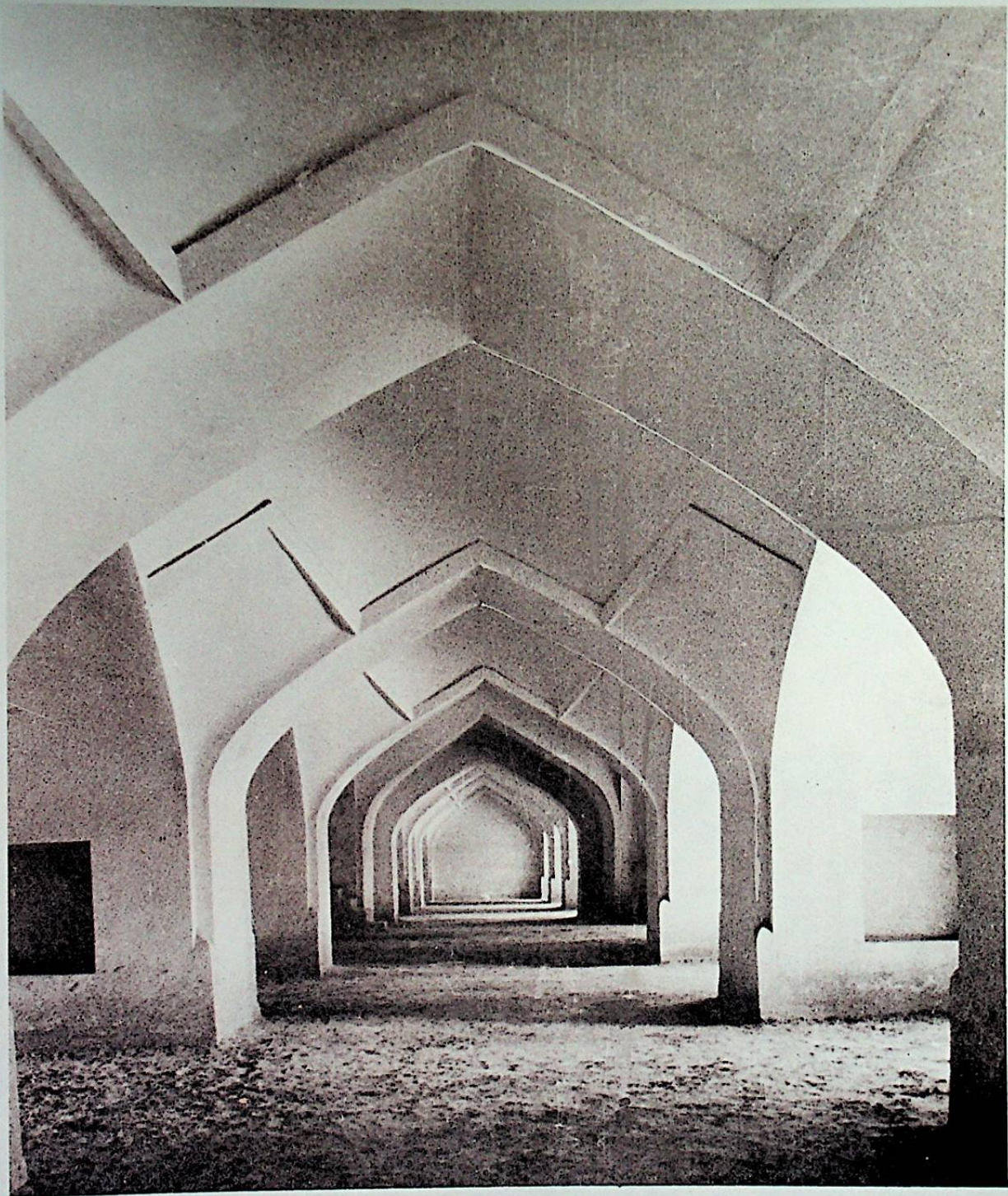
琉璃砖图案

Designs on a glazed brick.

کاهش نه قشلمری



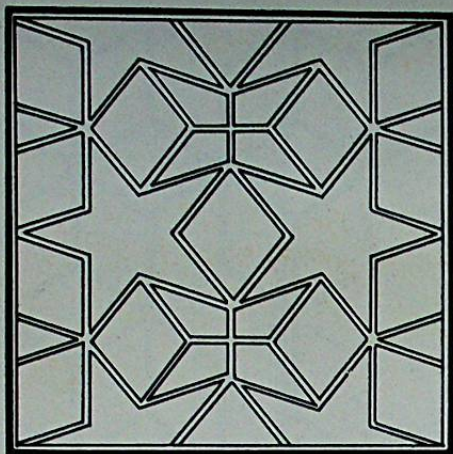




بهش تهرکه (قەشقەردىكى ئاپپاق خوجا مازىرىدا، 1873-يىللىرى ياسالغان)

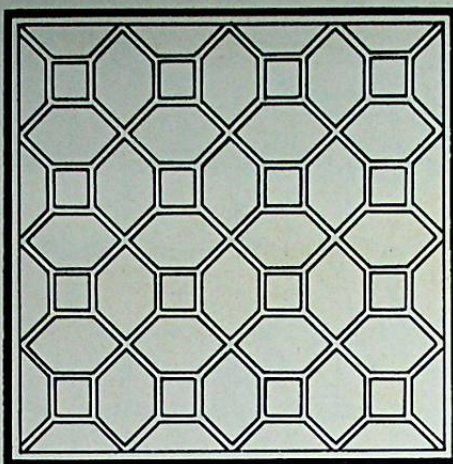
拱北廊房 (位于喀什阿帕和卓墓，约建于公元1873年)

The corridor under the dome at the Appak Hoja Tomb.



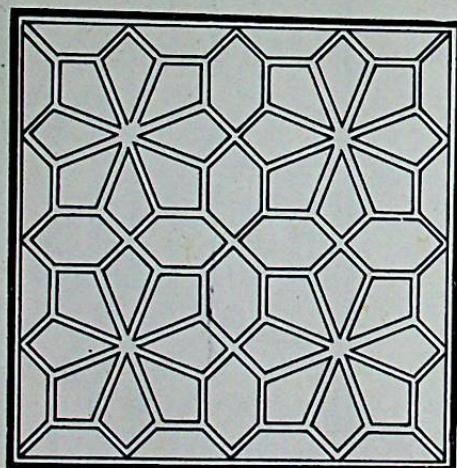
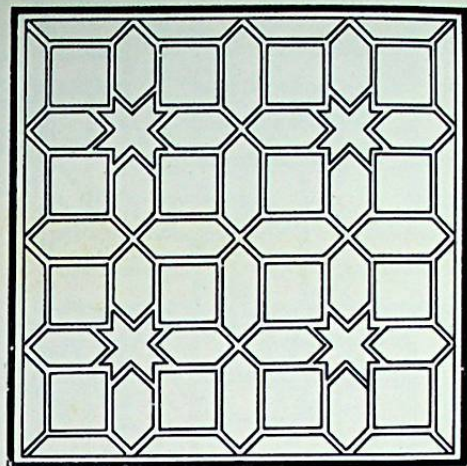
星状盘式纹样      شۇئار خونچە

Overlapping-star patterns.



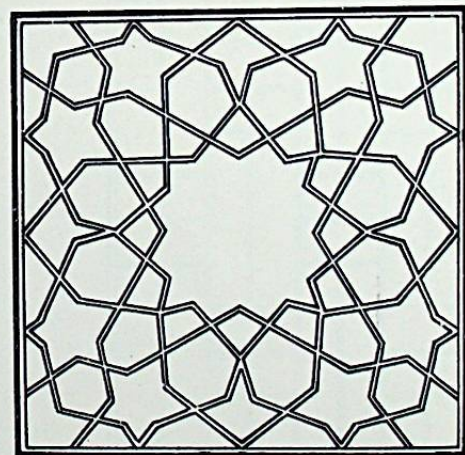
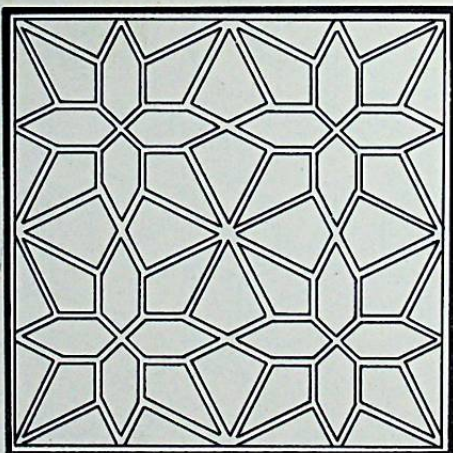
洪且盘式纹样      خونچە

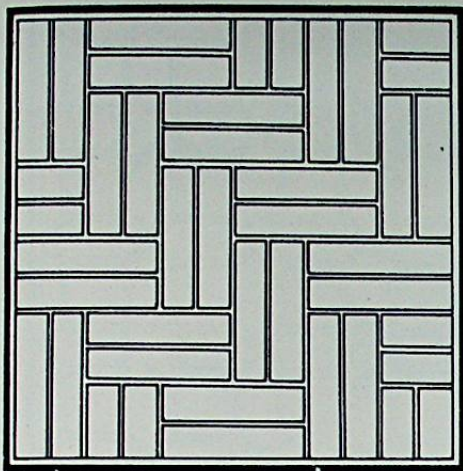
Honqa-style patterns.



小花状盘式纹样      چىچەك خونچە

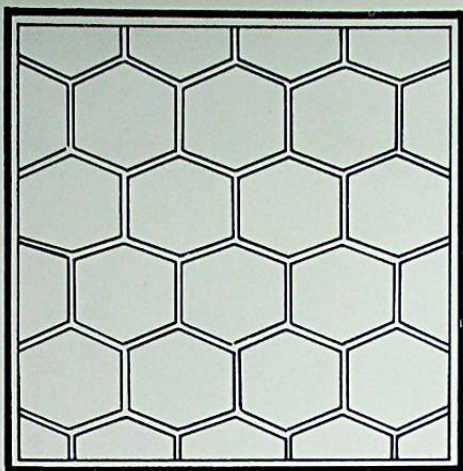
Petit-flowers.





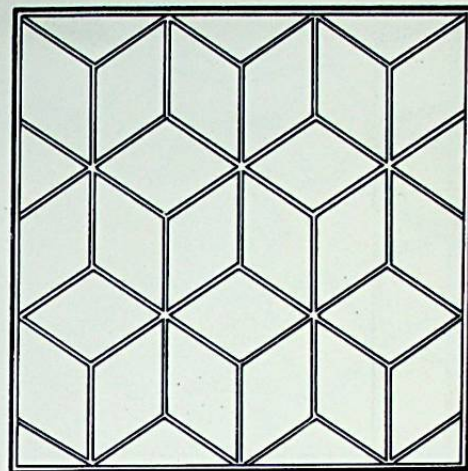
席状纹样 بورا

Mat-style patterns.



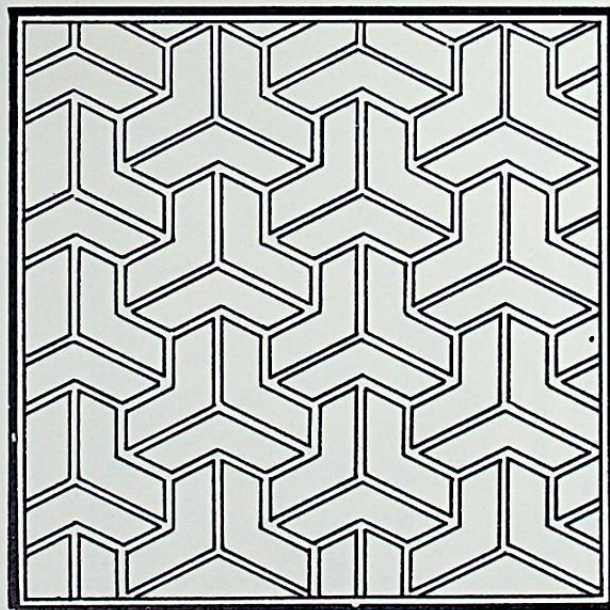
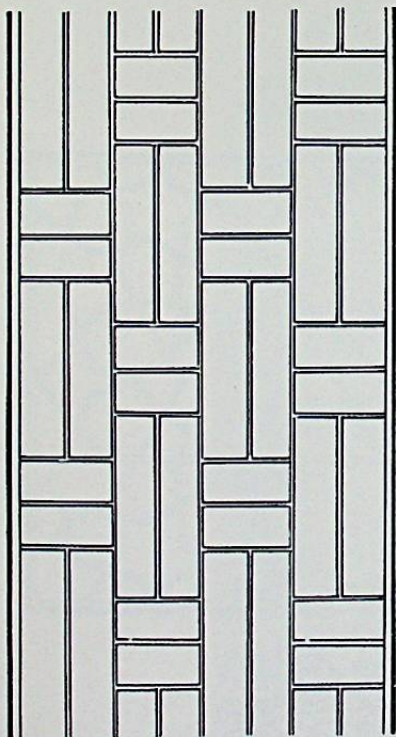
托盘状纹样 پەتنۇسجە

Tray-style patterns.



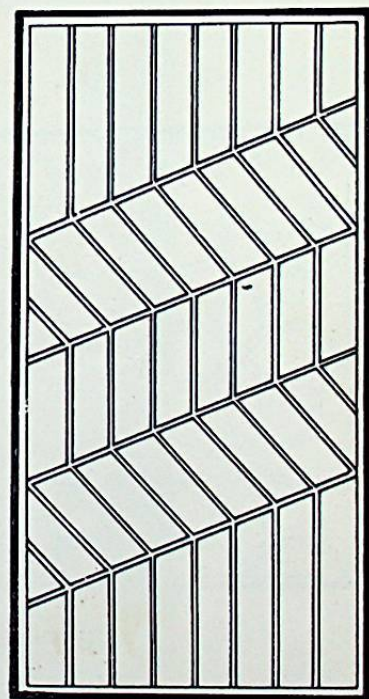
箱状纹样 ساندۇقچە

Box-style patterns.



结状纹样 توقۇناق

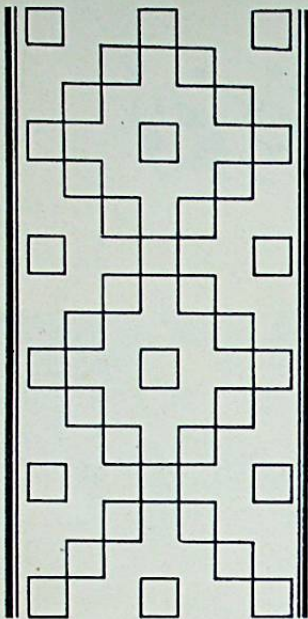
Knot-style patterns.



石鸡眉状纹样 كەكلىك قېشى

Chukar-brow patterns.





قەن خەش

方糖状纹样

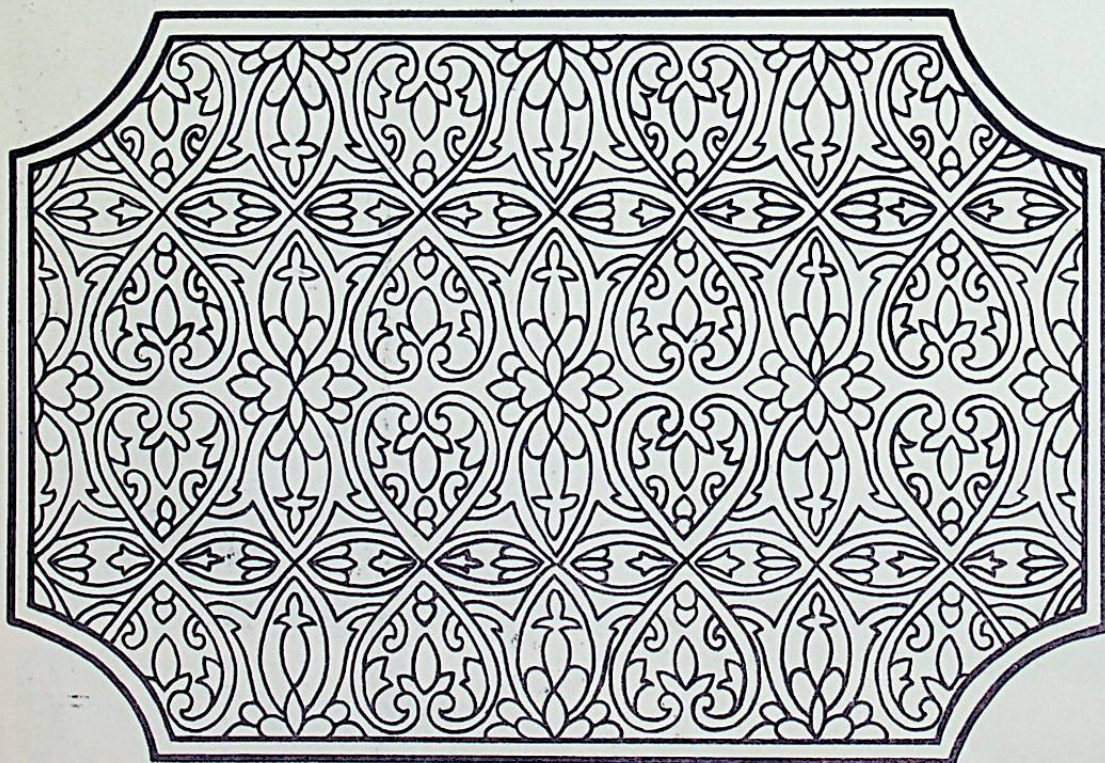
Lump-sugar patterns.



خەش نەقىشى (قېلىپتا قۇيۇلغان)

贴面砖饰 (模铸)

Cast designs on a glazed brick.



# ئۇيغۇر ئەنئەنىۋى بىناكارلىق سەنئىتىدىن ئۈلگە ئېلىنىپ ياسالغان بىنالار

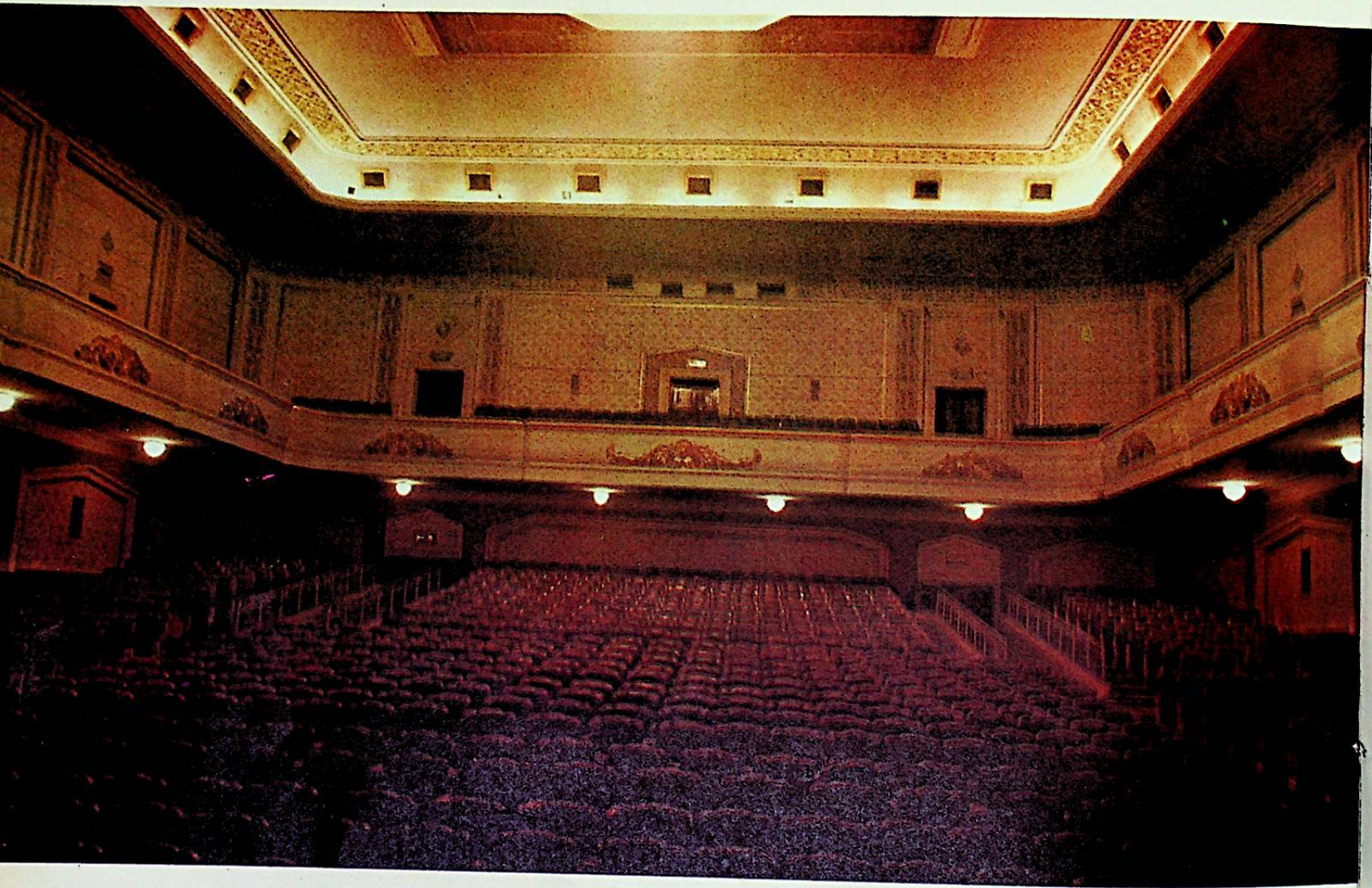
仿维吾尔传统建筑艺术形式兴建的建筑

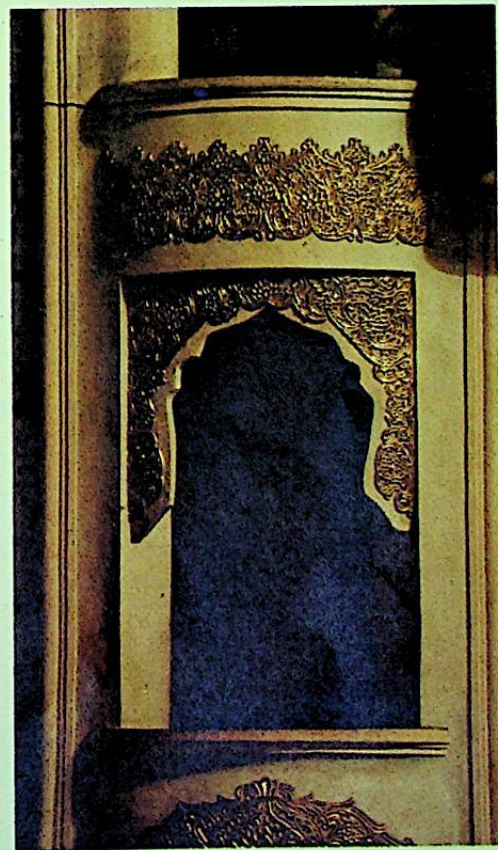
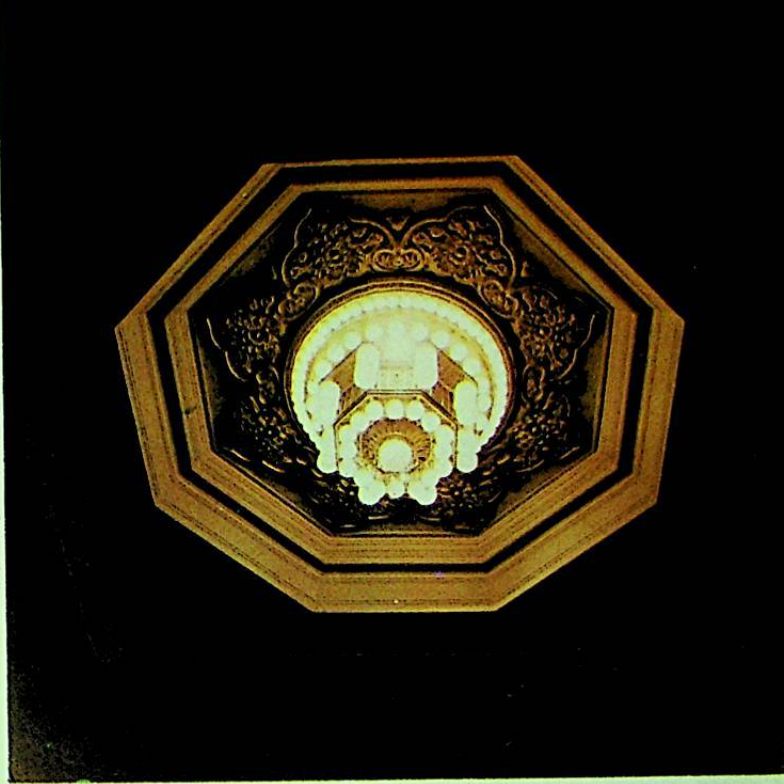
New Buildings in Traditional Uygur Style

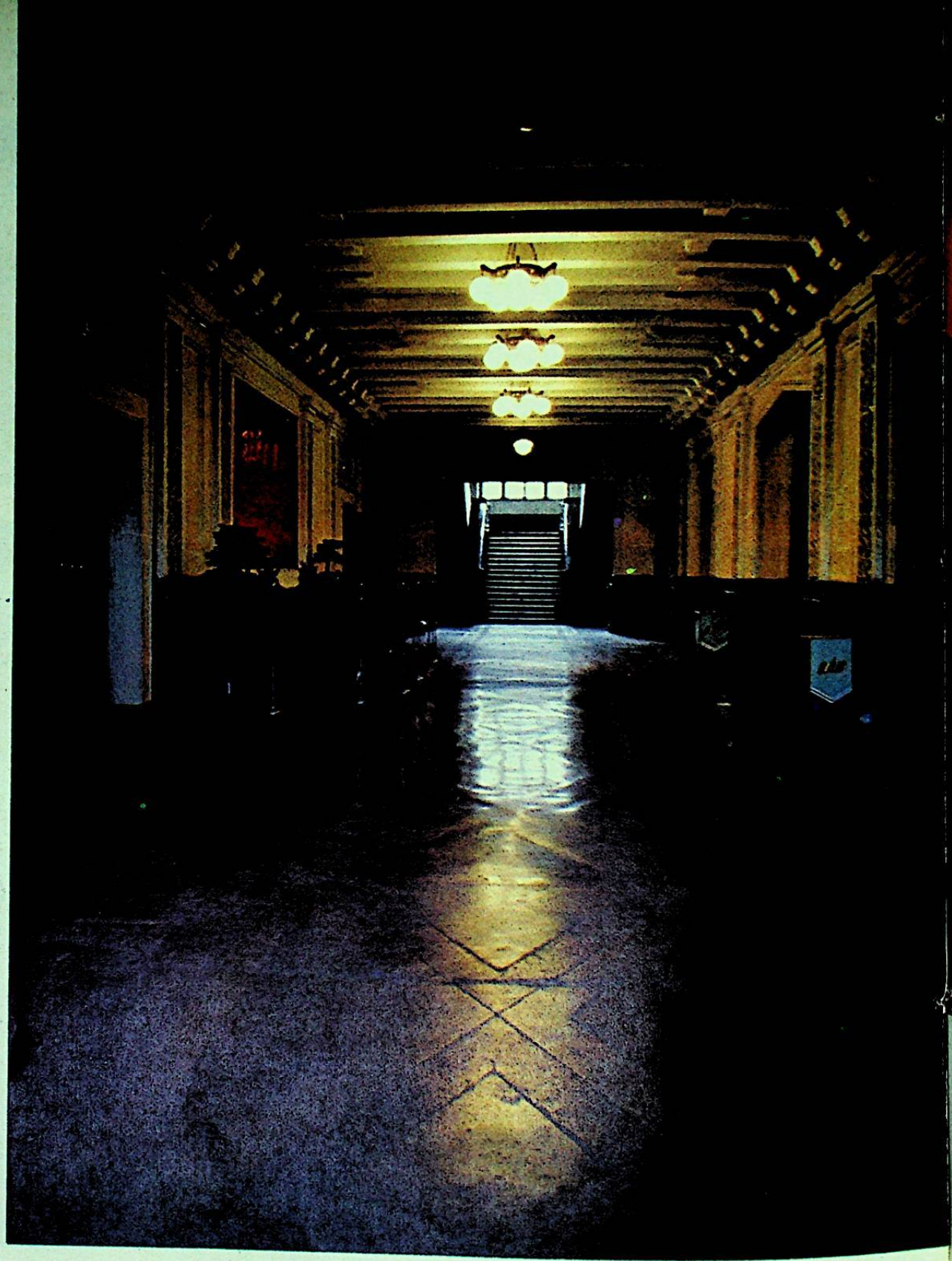
شىنجاڭ ئۇيغۇر ئاپتونوم رايونى خەلق تىياتىرى-  
خانىسىدىن كۆرۈنۈشلەر (1956-يىلى ياسالغان)

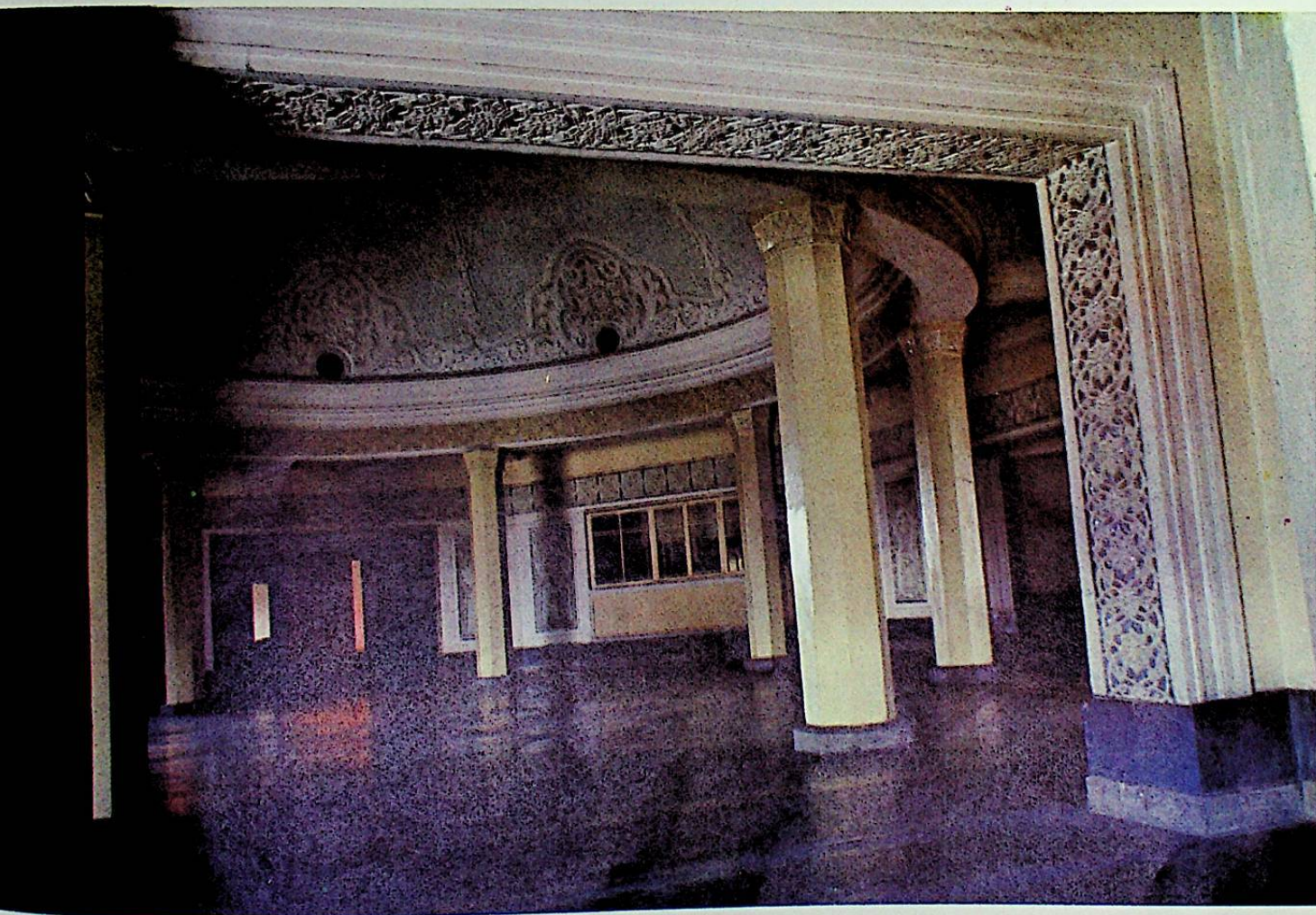
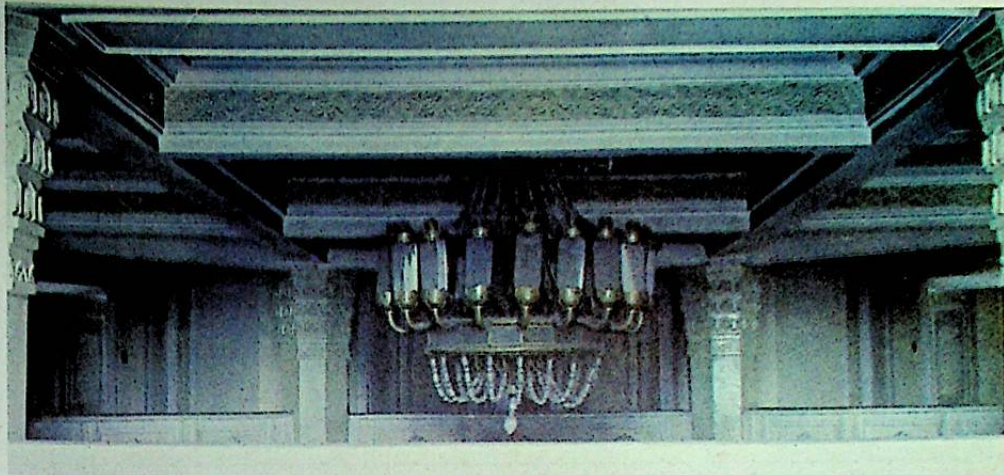


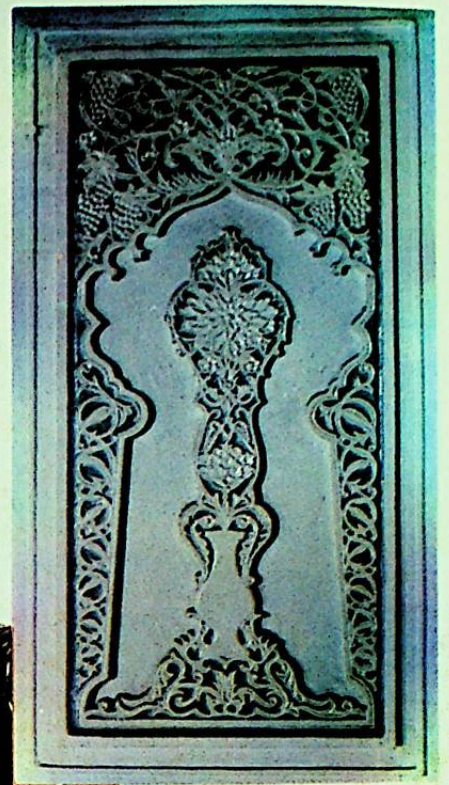
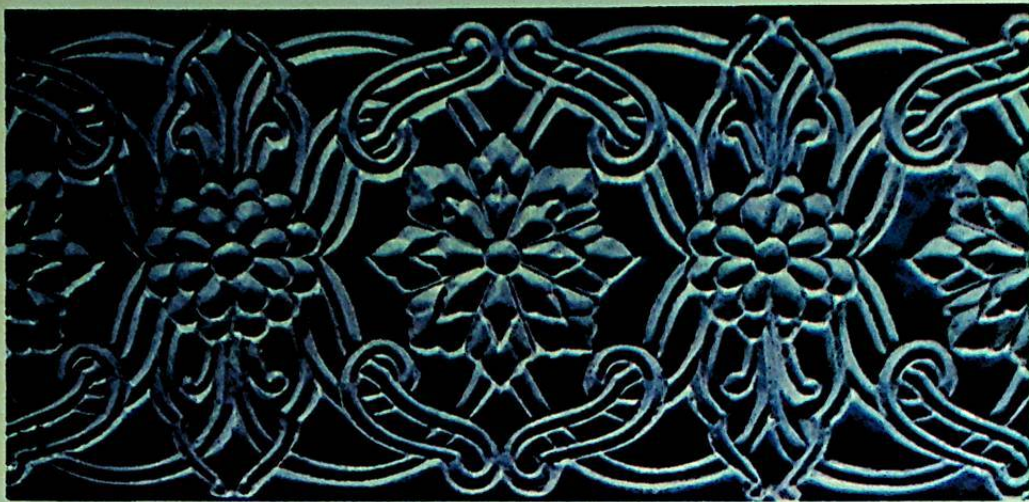
新疆维吾尔自治区人民剧场 (建于1956年) The People's Theater, Xinjiang Uygur Autonomous Region, built in 1956.











شىنجاڭ ئۇيغۇر  
ئاپتونوم رايونلۇق  
مۇزېي (1956 - يىلى  
ياسالغان)

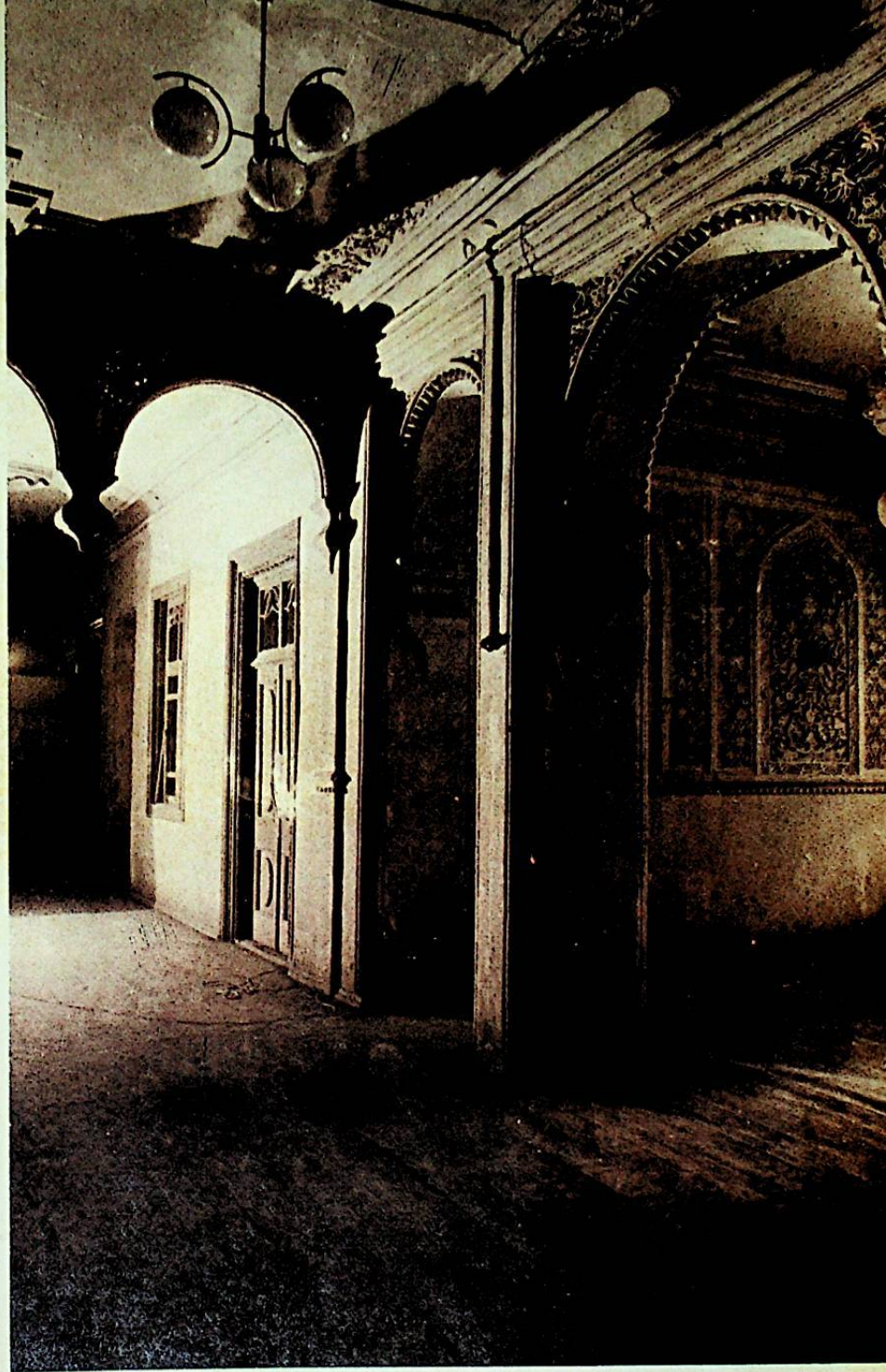
新疆维吾尔自治区博物馆 (建于1956年)

The Museum of the Xinjiang Uygur Autonomous Region, built in 1956.

قەشقەر خەلق باغچىسىدىكى مەدەنىيەت سارىيى

(1953-يىلى ياسالغان)

喀什人民公园文化宫 (建于1953年)



The People's Park Cultural Palace, Kaxgar, built in 1953.

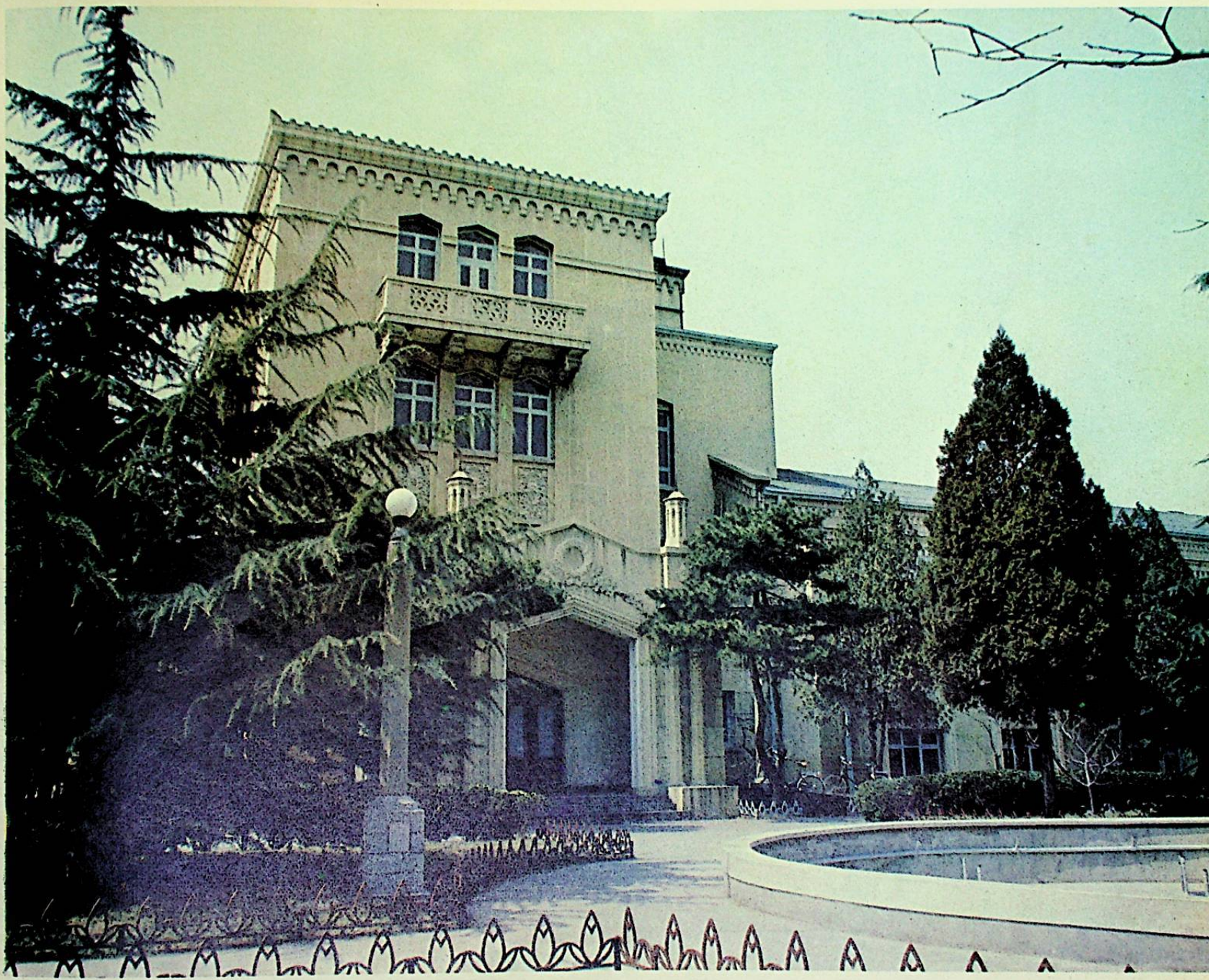


新疆维吾尔自治区驻京办事处 (建于1957年)

شىنجاڭنىڭ بېيجىڭدا تۇرۇشلۇق ئىشى باشقارمىسى (1957 - يىلى ياسالغان)

The Beijing Office of the Xinjiang Uygur Autonomous Region, built in 1957.



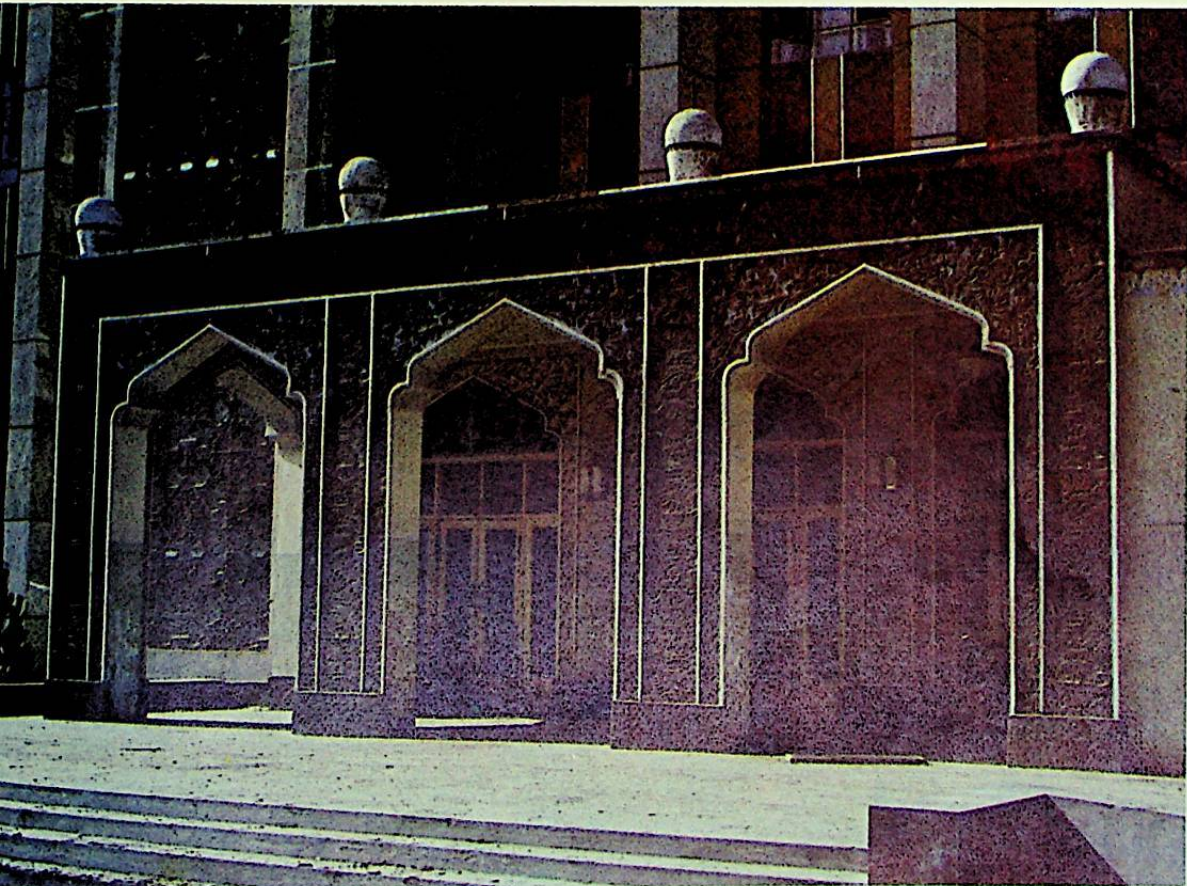


乌鲁木齐市民族医院 (建于1982年)

ئۈرۈمچى شەھەرلىك ئۇيغۇر تىبابەت شىپاخانىسى (1982-يىلى ياسالغان)

The Nationality Hospital in Urumqi, built in 1982.





X

ئۈرۈمچى شەھەرلىك مائارىپ ئىنستىتۇتى (1983-يىلى ياسالغان)

乌鲁木齐市教育学院 (建于1983年)

The Educational College in Urumqi,

built in 1983.



تۇرپان مېھمانخانىسى (1982-يىلى ياسالغان)

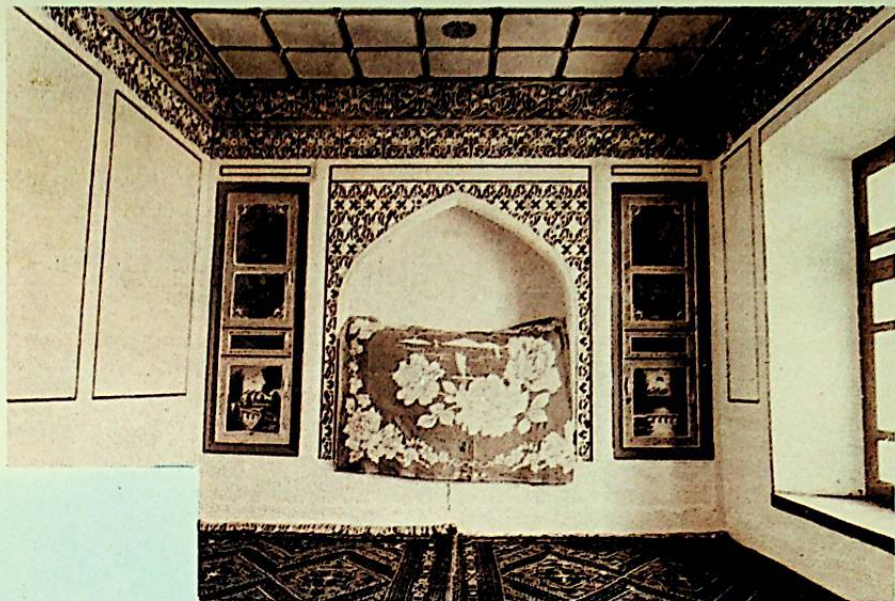
吐鲁番宾馆 (建于1982年)

The Turpan Guest House, built in 1982.

شەخس ئۆي (1982-يىلى ياسالغان)

私人住宅 (建于1982年)

A private house, built in 1982.



客厅 مېھمانخانا

The drawing room.



پىشايۋان

前廊

The porch.