

世界艺术大师系列
World Art Masters Series

殘園驚夢

DISTURBED DREAMS

Ernst Ohlmer and Historical Images of Yuanmingyuan

奥尔末与圆明园历史影像

IN THE RUINS OF THE GARDEN

中华世纪坛世界艺术馆
秦风老照片馆 编著
Beijing World Art Museum
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黄花阵 / Huanghua Formation

花园门 / The garden gate

养雀笼 / The Bird Cage

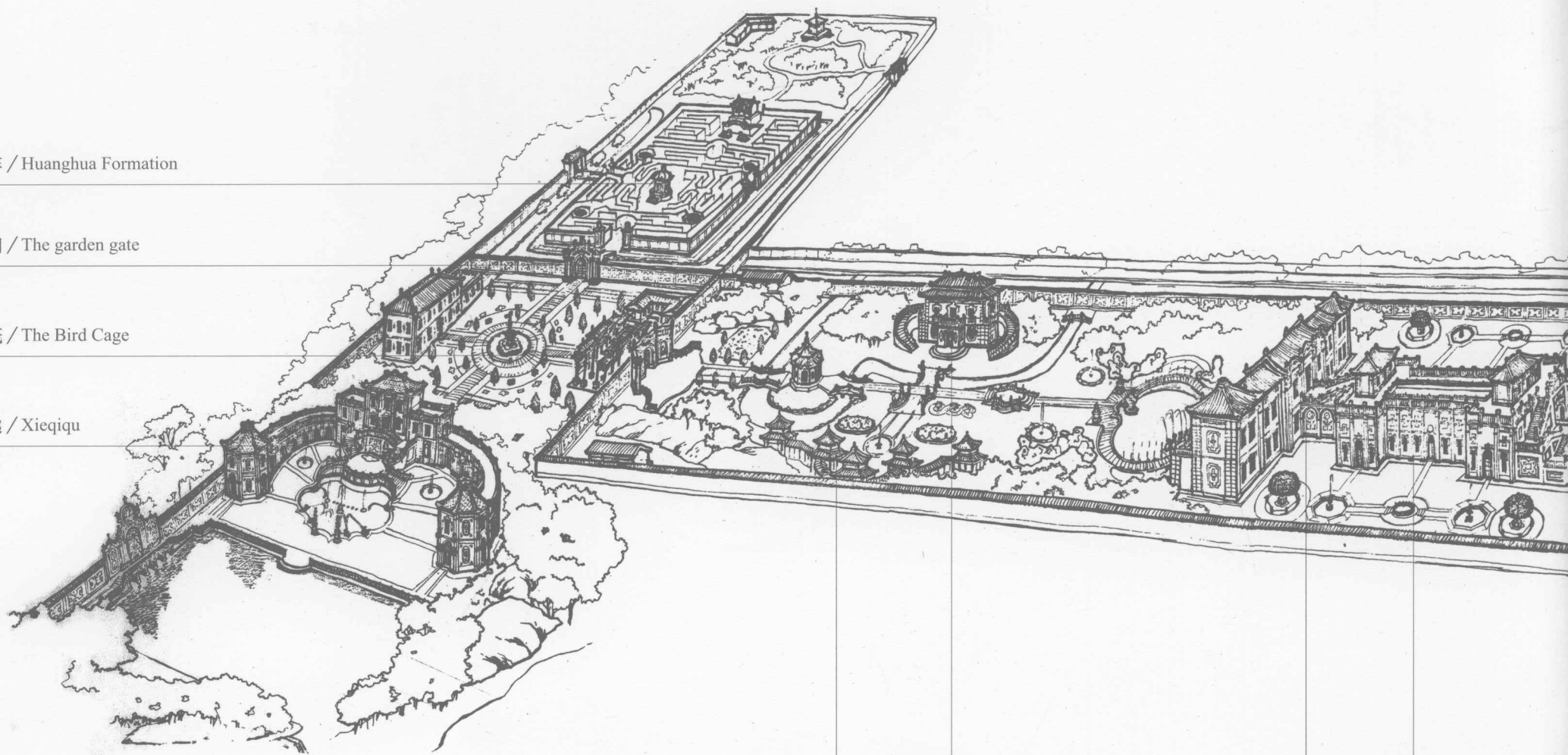
谐奇趣 / Xieqiqu

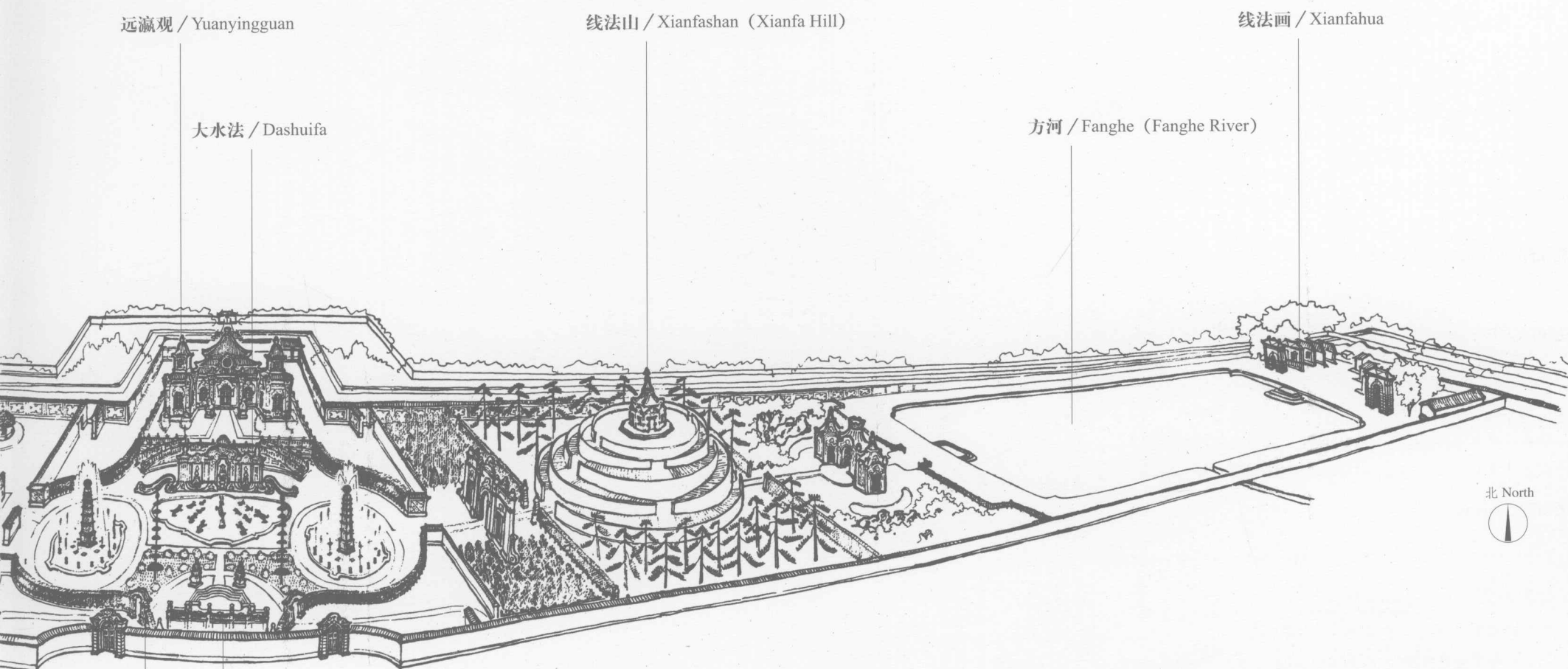
方外观 / Fangwaiguan

蓄水楼 / The Reservoir Building

五竹亭 / Wuzhuting (Wuzhu Pavilion)

海晏堂 / Haiyantang (Haiyan Hall)





北 North

清代圆明园西洋楼全景示意图

Qing Dynasty aerial diagram of Xiyanglou Area, Yuanmingyuan



钟形门 / The clock-shaped gate

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序 一

2010年，是圆明园罹难一百五十周年。

圆明园的劫难，不仅是中国历史，也是世界文明史上的一次巨大灾难。

为此，中华世纪坛世界艺术馆、台湾秦风老照片馆和东莞展览馆共同主办了“残园惊梦——奥尔末与圆明园历史影像”展。

由德国人奥尔末摄于1873年的底片冲洗出的七十二幅大型原件照片，清晰地记录了圆明园这座汇集中西文化精粹的皇家园林遭劫后的残容遗貌，是目前所知的最早的圆明园实景照片。其中两帧原作底片也将首次与公众见面，其历史和文化价值不可估量。

这批神秘的底片多年不知踪影，收藏家秦风先生费尽周折，经多方查访，终于在2010年5月28日筹募巨资从海外购回。在扭曲的价值观盛行的当今，秦风先生的拳拳爱国之心实属难能可贵。

法国大作家雨果说过，“在中国，曾经有一个世界奇迹，她的名字叫圆明园。”“圆明”二字在字义上是“圆融和普照”，意味着完美和至善，圆明园的毁灭正是人类梦想的毁灭。然而，近百年来的时光流逝，历经风风雨雨的圆明园依旧满目沧桑。

这批展品，是我们民族伤痕的见证。依据这些清晰的定格，人们不难察觉，残园惊梦之后，这里又经历过将近百年的蚕食、损毁。本次展览与圆明园繁华的遗迹必将时刻提醒我们：牢记历史、勿忘国耻。

感谢为此展览付出贡献和支持的专家和相关机构。

祝展览取得圆满成功！

／王立梅，中华世纪坛世界艺术馆馆长
2010年7月

Foreword 1

The year 2010 marks the 150th anniversary of the Yuanmingyuan catastrophe.

This catastrophe is not only a sad leaf in Chinese history, but also a heavy mark in the history of world civilization.

For this, the Beijing World Art Museum, the Qin Feng Studio in Taiwan, and the Dongguan Exhibition Center have joined hands to sponsor the photo exhibition “Disturbed Dreams in the Ruins of the Park—Ernst Ohlmer and Historical Images of Yuanmingyuan”.

Seventy-two photographs of Yuanmingyuan were produced via negatives from pictures photographed by a German named Ernst Ohlmer in 1873. Yuanmingyuan is a garden that represents a mix of Eastern and Western cultures. These pictures clearly document the ruins of the imperial garden after it was looted and consequently are the earliest known pictures of it. Of these pictures, two will be unveiled to the public for the first time; their historical and cultural values are inestimable.

This set of mysterious negatives was lost without a trace for many years. Collector Qin Feng painstakingly used many years and multiple visits to track down them. Finally on May 28, 2010, after raising a large amount of funds, Mr. Qin Feng was able to buy back the negatives from overseas. Compared with the prevailing trend of fickleness nowadays, Qin Feng's patriotism is commendable.

The famous French author Victor Hugo once said, “There was once a world wonder in China: its name is Yuanmingyuan.” The two words “yuan” and “ming” is another way of saying “harmonious” and “luminous”, both meaning “perfection”. Thus, the destruction of Yuanmingyuan is the destruction of the dreams of humankind. Yet, through the vicissitudes of history, has the destruction of Yuanmingyuan ever stopped?

These exhibits expose our nation's cultural wounds. With these clear, focused photographs, it is undeniable that Yuanmingyuan has faced nearly a century of encroachment and damage. This exhibition, along with the ruins of the magnificent Yuanmingyuan, begs us to remember this: never forget history, always preserve our heritage.

I would like to thank everyone and institution involved in the exhibition.

Wish the exhibition a complete success!

／ Wang Limei, Director of Beijing World Art Museum

July, 2010

序 二

圆明园，在每一个中国人心中都是一页沉重的历史。

圆明园这座中国皇家园林之典范，曾尽揽当时江南名园胜景之特点，集中国古代造园艺术之精华，以园中之园的艺术手法，将诗情画意融入千变万化的景象之中，堪称“世界园林之王”。遗憾的是，1860年英法联军和1900年八国联军两次洗劫圆明园，使园中建筑被烧毁，文物被劫掠，奇迹和神话般的园林变成一片废墟。

德国人恩斯特·奥尔末1873年拍摄的这组圆明园照片，以图像的方式再现了历史情境，使我们可以超越语言和文字的障碍，触碰历史，不再仅仅从残留的废墟中感受她的华丽，更可以透过这些影像一睹其些许风采，并有助于我们从文化的角度来解读历史，更好地面向未来，寻求全世界范围内的和谐与和平。

感谢秦风老照片馆和中华世纪坛世界艺术馆为“残园惊梦——奥尔末与圆明园历史影像”展付出的努力，祝展览圆满成功！

／钟长永，东莞展览馆馆长
2010年7月

Foreword 2

Yuanmingyuan represents a heavy page of history in the heart of every Chinese people.

Yuanmingyuan is a prime model of the Chinese imperial gardens. The garden embraces the characteristics of famous garden landscaping in South China of the period, concentrates the merits of ancient Chinese landscaping, employs the technique “garden within a garden”, and artfully melds poetry with architecture. As a result, Yuanmingyuan is often called “the king of all gardens”. Unfortunately, Yuanmingyuan was looted twice; once in 1860 by Anglo-French Allied Forces and again in 1900 by the Eight-Nation Alliance. After the palace buildings were burned, artifacts were looted and the garden lay in ruins.

In 1873, Yuanmingyuan was photographed by a German named Ernst Ohlmer. These photos visually recreate Yuanmingyuan in history for contemporaries, allowing us to reach across language barriers to touch history, to view the style and magnificence of Yuanmingyuan as it was meant to be viewed—not from looking at the ruins now, and to help us decipher history through a cultural perspective, so that we may better face the future and find a way to unite the world and create peace.

We thank Qin Feng Studio and the Beijing World Art Museum for their support for the exhibition “Disturbed Dreams in the Ruins of the Park—Ernst Ohlmer and Historical Images of Yuanmingyuan”.

Wish the exhibition a complete success!

／Zhong Changyong, Director of Dongguan Exhibition Center
July, 2010

奥尔末与圓明园历史影像

/ 徐家宁

王致诚的信

18世纪旅华的法国传教士王致诚（Jean Denis Attiret，1702－1768年）在1743年写给达叟先生的信于1749年在法国公开发表，立即在整个欧洲产生了巨大反响。信中对圆明园这座“中国的凡尔赛宫”细致入微的描写让正处在一股“中国热”当中的欧洲人被深深吸引，西方古典主义视线中的中国建筑和园林艺术从东方神秘之境的虚幻中走出来，以帝王宫苑这一最极致的形式在西方人眼前展开。

王致诚当时是乾隆皇帝宫中的御用画师，这使得他可以在圆明园中自由往来，仔细观察体会这座“万园之园”中应接不暇的美丽景致。在他的信中，在那大得令人惊叹的圆明园里，殿宇楼阁、亭台轩榭、山石桥梁、溪泉湖海，处处美不胜收，“无论是构思设计，还是营造施工，无一不宏伟壮观，绚丽至极。”而关于中国独特的建筑风格，他说：

“……的确，当人们领略过意大利和法兰西的建筑杰作之后，对其他地方的所有建筑都会不屑一顾。然而，中国皇帝在北京的宫殿以及各处燕游之所当属例外，……我一心将这里的一切诉诸笔端，以期使您对此有一个正确的认识。但此事谈何容易，因为这里任何东西都与我们的营造方法、与我们的建筑艺术毫无共通之处，只有亲眼目睹，方能识其真面目……”

王致诚的信写于1743年，欧洲人读到这封信已是六年后，当他们通过那一行行文字在头脑中勾画一个别样的东方园林的时候，万里之外的圆明园里，一座他们熟悉的巴洛克式的建筑已经竖立起来。自视天下共主的乾隆皇帝，在自己皇家宫苑的一角，打造了一座空前绝后的西式园林。

百年建园

北京城西北的西山脚下，自辽金时代起就因其秀丽的风光成为众多座寺庙和苑囿的所在。明神宗时，皇帝的外祖父武清侯李伟在今圆明园南、北京大学以西的位置上建造了“清华园”，园内有挹海堂、清雅亭、听水音、花聚亭等山水建筑，被称为“京师第一名园”。明朝灭亡后，园址荒废。1684年，康熙皇帝南巡归来后，利用清华园残存的水脉山石，在其旧址上仿江南山水营建畅春园，作为在郊外避暑听政的离宫。1709年，出于风水上的考虑，康熙决定在畅春园以北不远处兴建一座新的宫苑，这座宫苑被命名为圆明园，不久后赐给了皇四子胤禩，即后来继位的雍正皇帝。

胤禩作为皇子获赐的圆明园规模并不大，在完工时也不及后来面积的一半，具体范围大致是前湖、后湖及周边，园门设在南面，与前湖、后湖在一条贯穿南北的中轴线上。当时的园林“因高就深，傍山依水。相度地宜，构结亭榭，取天然之趣，省工役之烦。槛花堤树，不灌溉而滋荣，巢鸟池鱼，乐飞潜而自集”，是一座小型的水景园林。

雍正继统之后，圆明园取代畅春园成为皇帝的常居之所，因而开始了扩建。1724年，即雍正登基的第二年，他批准在园内加建多座建筑，以满足在园内处理政务的需求。原中轴线向南延伸，在南面兴建了用来处理政务的正大光明殿、勤政殿及内阁、六部、军机处诸值房，用以“避喧听政”。北、东、西三面也逐渐向外拓展。西边多泉的沼泽地改造为贯通的河渠水网，构成山环水绕、以建筑群组为中心的

Ernst Ohlmer and Historical Images of Yuanmingyuan

/ Xu Jianing

Letter from Jean Denis Attiret

Jean Denis Attiret (1702–1768), also known as Wang Zhicheng, a French missionary to China during the 18th century, wrote a letter to M. d'Assaut in 1743; and this letter was made public in 1749 and aroused enormous attention in the entire Europe. In this letter, Jean Denis Attiret made a detailed description of Yuanmingyuan, the Chinese Palais de Versailles, and appealed greatly to the Europeans then with a “Chinese fever”. The Chinese architecture and landscape art, revealing themselves in the form of imperial palaces before the westerners, became less mysterious to the people of western classicism.

Jean Denis Attiret was then a painter working exclusively for the imperial family during Emperor Qianlong's reign. With this title, he was able to walk freely in the Yuanmingyuan Garden and took a close look at the beautiful sceneries in this “garden of gardens”. In his letter he wrote that in this remarkably huge garden, there were halls, pavilions, terraces, rockwork, bridges, streams, springs and lakes, constituting a picture of supreme beauty. “...every thing is truly great and beautiful, both as to the Design and the Execution.” Concerning the unique Chinese architecture style, he wrote that “...Indeed any one that is just come from seeing the buildings in France and Italy, is apt to have but little taste, or attention, for whatever he may meet with in the other parts of the world. However I must except out of this rule, the palace of the Emperor of Peking, and his pleasure-houses... I should be very glad, if I could make such a description of these, as would give you any just idea of them; but that is almost impossible; because there is nothing in the whole, which has likeness of our manner of building, or our Rules of Architecture. The only way to conceive what they are, is to see them...”

This letter was written in 1743 and the Europeans were able to read the letter six years later. While they, with the words in the letter, were trying to picture a garden of unique oriental style in their mind, in Yuanmingyuan thousands of kilometers away, a baroque building was established. Emperor Qianlong, who considered himself the leader of the whole world, had a garden of western style built in his own imperial garden.

Garden-building in 100 years

The Western Mountains northwest of Beijing, with its beautiful scenery, was a favorable venue for temples and gardens since the Jin Dynasty. During Emperor Shenzong's reign in the Ming Dynasty, Li Wei, also known as Marquis Wuqing, grandfather of the emperor, had the Qinghua Garden built in the south of today's Yuanmingyuan and west of the Peking University. In this garden, which was considered the “most famous garden in Beijing”, there were Yihaitang (Yihai Hall), Qingyating (Qingya Pavilion), Tingshuiyin (Listening-to-the-water) and Huajuting (Huaju Pavilion). The garden was deserted after the fall of the Ming Dynasty. In 1684, after Emperor Kangxi's tour to South China, he decided to build Changchun Garden modeled after the gardens in the regions south of the Yangtze River on the former site of Qinghua Garden and would use it as an imperial resort for administering state affairs during the summer. In 1709, for a better Fengshui (geomantic omen) meaning, Emperor Kangxi decided to have a new garden built near Changchun Garden in the north and this garden was named Yuanmingyuan. It was bestowed to his fourth son, Yinzhen, who later became the next emperor known as Emperor Yongzheng.

When the garden was conferred to Yinzhen, it was not very huge, and was less than half of the size when it was finally completed. The garden covered the area of the Front Lake and Back Lake as well as their adjacent places. The gate was arranged in the south, along the same north-south axis as the Front Lake and the Back Lake. At that time, the garden was a miniature water landscape, which was built according to the geographic formation of the mountain and the water, with flowers, trees, birds and fishes prospering on their own”.

After Emperor Yongzheng ascended the throne, the Yuanmingyuan Garden replaced the Changchun Garden as the emperor's major residence and therefore extension became necessary. In 1724, the second year of Emperor Yongzheng's reign, the emperor approved that more building would be built in Yuanmingyuan to satisfy the needs of administering state affairs. The original central axis extended southward with the Zhengda Guangming Hall, Qinzheng Hall and offices for Neige (Grand Secretariat), the six

园林空间；东湖开拓为“福海”，雍正常在福海上泛舟，邀请大臣和喜爱的嫔妃一起观赏风景。而沿北墙的狭长地带则被开辟为一片农桑区域，称为“多稼如云”，也是园内的景观之一。至雍正末，圆明园的基本布局已定型，主要景观达到三十余处。

乾隆皇帝继续以圆明园为最主要的帝王宫苑，这位好大喜功的皇帝对扩充园子的规模极为热衷，除完成圆明园四十主景外，还修建了许多新的殿阁亭榭，并将园林继续东扩（1749年），营建了完全以游乐为主的长春园。

长春园内的主要建筑包括含经堂、淳化轩、蕴真斋以及在1860年圆明园被焚时因身处湖心幸免于难，却在1900年毁于庚子之难的“海岳开襟”，这是长春园内最壮观的建筑之一。乾隆对江南的喜爱使得他经常要求园林的设计者尽可能地仿制江南园林，如依照南京瞻园的样式建造的如园，仿杭州石园别墅建造的“小有天”，以及位于长春园东北角的著名的狮子林。在长春园的北端，一片曲尺型的狭长地带，上，他让一群传教士设计建造了统称西洋楼的西式建筑群，这片占地长约七百五十米，宽约七十米的宫殿和园林，面积只占整个长春园的一小部分，然而今天人们脑海中关于圆明园的图腾般的印象，却来自这里。

长春园完工之后，乾隆对圆明园本园又进行了一些增建，其中最重大的两项是仿浙江海宁的隅园建造的安澜园和为放置整套《四库全书》建造的文源阁。1769年后，乾隆将原属大学士傅恒的园林宅第绮春园及邻近的两座小园林春喜园和喜春林并入圆明园，此外早在1750年，为给皇太后做寿，乾隆在瓮山建造了寿寺，将瓮山更名为万寿山，引玉泉山水灌注西湖（即后来的昆明湖），营建名为清漪园（即今颐和园）的附属园林。

乾隆驾崩后，继位的嘉庆皇帝开始大规模营建绮春园，以取代日渐凋零的畅春园作为后妃们的居处，至此圆明三园的格局正式形成。嘉庆还对正大光明殿、安澜园等原有两园中的建筑进行了修缮。之后的道光皇帝在圆明园中建造了新的寝宫慎德堂，因喜欢看戏，还新建了许多戏台。至咸丰时，国势衰微，强敌压境，不仅无力再做新的营建，连维持现状、守成祖业也不能，咸丰十年（1860年），英法联军攻入北京，经一百五十年不断建造方得此规模的万园之园圆明园，突然走向了悲剧的命运。

凋零的夏宫

外国人对圆明园的称呼是夏宫，圆明园之后，The Summer Palace之名由颐和园承袭，成为旅游手册上的标准名称。然而以夏宫来称呼圆明园并不十分恰当，因为自雍正起，曾经在园内居住过的五位皇帝，都没有特别把这座宫苑当作避暑之所，真正炎热的时候他们会去热河的避暑山庄，而在京城的日子，更多时间都是在圆明园中度过，皇帝们更愿意在鸟语花香的园子里，而不是在森严刻板的紫禁城中处理政务。为此雍正皇帝在圆明园和北京城之间修建了一条宽阔的石板路以方便往来，还安排了多达数千人的御林军驻守在圆明园四周。乾隆在圆明园内接待多国使节，作为圆明园最重要的经营者，他在位的六十年里圆明园工程不断，到乾隆八十大寿时，圆明园趋于全盛，使得这位老皇帝极为自傲。嘉庆继续在圆明园内问政，也继续为圆明园花钱，尽管此时已比不上乾隆时代财大气粗，财政上也还充裕，使得他能如愿打造自己的绮春园。道光在鸦片战争结束后在圆明园的“山高水长”检阅他的军队，最后在他最喜爱的慎德堂内离世。咸丰曾在园内为皇朝衰败的命运失声痛哭，当英法联军攻入北京时，他离开圆明园避往热河，当他听闻一百五十年的家业被焚毁，口吐鲜血，不到一年就病逝了。

旧时皇帝即天下，皇帝所在，即天下之中心所在。因此皇帝们长年所居的圆明园，对清王朝来说，不再是一座别宫离院，而是一处实实在在的政治活动中心所在。由此较能理解同治及慈禧一意想要修复圆明园的强烈欲望，在家天下的意识下，修复被掠夺蹂躏的祖业，或许也是修复因外夷侵扰而日渐衰微的帝王天下的一种方法。

ministries and Junjichu (Grand Council) to deal with the state affairs in a quite place free of any interference. The garden was also extended in the north, east and west. The place with many springs was transformed into a water network that connected rockwork and buildings of the garden, with the architectural clusters in the center of the garden. The East Lake was developed into Fuhai Lake, where Emperor Yongzhen often went boating with his officials and concubines to enjoy the beautiful scenery. In the long and narrow area along the north wall, there appeared an agricultural area, which was later became one of the sights in Yuanmingyuan, known as “duojia ruyun” (crops as numerous as clouds in the sky). By the end of Emperor Yongzheng’s reign, Yuanmingyuan almost took its final shape, with as many as more than thirty sights in the garden.

During Emperor Qianlong’s reign, Yuanmingyuan continued to serve as the major palace and garden for the imperial family. The ambitious Emperor Qianlong was very keen on extending the garden. Besides completing the major forty sights, he also built many other new halls and pavilions, and extended it eastwards (in 1749) with the Changchun Garden that was used exclusively for entertainment and recreation.

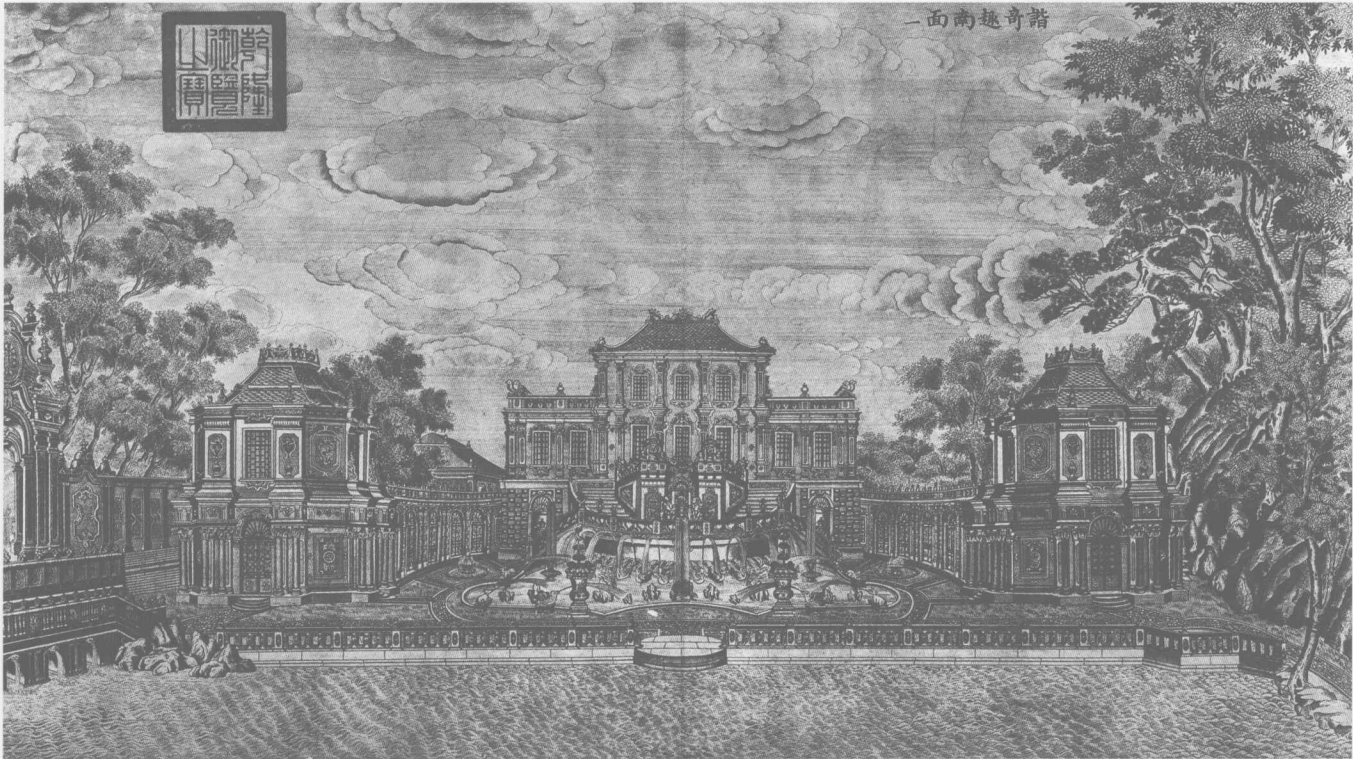
The Changchun Garden was mainly composed of Hanjingtang (Hanjing Hall), Chunhuaxuan (Chunhua Hall) and Yunzhenzhai (Yunzhen Hall), and “Haiyue Kaijin”, one of most splendid architectural structures in Changchun Garden, which was spared during the invasion of the Anglo-French Allied Forces due to its location surrounded by the lake water but was destroyed in the Gengzi Incident in 1990. Emperor Qianlong favored the regions south of the Yangtze River that he ordered the designer to imitate the gardens in the regions as much as they can. There was Ruguan Garden modeled after Zhanyuan Garden in Nanjing, Xiaoyoutian Garden modeled after Shiyuan Garden in Hangzhou and the famous Shizilin (Lion’s Grove) in the northeastern corner of Changchun Garden. In the north of the garden, the emperor ordered a group of missionaries to build a cluster of western-style buildings in the long and narrow area in zigzag shape,, collectively known as Xiyanglou (European Buildings). The Xiyanglou covered a total area of 750×70m². Though it occupied only a small part of Changchun Garden, it was considered to be the most representative of Yuanmingyuan by people nowadays.

After the Changchun Garden was completed, Emperor Qianlong initiated some more extension projects to Yuanmingyuan, among which are the Anlan Garden modeled after the Yuyuan Garden in Haining, Zhejiang Province, and the Wenyuan Pavilion for keeping Complete Library of the Four Treasuries (Siku quan shu). After 1769, Emperor Qianlong integrated into Yuanmingyuan Qichun Garden (the former residence belonging to Grand Secretary Fu Heng), Chunxi Garden and Xichun Grove. Besides, as early as the 1750, Emperor Qianlong had a Longevity Temple built in the Wengshan Hill in honor of the empress dowager’s birthday; later Wengshan Hill was renamed as Wanshou Hill (Longevity Hill). Also, the water of Yuquan Spring (Jade Spring) was conducted to the West Lake (later known as Kunming Lake) and the Qingyi Garden (or today’s Summer Palace) was completed.

After Emperor Qianlong passed away, the succeeding Emperor Jiaqing rebuilt the Qichun Garden and made the Changchun Garden, which was formerly in declining condition, the residential area of his concubines. In this way, there were three major gardens in Yuanmingyuan. Emperor Jiaqing also renovated the Zhengda Guangming Hall and Anlan Garden. After that, Emperor Daoguang built a new sleeping chamber, Shendetang (Shende Hall). As he was keen on opera, he had many opera stages built. By Emperor Xianfeng’s reign, the country became too weak to make any more renovation and extension; even maintaining the established scale became almost impossible. In 1860 (the 10th year of Emperor Xianfeng’s reign), the Anglo-French Allied Forces seized Beijing and Yuanmingyuan, the Garden of Gardens, which reached its scale and grandeur after 150 years’ effort, had to face its tragic destiny.

Deserted Summer Palace

Yuanmingyuan is often known as Xiagong or Summer Palace. This name should be attributed to Yiheyuan and it is considered a standardized title in brochures for tourists today. However, actually it is not proper to call Yuanmingyuan Summer Palace. The reason is that the five emperors, from Emperor Yongzheng, never used Yuanmingyuan as a summer resort. When it got really hot, they would retreat to the Summer Mountain Resort in Jehol. Most of their days were spent in Yuanmingyuan; they preferred to deal with state affairs in the gardens with fragrant flowers and singing birds rather than in the stern and inhumane Forbidden City. Emperor Yongzheng had a road built especially for connecting Yuanmingyuan and the Forbidden City; also he set thousands of imperial army soldiers on guard around Yuanmingyuan. In Yuanmingyuan Emperor Qianlong had received envoys from various countries. As the major operator of Yuanmingyuan, Emperor Qianlong, during the sixty years he was in power, initiated constant projects in the garden. By his eightieth birthday, Yuanmingyuan reached its heyday, which made the emperor extremely proud. Later Emperor Jiaqing continued to deal with state affairs in Yuanmingyuan and spent more money on the construction of the garden. Though during this time the country did not have so much money in the national treasury as before, Emperor Jiaqing still managed to rebuild Qichun Garden as he liked. After the Opium War, Emperor Daoguang reviewed his troop in Shan’gao Shuichang Tower and finally died in Shende Hall, his favorite place. Emperor Xianfeng once wept for the decline of the country in



谐奇趣南面

The southern side of Xieqiqu

英法联军的主帅额尔金（Lord Elgin，1811—1863年）决定烧毁圆明园，也是深知皇帝最重的心头肉在哪里，不如此便不能给清王朝最沉重的切肤之痛。

1860年10月18日燃起的大火让圆明园化为一片焦土，在此之前的10月7日，九州岛清晏、长春仙馆等处就已经被夷为平地。不过由于圆明园面积巨大，建筑分散，且水域辽阔，一些偏僻之处和水中建筑幸免于难。据同治十二年（1873年）冬的查勘，园内尚存蓬岛瑶台、藏舟坞、绮春园大宫门、正觉寺等十三处建筑，此外西洋楼众建筑多由石材和琉璃建造，虽在大火中燃去屋架等木制构件，主体却相对完好，并未倾塌。

西洋楼

西洋楼是长春园内西洋建筑和园林的统称，包括谐奇趣、海晏堂、方外观、远瀛观等建筑及黄花阵（迷宫）、大水法、养雀笼等奇趣园林景致。西洋楼的建造始于1747年，由乾隆皇帝授权意大利画师郎世宁（Giuseppe Castiglione，1688—1766年）和法国传教士蒋友仁（Michael Benoit，1715—1774年）共同设计建造。在西洋楼之前，圆明园本园内已经有几处西式喷水池，但这并不能满足乾隆对西洋建筑的趣味审美，于是当传教士们献上大型喷水池的模型时，在乾隆时代雄厚的经济实力的支撑下，这些融合了部分中式风格的西式建筑一步步在长春园内建造起来。

最先建成的是谐奇趣，它位于整个西洋楼景区的最西部，由主楼、前后喷泉及西北的蓄水楼组成。主楼三层，一、二层都是七间，三层三间，左右为凉台。分为两层的弧形台阶直通二层，石栏杆装饰以雕刻的西式花纹。主楼两侧各有一道西洋连廊，连接两座八角形的亭楼，楼内演奏来自蒙古和回疆的异域情调的音乐供皇帝欣赏。主楼前有一座大型海棠形的喷水池，池中间有西洋翻尾大石鱼一尾，水由鱼嘴中喷出，高达数米。石鱼外围有铜雁十八只，池边有铜羊四只，均可喷水。喷水池东西各有小喷泉一座，池南是一片湖面，湖边建有石栏。湖西为线法桥，桥为五孔，券上刻有兽首，有水从兽口中喷出。桥上建有一座西洋座钟形的假门，上面嵌有一面巨大的时辰钟，南北两侧以雕刻花墙装饰。这座桥是园中水流的入口，设有闸门，往上连通圆明园中的方壶胜境。

谐奇趣于1751年完工，后院是一个方形的花园，以十字形甬路为主干，中心有一座喷水池，环以铜栏，四周点缀着花坛、各种盆栽以及人工修剪的松树。喷水池以东，即与蓄水楼相对的位置上建造了一座养雀笼（1759年），饲养孔雀和各种外国珍禽。花园北面即是通往迷宫的花园门。

花园门是一座西洋风格的汉白玉石制拱门，形似西洋座钟，有黄铜雕刻花纹大门两扇，两旁为花墙。门后过木桥就是黄花阵，是一处融合了西方园林装饰形式和中国文化世界观的园林设计。迷宫有九层，以三尺高的矮墙为界，墙身刻万字花纹，墙顶为池形，里面种有罗汉松。四角各有八方形阵眼，各植龙爪槐一棵。黄花阵正中石台上，筑圆顶双檐八角亭一座，中设西式座椅，为皇帝的龙座，每年中秋游园时，最先走出迷宫来到皇帝面前的嫔妃或宾客会得到皇帝的赏赐。八角亭北面建有洋楼三间，由

Yuanmingyuan. When the Anglo-French Allied Forces seized Beijing, Xianfeng left Yuanmingyuan for Jehol. When he learnt that the garden which was built by 150 years' effort, was ruined, he vomited blood in great grief and died one year later.

In the ancient China, the place occupied by the emperor is considered the center of the country. In this sense, Yuanmingyuan, where the emperors had spent most of their time, is more a center of political activities than a temporary palace. Therefore, it is understandable that Emperor Tongzhi and Empress Dowager Cixi spared no effort to restore Yuanmingyuan. In the mind of the Chinese emperors, the whole country belonged to the imperial family. Therefore, according to this mindset, to restore the battered property inherited from predecessors means to restore the country which was on the constant decline owing to the invasion of other countries.

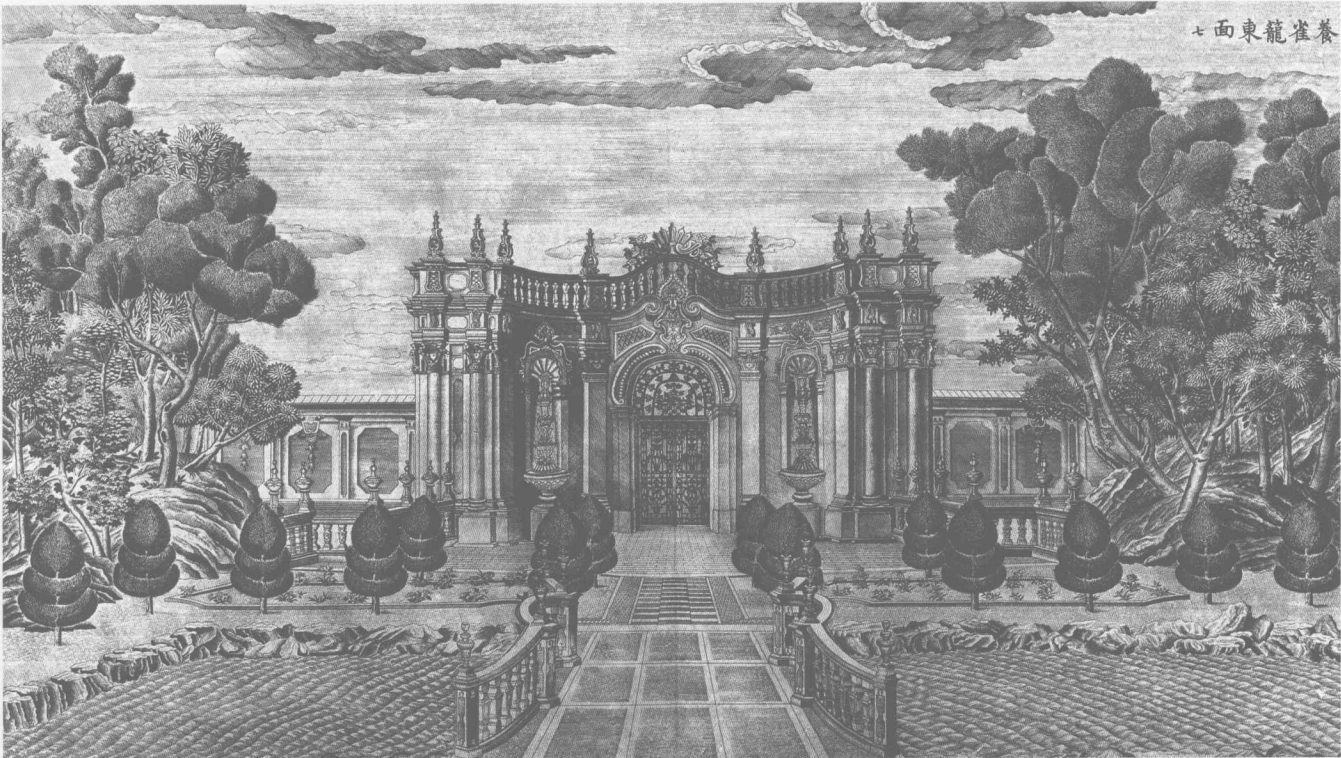
Lord Elgin (1811–1863), leader of the Anglo-French Allied Forces, decided to burn down Yuanmingyuan, fully aware that it was the most critical to the Chinese emperor. He believed that this would give a deadly blow to the Qing Dynasty.

On October 18th, 1860, Yuanmingyuan was burned to the ground. Before this, on October 7th, the Jiuzhou Qingyan and Changchun Xianguan (House of Everlasting Spring) had already been burnt down. Nevertheless, as Yuanmingyuan covered so vast an area and the buildings were scattered, with many streams and lakes, some architectural structures, located in the remote areas or surrounded by water, survived. The survey in the winter of 1873 (the 12th year of Emperor Tongzhi's reign) revealed that there were 13 architectural structures were kept almost relatively intact, including Pengdao Yaotai (Immortal Abode on Penglai Island), Cangzhou Port, the Palace Gate of Qichun Garden and Zhengjiue Temple (Temple of Real Awakening to the Truth). In addition, the major part of Xiyanglou and many other buildings made of stone and colored glaze survived the catastrophe, though its wooden parts were burnt out.

Xiyanglou (European Buildings)

Xiyanglou is a collective term for all the European buildings and gardens in Changchun Garden, including buildings such as Xieqiqu (Amazing Wonders), Haiyantang (Hall of National Peace), Fangwaiguan (Belvedere), Yuanyingguan and garden landscape such as Huanghua Formation, Dashuifa (Great Fountain) and Yangquelong (Bird Cage). Its construction began in 1747. It was designed by the Italian master painter Giuseppe Castiglione (1688–1766) and French missionary P. Michael Benoist (1715–1774). Before this, there had already been several western fountains; however, these cannot satisfy Emperor Qianlong who appreciated the aesthetic beauty of the European buildings. The missionaries presented him with several models of great fountains. With the huge sum of money in the national treasury during his reign, Emperor Qianlong had Xiyanglou built, which, while following the model presented by the missionaries, integrated some Chinese-style elements, in the Changchun Garden.

The first completed building was Xieqiqu, located in the very west of the Xiyanglou Area. It was composed of the main building, front fountain, back fountain and a reservoir building. There were three storeys in the main building, the first and second storeys containing seven bays and the third containing three bays, and two balconies on the right and left sides. Two layers of arc staircase lead to the second storey, with stone handrail decorated with patterns of western style. On each side of the main building there was a western-style corridor which connected two octagonal pavilions where exotic music from Mongolia and Xinjiang were played for the emperor. In front of the main building there stood a fountain in the shape of a Chinese Flowing Crabapple. There was a big curling-tailed stone fish in the center of the fountain. The fish jetted water as high as several meters. Around the fish there were eighteen bronze geese and four bronze goats, all jetting water. On east and west sides of the fountain there were little fountains and in the south there was a lake with stone handrails. In the west of the lake stood the five-arch Xianfa Bridge (Bridge of Perspective). Engraved on the arch were various heads of animals that could jet water. On the bridge there was a clock-shaped fake door. A huge clock was inlaid on the door. In the south and the north there were walls with engraved patterns. The bridge, equipped with a lock gate, was the entrance of the water in the garden, leading to Fanghu Shengjing (Vista of the Square Teapot) in Yuanmingyuan.



养雀笼东面
The eastern side of the Bird Cage

折梯可登入二层，楼前左右各有石狮一只，背驮宝瓶，内有铜管，可喷水。整个迷宫东西南三面环以壕沟，沟上有木桥，连接迷宫的各面的入口。北面小山上建有方亭一座，可俯瞰全园美景。

从谐奇趣到黄花阵后的凉亭这几组大致沿南北中轴线对称的建筑构成了西洋楼建筑群西边部分，自养雀笼往东，依次有方外观、五竹亭、海晏堂、大水法、观水法、远瀛观、线法山、方河等主要建筑。

方外观建成于1759年，乾隆得容妃（香妃）后，将其改为清真寺，每个星期五容妃都会来这里做礼拜。方外观为两层，楼上下各有三间，一层中间凸出形成二层露台，其上可观景，楼两侧有半圆形台阶通往二层山墙上的角门。楼顶是中式的双檐庑殿顶，覆五色琉璃瓦。楼前有石桥，桥上栏杆雕刻极其精美。楼西有八角亭，往西过小桥就是养雀笼，东有花台树池，南面为五竹亭（1770年自谐奇趣北面移来），以游廊环绕相连。

方外观东面是海晏堂，这是整个西洋楼景区最宏大的一组建筑，著名的十二兽首当初就安放在这里。海晏堂正门朝西，上下共三十六间，依然是雕刻精细的汉白玉阶梯直通二层，环抱楼前大型喷水池。石梯两旁共有喷水管六十四条，导水台六十个，水纹形泄水沟四道。二层正中一间外面有石豹两只，口中喷水于水沟内。池中有一个石蛤蚧，是一个转轮喷泉，再往上有两条石鱼，分别向左右喷水。池正中有喷水台一座，两边则是十二生肖铜雕，左右各六，都是兽面人身，立于石台之上。每个时辰对应的兽口中都有泉水喷出，至正午则十二兽同时喷水。池西左右各有西洋八角石鼎一只，旁边有半圆形泄水池。主楼后面是工字形的蓄水楼，中间为蓄水池，全池用锡板焊成，俗称锡蜡海或锡海。东西蓄水楼内各有水井，里面装有轧水机，为蓄水池注水。这个蓄水楼是东部的总水源，除海晏堂各大小喷泉，东边远瀛观、大水法的喷泉也由这里供水。蓄水楼南北各有八角形喷水池两座，西池有两只铜猴在树下捅马蜂窝，手中托印，水激树，群蜂飞舞，二猴作惊慌状，俗称“封（蜂）侯（猴）挂印”喷泉。东池内一铜猴坐在假山上，手执一把雨伞，水由伞顶喷出，又落在伞上，名为“猴打伞”。楼东面有八折石梯通往楼上，楼下砖砌地沟，通往各处喷水池。

海晏堂的东面是大水法及观水法，以及大水法北面稍晚建成的远瀛观（1783年）。“水法”即喷泉，“大水法”就是大喷泉，这是一座专为观赏喷泉建造的大型水景，主体是一座西式牌坊，牌坊前正中有一座半圆形七级水盘，顶上有狮口吐水，水流层层落入池中。左右岸上各有翻尾石鱼一个，池中左右也有翻尾石鱼各一。上鱼口中之水落入下鱼之口，下鱼口中也有水喷出，形成水流转折的效果。池正中有一铜鹿作奔跑状，鹿角分八杈，各角尖向上喷水八道。东西各有铜狗五只，口中喷水射向铜鹿。水池两边还有大型翻尾海豚各一只，也可喷水。水池南面左右各有十三层方形喷水塔一座，每层都有水瀑溢出，塔周围有大喷水管八根，小喷水管八十根，塔顶还有十六角铜制茛蓂，均可喷水。

大水法南面是观水法，即皇帝“观”“水法”的座席。观水法一反传统而坐南朝北，台中设宝座，左右摆放两只铜鹤，鹤口衔起一根铜横条，从宝座靠背拉出一面黄绸至横梁上，就搭起了一个五尺长的凉棚。宝座后面有半圆形石屏风一座，石屏左右各有一座方形小塔。从石屏旁边的角门出来，可以通往泽兰堂。

远瀛观建在大水法北面的高台上，一度是容妃的寝宫，里面曾摆放着各种西洋家具及物什。建筑坐北朝南，全部用汉白玉雕刻筑成，主体建筑面宽五间，中间三间退后，罩三层檐庑殿顶，正中的琉璃大

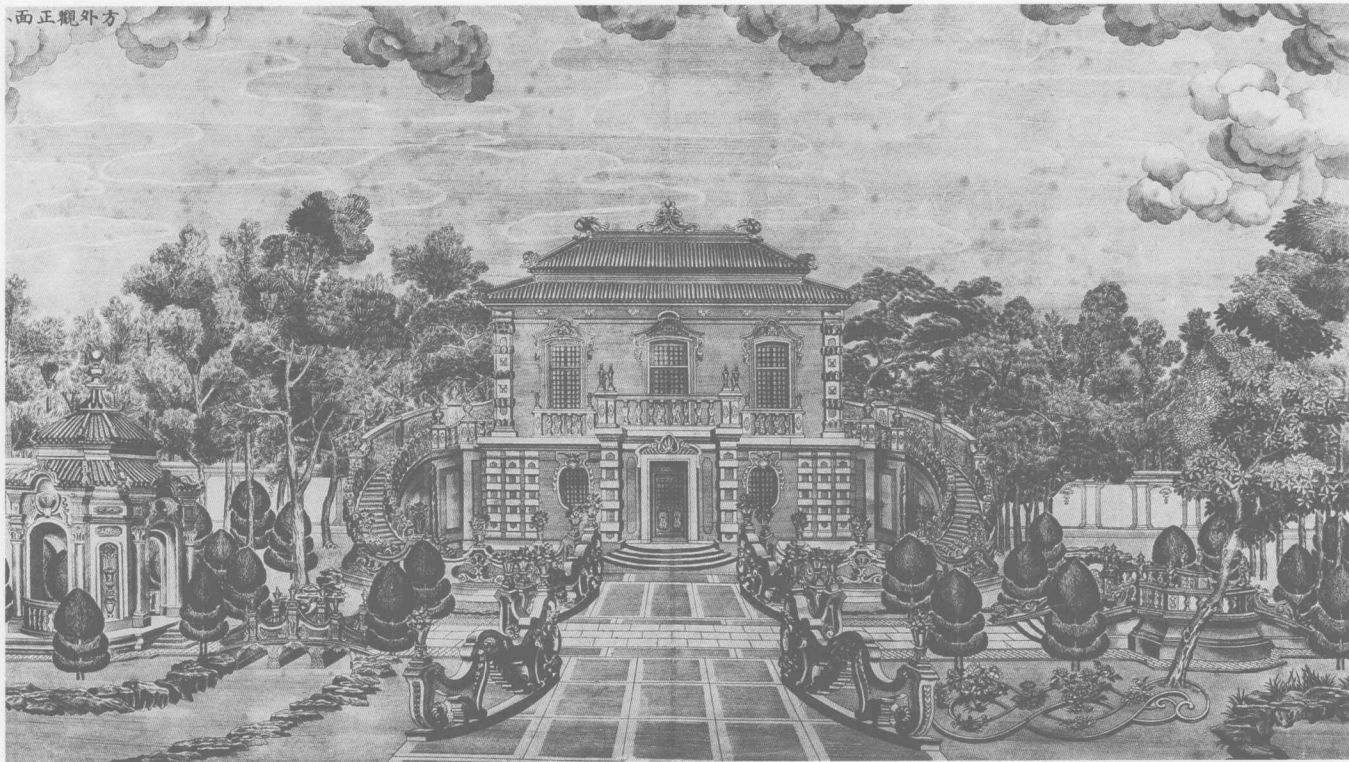
Xieqiqu was completed in 1751. In the backyard there was a square garden, with cross-shaped roads as the main part. In the middle of the garden there was a fountain with bronze railings. Around the fountain there were flowers beds, pots and pine trees. East of the fountain, or just opposite the water-storage building there was the Bird Cage, built in 1759. There were peacocks and many other kinds of exotic birds. To the north of the garden there was the gate leading to the Huanghua Formation.

The garden gate was a western-style arched door made of white marble. It looked like a western table clock. There were two copper door leaves decorated with flower patterns. On each side there was a wall with engraved patterns. Entering the door there was the Huanghua Formation, a labyrinth, whose design combined both the decorative style of western gardening and Chinese gardening style based on traditional Chinese culture view and world view. There were nine layers in the formation, divided by walls of about one meter high. The walls were decorated with swastika pattern “卐” and on the top of the wall there were hollows where yacca could grow. In each of the four corners there was a Chinese pagoda tree. In the center of the formation there was a stone terrace, on which was an octagonal pavilion with two layers of eaves and a round roof. Inside the pavilion there was a western-style chair for the emperor. On the Mid-autumn Day, the first concubine or guest that first came to the emperor through the formation would be awarded. There were three European buildings in the north of the octagonal pavilion. Through the folding stair, visitors could ascend the second storey. In front of the buildings there was a stone lion on both left and right sides. The lions carried a treasure bottle on their back and from the bottle water was jetted from copper pipes. The whole labyrinth was surrounded by a ditch in the east, west and south; there were wooden bridges over the ditch, connecting the entrances to the labyrinth. On top of the hill in the north stood a square pavilion, where one could have a bird view of the whole garden.

The building, ranging from Xieqiqu to the pavilion behind the Huanghua Formation and arranged symmetrically along the north-south axis, constituted the western part of Xiyanglou. To the east of the Bird Cage, there were Fangwaiguan, Wuzhuting, Haiyantang, Dashuifa, Guanshuifa, Yuanyingguan, Xianfashan, Fanghe River and many other major buildings.

Fangwaiguan was built in 1759 and later was changed into a mosque when Emperor Qianlong got Concubine Rong (or commonly called Fragrant Concubine) who came here every Friday for praying. There were two storeys in Fangwaiguan, each containing three bays. There was a balcony for sight-viewing. On both sides of the building there was a flight of semi-circular stairs leading to the corner gate on the garble wall of the second storey. On top of the building there was a hip roof with two layers of eaves, covered by glazed tiles. In front of the building there was a stone bridge, whose railings were exquisitely engraved with patterns. West of the building there was a octagonal pavilion. To the west and across the bridge was the Bird Cage; to the east was Huatai Shuchi; to the south was the Wuzhu Pavilion, which was moved from the north of Xieqiqu to this venue in 1770. These architectural structures were connected with winding corridors.

East of Fangwaiguan there was the Haiyan Hall; it was the largest architectural cluster in Xiyanglou Area. The famous 12 animal heads used to be placed here. The front gate of the Hall faced the west. There were thirty-six bays in all. A flight of exquisitely patterned stairs of white marble leads to the second storey. There was a great fountain in front of the building. On both sides of the stone staircase, there were sixty-four water-jetting pipes, sixty water-conducting terraces and four drain trunks with ripple pattern. There were two stone leopards outside the central bay of the second storey; the leopards jetted water to the ditch. In a pond there was a stone clam, which was a wheel fountain; on top of the fountain there were two stone fish, one jetting water to the right and the other to the left. In the very middle of the pond there was a water-jetting terrace, around which there were bronze statues of the twelve animals in the Chinese Zodiac, six on each side. These statues, standing on top of the terrace, had the head of animals and the bodies of human beings. Each of these animals jetted water for two hours in the sequence of China's 12 two-hour time-dividing systems, and all the animals jetted water simultaneously at noontime. In the west of the pond there were two octagonal tripod cauldrons of western style on the left and right sides. Also, there was a semi-circular pond for drainage. Behind the building there was a reservoir building in the shape of the Chinese character “凵” with a water-storage pond in the middle. The pond was made completely by welded tin boards and therefore was commonly known as Xila Hai or Xi Hai (Tin Sea). There was a well on east and west sides inside the reservoir building. These two wells were equipped with padder extractor for conducting water to the water-storage pond. The reservoir building was the major supplier of water for the east part of the garden, including



方外观正面
The front side of Fangwaiguan

宝顶体形巨大，花纹色彩极其精美。第二层檐瓦用鱼鳞金瓦，立面正中置圆光百锦窗一座。左右两翼以四面钟形亭为顶。主楼前为一方形平台，南侧左右各有弧形石梯，环抱台基下大水法的喷水池，石梯与方台之间的间隙用精美的太湖石及花木填空。

从大水法往东，穿过一座四柱三间的西洋牌楼，就是线法山。线法山是一座人工堆成的土山，高约八米，山上有盘山道，据说乾隆喜欢骑马盘道登山，因而俗称“转马台”。线法山顶有一座西式凉亭，在亭内可眺望大水法、远瀛观及东面的方河和线法画。

线法山东门是一座三间的西洋式牌楼，时称“螺蛳牌楼”。过此门就是东西长一百四十四米，南北宽五十米的方河。方河东面为线法画，由七道左右对称的八字形断墙组成，墙上挂着威尼斯水乡街景的油画，油画可以随时更换，相当于是一组为线法山上的尊贵观众准备的舞台布景。线法画是西洋楼的最东端，再往东就是整个长春园的东墙。

慢慢倒下的废墟

大火之后的圆明园成了一座废园，一些建筑逃过劫难，在焦土上留存了下来，西洋楼虽遭破坏，也远不至后来人们最常用的那个词——断壁残垣的程度。建筑是有生命的，精心呵护可百年长存，一朝无人照看，就离土崩瓦解不远了。

谐奇趣和黄花阵在大火后依然完好，光绪二十二年（1896年），慈禧还三次到黄花阵游览。养雀笼、方外观、海晏堂主体建筑也完好，大水法、观水法、远瀛观也保持着原有的格局，当时的景象虽然苍凉，与我们今天看到的残迹也相去甚远。大火之后虽有军队和太監守卫着这片废墟，但盗掠与破坏从未停止，相比那些一次性化为灰烬的木结构中式建筑，西洋楼是在荒废中一点一点倒下去的。

园内的铜饰多数都在联军洗劫的时候被掠走，荒废之后，精致的石刻构件成为盗取的对象。守园太監参与盗卖活动，很多装饰构件被移至别处。1900年庚子之乱时，残存的西洋楼再次遭到土匪、流民的大肆破坏，清亡后，圆明园更是长期处于无人看管的状态，大量石材被任意盗拆，到1940年代日寇占领时期，大部分西洋楼已经被彻底破坏了。

铜版画

圆明园被毁已一百五十年，昔日的万园之园，如今只剩下游人面前几面残墙，一池荷花。曾经的辉煌铭刻在浸染着屈辱的记忆里，而它辉煌时的胜景，却不像汉之上林苑、唐之大明宫那样由后人的诗文和想象绘成，保存下来的大量图画数据让人们在怀念这座宫苑的时候，脑海里搭建出一幅幅明晰生动的景象。

乾隆九年（1744年），乾隆命宫廷画师唐岱、沈源绘制《圆明园四十景图》，将圆明园四十主景全

the diversified fountains in Haiyan Hall, Yuanyingguan and the fountains of Dashuifa in the east. There was an octagonal fountain on both north and south sides of the reservoir building. In the west pond, there were two monkeys who were stirring up a hornets' nest, with seals in their hands. Water was jetted to the tree above; the hornets were flying about and the monkeys seemed to be in panic. This was called "Feng Hou Gua Yin Fountain" (meaning obtaining a title of nobility). In the east pond, there was a bronze monkey sitting on the rockwork, with an umbrella in its hand. The water was jetted from the top of the umbrella and then dropped onto it. This was named as Houdasan or "Monkey with an Umbrella". In the east of the reservoir building, there was a flight of eight stone steps, leading to the higher storey of the building. Under the building there were trenches connected with fountains of different places.

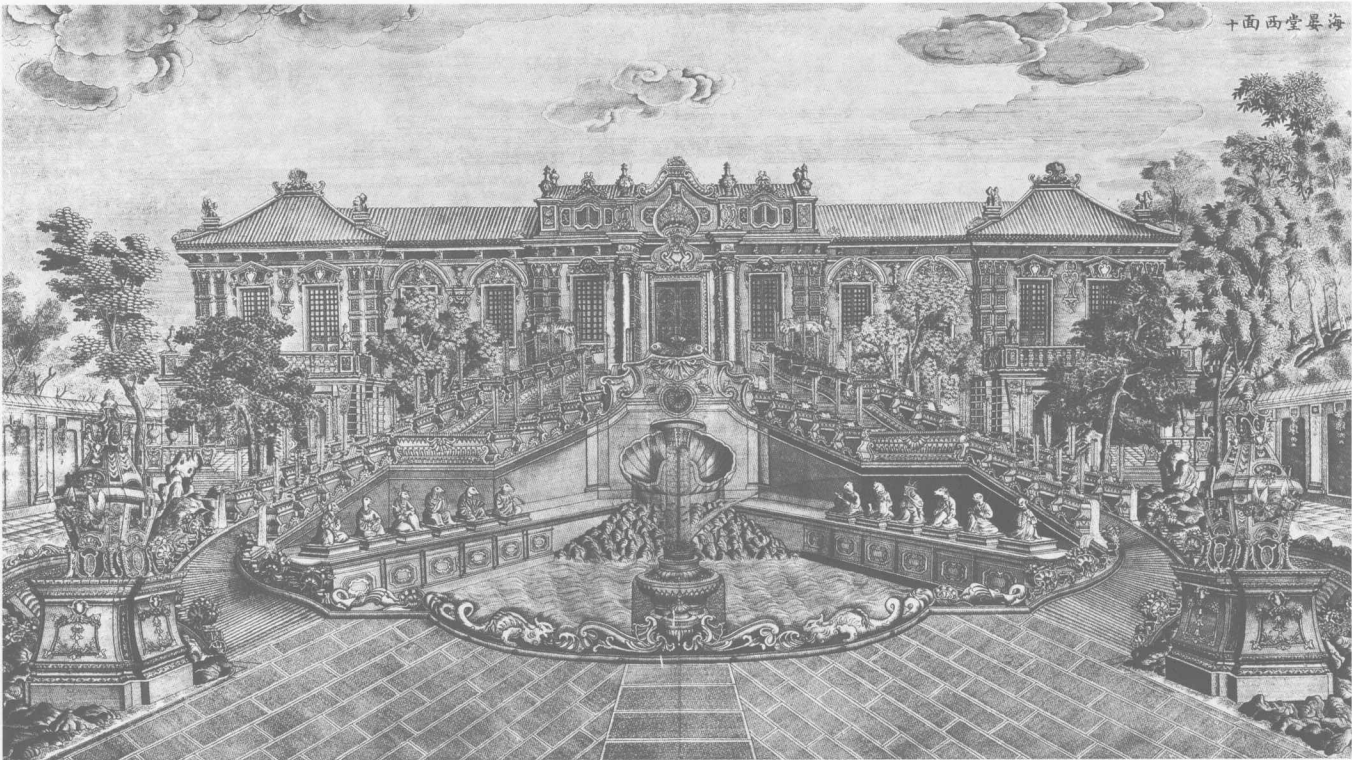
To the east of Haiyan Hall there are Dashuifa, Guanshuifa, and Yuanyingguan located in the north of Dashuifa and built later in 1783. Shuifa means a fountain, therefore, this was a grand water landscape of fountains. The major part is a memorial archway of western style. Right before the memorial archway there is a seven-layered semi-circular water plate. On the top of the plate there was a lion jetting water out of its mouth and the water dropped into the pond. There were two curling-tailed fish in the pond and another two curling-tailed fish on both banks. The fish above jetted water into the mouth of the one below, which was also jetting water. In this way, the dropping water rebounded. In the middle of the pond, there was a bronze deer in the gesture of running. Its horn was divided into eight prongs, each jetting water. There were five bronze dogs on each side; the dogs jetted out water spouts towards the deer. Also, there was a curling tailed dolphin on each side of the pond, which also jetted water. In the south of the pond, there was a thirteen-storey square water-jetting tower on the both right and left sides, water coming out of each storey. Around the tower there were eight big water pipes and eighty small water pipes. On top of the tower there was a bronze water-jetting hexadecagonal caltrop.

South to Dashuifa was Guanshuifa, where the emperor sat when appreciating the fountain. Guanshuifa faced the north, different from most other imperial buildings. On the platform there was the imperial chair, with a bronze crane on each side. In the mouth of the two cranes, there was a horizontal bronze bar. From the back of the chair there was a piece of yellow silk cloth extending to the beam, thus forming a shelter of five chi. Behind the chair there was a semi-circular stone screen; on each side of the screen there was a square pagoda. Through the corner gate by the stone screen, one could get to Zelan Hall.

Yuanyingguan was built on the high terrace north of Dashuifa. It once served as the sleeping chamber for Concubine Rong. In it there were all kinds of furniture and other articles in western style. The south-facing building was made of white marble. The main building measured five-bay wide, with the three one in the middle a little recessed. It featured a hip roof with three layers of eaves. The large glazed dome in the middle was decorated with exquisite patterns. The second layer of the eaves was covered with golden tiles shaped like fish scale; in the middle there was a round colorful window. The left and right sides contracted to be a square clock-shaped pavilion. In front of the main building, there was a square terrace and in the south there was an arch-shaped staircase on each side, embracing the pond of Dashuifa. The gap between the stairs and the square terrace were filled up with beautiful Taihu stones, flowers and trees.

Extending eastward from Dashuifa and through a western-style memorial archway with four pillars, there was Xianfashan. It was a manmade hill, with a height of eight meters. There were roads winding upwards on the hill. It is said that Emperor Qianlong liked riding horse along the spiral roads so that this place was named "Zhuanmatai" or "Platform of Circular Horse Ride". On top of the Hill there was a pavilion in western style, from which one could see Dashuifa, Yuanyingguan as well as the Fanghe River and Xianfahua in the east.

Near the eastern gate of the Xianfa Hill, there was a western-style memorial archway, which was called Snail Archway during that time. Crossing the door there was the Fanghe River, which was 144 meters long from east to west and 50 meters wide from south to north. Xianfahua stood east of the Fanghe River, which was composed of seven symmetrically-arranged broken walls. On the walls there were the paintings of the scenery in Venice. These paintings could be changed if necessary. The walls served as a stage setting for the audience to view from the Xianfa Hill. Xianfahua was in the very east of the Xiyanglou Area and further eastwards there stood the eastern wall for the whole Changchun Garden.



海晏堂西面
The western side of Haiyan Hall

数收入画中。这组绢本彩绘以意韵浓厚的传统绘画手法将圆明园中的殿阁屋宇尽数描出，山高水长，宛如仙境。而当西洋楼建成时，西方的绘画技法也传入中国，于是从乾隆四十六年（1781年）起至乾隆五十一年（1786年），历时五年，由如意馆画师伊兰泰起稿，造办处奉旨制作，清内府刊刻完成了《圆明园西洋楼铜版画》一套共计二十幅，为盛时的西洋楼留下了一份最接近原貌的图像数据。这套铜版画每块铜版用红铜二十六公斤，图幅93×57厘米，画面描绘长春园西洋楼十景，分别为谐奇趣南面、谐奇趣北面、蓄水楼东面、黄花阵花园门北面、黄花阵花园、养雀笼西面、养雀笼东面、方外观正面、竹亭北面、海晏堂西面、海晏堂北面、海晏堂东面、海晏堂南面、远瀛观正面、大水法南面、观水法正面、线法山门正面、线法山、线法山东门和湖东线法画。这套铜版画的绘刻技法“极其确切精细”，连当时的西洋人德拉图尔也感到惊讶。这组铜版画当时共压印纸图一百套，分赐各王公大臣等，并在西洋楼各水法殿陈列四十套，在圆明园、长春园另外十一处殿宇也各贮一套。原始的铜版收藏在谐奇趣内，庚申之变后佚失。

在18世纪和19世纪前叶，制作精美、细节丰富的铜版画已经是记录风光胜景的最佳手段，只是与稍后兴起的摄影术相比，这些手绘的图画还是缺少照片那种完全复制视觉观感的真实。尽管摄影术来到中国的时候这座辉煌的宫苑还是一片华美的乐园，它无双的美景却没有在照片上留下一丝光影，最早为圆明园拍摄影片的重任，直到三十年后，在圆明园已变成一片废墟时，才不经意地落在了一个德国人的肩上。

恩斯特·奥尔末

1842年，摄影术在诞生仅仅三年之后就来到了中国，但此时清政府将外国人的活动限制在少数几个口岸城市，摄影术没能向北方传播。直到1860年英法联军攻入北京城，法军测绘部的查尔斯·杜宾（Charles Dupin，1784—1873年）和英军的随军摄影师费里茨比托（Felice Beato，1834—1909年）才成为最早给北京城拍照的人。《北京条约》签订之后，外国人驻留北京成为可能，他们在各国公使馆及大清海关等机构里工作，此时的北京与开埠后逐渐发展成繁华通商口岸的上海或天津完全不同，对外国人来说这里气候不适，街道污秽，物资匮乏，没有任何娱乐，总之生活非常枯燥。

北京城西北方向上的西山一带是皇家珍视的宝地，也是外国人远离北京城里飞扬的黄土，调整身心的好去处。圆明园被焚毁后虽已成为一片废墟，还是一直有卫兵看守，不过位于整个园区东北角的西洋楼景区，由于地处偏僻，守卫稀松，外国人也能自由进入。从现存的一些数据中可以看到，赫德掌管大清海关后，海关的外国工作人员和家属们经常去西洋楼景区野餐游玩，这其中就包括恩斯特·奥尔末。

恩斯特·奥尔末（Ernst Ohlmer）1847年出生于汉诺威王国（The Kingdom of Hanover，今属德国）希尔德斯海姆（Hildesheim）附近的伯恩恩（Betheln），是一名旅馆老板的长子。十几岁时他加入一支商船队前往中国，以一种戏剧性的方式开始了他的中国之旅——他的船在中国海岸遭遇失事。1867年左右他在厦门开设了一家照相馆，以专业摄影师的身份在这片新的土地上开始了他的职业生涯。不过没过多久他就换了一份工作，从1868年5月开始，他进入大清海关工作，并按照海关职员的习惯起了个中文

Gradually Falling Ruins

After the great fire, Yuanmingyuan became deserted. Some architectural structures survived the catastrophe. Xiyanglou, though not completely free of harm, was left in reasonable condition after the disaster. The architecture also has a life; it could live for as long as a thousand years but was bound to be ruined if left unattended.

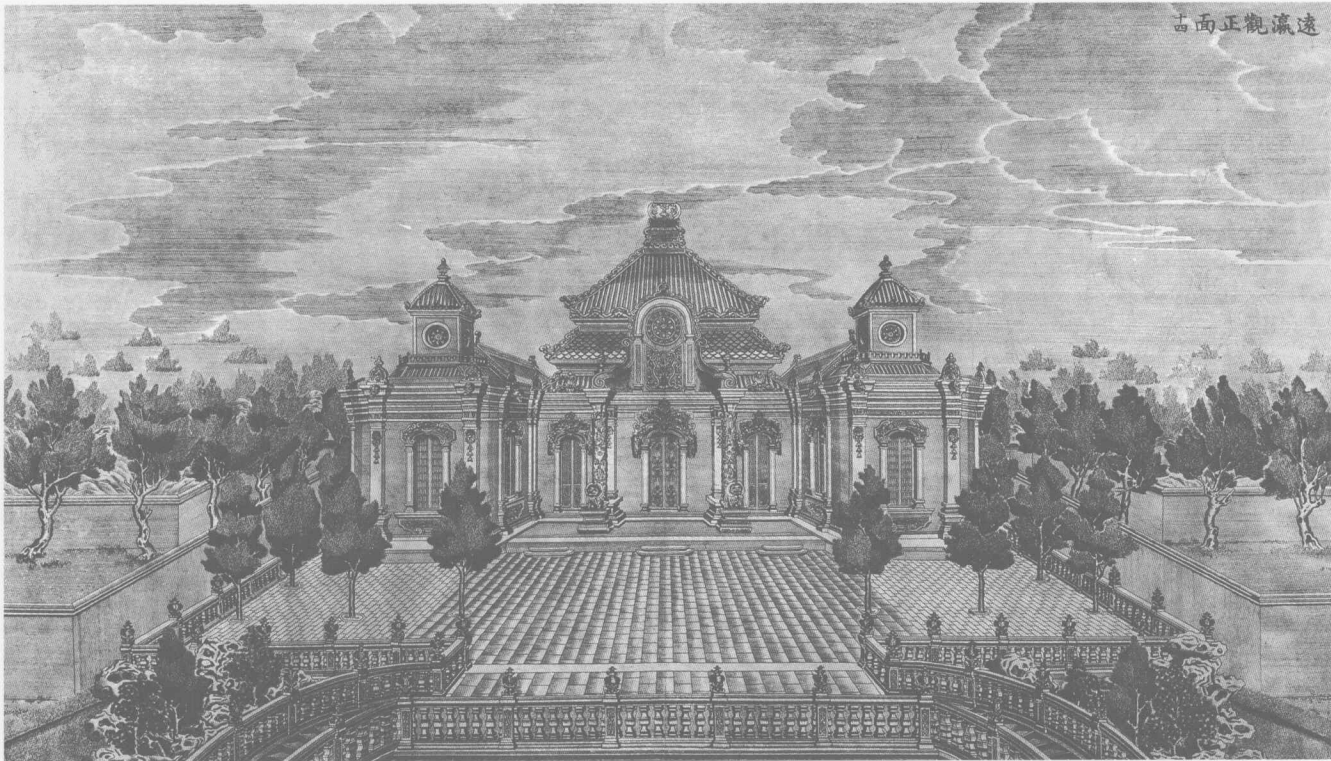
Xieqiqu and Huanghua Formation were almost intact after the fire. In 1896 (the 22nd year of Emperor Guangxu's reign), Empress Dowager Cixi paid three visits to Huanghua Formation. The major part of the Bird Cage, Fangwaiguan and Haiyan Hall were also in good condition. The original layout of Dashuifa, Guanshuifa and Yuanyingguan was also kept. Just after the great fire, the sight was not as bleak and somber as what we see today. Though there were troops and eunuchs guarding Yuanmingyuan, theft, robbery and destruction never stopped. The wooden Chinese architecture was ruined immediately after the great fire while Xiyanglou fell and went to ruins gradually.

Most of the bronze decorations in Yuanmingyuan were taken away by the Anglo-French Allied Forces. After that, the exquisite engraved stone articles became the favorite for thieves. Some eunuchs watching the garden became accomplice of the thieves and many of the decorative articles were removed. In 1900 when the Gengzi Incident broke out, Xiyanglou were robbed and destructed by gangsters and refugees. After the fall of the Qing Dynasty, Yuanmingyuan was completely abandoned. Anyone could take away part of it. By the time of 1940s when the Japanese army seized Beijing, the major part of Xiyanglou was completely destroyed.

Copperplates of Yuanmingyuan

It has been one hundred and fifty years since Yuanmingyuan was destroyed. In the former “garden of gardens”, now we can only see several broken walls and a pond of lotus. The glory of the past became shameful memory. Unlike Shanglin Imperial Park of the Han Dynasty and the Daming Palace of the Tang Dynasty, the grandeur of Yuanmingyuan is not pictured in mind from poems and by imagination. Instead, the huge number of paintings left help people to picture vividly the scenery of the garden in its heyday.

In 1744 (the 9th year during Emperor Qianlong's reign), the emperor ordered that painters Tang Dai and Shen Yuan to draw the “Pictures of the Forty Sights of Yuanmingyuan”. These colorful paintings on silk were created with traditional Chinese painting techniques, including all the halls, pavilions, houses of Yuanmingyuan into them. By the time Xiyanghou was established, the western painting techniques were also introduced into China. Therefore, during the five years from 1781 to 1786, Xiyanglou Copperplates of Yuanmingyuan were sketched by court painter Yi Lantai from Ruyi Painting House, these copperplates were carved by the craftsmen of the Household Workshop and printed by the Imperial Household Department. Finally 20 pieces of copperplates, from which now we can see what Yuanmingyuan was really like in its heyday, were completed. Every copperplate was 26 kilograms in weight and 93x57 cm in size. They depicted the ten sights of Xiyanglou in the Changchun Garden, namely, the southern side of Xieqiqu, the northern side of Xieqiqu, the eastern side of the Reservoir Building, the northern side of the garden gate of Huanghua Formation, the garden of Huanghua Formation, the western side of the Bird Cage, the eastern side of the Bird Cage, the front side of Fangwaiguan, the northern side of Wuzhu Pavilion, the western side of Haiyan Hall, the northern side of Haiyan Hall, the eastern side of Haiyan Hall, the southern side of Haiyan Hall, the front side of Yuanyingguan, the southern side of Dashuifa, the front side of Guanshuifa, the front side of gate to Xianfa Hill, Xianfa Hill, the eastern gate of Xianfa Hill, and Xianfahua



远瀛观正面
The front side of Yuanyingguan

名字“阿理文”。在接下来的四十六年里他一直供职于中国的海关系统，从厦门到北京、广东、青岛，职位渐获提升。1914年退休后他与妻子一起回到希尔德斯海姆，直到1927年逝世。

奥尔末于1872年8月到1880年4月在北京海关任职，他来到北京的时候，圆明园变成一片废墟已经十二年。然而这座光华不再的荒园还是给奥尔末留下了极其深刻的印象，不仅因为它是建筑样式中西结合“最极致的样本”，还因为其中使用了大量他最喜爱的琉璃做装饰。他在日记中对西洋楼使用了大量的溢美之辞，相比之下他对其他景观的记叙则相当平淡。

这里的装潢……五彩缤纷，如彩虹般绚烂……映入你眼中的是装饰物丰富而动人的色彩，浸润在北京湛蓝色的天空里，随着观者移动的脚步和太阳的光影不停变幻，建筑物白色大理石的映衬让它们格外醒目，倒映在前方的湖面上，如同幻影……观者不禁怀疑自己来到了“一千零一夜”的世界里。

——奥尔末，1898

奥尔末是一名摄影师，摄影师总会去捕获喜爱的风景。在北京期间奥尔末凭借入职海关前的专业技能拍摄了多少北京的照片不得而知，但最终让他为人所铭记的是，他留下了迄今为止已发现的最早的关于圆明园的照片。

奥尔末的十二张底片

恩斯特奥尔末去世后，他在中国期间收集的大量中国瓷器，捐赠给了家乡的罗默尔-佩利扎乌斯博物馆（Roemer-Pelizaeus-Museum），成为该馆最重要的藏品之一。在他的遗物中还包括十二张玻璃底片，内容全部是圆明园西洋楼，对比托马斯·查尔德的照片，可以确定这组底片的拍摄时间早于查尔德拍摄同样题材的1877年。

这十二张底片分别是：

谐奇趣南面

在谐奇趣南面海棠形水池东边向西北方向拍摄。谐奇趣主楼的南立面和东立面基本完好，但楼内木质房架被烧毁而导致屋顶坍塌。主楼前面水池中的铜雁、铜羊也不知所踪，水池内长满荒草，唯有边缘依稀可见。

在查尔德编号200拍摄于1877年的作品中，主楼南面的楼梯栏杆都被推倒拆毁了，而在奥尔末的这张照片中楼梯栏杆还是完整的。

east of the lake. This set of copperplates was carved “extremely accurate” and surprised even the European Delatour. In all 100 copies of the copperplates were produced. Some were bestowed to the princes and top officials; forty copies were presented in the halls of Xiyanglou; and eleven copies were placed in 11 halls in Yuanmingyuan and Changchunyuan. The original copperplates used to be stored in Xieqiqu, but were missing after the Gengshen Incident in the year of 1860.

In the 18th and the early 19th century, the exquisite copperplates, which were able to vividly present details, became a favorite way of recording beautiful sceneries. However, compared with photography, manmade copperplates still could not present every detail completely and accurately. In the heyday of Yuanmingyuan, no photos were taken. Only thirty years later when Yuanmingyuan was in ruin did a German took the responsibility of taking photos for it.

Ernst Ohlmer

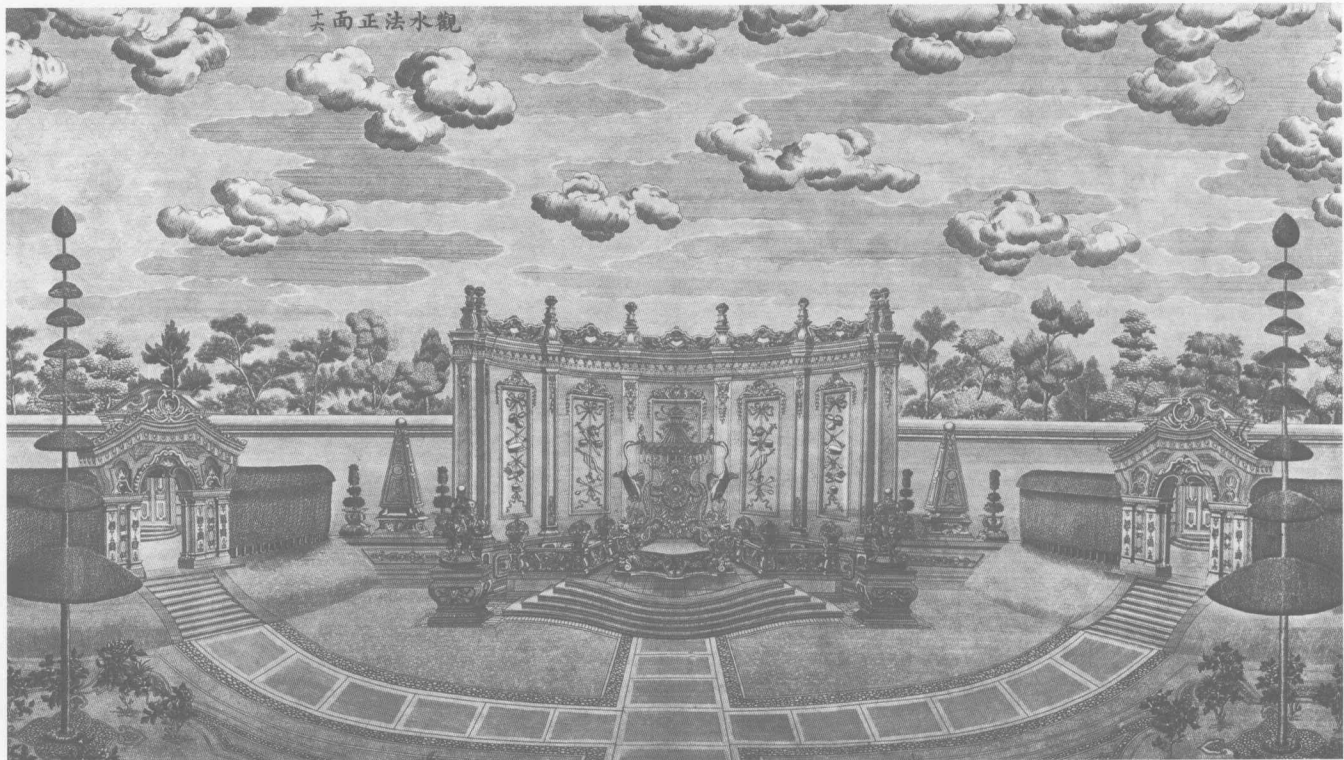
In 1842, photography was introduced into China three years after it was born. However, as the government of the Qing Dynasty confined the foreigners to a small number of coast cities, photography failed to spread to North China. Charles Dupin (1784–1873) working for the survey and mapping division of the French troop and Felice Beato (1834–1909), a photographer working for the British Troop, became the first people to take photos of Beijing in 1860 when the Anglo-French Allied Forces captured the capital. After the Convention of Peking was signed, foreigners were able to live in Beijing. They worked for agents such as embassies and customhouses. During that time, Beijing, unlike Shanghai or Tianjin which developed into prosperous commercial and coast cities after its opening, was a very dull place to live in, with disagreeable weather, dirty streets, short supplies of necessary materials and no entertaining activities.

The area around the Western Mountains in the northwest of Beijing was long considered to a treasure place by the imperial family. It was also a favorite place for foreigners to avoid the dusty downtown of Beijing and to relax themselves in leisure. After the great fire of Yuanmingyuan, this place was ruined, but it was guarded by soldiers. The Xiyanglou Area, located in the northeast part of the whole garden, was still accessible for foreigners as it was relatively remote and there were few guards. From the data available now we can see that, after Hart took charge of the customs of the Qing Dynasty, people working for the customs and their families often visit the Xiyanglou Area for sightseeing or picnics. Ernst Ohlmer was among them.

Ernst Ohlmer was born in 1847 in Betheln near Hildesheim in the Kingdom of Hanover (now part of Germany). He was the eldest son of a hotel owner. When he was teenager, he joined a commercial fleet heading for China and began his tour to China in a dramatic way – the ship he was on was lost in an accident near the Chinese coast. Around the year of 1867, he started a photography studio in Xiamen and began his career in this land completely new to him as a professional photographer. Nevertheless, it was not long before he took up another job. In May, 1868, he joined the Customs of the Qing Dynasty and according to the common practice, he gave himself a Chinese name, “Ah Liwen”. In the next 46 years, he worked for the customhouse in China. His position got higher and higher as he moved from Xiamen to Beijing, Guangdong, and Qingdao. In 1914, he, together with his family, went back to Hildesheim, where he died in 1927.

Ohlmer worked for the Peking Customs during August of 1872 to April of 1880. By the time he came to Beijing, Yuanmingyuan had been in a state of ruins for twelve years. However, this deserted garden, deprived of its past glory, still managed to impressed Ohlmer deeply, not only as a “supreme representative” of architecture combining both western and Chinese styles, but also with its decorations of colored glaze which was Ohlmer's favorite. In his diary, he spared no complimentary words in describing Xiyanglou, which was in sharp contrast with his plain and objective writing style in recording other sceneries.

The decoration [...] had been given all the colors and nuances of the rainbow [...]. You see the rich and lively colors of the ornamentation, saturated by the deep blue Peking sky, kaleidoscopically changing according to the position of the viewer and



观水法正面
The front side of Guanshuifa

谐奇趣全景

在谐奇趣南面湖南向西北方向拍摄。可见谐奇趣全景，音乐亭除了屋顶塌毁外，建筑外立面似乎变化不大，不过连接主楼和音乐亭的长廊就不是那么幸运了，仅残存两道墙。主楼倒映在南面的湖水中，透着凄凉和落寞。

谐奇趣音乐亭

在谐奇趣主楼南侧楼梯上东南拍摄，可见部分主楼楼梯，连接音乐亭的连廊和东侧的音乐亭。几乎每个建筑细节都有着精美的西洋风格的装饰。

谐奇趣主楼东侧面

在谐奇趣东侧的小山上向西拍摄，可见谐奇趣主楼的东立面，可见西侧的音乐亭和部分东侧的连廊。主楼东立面的装饰非常丰富，不仅有白色的汉白玉石柱，还有五彩的琉璃蕃花，另据史料载外墙敷以粉红灰，可以想见谐奇趣在这样一片灌木和树丛反衬下的精美。

谐奇趣主楼北面

在谐奇趣北向南拍摄，可见谐奇趣主楼北立面和北侧的小喷水池。池中的喷水塔已经倒塌，这座水池曾经被整体移走，后在1987年移回原位。

花园门

在花园门南侧向北拍摄。花园门位于谐奇趣北，是连接黄花阵的入口。有四个外国人或坐或卧于花园门前，透过花园门可见远处黄花阵入口的石柱以及黄花阵中央的西式亭子。照片中的亭子明显为木柱，现在重建的亭柱改为石制。

方外观

在方外观东侧的河边向西拍摄。方外观可能是无梁殿结构或者内部结构受损不重，因此是西洋楼景区唯一屋顶完好的建筑。从这个角度能看到主楼两侧的月台台阶上的栏杆异常精美，整个建筑大体完好。底片右下角影膜有损失。

海晏堂西面

在海晏堂西侧水池前向东拍摄，可见海晏堂主体建筑的西立面，树丛和灌木之后是残存的建筑，门

of the sun, standing out boldly against the white marble background of the building, and at the same time being like a ghostly mirage reflected in the lake facing it [...] The observer cannot help feeling like in a fairy-tale from "A Thousand and One Nights".

-- Ohlmer, 1898

As a photographer, Ohlmer tended to capture his favorite sights. During his stay in Beijing, he took numerous photos of Beijing with his professional skills in photography acquired before he worked for the customs. No one knows for sure how many photos he had taken; nevertheless, he is remembered as the first person who took the first photos for Yuanmingyuan.

Ohlmer's Twelve Negatives

After Ernst Ohlmer died, he donated his collection of Chinese porcelain articles to Roemer-Pelizaeus-Museum in his hometown and these articles became the most important collections of the museum. He also left 12 glass negatives, all of which were about the Xiyanglou Area of Yuanmingyuan. This set of negatives was taken earlier than those of the same topic by Thomas Child in 1877.

The twelve negatives were listed as follows.

The southern side of Xieqiqu

For this photo, the photographer stood on the position in the east of the crabapple-shaped fountain and faced the northwest. The southern and eastern sides of the main building was kept almost intact, but as the wooden structure within the building were burned down, the roof had collapsed. The bronze geese and goats in the pond in front of the building were also missing. Weeds covered the pond and only its edge could be seen.

Child took photo of the same spot in 1877 and in this photo (No. 200), the railings of the staircase in the southern part of the main building were completely destroyed while in Ohlmer's photo the railings were in good condition.

The panorama of Xieqiqu

The photographer stood in the south of the pond in Xieqiqu, and faced the northwest. This photo shows the panorama of Xieqiqu. The Yinyue Pavilion (Music Pavilion) was well preserved except that the roof had collapsed. However, the main building and the corridor connecting the Music Pavilion and the main building were less lucky; only two walls were left. The main building was reflected in the water of the pond in the south, showing a deserted and desolate air.

Music Pavilion of Xieqiqu

The photographer stood on the southern staircase of the main building, and faced the southeast. From this photo, we can see part of the staircase of the main building, the corridor connecting the Music Pavilion and the Pavilion itself in the east. Almost every detail of these architectural structures features exquisite decorations of western style.

The eastern side of Xieqiqu

The photographer stood on the small hill east of Xieqiqu and faced the west. We can see from the photo the eastern side of the main building of Xieqiqu, the Music Pavillion in the west and part of the corridor in the east. The eastern side of the main building was lavishly decorated, with pillars made of white marble, and passionflowers of colored glaze. Moreover, it is recorded in historical materials that the outer wall used to be painted pink. From the photo and the historical recordings we can imagine the beauty of Xieqiqu against the bushes and trees.