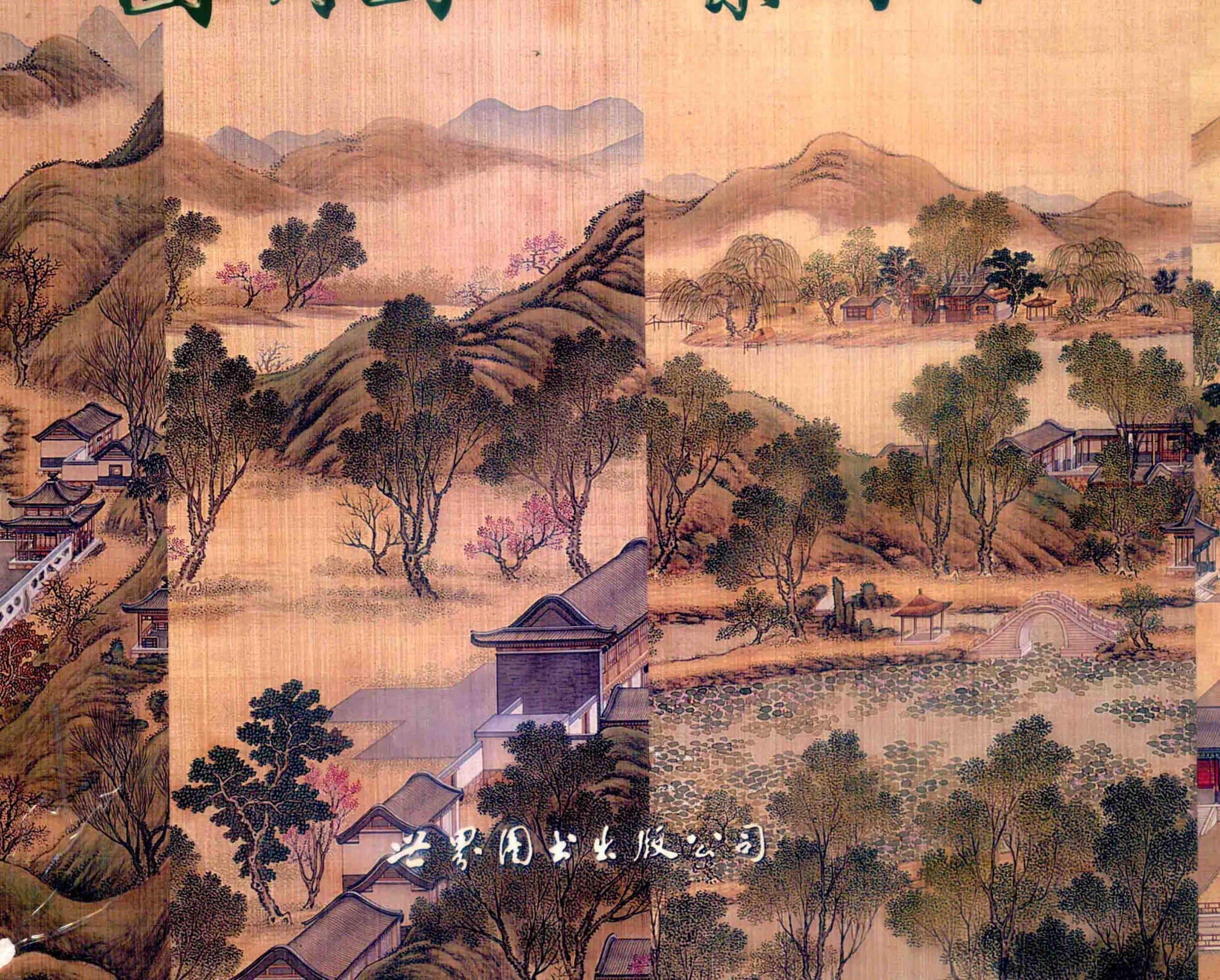
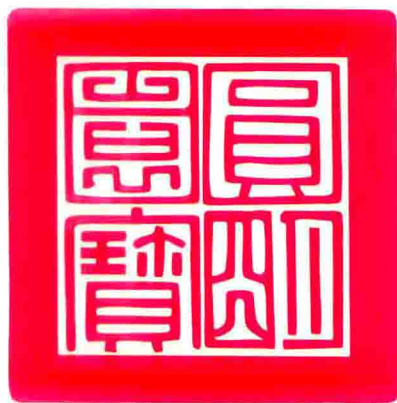


圓明園四十景圖咏



世界图书出版公司

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掠奪皇宮 一掃瓦礫 迄今殘留
舉國興歎 為之懷憂 名園景園
猶藏城外 幸有印本 醒人感慨

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杨仁愷先生题词

圓明四十景
皇帝亲题咏
图文俱珍宝
价值重连城
国宝遭劫难
原物难归还
有心人士起
良策来商定
巧用千般艺
写真彩印成
不差丝毫意
神形两乱真
芳华如再现
重睹美园林
保存传永久
盛世颂太平

祝彩色精印

乾隆圆明园四十景图咏彩绘
图册成功并展出

二〇〇二年甲申仲秋

罗哲文

罗哲文先生题词

前言

圆明园是举世闻名的大型皇家园林。它集中了我国优秀的造园传统和古建、园林艺术，既是中华民族智慧和劳动的结晶，又是当年东西方园林建筑文化交流的代表作。然而，几经浩劫之后，昔日的辉煌已荡然无存，后世的人们只能“于瓦砾想见亭馆，于芦苇想见湖沼，于荆榛想见花树”，留下了无比的遗憾。值得庆幸的是前人曾为我们留下一些描绘圆明园盛景的艺术作品，“圆明园四十景图咏”正是现存最完整、最有珍藏价值的艺术瑰宝。

“圆明园四十景图”于乾隆元年（1736年），由宫廷画师沈源、唐岱遵照乾隆旨意依据圆明园实景绘制而成，沈源画亭台楼榭，唐岱画山水树石。圆明园四十景是指园内独成格局的四十处园林景观，一个景就是一座“园中园”。当时圆明、长春、绮春三园共计有成百处园林风景群，但昔日仅有这四十景绘制有分景图，更突显出此四十景的显要与华盖群芳。四十景图为绢本彩绘，每幅图的绢心为64厘米×65厘米，连装池绫边为83厘米×75厘米。每幅图配有乾隆皇帝一首对题诗，由工部尚书大书法家汪由敦代书。共计四十对幅，每对幅为左诗右图。全图分为上、下两册。首册画页之前分裱雍正皇帝御书《圆明园记》和乾隆皇帝御书《圆明园后记》。每册最后一景的图、诗末尾，均款书“乾隆九年甲子九月奉敕，臣唐岱、沈源恭画”和“工部尚书臣汪由敦奉敕敬书”字样。圆明园四十景册页共钤盖了百余方印章，其中最大的一方，便是御制“圆明园宝”。这套四十景彩绘图册页直到乾隆十一年（1746年）四月才最终裱成呈进，又经配做楠木插盖匣盛装之后，在乾隆十二年（1747年）六月奉旨安设于圆明园奉三无私殿呈览。前后历时十一载有余，足见其成图之不易。

“圆明园四十景图咏”记载了圆明园昔日之辉煌，是人们了解、认识圆明

园原有风貌最直观、最形象的文化遗存，亦可称之为国宝。本画册所装裱的雍正御制“圆明园记”和乾隆御制“圆明园后记”为光绪年间石印的乾隆朝通政使张若霭手书体，记载了圆明园的由来、建园的指导思想和雍正乾隆在园内的一些活动。“四十景图”以写实的手法描绘了圆明园鼎盛时期建筑和园林的风貌；“四十景诗”则以序和诗的形式揭示了圆明园四十景的历史、政治和文化内涵。正是：诗中有画，画中有诗，诗画结合，相得益彰。欣赏过“圆明园四十景图咏”这部作品之后，我们就不难理解法国伟大作家雨果为什么把中国的圆明园和雅典的巴黛农神庙分别称为东西方艺术的代表，盛赞圆明园“不但是一个绝无仅有、举世无双的杰作，而且堪称梦幻艺术的崇高典范”。“圆明园四十景图咏”原绢本彩绘仅为一套，现藏于法国巴黎国家图书馆。

为了满足广大读者的需求，让更多的人看到这一中华民族智慧和劳动的结晶，我们与中图读者俱乐部及北京华采博古文化发展有限公司共同策划并制作了这本《圆明园四十景图咏》精品画册。本画册基本依照原作的装订顺序，将上下册合成一册，并增加了四十景的简要描述(中英对照)及简体字版四十景诗文。

本画册集文学、诗词、绘画、书法、篆刻和古建、园林艺术于一体，印制精良，装帧古朴厚重，具有很高的欣赏和收藏价值。

文物鉴定专家杨仁恺先生和古建筑专家罗哲文先生为《圆明园四十景图咏》珍藏版大型画册欣然题词，在此一并发表，以飨读者。本画册在编辑过程中得到了圆明园管理专家张恩荫先生的大力支持，在此深表谢意，同时向为本画册的出版发行提供支持和帮助的有关单位和各位专家学者表示感谢！

Foreword

The Yuanmingyuan Park is the largest royal garden in the world, it concentrated China's best ancient architecture art, gardening art and western architecture art. The garden is both the masterpiece of Chinese people's wisdom and labor and the example of East-West gardening and architecture culture exchange of Qing Dynasty. However, the past glory has vanished without trace. Centuries later, we can only "imagine pavilions from rubble, conceive lakes from reed, visualize flower trees from bushes", a pity never to be made up. Fortunately, our ancestors left some art works which depict the grand scene of Yuanmingyuan Park. The "Illustrated poem of forty scenes in Yuanmingyuan Park" is the most intact art treasure with best collection value.

"Illustrated poem of forty scenes in Yuanmingyuan Park" was painted in the first year of Qianlong Dynasty (1736) by Palace painter Shen Yuan and Tang Dai, following Emperor Qianlong's order. Shenyuan depicted the buildings and Tangdai was responsible for hills, trees and stones. The forty scenes in Yuanmingyuan Park refer to the 40 separate sceneries in the garden; each scenery is a small garden by itself. By the time, the three gardens of Yuanming, Changchun and Qichun had hundreds of scenes, but only these 40 were chosen, making them even more outstanding and magnificent. All the paintings were made on silk canvas with color, the canvas of each paint measures 64cm × 65 cm; 83cm × 75 cm if the binding margins were included. Every paint includes the Emperor's poem, handwritten by the then Minister and great calligraphy artist Wang Youdun. Together with the paintings were 40 couplets, poem on the left side and paint right. The paintings were divided into two volumes, including the "Yuanmingyuan Park Verse" by Emperor Yongzheng (Qianlong's father) and "Yuanmingyuan Park Postscript" by Qianlong. There are more than 1 hundred seals stamped on the Illustrated poem, the largest seal being the emperor's "Yuanmingyuan Park Seal". The set of Illustrated poem was finally completed in the 11th year of Qianlong Dynasty (1746) and was placed in Fengsanwusi Hall for review in the next June by emperor's decree. It took more than 11 years to finish the work, testifying how difficult it is to make the painting.

"Illustrated poem of forty scenes in Yuanmingyuan Park" recorded the past glory of Yuanmingyuan Park, it is

the most visual and easy way to understand original look of Yuanmingyuan Park , and indeed is national treasure. The poem appendix “Yuanmingyuan Park Verse” by Emperor Yongzheng (lithography printed in Emperor Guangxu’s time) and “Yuanmingyuan Park Postscript” by Qianlong was about the story of garden’s origin, the guideline of engineering work and some events of the two emperors in Yuanmingyuan. The 40 paintings depicted building and garden’s look during the heyday of Yuanmingyuan in realistic manner; while the poems narrated the history, political and cultural meanings of the scenes. The poem and painting complement each other, as a whole, the masterpiece becomes even more inspiring. After admiring “Illustrated poem of forty scenes in Yuanmingyuan Park”, it is not difficult for us to understand why great French writer Victor Hugo regard Yuanmingyuan Park of China and Parthenon Temple of Athens as examples of Eastern and Western art. He said Yuanmingyuan was not only a nonpareil masterpiece and a grand example of romantic art of dream. The original work of “Illustrated poem of forty scenes in Yuanmingyuan Park” was kept in French Paris National Museum.

To meet the demand of our readers and let more have chance to look at the essence of this masterpiece of Chinese people’s wisdom and labor, we planed and made this deluxe album of “Illustrated poem of forty scenes in Yuanmingyuan Park”, with help from CNP Readers’ Club Ltd. and Beijing Huacai Bogu Culture Development Ltd. The album basically follows the sequence of the original and combined the two volumes to one, simple introduction were added to the honest reproduction of original work. Both traditional and simple Chinese characters were used. The publishing of the album were confirmed and appreciated by experts of related fields, relic connoisseur Mr. Yang Renkai and Mr. Luo Zhewen, expert of ancient architecture wrote epigraph for the album gladly.

The album was bilingual in Chinese and English. It combined literature, poem, painting calligraphy, seal sculpture and ancient architecture in one, and is a rare connection not only for Yuanmingyuan art collectors, but also for literature, poem, painting calligraphy, seal sculpture and ancient architecture fans.

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秉機務之少暇研經史以陶情拈韻揮豪用資典學凡茲起居
之有節悉由聖範之昭垂隨地恪遵固敢越軼其采椽栝柱素
甍版扉不斷不斲不施丹雘則法皇考之節儉也書接臣僚宵
披章奏校文於墀觀射於圃燕閒齋肅動作有恒則法皇考之
勤勞也春秋佳日景物芳鮮禽奏和聲花凝湛露偶名諸王大
臣從容遊賞濟以舟楫餉以果蔬一體宣情抒寫暢洽仰觀俯
察游泳適宜萬象畢呈心神怡曠此則法皇考之親賢禮下對
時育物也至若嘉名之錫以圓明意旨深遠殊未易窺嘗稽古
籍之言體認圓明之德夫圓而入神君子之時中也明而普照
達人之睿智也若舉斯義以銘戶牖以勗身心虔體天意永懷
聖誨含煦品彙長養元和不求自安而期萬方之寧謐不圖自
逸而冀百族之恬熙庶幾世躋春臺人遊樂國廓鴻基於孔固
綏福履於方來以上答皇考垂祐之深恩而朕之心至是或可
以少慰也夫爰宣示予懷而為之記

仰惟皇考為是記述皇祖名園本義以自儆而貽訓後人之意
尤深切著明予小子紹衣德音夙夜罔斁今刻園中諸什敬錄
斯文弁之首簡庶一開卷如親提誨用志堂構之思云



世宗憲皇帝御製圓明園記

圓明園在暢春園之北朕藩邸所居賜園也在昔皇考聖祖仁
皇帝聽政餘暇遊憩於丹陵汧之溪飲泉水而甘爰就明戚廢
墅節縮其址築暢春園熙春盛暑時臨幸焉朕以扈蹕拜賜一
區林皋清淑陂淀潴泓因高就深傍山依水相度地宜構結亭
榭取天然之趣省工役之煩檻花堤樹不灌溉而滋榮巢鳥池
魚樂飛潛而自集蓋以其地形爽塏土壤豐嘉百彙易以蕃昌
宅居於茲安吉也園既成仰荷慈恩錫以園額曰圓明朕嘗恭
迓鑿輿欣承色笑慶天倫之樂申愛日之誠花木林泉咸增榮
寵及朕纘承大統夙夜孜孜齋居治事雖炎景鬱蒸不為避暑
迎涼之計時踰三載僉謂大禮告成百務具舉宜寧神受福少
屏煩喧而風土清佳惟園居為勝始命所司酌量修葺亭臺邱
壑悉仍舊觀惟建設軒墀分列朝署俾侍直諸臣有視事之所
構殿於園之南御以聽政晨曦初麗夏晷方長召對咨詢頻移
晝漏與諸臣相接見之時為多園之中或闢田廬或營蔬圃平
原煦煦嘉穎穰穰偶一睥覽則遐思區夏普祝有秋至若憑欄
觀稼臨陌占雲望好雨之知時冀良苗之應候則農夫勤瘁穡
事艱難其景象又恍然在苑囿間也若乃林光晴霽池影澄清
淨練不波遙峰入鏡朝暉夕月映碧涵虛道妙自生天懷頓朗

焉夫帝王臨朝視政之暇必有遊觀曠覽之地然
得其宜適以養性而陶情失其宜適以玩物而喪
志宮室服御竒技玩好之念切則親賢納諫勤政
愛民之念踈矣其害可勝言哉我皇考未就暢春
園而居者以有此圓明園也而不斷不雕一皇祖
淳樸之心然規模之宏敞邱壑之幽深風土草木
之清佳高樓邃室之具備亦可稱觀止實天保地
靈之區帝王豫遊之地無以踰此後世子孫必不
舍此而重費民財以創建苑囿斯則深契朕法皇
考勤儉之心以為心矣藉曰祖考所居不忍居也
則宮禁又當何如晉張老之善頌甚可味也若夫
建園始末聖人對時育物修文崇武煦萬彙保太
和期躋斯世於春臺遊斯人於樂國之意則已具
皇考之前記予小子何能贅一辭焉



圓明園後記

昔我皇考因皇祖之賜園修而葺之畧具朝署之規以乘時行令布政親賢而軒墀亭榭凸山凹池之紛列於後者不尚其華尚其朴不稱其富稱其幽樂蕃植則有灌木叢花怒生笑迎也驗農桑則有田廬蔬圃量雨較晴也松風水月入襟懷而妙道自生也細旃廣夏時接儒臣研經史以泚情也或怡悅于斯或歌詠于斯或惕息于斯我皇考之先憂後樂一皇祖之先憂後樂周宇物而圓明也圓明之義蓋君子之時中也皇祖以是名賜皇考皇考敬受之而身心以勗戶牖以銘也不求自安而期萬方之寧謐不圖自逸而冀百族之恬熙則又我皇考綏履垂裕於無窮也予小子敬奉先帝宮室苑囿常恐貽羞敢有所增益是以踐祚後所司以建園請卻之既釋服爰仍皇考之舊園而居

正大光明

園南出入賢良門內為正衙不雕不
繪得松軒茅殿意屋後峭石壁立
玉筍嶙峋前庭虛敞四望牆外林木
陰湛花時霏紅疊紫層映無際

勝地同靈囿遺規總暢春當年成不日奕
代永居辰義府庭羅薛息波水瀉銀草
青思示儉山靜體依仁只可方衢室何須
道玉津經營懲峻宇出入引賢臣

出入賢良門扁

額 皇考御筆也

洞達心常豁清涼境絕塵常移

雲館蹕未費地官縉生意榮芳樹天機躍
錦鱗宵堂彌厘念俯仰惕心頻

Just and Honourable

Through the big gate of the great palace, it was the main street of the imperial garden. These buildings built in 1725(3rd year of Emperor Yongzheng) were the places for holding a grand ceremony, a birthday banquet and an audience with emperors meeting and giving a banquet to the courtiers and chiefs of various clans as well as foreign envoys. The final imperial examination was also held here.



正大光明

居圆明园大宫门内，为御园正斋，卷棚歇山大殿七间，额是雍正御书“正大光明”匾。1725年（雍正三年）建成，是清帝举行大典、寿诞朝贺、会见并筵宴贵胄权臣、各族首领和外国使节之处。朝考亦在此殿，功能类似故宫太和殿、保和殿。