

延趣楼

遂初堂

長宜弗祿  
乾隆花園的秘密

Emperor Qianlong's  
Private Garden

故宫博物院  
首都博物館 編  
北京出版集團公司  
北京出版社



旭輝庭

古華軒

承露台

抑齋

擷芳亭

矩亭

懋賞亭

衍祺門



# 長宜萬福

乾隆花園的秘密  
Emperor Qianlong's Private Garden

故宮博物院  
首都博物館  
編

北京出版集團  
北京出版社



故宮博物院  
THE PALACE MUSEUM



首都博物館  
CAPITAL MUSEUM CHINA

## 图书在版编目(CIP)数据

长宜苒禄：乾隆花园的秘密 / 故宫博物院 首都博物馆编.  
--北京：北京出版社，2014.8

ISBN 978-7-200-10886-6

I. ①长… II. ①故… III. ①故宫-通俗读物 IV.

①K928.74-49

中国版本图书馆CIP数据核字(2014)第170518号

## 首都博物馆学术委员会(首都博物馆书库 编辑委员会)

主 任：郝东晨 郭小凌

常务副主任：黄雪寅

委 员：冯 好 龙霄飞 刘树林 孙五一

吴 明 武俊玲 武望婷 钟 梅

徐 伟 章文永 鲁晓帆(以姓氏笔画为序)

编 辑：裴亚静

## 长宜苒禄——乾隆花园的秘密

编 者 故宫博物院 首都博物馆 编

撰 文 王子林 王跃工 王 琥 王 嵩 文 明 龙霄飞

阮卫萍 李 越 杨 捷 吴春燕 张 丽 罗文华

郑 好 赵小春 赵丽红 聂 卉 徐 琳 高晓然

黄 剑 焦东华(按姓氏笔画排列)

图 片 故宫博物院提供

摄 影 田明洁

图片编辑 周耀卿

出 版 北京出版集团

北京出版社

出版发行 北京出版集团公司

地 址 北京北三环中路6号

邮政编码 100120

责任编辑 刘 娜

责任印制 宋 超

装帧设计  合和工作室 JOY+BONE

责任印制 北京雅昌艺术印刷有限公司

开 本 965×635 1/16

印 张 15.5

版 次 2014年8月第1版

2014年8月第1次印刷

标准书号 ISBN 978-7-200-10886-6

定 价 268.00元

首都博物馆 书库

丁种 第贰拾捌部

长宜苒禄——乾隆花园的秘密



萑祿，即福祿。

《詩經·大雅·卷阿》：『爾受命長矣，萑祿爾康矣。』

弗禄，即福禄。

《诗经·大雅·卷阿》：“尔受命长矣，  
弗禄尔康矣。”



## 致辞

乾隆花园又称宁寿宫花园，位于故宫外东路太上皇宫宁寿宫后区西路。在紫禁城里，乾隆皇帝共建了两座花园，一座花园建于乾隆元年（1736），叫建福宫花园，另一座花园便是乾隆花园，这座花园建于乾隆三十七年（1772），是乾隆皇帝为准备他将来归政退位而修建的。建福宫花园代表了乾隆皇帝刚即位时的雄心，想做一名像大舜那样的圣帝明君，“惟日孜孜，宵衣旰食”，“允执厥中”，体仁临民，像大舜那样永远坚守天道，勤政爱民，使国家进入太平盛世。而乾隆花园则表达了希望像大舜那样“倦勤”，在把国家治理好了，万民长寿了之后，就退位让贤，从养心殿搬到乾隆花园居住。这两座花园在时间上一前一后，我们可以把这二者看作是代表了乾隆皇帝人生的开始和人生的结束。

乾隆花园平面布局呈一狭长形，由四进院落、二十多座亭台楼阁组成。花园内假山嶙峋，湖石嵯峨，佳木葱郁，花草飘香，碧瓦朱甍，高低错落，虚实结合，相互辉映。作为乾隆皇帝归政后的优游之所，花园布局巧妙，建筑错落有致，珍宝琳琅满目，楼阁、假山、亭台、曲水、佛堂、书屋、戏台、精舍……不一而足。长期以来，乾隆花园静静地躺在紫禁城的深处，而不被人们所熟知。在很多人眼里，花园不过是游玩之地，但乾隆花园却不一样，它不仅仅是一处养老的地方，而是乾隆皇帝所向往的以表达自己情致高远的归隐之地，园中的禊赏亭、遂初堂、符望阁、倦勤斋，其殿名无一不折射出乾隆皇帝对未来隐逸生活的强烈执着。花园的大门曰衍祺门，为延长寿命之意。禊赏亭除了追求会稽山阴的清流急湍、诗咏酬唱外，更为突出其长寿之意。室内陈设也尽可能地表现乾隆皇帝追求长寿的愿望，如倦勤斋、玉粹轩、养和精舍的四幅通景画，从不同的季节、场景、器物、人物等方面，体现出子孙万代即长寿的主题。另外在乾隆花园中，几乎每座宫殿楼阁中都开辟有佛堂，其中罗汉的供奉占有重要地位，并与“西方极乐世界安养道场”结合在一起。在释迦圆寂之时，嘱咐罗汉要延长自身的寿命，长住世间，去普度众生。在极乐世界中，世界放大光明，

众生皆得长寿。乾隆花园的主题正是通过追求自身的长寿，像罗汉那样去度化众生，用圣王之礼敷教天下，以实现古圣明帝王“敛福锡福”的目的，只有依循圣王之道，把乾隆个人的长寿与百姓的长寿相结合，才会天下太平，“长宜弗禄”。

乾隆花园首次完整展示在公众视野之中，是于2010年9月在美国举办的《乾隆花园古典家具与内装修设计》展，展览十分成功，影响很大。2012年6月，故宫博物院又与香港艺术馆合作，更换视角，增加文物，推出《颐养谢尘喧：乾隆皇帝的秘密花园》展，侧重乾隆花园之思想蕴含的探究与宣示，再次引起轰动。

这次故宫博物院与首都博物馆合作举办的《长宜弗禄：乾隆花园的秘密》展，是从一个全新的角度来介绍乾隆花园，通过展示乾隆花园的独特设计，反映传统皇家园林的特色及文化内涵，进而探讨乾隆皇帝对归隐、长寿、天下太平、长宜弗禄的追求，揭示一代明君的内心世界，向公众推介中国传统文化中最精粹的艺术与思想。

故宫博物院院长 单霁翔

## Address

Qianlong Garden, also known as the Palace of Tranquil Longevity, is located on the west side of the Palace of Retired Emperor in the inner court of the Forbidden City. A total of two gardens were actually constructed during the reign of Emperor Qianlong. One was called Jianfugong Garden built in 1736, the other was the Qianlong Garden built in 1772 in preparation for Emperor Qianlong's retirement. The Jianfugong Garden is a representation of Emperor Qianlong's ambition when he ascended the throne. It is determined that he desired to be a wise sage emperor like the legendary Emperor Shun, who worked diligently through the day and night, and was busy with state affairs. Emperor Qianlong stayed strongly in power in the central government, but he loved his people; he disciplined himself to follow the natural laws to have his country developed in peace and order. In contrast with the Jianfugong Garden, the Qianlong Garden is another representation of the emperor's exhaustion from diligent service—he wished to retire and step back from power after he contributed his efforts to his country by good governance. We could take the two gardens as the symbolic places from where Emperor Qianlong began and ended his career.

Qianlong Garden is a long and narrow layout, consists of four courtyards and more than 20 pavilions, terraces, and bowers. There are rugged rockeries, lake stones, lush trees, fragrant flowers and grasses, and glazed tiles, all of which are well spaced and well arranged in their positions. As a beautiful retreat for Emperor Qianlong's withdrawal into leisure, the whole garden is smartly laid out, some dazzling treasures, pavilions, rockeries, cup floating streams, temples, study rooms, theater stages and viharas are properly reserved in their right places. The Qianlong Garden remained unknown for a long time in the Forbidden City, and is different from ordinary gardens only for play. It is not only a retirement place, but a lofty place for living in seclusion. Some attractive spots that we are familiar with are the Pavilion of Appreciating Lush Scenery, Hall of Glorious Dawn, Pavilion for Good Wishes and Lodge of Retirement. It can be implied from the above-mentioned building names that Emperor Qianlong had a persistent yearning for his retirement life. The main gate of the garden is called Gate of Spreading Happiness, meaning to increase in life span. Pavilion of Appreciating Lush Scenery is built for pursuing a great view of landscape like the water flows in Mount Kuaiji, or singing poems between friends, but more to highlight the meaning of longevity. Interior furnishings, like the four landscape paintings found in the Lodge of Retirement, the Yucui Bower, and the Yanghe Vihara, are specifically made as much as for expressing the Emperor's wish to live a long life through different seasons, scenarios, objects and characters in all aspects, which present certain motifs that are associated with longevity for the next generations to come. Besides, prayers' room for worshipping the Buddha can be found almost in each palace or pavilion in the Qianlong Garden. Enshrining and worshipping Arhats are taking the most important positions in the



prayers' rooms, together combined with the pure land of Amitabha infinite. It was believed that before Sakyamuni past away, he told Arhats to extend their lives and to live in the world as long as they could in order to deliver all living creatures from torment. In the pure land of Amitabha, the whole universe would become fully and completely enlightened, and all beings could reach their infinite life. What Emperor Qianlong wanted to express through his garden was his longings for longevity; he wanted to release the living things from sufferings and hardships just like what the Arhats do to sentient beings. He had all living things under heaven moralized and educated by following what the sage legend ruler did to his people. By taking those philanthropic acts, Emperor Qianlong was pursuing a state of combining his personal longevity with normal individuals' longevity in order to collect and grant bliss to moralized people by which he could achieve his goals of world peace, imperial stability, social well-being and long life of common people in harmony to all generations.

The Qianlong Garden came into public view for the first time was in September 2010 in the United States, where an unprecedented exhibition about *The Emperor's Private Paradise: Treasures from the Forbidden City* was on show. The impact of displaying pieces of classical furnitures and interior furnishings made this exhibition a huge success. In June 2012, the Palace Museum was in cooperation with the Museum of Art in Hong Kong to present *A Lofty Retreat from the Red Dust: The Secret Garden of Emperor Qianlong* by alternating perspectives and adding more objects to the exhibition for the exploration of the emperor's personal aesthetic thoughts expressed in the Qianlong Garden. This made another big splash at the local community.

The Palace Museum, this time, is jointly cooperated with the Capital Museum to hold the exhibition *Emperor Qianlong's Private Garden*. This exhibition reveals the garden's original designs reflects the traditional features and cultural origins of glorious past of the royal garden to further explore the emperor's inner world and his attitude toward life in seclusion, longevity, world peace, and happiness to all offspring. Visitors will experience the most essentially sophisticated artworks through which the ideas of traditional Chinese culture are significantly illuminated.

Director of the Palace Museum    Shan Jixiang

## 致辞

《长宜弗禄：乾隆花园的秘密》是继《故宫珍藏·慈禧的瓷器》特展之后首都博物馆与故宫博物院再次密切合作的成果。

乾隆皇帝是一位颇具文化品位的皇帝。他追慕文人士大夫归隐山林的理想生活，向往极乐世界美妙的环境和与佛等量的无量寿命和无量功德。他自豪于自己的文治武功，得意于自己的长寿和家族的兴旺。他将自己的追慕、向往、自豪、得意交织的丰富情感留在了几万首诗歌里，也留在了他亲自提议兴造的园林和建筑群中。

本次展览通过对这位大清皇帝亲自指导下建造的乾隆花园的建筑、格局、陈设及重要文物的解读，试图使观众领略清代花园的精湛造园艺术、美不胜收的建筑内檐装修及陈设，感受位于权力顶端的乾隆皇帝个人实践儒家礼制，追慕文雅生活，信、修汉藏佛教的晚年生活及其精神世界。

作为世界著名博物馆之一，故宫博物院藏品丰富，种类多样，研究深入，一直对首都博物馆给以热情、慷慨的帮助。首博则乐于以之良好的展厅环境将故宫珍藏以特展形式展示于京内外的广大公众，分享故宫资源的高贵精妙之处，弥补自身藏品的不足。归根结底，是为了满足人民群众日益增长的文化需要，履行博物馆为公众服务的基本职能。

衷心感谢所有为此次展览做出贡献的人。是为序。

首都博物馆馆长 郭小凌



## Address

*The Emperor Qianlong's Private Garden* is another successful cooperation between the Palace Museum and the Capital Museum to foster partnership for introducing exhibitions after the *Treasures of the Palace Museum: Empress Dowager Cixi's Porcelain* presented years ago.

Emperor Qianlong was an emperor with refined cultural tastes. The ideal life he pursued was to live in seclusion as those literati or Confucian scholar-bureaucrats did after retirement. He yearned for the Pure Land of the Amitabha as well as for the virtues and longevity equaling to the enlightened Buddha. He took pride in his own cultural and military accomplishments, his personal long life and family prosperity. He produced and wrote tens of thousands of poems to desire what he had dreamed, to exalt what he achieved and to express his emotions which also permeated the extravagant gardens and architectures that were constructed under his order.

This exhibition interprets the Qianlong Garden the emperor ingeniously designed for his retirement through the architectural style, the structure, the furnishings and the exotic collections which allow the visitors to experience the exquisite skills and techniques used to create elaborate and aesthetic furnishings and interior decoration that defines in the Chinese garden art popularized during the Qing Dynasty. Furthermore, we could not only understand Emperor Qianlong's religious belief and his practice in both Chinese and Tibetan Buddhism during the later years of his life—the time he retained the ultimate power and glory until his death, but also get close to this emperor's inner world in order to catch on his scholarly pursuits in Confucian morals.

The Palace Museum, as one of the famous museums in the world, is well known for its abundant collections in diversity and its respectable scholarship and admirable research, and the Capital Museum has always been honored to have warm and generous support from the Palace Museum. We are delighted to welcome the precious treasures from the Palace Museum with our best conditions for showcasing them to the general public. It is a good opportunity for us to share the rare and illustrious cultural resources with all of you, and at the same time to invite you to enjoy the imperial artworks in various categories. We are dedicated to satisfy the ever-growing cultural needs of the people, and this is one of the core duties provided by the museum.

May allow me to pay my sincere gratitude to all who contributed great efforts to the exhibition in this preliminary remarks.

Director of the Capital Museum Guo Xiaoling

# 目 录

长宜弗禄——宁寿宫花园通景画的福寿思想·〇〇一

乾隆花园的营建秘密·〇一七

宁寿宫的艺术品陈设规划及制作初探·〇二七

前 言 · 〇四一

第一单元 颐养谢尘喧：像大舜那样倦勤·〇四三

第二单元 虚以待君王：乾隆的秘密花园·〇五三

第一章 紧凑有节奏：隐逸心恬·〇五四

第二章 精巧有洞天：世外桃源·〇六八

第三单元 堂皇富雅趣：主人的精神家园·一六一

第一章 慕文修文·一六二

第二章 好古鉴古·一八〇

第三章 崇佛信佛·一九二

结 语 · 二一九

附 录 · 二二〇



## Contents

### Foreword

• 041

### Unit One

Healthy Aging with Abdication: Abdicated like Emperor Shun • 043

### Unit Two

Welcoming the Would-be Emperor-emeritus: Qianlong's Private Paradise • 053

Chapter One: A Quiet Secluded Garden • 054

Chapter Two: A Wonderful Private Paradise • 068

### Unit Three

Elegant and Magnificent: Owner's Spiritual Home • 161

Chapter One: Loving Han Culture • 162

Chapter Two: Enjoying Antiques • 180

Chapter Three: Worshipping Buddhism • 192

### Epilogue

• 219

### Appendix

• 220

Thoughts on Happiness and Longevity – from the panoramic paintings in Emperor Qianlong's Private Garden • 001

Stories behind the Construction of the Qianlong Garden • 017

Display and Production of the Works of Art in the Palace of Tranquility and Longevity • 027

## 一、通景画表达福寿的艺术构思

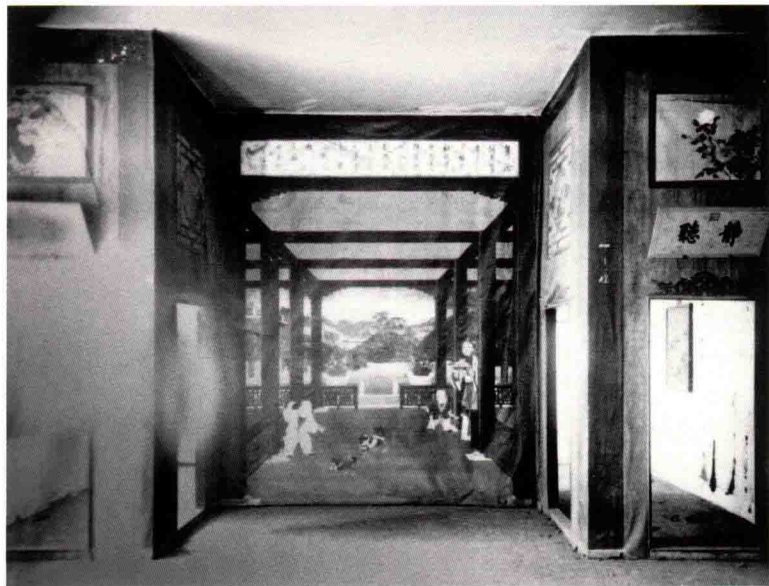
## 1. 宁寿宫花园里的通景画

据《大清高宗纯皇帝实录》<sup>1</sup>记载,乾隆称:“迨朕六旬大庆后,即敕豫葺宁寿宫,为将来优游颐养之所。”乾隆六十大寿时为乾隆三十五年(1770)八月十三日,过完生日后,乾隆即下旨修建太上皇宫宁寿宫,至四十四年(1779)完工。太上皇宫里装饰了大量的通景画,但保存下来的却只有五幅,它们是:景祺阁戏台通景画、倦勤斋西三间戏台通景画、玉粹轩明间通景画、养和精舍明间和南间通景画。笔者仅就现存的这五幅通景画作剖析,以窥见乾隆追求福寿的艺术构思及其思想境界。

## 2. 通景画的福寿艺术

我们先从景祺阁戏台(图1)的通景画说起,景祺阁位于太上皇宫宁寿宫后中路北,前接穿堂与颐和轩相连,建于乾隆三十七年(1772)。阁高二层,面阔七间,进深三间,歇山式顶上覆黄琉璃瓦。一层西次间辟为戏台,但无高出地面的平台,戏台平面呈凹字形,凹进的墙壁上贴通景画作为戏台的背景,两侧设出入门。左右两侧凸出处之正面还有两小门,门上各挂乾隆御题匾额“澄观”、“静听”<sup>2</sup>。

图1、景祺阁戏台



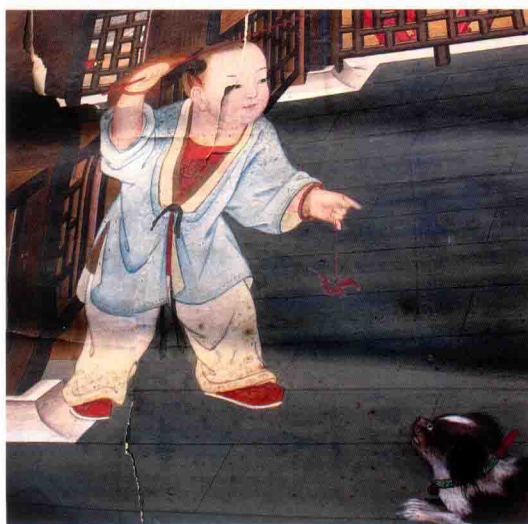
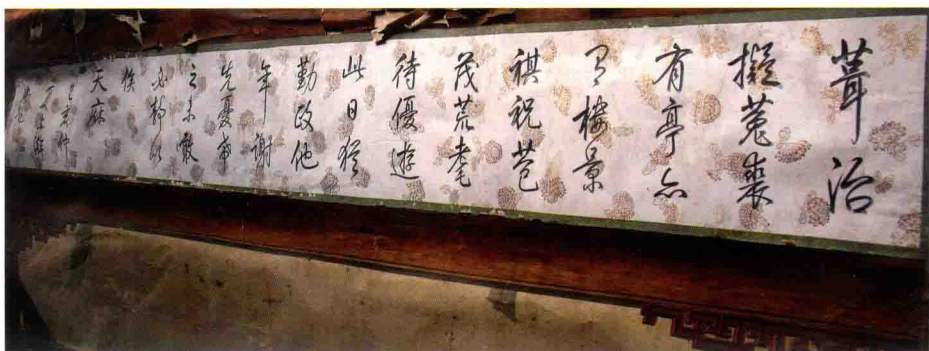


太上皇宫宁寿宫通景画一览表:

地点		时间	作者	档案记载
倦勤斋	西三间	乾隆三十九年二月二十日至四十四年十一月初二日	王幼学主持, 王儒学、黄明询、陈玺和学手佰唐阿等	乾隆三十九年二月二十日, 接得郎中德魁押帖一件, 内开本月十一日太监胡世杰传旨: 宁寿宫倦勤斋西三间内, 四面墙、柱子、棚顶、坎墙俱着王幼学等照德日新殿内画法一样画。钦此。 乾隆四十四年十一月初二日, 接得郎中保成押帖, 内开十月十四日奏准倦勤斋通景画已得九成, 未完者一成, 本月可以完工, 但贴落画片计需二十余日方能完毕。今拟请将已画得通景棚顶画片, 今伊兰泰、赵士恒带学手佰唐阿等敬谨持往倦勤斋, 先期如式贴落。其现画未完风窗、药栏、门座已画得均有五六成, 未完者四五成, 着王儒学、黄明询、陈玺带学手佰唐阿等如期赴画, 庶可无悞接续贴落。其贴落画片需用脚手架子, 向由工程处搭做。奏明。照例交工程处预备妥协, 即前往贴落。
	东北间北墙	乾隆四十年三月十九日	方琮、魏鹤龄、谢遂	乾隆四十年三月十九日接得员外郎六格押帖, 内开二月十九日首领董五经交宣纸二十张。传旨: 将宣纸交如意馆, 著方琮、魏鹤龄、谢遂等画。钦此。……倦勤斋东北间北墙通景大画一张。
	东进间北墙	乾隆四十年十一月十八日	王幼学	乾隆四十年十一月十八日接得员外郎图明阿押帖一件, 内开十一月初三日太监胡世杰传旨: 宁寿宫倦勤斋东进间北墙着王幼学等画线法画。钦此。
	仙楼上北墙	乾隆四十二年六月十六日		乾隆四十二年六月十六日接得郎中图明阿押帖一件, 内开六月十三日太监常宁传旨: 宁寿宫倦勤斋仙楼上北墙线法画一张, 着如意馆用绢画。钦此。
遂初堂	遂初堂东配殿	乾隆三十九年二月二十三日	艾启蒙、王幼学	乾隆三十九年二月二十三日接得郎中德魁等押帖一件, 内开本月十三日太监胡世杰传旨: 宁寿宫遂初堂东配殿五间内着艾启蒙照玉玲珑馆林光澹碧殿内西洋景改正线法, 着王幼学等画。钦此。
	遂初堂正殿	乾隆三十九年十月二十二日	王幼学	乾隆三十九年十月二十二日接得员外郎图明阿押帖一件, 内开十月初十日太监胡世杰传旨: 宁寿宫遂初堂正殿西墙着王幼学画线法通景绢画一幅。钦此。
	遂初堂明间后隔扇南墙	乾隆四十一年十八日	方琮、姚文翰	乾隆四十一年十八日传旨: 遂初堂明间后隔扇南墙用通景画一幅, 着方琮、姚文翰照奉三无私一样画。钦此。
玉粹轩	玉粹轩殿内明间罩内西墙	乾隆四十年三月初十日	王幼学	乾隆四十年三月初十日接得员外郎六格押帖一件, 内开二月二十二日太监胡世杰传旨: 宁寿宫玉粹轩明间罩内西墙着王幼学等画线法画一张。钦此。
	玉粹轩殿内明间罩内西墙	乾隆四十年闰十月十二日	姚文翰	乾隆四十年闰十月十二日接得员外郎六格押帖, 内开十月二十一日首领董五经交宣纸一张, 传旨: 宁寿宫玉粹轩殿内明间罩内西墙通景画一张, 着姚文翰画。钦此。
转角楼即养和精舍和符望阁		乾隆四十年十一月初九日	王幼学	乾隆四十年十一月初九日接得员外郎六格押帖一件, 内开闰十月二十八日太监胡世杰传旨: 宁寿宫转角楼、符望阁用线法画四张, 着王幼学等画。钦此。
转角楼明间西墙即养和精舍明间西墙		乾隆四十一年二月二十八日	王幼学	乾隆四十一年二月二十八日接得员外郎六格押帖一件, 内开二月十六日首领吕进忠来说, 太监胡世杰传旨: 宁寿宫转角楼明间西墙, 着王幼学等画线法画一幅, 得时交造办处贴落。钦此。



通景画与墙壁等同，宽 150 厘米，高 293 厘米，画面是建筑中的厅廊，横眉上裱糊乾隆御笔诗一首：“葦治拟菟裘，有亭亦有楼。景祺祝苞茂，荒耄待优游。此日犹勤政，他年谢先忧。希之未敢必，静以俟天庥。”（图 2）纵深排列的廊柱使画面极具透视感，远处是湖光山色，山后隐约可见亭台楼阁。厅廊地面上绘二婴戏二犬（图 3），二犬处于中心，一婴右手拿食物逗犬，一犬回头张望，左手持挂有罄的如意，寓吉庆如意（图 4）。另一婴右手持红棍，棍上系红绳，下坠一只红色蝙蝠玩具，寓意洪福。左手握线，以右手持棍作上下提升动作以逗犬，犬作跳跃状（图 5）。一侍女双手端着一盘寿桃从廊外正步入廊内（图 6）。犬与“全”音同，二犬即“双全”，盘中的寿桃与婴孩手中的红色蝙蝠象征福寿，故这幅通景画寓意“福寿双全”，与御制诗“景祺祝苞茂”之意相同。



2

3

4

5

6

图2、景祺阁通景画局部一御制诗  
图3、景祺阁通景画局部一婴戏二犬  
图4、景祺阁通景画局部一食物戏犬  
图5、景祺阁通景画局部一红蝠戏犬  
图6、景祺阁通景画局部一宫女献桃



