

# 倦勤斋

乾隆花园皇家文化系列·一

主编 故宫博物院 古建筑部  
承编 《中国建筑文化遗产》编辑部



*Qianlong Garden Imperial Culture Series I*

## JUAN QIN ZHAI

Chief Editor

Ancient Architecture  
Department of the  
Palace Museum

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*China Architectural  
Heritage Magazine*

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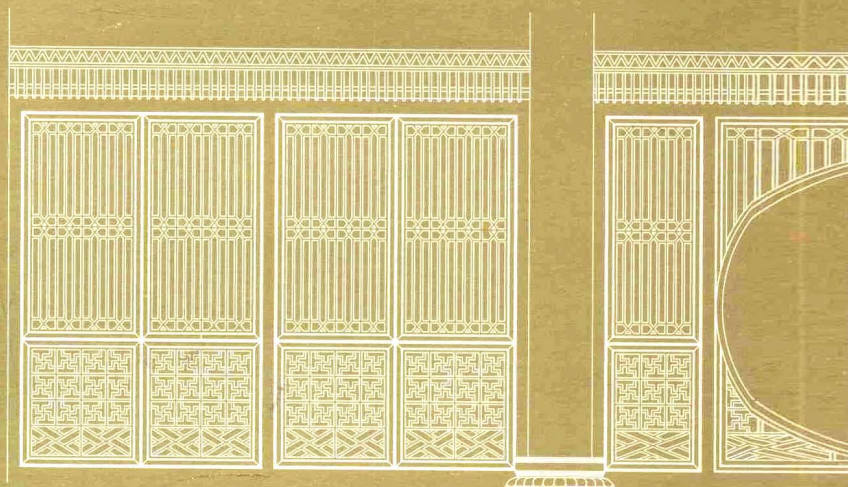
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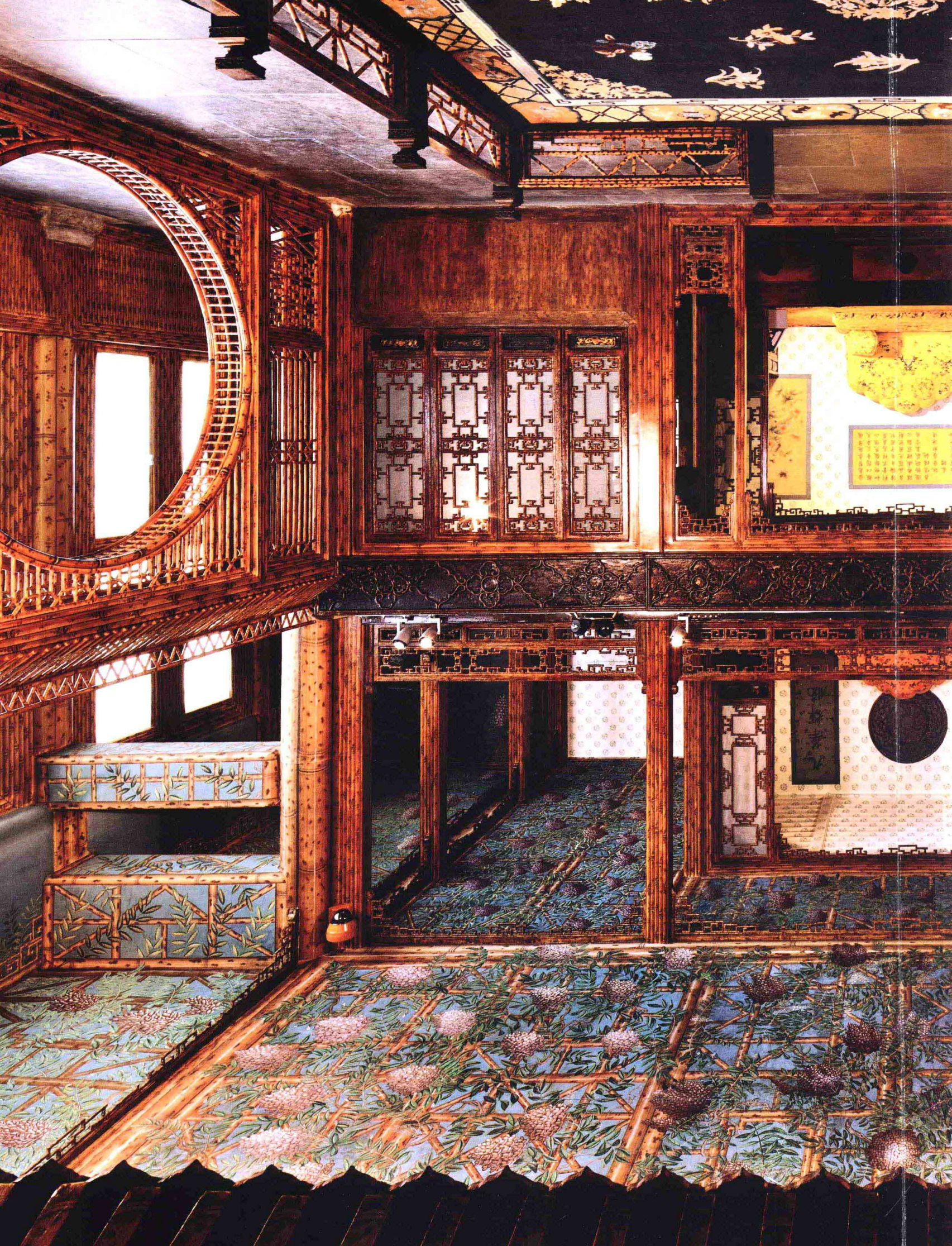


薦添南極應無算















## “乾隆花园皇家文化系列”总序

在中国古代建筑中，装修最精细的当属清代，而整个清代装修最精细的又是康乾盛世中的乾隆时期。可惜二百多年风雨过后，几经洗礼，具有“万园之园”之称的圆明园只存断壁，与宁寿宫势成犄角的敬胜斋毁于纵火，而西太后钟情的颐和园又因一再修葺而难觅盛世当年的风貌。如今人们能够看到的乾隆时期装修最精细的屋宇，仅存倦勤斋。它以其奢华和鲜明的个性风格遗世独立，更在整个皇宫980座、8704间房屋中别树一帜，成为探究盛清时代装潢艺术和乾隆内心世界的典范。尽管过去曾出版过《倦勤斋研究与保护》等专著，但今天面世的乾隆花园皇家文化系列不仅是一个传播建筑故宫的文化读本，更祝愿它能从新层面开启人们探秘故宫的“大门”。

倦勤斋仿建福宫花园敬胜斋而建，斋名取“耄期倦于勤”之意。面阔九间，硬山卷棚顶，前有游廊与符望阁相连，形成东五间和西四间的格局。东五间内以木装修隔成凹字形转角仙楼。门后入口处留出开敞空间，形如广厅，其余则为上下两层仙楼。楼下正中设宝座，其余各间也设床榻。楼上各间相对独立，隔为封闭空间，以回廊相互连接。西四间相对开敞，西侧设一方亭式戏台。乾隆皇帝曾命南府（升平署前身）太监在此演唱岔曲。岔曲又称辘下小唱，以八角鼓、三弦伴奏，内容大多为歌功颂德、粉饰太平之作。戏台两侧设竹篱，为木雕髹漆工艺。西四间东侧与仙楼相接，楼上楼下西一侧设有宝座床，为观戏听唱之处。

倦勤斋仙楼木装修多为紫檀、花梨等名贵材料，装饰工艺包括镶嵌、竹黄、双面绣等多种，形成高贵中不失典雅的总体风格。双面绣也是清代出现的刺绣工艺新品种，其特点是绣面正反如一，可供两面观赏。倦勤斋内大量使用隔扇空间，其隔心部位使用双面绣装饰，图案秀雅，端庄中显出高贵，不同凡响。仙楼所用镶嵌工艺也别具特色，以竹丝、紫檀丝拼成万字锦地，嵌以碧玉，亦显典雅大方。特别要说明的是西四间最重要的装饰是覆盖天花和墙壁的通景画。北墙上绘有斑竹篱墙，与南侧木雕髹漆篱墙形成真假与虚实的对比。中间绘一月洞门，门外庭院有两只悠闲的仙鹤，庭院一侧巍然耸立一座楼阁，宫墙外显现出远山蓝天。西墙上也绘有竹篱、远山和常青的松柏。上顶天花部位满绘藤萝架，枝叶繁茂，盛开着淡紫色的花朵。花朵依远近透视而不同，形成奇妙而逼真的立体感。

据专家考证，该通景画为清代宫廷画师意大利人郎世宁的中国弟子王幼学所绘，其中也有部分郎世宁的手笔。通景画为分块绘制，贴裱拼接为一体，与欧洲的全景画和天顶画有异曲同工之妙。画面之大，画艺之精，为国内仅存的孤品。

倦勤斋的内装修经过了特别精心的设计制作。乾隆花园的修建年代正值清代政治稳定、经济繁荣的阶段。皇家的建筑不惜人力物力。如内务府大臣英廉、福隆安为工程处总理，从设计、绘图到烫制小样，全部经过御览、钦定、“照样准做”等一系列过程。凡事以满足乾隆皇帝的欲望和要求为标准。此时的乾隆皇帝醉心于苏杭的秀丽风光，倦勤斋内的细部设计均由宫内量准尺寸“定身打造”，发样交江南地方督办，然后运至北京组装。有些江南物产不适应北京的干燥气候，如“竹制”装修在北方常常会离缝走样、脱落爆裂。于是在倦勤斋室内营造的自然园景中，凡需要斑竹原材的部分全部采用木雕及髹漆斑竹花纹的方法。工匠们不厌其烦地逐一绘出了满庭“斑竹”，以求传达江南风情，博得龙颜欢悦，也恰为此，在今人眼中，它们才美轮美奂。

乾隆花园（宁寿宫花园）是乾隆皇帝直接设计并指挥建造的。他深厚的文化修养使他把诗情与画意、皇家园林与私家园林、南方与北方工艺、东方与西方装饰手法有机融汇在一起。为此故宫博物院古建部在深入研究解读乾隆时期皇家文化深刻内涵的基础上，与《中国建筑文化遗产》杂志社、天津大学出版社合作策划，决定六续出版“乾隆花园造园艺术研究”、“乾隆花园室内装饰艺术研究”、“乾隆花园室内家具研究”、“乾隆花园室内装修图集”、“乾隆花园建筑彩画研究”等系列图书。本系列读物，并非学术著作，它旨在通过经典的文字与精彩的图片、版图向读者展示乾隆皇帝的精神世界，皇家建筑园林艺术、室内装饰艺术的精髓等内容。相信，读者定会从中发现故宫建筑独特的美，更深刻地赏析到中华文化的博大精深。

2012年10月正值故宫博物院建院八十七周年，这套围绕乾隆花园皇家文化所展开的造园艺术、室内装饰、家具研究、彩画分析丛书得以创作与传播，尤其希望它们能在向海外传播故宫世界文化遗产方面发挥独特作用。是为序。

故宫博物院院长

2012年9月8日



# General Preface of *Qianlong Garden*

## *Imperial Culture Series*

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Qing-style constructions in all Chinese ancient architecture are evidently the finest, their decorations are found the most exquisite in material and style during Qianlong period of Kangxi and Qianlong Golden Age. However, after over two hundred years since the accomplishment of the buildings in Qing Dynasty, Yuanmingyuan Imperial Garden has only ruins remained, Jingshengzhai within Jianfugong Garden, which is situated on the opposite corner to Ningshou Palace of the Forbidden City, was damaged in a fire, the original style and features of the Summer Palace that the Empress Dowager loved so much has gone after repairs. Juanqinzhai (Studio of Exhaustion from Diligent Service) is so far the only building which retains the most exquisite decorations of Qianlong period. Juanqinzhai is so unique in its characteristic that it has been a sample for specialists to study the decoration art of Qing Dynasty and the Qianlong Emperor's inner heart world because the interior decorations are luxurious and peculiar among the 980 Imperial Building Complexes. Despite of the publication of *Juanqinzhai Research and Conservation* and other books, the *Qianlong Garden Imperial Culture Series* are not only books to distribute Imperial Culture, but to open the mysterious "door" to the public.

Juanqinzhai was built imitating Jingshengzhai within Jianfugong Garden (located in the northwest of the Forbidden City), named "Studio of Exhaustion from Diligent Service". Juanqinzhai situates in the most northeast of the Forbidden City, is a building of nine bays, divided into two sections, five bays in the east and four bays in the west, with saddle and rolled pitched roof, a corridor in front leading to Fuwangge to its south. The wood partitions form concaved-attic in the east section. The central bay behind the door is an open space, like a hall, and the other bays are divided into upper and lower storeys. A throne facing to the door is located in the central bay on the lower storey, and couches are occupied in the rest. The space on the upper storey is separated into enclosed rooms, connected with corridor. The west section is open; a square pavilion theatre stage stands on the west side. The Qianlong Emperor ordered eunuchs to perform *Chaqu*, short performances accompanied with octagonal drum and three-string instrument. The content is mainly praise of the wise emperors and peaceful life. Faux bamboo fences stand at both sides of the theatre. A seating platform, facing the stage, is placed at the east side of the west section, from which the Emperor would watch performances either on the upper or lower storey.

The screen-partitions of concaved-attic in the east section are mainly decorated with precious wood such as *zitan*, *huanghuali*, *hongmu*, etc. The decoration technique includes inlays, inner bamboo skin veneer and double-sided embroidery and so on, presenting a style of grandeur but elegance. Double-sided embroidery as a new technique appeared in Qing Dynasty, demands the same evenness and smoothness on both sides of the silk. Many pieces of double-sided embroidery are used in screen-partition panels, which provide a unique sense of opacity and translucency. The delicate, colorful stitches depict auspicious flowers, leaves on branches, fungus and geometric patterns reminiscent of ancient bronze patterning. The attic decorations are quite distinctive, bamboo thread marquetry, *zitan* strips swastika pattern and jade carving are inlaid to be classical and elegant. What should be specially mentioned is the huge panoramic mural painting overall mounted on the walls and ceiling in the west section. The speckled-bamboo fence on the north wall mural matches the south faux bamboo real fence, a moon-shaped gate in the middle of the north wall mural painting echoes the real one in the south fence, two cranes play leisurely out of the gate, a grand pavilion stands majestically in the courtyard, mountains and blue sky are seen farther into the distance. The west wall mural painting presents bamboo fence, mountains and evergreen trees beyond. While looked up, the entire ceiling is covered by a painting depicting a speckled-bamboo trellis, from which hang clusters of pink and violet wisteria blossoms surrounded by green leaves. The flower clusters gradually lean away to appear in three dimensions while looked up towards the ceiling.

Based on historians' research, the panoramic mural paintings within Juanqinzhai were painted by the Imperial artist Wang Youxue, who had learned foreshortening technique from an Italian missionary, Giuseppe Castiglione, known in Chinese as Lang Shining, he came to China during Qing Dynasty. The massive mural painting is painted in pieces and mounted together as a whole, quite similar to the Trompe-l'œil panoramic paintings in Europe. The mural painting in Juanqinzhai is so large that it is the only one extant in China.

Juanqinzhai interior decorations were meticulously designed and manufactured. Qianlong Garden was constructed while the country was in its zenith period, politics stable and economy prosperous. Therefore, the Imperial Court would not hesitate to invest any human power and materials to meet its requirements. The Imperial Household Ministers such as Ying Lian and Fu Long'an were then the General Manager of the Construction Project. They supervised the whole process of the construction from design, drawing to sample making after the Emperor's reading, approval and decision. The Qianlong Emperor was so obsessed with Jiangnan areas like Suzhou and Hangzhou with beautiful scenery that he ordered the Jiangnan local officials to make Juanqinzhai interior decorations particularly according to the design and dimensions given by the Imperial Court, then, ship to Beijing for installation afterwards. However, the bamboo-material decorations became loose, detached, cracked, even deformed due to the dry weather in the north. In order to create beautiful Southern scene inside Juanqinzhai to satisfy the Emperor, all bamboo-material fences and windows were made with *nanmu* wood and then painted into faux speckled-bamboo. Therefore, there is no doubt people today find it so striking.

Qianlong Garden (also called Ningshougong Garden) was constructed under the Qianlong Emperor's direct design and instruction. He ingeniously merged poetry with painting, the Imperial garden with private garden, Southern technique with Northern technique, Eastern decorations with Western decorations. Experts from the Ancient Architecture Department of the Palace Museum did thorough research and study based on the archival documentation of the Imperial Culture during Qianlong period and begin to publish a series of books, cooperating with *China Architectural Heritage Magazine* and Tianjin University Press. These books will involve *A Study of Qianlong Garden Gardening Art*, *A Study of Qianlong Garden Interior Decorations Art*, *A Study of Qianlong Garden Furniture*, *A Collection of Drawings and Pictures of Qianlong Garden Interior Decorations*, and *A Study of Qianlong Garden Architectural Color Painting*, etc. This series of publications will demonstrate to readers both texts and pictures of the Qianlong Emperor's inner heart world, the essence of Imperial architecture and gardening, interior decorations. One should believe, readers would surely learn about the unique beauty of Imperial Architectural Complex, appreciate such profound Chinese Culture to a deeper extent.

October of 2012 is the 87th anniversary of the establishment of the Palace Museum, the publication and distribution of this series of books at this moment are to play a distinctive role in dissemination of the Palace Museum as a World Cultural Heritage, so the preface is written.

Director of the Palace Museum      Shan Jixiang  
2012-9-8



# 前言

乾隆皇帝喜欢下江南。去的次数多了，耳濡目染，深宫中就渐渐被皇帝的江南情感染上了特殊的色彩。从日常用物到庭院格局，甚至皇帝在深宫歇息时假扮前朝文人士子的游戏，都可以看到这个地域的影响，倦勤斋也不例外。与人所熟知的故宫大部分宫殿院落相比，倦勤斋并没有用恢弘的气势来展现天朝威严。威严，那是给臣子们看的，这里只是乾隆个人休闲娱乐的地方，格局自然要小巧温馨才适宜闲适的心情。而小巧必然要求精致。清代建筑艺术的突出成就，不在建筑结构与技术，而在装饰艺术，倦勤斋的价值也就在这里。

倦勤斋的建制、大小和布局与建福宫里的敬胜斋基本相同，乾隆自己也说过：“敬胜依前式，倦勤卜后居。”可惜敬胜斋连同建福宫花园都毁于1923年的大火，现在已经无法鉴赏两斋的异同。单从建筑的形式上看：倦勤斋没有庞大的空间、没有礼制性的设施，不是礼制建筑；没有寝宫、没有床，也不用来居住；东有密室、宝座，西设室内戏台、看戏仙楼，是一座典型的休闲游乐建筑。倦勤斋所有的隔扇都由紫檀木雕刻而成；在紫檀木上的浮雕中又用竹丝填缀创作出各种图案，称之为“竹丝镶嵌”；隔板与窗棂等部位的竹丝图案中间还用银丝嵌着数百枚精雕细琢的和田宝玉……西部生机勃勃的通景画、东楹仙楼木雕裙板上的百鹿图与小室密闭格局，从侧面向我们说明着，乾隆使用它的时间大约是在冬季。清廷有“正月十月大搬家”的习惯，即每年正月以后开始住御园，腊月返回皇宫。“金鸟度影迟花漏，彩燕迎韶拂锦笺。几闲因之勃吟兴，也如春意渐和宣”。元旦新正，庭院里还是花木凋零尚未回春的萧瑟模样，有了别致的通景画和各式装饰，在倦勤斋内却可以享受春天景色。

“图书插架古芬芳，聊待他年娱倦勤”，自1776年倦勤斋建成后，乾隆非常喜欢这座“文斋”，经常驾临这里。他念念不忘内禅的愿望，掐指计算“颐养”的时间，盼望能早点抛开政务，享受书香与闲情。他还将宫内的宋元书籍和自己的得意诗作经常不断地送到这里，使之成为“敢与重华拟比肩”的书房和珍玩室。重华宫及其后殿在当时是仅次于皇帝寝宫养心殿的珍宝博物馆。“玩好之物，以古为最”，康熙就非常热衷于搜罗古董，乾隆时更令内务府造办处各制作珍玩时作充实库藏。而乾隆四十一年（1776年）宁寿宫一区六续修建完成后，他在宫中的收藏重心逐渐由西向东转移到宁寿宫及乾隆花园，倦勤斋则是收藏最多的一处。据嘉庆十九年（1814年）编纂的《倦勤斋陈设档》记载，当时这里有1739件珍玩。其中质地精细、体积小巧、整盒套装的珍玩有1181件，仅一面窗台就摆放有“一寸长”的文玩100多件。

通景画在当时的宫廷中有很多处，倦勤斋内的通景画与欧洲教堂的天顶画有异曲同工之妙。郎世宁多年的东方宫廷生涯，使此画与欧洲的天顶画又大为不同。从绘画样式来看，这组作品有着十分浓厚的欧洲风味。天顶画在欧洲的教堂内极为多见，它们常常与建筑物及室内的其他装饰相结合，成为统一的整体。一般在欧洲的教堂天顶画中常见的内容为飞升于空中的天使、圣徒，背景多是蓝天和白云，当人们站在教堂的地面抬头向上望去，目光似乎不受室内的局限，而是将视线投向无尽的苍穹，引发一种神秘的宗教感情。而倦勤斋这幅通景画没有涉及任何宗教内容，只有自然景色而没有人物出现，展示出了东方特色。虽然题材东方，但在这幅画的技巧上郎世宁淋漓尽致地展示了自己的西洋画透视绝技，这在他后期的作品中是越来越罕见的。

竹黄吸收了国画、书法、版画等艺术的长处，色泽淡雅、题材丰富、手法别致、刀法讲究，达到了技巧、意境、情趣的完美结合，将文人的闲情逸趣与诗情画意融合于一个小小竹器上。艺术题材上，以花鸟吉兽、仕女人物、书法篆刻、山水楼台为蓝



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本。表现方法上，善于将复杂的景物予以高度概括，以小见大、刀简意到、疏密有致，线条极具金石韵味，把绘画技巧和刀法技巧融于一体，并配合以书法，变化多端、耐人寻味。

倦勤斋有上下两层书房，100多平方米的空间中，随处可见竹丝、竹黄镶嵌，床和书架上也有竹丝镶嵌和雕刻，竹子的形象更出现在屏风、木雕图案里。置身这样的居所，即使是乾隆皇帝夜晚的梦里，也遍是江南之竹吧。

由于竹黄是亮度加工的艺术，包括取材定型与雕刻两个阶段，从这一点讲，竹黄器的制作比其他竹刻难度更大。竹黄雕刻是要将毛竹锯成竹筒，去青，留下一层竹黄，经煮、晒、压平，胶合或镶嵌在木胎、竹片上，然后磨光，再在上面雕刻纹样。竹丝镶嵌则要求在“翻黄”的基础上用细如头发的竹丝镶嵌出各种图案。有些竹丝镶嵌居然使用宽不足1毫米的圆竹拼贴成图，中间部分为乌木丝，显得立体感十足。

“六度南巡止，他年梦寐游”，这是乾隆第六次南巡时写下的诗句，他连做梦都在回味下江南时的情景，可见他对江南有多么眷恋。他十分喜爱画家徐扬为他描绘的江南画卷《盛世滋生图》，姑苏繁华尽在此中。而最能展现江南氤氲之美的图景，不在画家笔下，却在江南女子的纤纤素手——双面绣，江南的丝丝缕缕情愫，唯此才能尽兴表达。他晚年的休息之所，又怎能少得了这温润缱绻的色彩呢？

倦勤斋里有182片不同规格、尺寸的双面绣片镶贴在隔断、横眉等硬木雕花镂空的部位。双面绣是在一块底料上，一针同时绣出正反两面一样图案的一种绣法。它和单面绣不同：单面的绣法只求正面的工整，反面的针脚线路则可以不管。而双面绣要求正反两面一样整齐匀密。出自苏绣的双面绣是苏绣中最精美也最难的一个大类，是一门传承已久的工艺，有着自己独特的历史和传承脉络。绣女制作起来也要小心翼翼：先要将线尾剪齐，从上刺下，再在离针两三丝处起针，将线抽剩少许线尾，下针时将线尾压住，连续几次短针，将线尾藏没，使正反两面都不露线头；再来绣时把针垂直，以不刺破反面的绣线；绣时还要掌握住排针，按次序均匀地排列针脚，不能疏密不当，才可使两面相称；最后是藏头，即将线尾隐藏在最后的针脚中，不能露出线头。这样针针线线间的旖旎与柔情，也只有温婉可人的江南女子能做到，难怪乾隆如此喜爱这样精巧的装饰。

这本图书较全面地反映了倦勤斋室内的装修装饰艺术。装修的测绘图纸为首次发表，有关的档案文献也是首次整理发表。这里要感谢故宫古建部专业人员的辛勤劳动。关于倦勤斋，已制作了纪录片、数字动画片，发表了研究保护论文集，这本图书的出版丰富了研究成果，是研究皇家建筑装饰艺术的工具书。

王时伟

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