

避暑山莊瑰寶

THE MOUNTAIN RESORT TREASURES



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前 言

避暑山庄，这个刚刚被列为世界文化遗产名录的旅游胜地，已经越来越为国内外各阶层人士所认识。今天，随着避暑山庄知名度的不断提高，它的历史遗迹和文化遗存也愈加受到研究者的重视，学者专家们纷纷从各自的角度努力探索避暑山庄的发展历史、建筑特色、园林成就，以及反映清代帝后生活的各种御用珍品，《避暑山庄瑰宝》一书正是在这个大环境下完成的。

避暑山庄在清朝中前期的政治、宗教、文化以及建筑成就等方面的发展上起了很大的作用，为康、乾二帝造就“康乾盛世”也作出了很大贡献。自避暑山庄建立后，一个在塞外仅次于北京紫禁城的政治中心和策源地开始确立，从此清王朝在避暑山庄的政治、文化、宗教等一系列活动得到空前发展。同时，随着清帝北巡活动的增加，各民族王公及外国使臣汇集避暑山庄朝觐，备受清帝喜爱的各种古玩珍品也随之源源不断地进入避暑山庄，成为帝后的生活用品、室内陈设和观赏品。在这些珍品中，不少是明朝流传下来的古玩或观赏品，其它绝大部分或是清宫造办处奉旨造办，或是随行的王公大臣进奉，或是少数民族首领的贡品，或是外国使节敬献的礼品。从避暑山庄保留下来的清宫御用珍品来看，主要有瓷器、珐琅、书画、钟表、挂屏、玻璃器、丝织品等等。其中瓷器被视为中国的国粹，以青花、釉里红和粉彩为多。挂屏是乾隆时期大量出现的一种珍品类别。从材料来源看，主要有紫檀木边、鸿鹳木边、黄花梨木边等几个品种；从屏心的

质地来看又可分大理石、象牙、翡翠、缂丝、木刻等几种；从刻画的内容来看还可分为祝寿类、人物类、花鸟类等品种。丝织品也是深受清帝后喜爱的一个品种，主要来源于南京、苏州、杭州，这三个生产基地历史悠久，工艺积淀深厚。明以前许多失传的工艺重新得到挖掘。如苏州生产的仿宋式锦，杭州的绫、绸，南京的云锦等等。珐琅、钟表是康熙年间成立专门造办处后，开始大量生产的两个品类，当年的珐琅用品主要是佛前供器和陈设品，生活用品很少。如珐琅五供、七珍、八宝以及各种形制的佛塔等。这些珍品种类繁多，造型别致，工艺先进，在历史上留下了辉煌的一页。当我们仔细研究这份先人流传下来的珍贵的文化遗产时，一种责任感和历史使命感已然落在我们肩上，我们应该有能力、有信心地去做好这项工作。《避暑山庄瑰宝》一书的出版也正说明了这一点。

《避暑山庄瑰宝》一书主要是以这些御用珍品为脉络，以图录的形式，通过这些珍品反映清代帝后在避暑山庄的各种政治、宗教和文化活动。基于这一点，本书刊载的珍品都是多年从事文博研究工作者精心挑选的。这些珍品在政治、历史、宗教、文化和自身的工艺等方面都具有代表性，都有着其它文物不可替代的历史内涵。因此，本书又是很有收藏价值和研究价值的。从某一个侧面上讲，也是展示避暑山庄藏品的一次良机，对于研究避暑山庄也起着十分重要的作用。

避暑山庄博物馆馆长 张占生

FOREWORD

The Chengde Summer Mountain Resort, the famous tourism scenic spot, having been arranged in the list of the world cultural heritages, is being known by more and more people of all internal and external strata. Today, with the spread of the Mountain Resort's not-ed fame, its historical sites and cultural remains are more highly valued by researchers. Scholars and experts are exploring in their own points of view about the Mountain Resort's developing history, architectural characteristics, gardens achievements and kinds of imperial treasures reflecting the emperors' and empresses' lives of Qing Dynasty. The book of *The Summer Mountain Resort Treasures* is just compiled under such conditions.

The Mountain Resort was very important to the development of politics, religions, culture and architectures during the first and middle periods of Qing Dynasty. It also made great contributions to the heyday of emperors Kangxi and Qianlong. Since it came into being, the Summer Mountain Resort was the political centre of the state beyond the Great Wall only less important than the Forbidden City in Beijing, and the Qing emperors' activities on politics, cultures and religions in the Mountain Resort developed rapidly. At the same time, with the increase of the Qing emperors' north sight-seeings, princes and dukes of various nationalities and foreign envoys gathered together here to have audiences with emperors, and all kinds of antiques and treasures loved by the Qing emperors entered the Mountain Resort, which became the emperors' and empresses' articles for daily use, displays in rooms and articles for viewing and admiring. Among these treasures, many were handed down from Ming Dynasty. Most of the others were manufactured by workshops within the Qing palace enclosure on orders, or were presented by accompanying princes, dukes and ministers, or were tributed by the minority nationalities' heads, or were brought here by foreign envoys. The Qing palace imperial treasures reserved in the Mountain Resort are mainly porcelains, cloisonné wares, paintings and calligraphies, hanging screens, timepieces, glass wares, silk fabrics, and so on. Among them, porcelains are thought to be the quintessence of Chinese culture, most of which are qinghua (blue and white), youli-hong (underglaze red) and fencai (famille rose). Being a kind of treasures, hanging screens appeared a great deal during the period of Qianlong's reign. Seeing them from their materials, they are primarily of padauk, etc.; According to screen centre quality, they can be divided into marble, ivory, jadeite, kesi (a type of weaving done by the tapestry method in fine silk and gold thread), wood engraving; According to depicting contents, they can be

divided into congratulations (on one's birthday), figures, flowers and birds, etc. . Silk fabrics were also loved by the Qing emperors and empresses, primarily from Nanjing, Suzhou and Hangzhou. With a long history, the three producing bases have deep craft sediments. Lots of lost crafts before Ming Dynasty have been explored anew, such as the brocades imitated the Song (Song Dynasty) style in Suzhou, silk and damask silk in Hangzhou, cloud brocades in Nanjing. During the period of emperor Kangxi's reign, cloisonné wares and timepieces were numerously manufactured after the workshops solely concerned with the manufacture of cloisonné wares and timepieces were founded. At that time, cloisonné wares were mainly consecrated to Buddhism, such as the Five Enameled Sacrificial Utensils, the Seven Treasures, the Eight Auspicious Symbols and kinds of pagodas, however articles for daily use were minor. With a great variety, unique model, advanced craft, these treasures remained a splendid page in history. Researching in detail the precious cultural heritage handed down by our ancestors, we feel a kind of responsibility and historical mission. We should be capable and confident of achieving the work. The publish of the book of The Summer Mountain Resort Treasures just illustrates this.

The book of The Summer Mountain Resort Treasures takes these imperial treasures as the thread, reflects the Qing emperors' and empresses' activities on politics, religions and cultures in the form of picture lists through these treasures. In view of this aspect, all the precious articles in the book are carefully selected by researchers having studied historical relics for many years. These treasures are highly representative, and their historical connotations can't be replaced by other cultural relics on politics, histories, religions and their own crafts. Therefore, the book has highly collecting and researching values, and is also very important for one to research the Summer Mountain Resort in a certain way.

Museum Leader: Zhang Zhansheng

序

避暑山庄是康乾盛世时期的历史产物，它的产生和发展都与清王朝当时的既定国策有着深刻的历史联系。历史发展至今，这座经过了近三个世纪风风雨雨的皇家园林依然向世人展示着她特有的魅力和曾拥有过的辉煌。她古朴淡雅的建筑风貌，浑然秀美的园林特色，激动人心的时代氛围，民族团结的历史融合，清代帝后的娱乐、宴飨以及封建王朝的权欲和大一统的构想与实现等，这些闪烁着时代光芒的历史遗存和文化遗迹，都无不向人们表明当年避暑山庄作为仅次于北京紫禁城的第二个政治中心的历史地位和时代风貌。

如今，当人们闲步于茫茫的塞北草原，荡漾于悠悠的清波绿水之上时，除了可以深刻领略到铭刻在金銮宝座上的那种动人心魄的民族尊严之外，还可以充分地去体会一下那些陈列在博物馆中的各种珍奇古玩里所蕴藏的历史内涵。

自避暑山庄建立之后，随着清帝各种活动的日益增加，备受帝后青睐的大量珍奇古玩源源不断地涌进宫中，涌进避暑山庄，涌进清帝驻蹕的每一个角落。根据嘉庆年间的陈设档案记载，在山庄内各主要殿堂、楼阁，如芳园居、松鹤清樾、水芳岩秀、延薰山馆、无暑清凉、清舒山馆等处都曾存放过大量的珍奇古玩，其中尤以正宫区三大殿为最。三大殿位于避暑山庄宫殿区的中轴线上，从南到北依次为澹泊敬诚、四知书屋、烟波致爽。其中澹泊敬诚殿为清帝处理朝政的重要场所，乾隆曾在此接见过许多少数民族的王公和宗教首领，如漠西的“三车凌”、土尔扈特的渥巴锡、西藏的六世班禅活佛等等；四知书屋在康熙时期叫依清旷，曾是清帝朱笔勾划之处，后为清帝下朝休息和接见近臣的地方；烟波致爽殿是清帝的寝宫，后来咸丰避难于热河时曾在此签定了丧权辱国的《北京条约》，之后慈禧在此策划了“辛酉政变”，并夺取政权，开始垂帘听政。如今，避暑山庄博物馆本着对历史负责的态度对原澹泊敬诚、四知书屋、烟波致爽等殿堂的陈设加以考证并进行了复原陈列，借以表现出清帝在避暑山庄的政治、宗教、文化以及帝后起居等方面的活动，从而揭示避暑山庄就是当年轻次于京城的塞外政治中心和策源地这个历史史实。为了达到这个目的，在这些复原展览中，就使用了不少代表当年帝后权力和等级的各种御用珍品。

在康乾时期，避暑山庄内陈设的各种御用珍品可谓是琳琅满目，其精美华丽程度决不次于京师紫禁城。这些御用珍品除了随行的王公大臣和外国使节贡奉之外，大部分均为宫内造办处奉旨制成，很具有代表性。这些珍品的所有者为皇帝及皇室成员，其他品位再高的大臣没有皇帝的恩赐和准许均不得擅自使用。因此这些珍品在民间或者一般的王府和离宫别馆难得一见，而大量地出现在避暑山庄，足以说明避暑山庄在当时的地位。

随着封建王朝的日益没落和腐朽，这些珍品即开始遭受到可怕的厄运。慈禧当政时期，避暑山庄的政治作用已基本消失，于是大量的珍奇古玩被运往紫禁城和京城的离宫别馆。历史上大一统的象征和特有的时代风貌已烟消云散；民国初年军阀混战，避暑山庄遭到毁灭性的破坏，最后残存部分珍品连同一些古建筑被毁殆尽，历史记下了这可怕的一页；日军侵占东北和热河期间，避暑山庄再次雪上加霜，后来日军进攻华北，国民党将大部分宫廷文物运到南京；日军侵占上海，文物又被运到重庆和安顺；解放战争时期，国民党逃往台湾时又将运到安顺的全部文物空运到台湾，剩下来不及运走的文物又回到南京。

新中国成立之后，党和政府对避暑山庄给予了极大的厚爱，在投巨资保护和修复避暑山庄的同时，又将国民党南溃时带到南京的原存于避暑山庄并带有“热”字款的大量文物移交给了当时的热河省博物馆。又从原东北博物馆调拨了数千件文物。热河省建制被撤销之后，成立了避暑山庄博物馆。为了搞好本馆展览，又从北京故宫博物院借调了大量的有价值的文物。从现在博物馆保存的情况来看，尽管这些文物仅是当年陈设品的一部分，但是由于它们都具有独特的历史价值，因而在各自的范围内较好地反映出了当年的历史情况，成为研究避暑山庄的重要的实物见证。《避暑山庄瑰宝》一书正是以此为基础和出发点而编纂的。

馆藏的各种御用珍品，以瓷器、珐琅、帝后御笔字画、丝织品、挂屏、钟表等为主，它们大都代表了当时的艺术成就。其中瓷器类是一个比较有代表性的品种。瓷器在中国的发展已有千余年的历史，到清代康熙、乾隆时期已发展到极盛。除了继续生产在当时红极一时的传统品种青花、釉里红、斗彩以及各种单色釉瓷之外，还引进了外来技术，开发出了不少新品种，如创制于康熙年间的粉彩瓷，在乾隆时期得到了空前发展，从而将康乾时期的瓷器生产推向了一个新的高度。如本图录选用的康熙黄釉大盘、釉上三彩双龙盘、郎窑红观音尊等。再如乾隆的粉彩八桃盘、粉彩八宝大盘和粉彩轿瓶等等。此外，明宫流

传至清宫的瓷器如明洪武釉里红缠枝牡丹碗、明永乐青花竹石芭蕉梅瓶等仍然受到清帝的珍爱。这些很有代表性的藏品，也是供收藏家和专家学者们进行研究时不可多得的借鉴品类。

丝织品与瓷器一样也是深受帝后们喜爱的品种之一。在清代生产御用丝织品的地方主要有江宁（南京）、苏州、杭州，这三个生产基地工艺积淀比较深厚，各有自己的特色和优势，其中苏州以生产宋式锦著称，代表性的品种主要有绫、绸、锦、缎、缂丝、刺绣等；杭州主要生产绸、绒绢，同时也为清帝织造龙袍和各种御用丝、绫等；江宁的织造历史较为悠久，主要生产绸、缎两大类，品种比较齐全，其中最具代表性的品种为光绪的十二章龙袍等等。

挂屏是乾隆朝大量使用的一种观赏品类，保存下来的品种也很多，这些挂屏大多构图巧妙，用料也很复杂，主要有 鹩鹩木、紫檀木、花梨木、楠木、象牙、缂丝、大理石、翡翠等种类。如图录所选用的“紫檀边牙丝编织花鸟挂屏”和“紫檀边嵌 鹩鹩木彩集芝仙挂屏”等均各具特色。

珐琅也是清宫内很有代表性的一种集观赏和实用于一体的品类，从保存的情况来看，主要是佛前供器。如珐琅五供、珐琅七珍和八宝等。此外还有其它种类如乾隆铜掐丝珐琅九狮戏舞三足炉、铜胎画珐琅团花缸等。

现在避暑山庄博物馆保存的珍品除了以上几种之外，还有其它品类，如帝后御笔字画、漆器、钟表等，它们都具有很高的历史和艺术价值，在此不一一赘述。

随着知名度的不断提高，避暑山庄已越来越受到社会各界的高度重视，尤其是在被列为世界文化遗产之后，各级政府除了大力加强财政支持外，还利用各种新闻媒体向海内外广泛地进行宣传。而今，研究避暑山庄的队伍也越来越壮大，专家学者遍及宇内，研究内容已扩大到避暑山庄的方方面面。避暑山庄博物馆正是在这种形势的影响之下，在博采众长的同时独辟蹊径，以清帝后遗留下来的各种珍奇古玩为研究对象，编撰了这部集研究与收藏于一体的大型图录，其目的就是利用自己的优势来研究避暑山庄的历史地位和它的政治作用，以引起社会各界的高度重视。

PREFACE

The Summer Mountain Resort was a peculiar historical result of the heydays of emperors Kangxi and Qianlong. Her emergence and development were closely linked with that time's existing national policies of the Qing emperors. Today, the imperial gardens which has experienced difficulties and hardships near three centuries is showing to people her characteristic attraction and brilliance she once owned, such as her simple and elegant architectural styles, natural and graceful gardens characteristics, exciting era atmospheres, Qing Dynasty's emperors and empresses' entertainments and feasts, feudal dynasty's lust for power and the thought and accomplishment of the nationalities unity. All these splendid historical relics and cultural remains are showing to people that the Summer Mountain Resort was once the second political centre which was only less important than the Forbidden City in Beijing.

Today, strolling on the boundless northern grasslands, playing on beautiful waters, people can deeply understand the great national dignity, and fully realize the historical connotations of various treasures and antiques.

After the Summer Mountain Resort came into being, along with the increase of the Qing emperors' various activities, plenty of treasures and antiques loved by emperors and empresses poured into the imperial palace, the Mountain Resort, and every place where the Qing emperors once stayed. According to the display file records during the time of emperor Jiaqing's reign, numerous treasures and antiques were stored in every main building of the Mountain Resort, such as Fang Yuan Ju (Fragrant Garden Residence), Shui Fang Yan Xiu (the Hall of Fragrant Waters and Graceful Hill), Yan Xun Shan Guan (Mountain Hall of Lingering Fragrance), Wu Shu Qing Liang (Heat-dispelling Coolness), Qing Shu Shan Guan (Mountain Hall Above of Tranquil Comfort), and especially in the three main halls which lie in the axis of the palace area. From south to north, the three main halls are Dan Bo Jing Cheng Hall (Hall of Frugality and Placidity), Si Zhi Shu Wu (Four Knowledge Study), Yan Bo Zhi Shuang Hall (Hall of Refreshing Mists and Waves). Dan Bo Jing Cheng Hall was a place where the Qing emperors handled state affairs, and where emperor Qianlong received princes and dukes of minority nationalities and religion leaders, such as San Che Ling from Moxi Mongolia, Wobaxi from Tu'erhute Tribes and the Sixth Panchen from Tibet. Si Zhi Shu Wu was named Yi Qing Kuang during the period of Kangxi's reign where at first, emperors read over the memorials to throne, then the Qing emperors rested after ceremonies and received trusted ministers. Yan Bo Zhi Shuang Hall was the living quarters

of the imperial family, where emperor Xianfeng signed the unequal and humiliating Beijing Treaty when he refuged in Rehe, and where Empress Dowager Cixi staged the Coup d'état and won the Qing Dynasty's power. These are parts of the basic history of the three big halls. At present, the workers of the Summer Mountain Resort Museum do lots of textual researches on displays, restore and arrange them as they once were in the palaces, such as Dan Bo Jing Cheng Hall, Si Zhi Shu Wu and Yan Bo Zhi Shuang Hall, so as to show Qing emperors' activities in the Mountain Resort on politics, religions, cultures and the emperors' and empresses' lives, and show the historical fact that the Mountain Resort was once the second political centre and source of the state only less important than Beijing. In order to attain this purpose, these restored displays include numerous imperial treasures representing the emperors' and empresses' powers and ranks.

During the period of emperors Kangxi and Qianlong reigns, various imperial treasures displayed here were a feast for the eyes, which were no less elegant and magnificent than those stored in the Forbidden City in Beijing. With highly representative, these imperial treasures, except for those that were presented by the following princes, dukes and ministers and foreign envoys, majority of them were manufactured by workshops within the palace enclosure in Beijing on orders. Only emperors and royal members owned these treasures, and other ministers couldn't use them without emperors' bestowing and permitting even if they had high ranks. Therefore, these treasures were scarce among the people or in other general prince residences and palaces, and that lots of them were in the Mountain Resort can fully show what an important position the Mountain Resort in the Qing emperors' minds.

However, with the decline and decay of the feudal dynasty, these treasures suffered dreadful bad fortune. When Ci Xi was in power, the political effects of the Mountain Resort almost disappeared. Thus, lots of treasures and antiques were transported to the Forbidden City and other palaces in Beijing. The symbol of various nationalities' unity and the characteristic era brand completely vanished. In the first years of the Republic, because of tangled warfares among warlords, the Summer Mountain Resort met with crushing damages, and finally, almost all the surviving treasures and some ancient buildings were destroyed, which were written down in history; While Japanese invaded and occupied North-east China and Rehe, the Mountain Resort encountered more serious damages than ever; Afterwards, Japanese attacked North China, the KMT (the Kuomintang) transported lots of cultural relics to Nanjing; Then Japanese invaded Shanghai, the cultural relics were transported to Chongqing and Anshun. During the period of Liberation Warfares, the KMT fled to Taiwan and transported all Anshun's historical relics there by air, and the remains that couldn't be carried away in time were returned to Nanjing again.

After the founding of the New China, our party and government paid great attention to the Mountain Resort, invested heavily in protecting and rebuilding, and moved lots of cultural relics with the word "Re" over to the Museum in Rehe Province, which had been

stored in the Mountain Resort and were carried to Nanjing when the KMT fled to the south. Thousands of cultural relics were allotted here. After the organizational system of Rehe Province was rescinded, the Summer Mountain Resort came into being. In order to display better, lots of valuable cultural relics were temporally transferred here from the Palace Museum of Beijing. These cultural relics preserved now in the museum are only a part of displays of the prosperous time. However, because each of them has peculiar value, they reflect historical conditions of that time within each limit, and they are important material object testimonies for our studying the Mountain Resort. The book of *The Summer Mountain Resort Treasures* are just compiled on this foundation and starting.

Various imperial treasures stored in the museum mainly are porcelains, cloisonné wares, the emperors' and empresses' calligraphies and paintings, silk fabrics, hanging screens and timepieces, and most of them represent artistic merits of that time. Among them, porcelains are more representative. With a history of more than one thousand years in China, porcelain-making had developed to its golden age by the time of Kangxi and Qianlong reigns. Except that superb classic porcelains such as qinghua (blue and white), youlihong (underglaze red), doucai (blue and white with a red, yellow, green and purple overglaze) and various monochrome glaze porcelains continued to be produced, foreign techniques were introduced here, and new varieties were invented, for example, fencai (famille rose) porcelain created during the period of Kangxi's reign was developed at an unprecedented rate in the years of Qianlong's reign, and it advanced porcelain-making to a new stage. Kangxi Huangyou Plate, Qianlong Fencai Eight Peaches Plate, Fencai Eight Auspicious Symbols Plate, etc., collected in the list of pictures are examples. Moreover, porcelains in the Qing palace handed down from the Ming palace continued to be loved by the Qing emperors. With highly representative, they offer study references to collectors, experts and scholars.

Silk fabrics, the same as porcelains, were deeply loved by the emperors and empresses. During the Qing Dynasty, the places of producing silk fabrics were primarily Jiangning (Nanjing), Suzhou and Hangzhou, which had solid craft foundations and each had its own characteristics and superiority. Suzhou was famous for producing the Song (Song Dynasty) style silk, silk fabric, brocade, satin, embroidery, etc.; Hangzhou mainly produced twill-weave silk and down crepe, also wove dragon robes and various imperial silk, twill-weave silk; With a long history, Jiangning mainly produced silk fabric and satin of multifarious kinds, and Emperor Guangxu's dragon robe was the most representative.

Hanging screens were used a great deal during the time of Qianlong's reign for viewing and admiring. They were of ingenious composition, complicated materials. Many of them have been reserved. Their materials are primarily padauk, Nanmu wood, ivory, marble, jadeite, etc., and many of the hanging screens collected in the list of pictures are highly characteristic.

Cloisonné wares were also highly representative within the Qing palace, which com-

bined with visual and practical values. According to their reserving conditions, they are mainly consecrated to Buddhism, such as, the *Five Enameled Sacrificial Utensils*, the *Seven Treasures* and the *Eight Auspicious Symbols*. In addition, there are other varieties.

At present, the treasures reserved in the Summer Mountain Resort Museum, besides the above-mentioned varieties, have other varieties, such as the emperors' and empresses' calligraphies and paintings, lacquer wares and timepieces, which are of highly historical and artistic values. It is unnecessary to go into details here.

Along with the spread of its noted fame, particularly after being arranged in the world cultural heritages, the Mountain Resort is highly valued by more and more people, governments energetically strengthen finance supports, and spread widely it to people at home and abroad through various news media. Today, the teams researching the Mountain Resort are getting more and more, the experts and scholars are throughout the world, and the researching contents have been extended to every aspect of the Mountain Resort. Just under the influence of the present conditions, learning from others' strong points and developing a new method of their own, the workers of the Summer Mountain Resort Museum take various treasures and antiques left over by the Qing emperors and empresses as research objects, and compile the large list of pictures which gathers the researches and collections together. Their purpose is taking advantage of their own superiority to research the Mountain Resort in order to cause all the people's great attention.

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