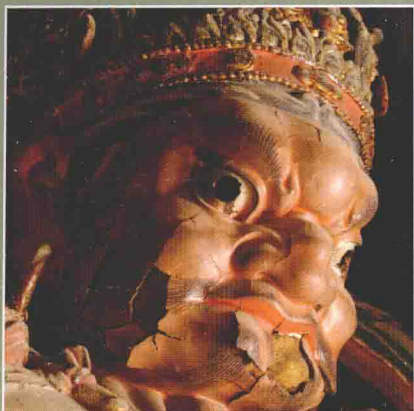




承德殊像寺评估报告

Assessment Report on Shuxiang Temple, Chengde

第二卷 Volume 2



评估报告 ASSESSMENTS

殊像寺价值评估综合报告
Assessment of Significance

殊像寺管理条件评估报告
Assessment of the Management Context

殊像寺游客管理展陈评估报告
Assessment of Visitor Management and
Interpretation

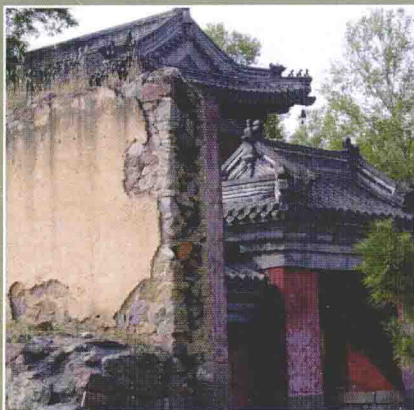
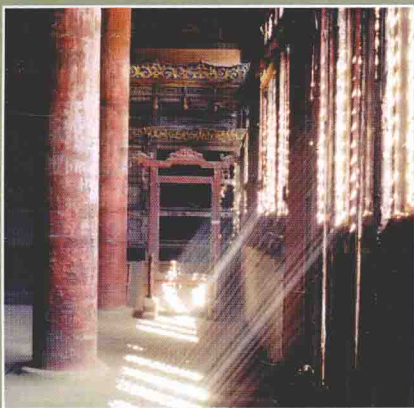
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建筑和建筑构件

Architecture and Architectural Elements

建筑装饰表面塑像和陈设物

Painted Architectural Surfaces,
Sculpture, Furnishings and Objects



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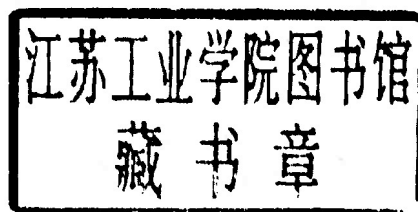
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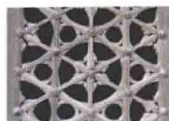
Volume 2



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承德殊像寺评估报告 第二卷

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殊像寺价值评估综合 报告

Detailed Assessment of the Cultural Significance of Shuxiang Temple



历史价值
Historical Significance



艺术价值
Artistic Significance

社会价值
Social Significance

当代社会价值
Contemporary Social Significance



附件
Appendices:

1、另外有关寺庙的介绍
Information on Other Related Temples

2、殊像寺庙建筑上的匾、额、楹联等
Wooden Tablets, Plaques, and Other Literary Holdings
Adorning Architecture [No English translation provided]

3、与赵喇嘛谈殊像寺原貌记录，1966年
Interview with Lama Zhao, the last lama at Shuxiang
Temple, 1966



殊像寺价值评估综合报告

DETAILED ASSESSMENT OF THE CULTURAL SIGNIFICANCE OF SHUXIANG TEMPLE

承德殊像寺位于普陀宗乘之庙与广安寺（已不存）之间。按时间顺序殊像寺是避暑山庄周围所建十二座喇嘛寺庙中的第七座，于乾隆三十九年（1774年）建成。面对山庄北宫墙，因山就势，后方地势高起，坐北朝南，东西宽115米，南北长200米，占地面积23000平方米。有石狮、山门、钟鼓楼、会乘殿、宝相阁、僧房一座。会乘殿后是体量庞大、格调自然的假山，象征五台山。假山上建宝相阁、清凉楼。两侧建配殿、僧房、香林室组园林建筑群，在这组园林内配置楼、室、亭、廊等建筑，是皇帝及皇室随员进庙的休息之所。主殿会乘殿内供高大的金漆木雕三大士佛像：观音、文殊、普贤。宝相阁是一重檐八角大型建筑，阁内石须弥座的莲花台上有骑狮文殊像。

Shuxiang Temple at Chengde is situated between Putuozongchengzhi Temple and Guang'an Temple (no longer extant). Shuxiang Temple was constructed in the thirty-ninth year of the reign of Qianlong (1774), and was the seventh temple built out of a total of twelve lama temples at Chengde. It faces the north wall of the Summer Resort. Due to the hilly terrain of the area, the back of the complex rises in height. It is built on a north-south axis and is 115m long from east to west and 200m south to north. It occupies a total area of 23,000m². The stone lions, Shanmen, Bell and Drum Towers, Huicheng Hall, Baoxiang Pavilion and one structure of monks' quarters are still extant. Huicheng is the largest building, and the natural flowing rockeries are symbols of Wutai Mountain. Baoxiang Pavilion and Qingliang Building were built above the rockeries. They had halls on either side. There were also the monks' quarters and Xianglin Room with its garden complex. Within the garden complex were buildings, rooms, pavilions and covered walkways. These were places where the emperor and the personnel accompanying him would rest after entering the temple complex. In the main building, Huicheng Hall, are tall gilded wooden statues of the Three Buddhas: Avalokitesvara (Guanyin), Manjusri (Wenshu) and Samantabhadra (Puxian). Baoxiang Pavilion is a large double-eave octagonal building with a statue of Manjusri riding a lion with a lotus base on a stone *sumeru* pedestal.

为适应各少数民族，特别是蒙、藏贵族、上层人物对喇嘛教的信仰，密切地方和中央政权的关系，清廷在做为夏都的承德避暑山庄东（武烈河东岸）、北（狮子沟北侧）丘陵起伏的地段上，先后建造大型喇嘛教寺院十二座，即溥仁寺、溥善寺（已不存）、普宁寺、安远庙、普乐寺、普陀宗乘之庙、广安寺（已不存）、殊像寺、罗汉堂（已不存）、普佑寺、广缘寺（已不存）和须弥福寿之庙。据《热河庭园现行则例》记载，“普佑寺多附入普宁寺”，罗汉堂、广安寺、普乐寺“此三庙向未安设喇嘛”，其余八座寺庙由朝廷派驻喇嘛，归理藩院管辖并发放银饷。在清廷理藩院附属喇嘛印务处管辖下的四十座寺庙中，承德这八座寺庙居长城古北口外，所以俗称为“口外八庙”，简称外八庙。久而久之，人们已习惯将上述十二座寺庙统称为外八庙。

In order to effectively deal with the upper classes of those who believed in Lamaism, especially the Mongolian and Tibetan ethnic groups, and to strengthen the relationship between the central and local authorities, the Qing court made a decision to build a group of temples around the periphery of the Imperial Summer Resort—the summer capital of China. Twelve large Lama temples and monasteries were built in the hilly regions to the east (on the eastern bank of the Wulie River) and to the north (on the north side of Shizigou – Lion's Valley) of the Resort, namely: Puren Temple, Pushan Temple (no longer extant), Puning Temple, Anyuan Temple, Pule Temple, Putuozongchengzhi Temple, Guang'an Temple (no longer extant), Shuxiang Temple, the Arhat Hall (no longer extant), Puyou Temple, Guangyuan Temple (no longer extant) and Xumifushou Temple. Shuxiang Temple was the seventh of the nine Lama temples that were built at the Resort during the Qianlong period. According to records in the 'Present Regulations for Landscaping in Rehe Garden', 'Part of Puyou Temple belongs to Puning Temple'; regarding Arhat Hall, Guang'an Temple and Pule Temple, 'these

three temples never had lamas'. The other eight temples had lamas sent there from the imperial court and were under the control of the Court of Ethnic Affairs (*Lifayuan*) where their stipends were issued. Within the Qing court, the *Lama Yinwu* (Lama Printing Affairs) Department, which was under the Court of Ethnic Affairs (*Lifayuan*), administered forty temples. The eight temples in Chengde located outside the northern part of the Great Wall were known as *Gubeikou*, so were commonly referred to as the 'Eight Temples Outside the Wall Pass' or simply the 'Eight Outlying Temples'. With the passing of time people grew accustomed to referring to these twelve temples as the Eight Outlying Temples.

历史价值 Historical Significance

一、殊像寺与避暑山庄和外八庙其它寺庙共同构成多民族统一国家的象征，是清代重视利用宗教团结边疆少数民族、巩固边防的成功治国之策的体现，提供了清王朝与满、汉、藏、蒙等各民族之间关系的信息。

1. Shuxiang Temple, along with the Summer Resort and the other Outlying Temples, is a symbol of China as a unified state consisting of many ethnic groups. The temples also reflect the importance that the Qing emperors attached to uniting the different ethnic groups in the border regions as a strategy for ruling the country through consolidating border defenses and provide information on the relationship between the Imperial Qing Court and the Manchu, Han, Tibetan and Mongolian ethnic groups.

避暑山庄周围寺庙从康熙五十二年（1713年）修建溥仁寺开始，至乾隆四十五年（1780年）须弥福寿之庙告竣为止，历经六十七年之久，特别是乾隆二十年（1755年）以后，每三、五年就在承德落成一座新庙。康熙、乾隆两帝修建这些寺庙，以宗教为手段，在政治上达到团结边疆各少数民族的目的，反映出清代鼎盛时期战胜国内分裂势力，加强民族团结，共同抗击外来侵略的历史。

In the 52nd year of the rule of Emperor Kangxi (1713), work was started on the construction of Puren Temple. For sixty-seven years, to the 45th year of the reign of Emperor Qianlong (1780) when the Xumifushou Temple was completed, and particularly from the 20th year of the rule of Emperor Qianlong (1755), a new temple was completed every three to five years. These temples, built during the Kangxi and Qianlong periods, embodied the political strategy of using religion as a means of uniting the various ethnic groups along the border region. It sheds light on one aspect of the history of the Qing Government in overcoming divisive forces within China and strengthening unity amongst the various ethnic groups so as to resist foreign invasion during the height of the Qing dynasty.

乾隆晚年对营建这些寺庙有过明确表述，他说“诸所营建，实以旧藩新附接踵愉悦，其俗皆崇信黄教，用构兹梵宇，以遂瞻礼而寓绥怀，非徒侈钜丽之观也”（乾隆《出山庄北门瞻礼梵庙之作》，匾藏普陀宗乘之庙万法归一殿内）。说明这些庙宇和当时一般的寺庙有着本质的区别，首先每座寺庙的选址、建置等都由皇帝亲定，寺庙的名称带有“普天同庆”，“国泰民安”的含意。重要碑文用汉、满、蒙、藏四种文字刻制，体现了多民族之间的关系日益融合。各寺庙的匾额、楹联、碑文也大都由皇帝亲笔所书，可见康熙和乾隆两帝非常重视这些寺庙的兴建。其次，这些寺庙一般百姓不可入内参拜，有的寺庙就是王公大臣也按等级划分，平时各寺庙依喇嘛教教规，进行经常性的宗教活动，每逢庆典之日，各少数民族王公贵族入寺庙参拜。

Toward the end of Qianlong's reign, the emperor made some explicit remarks about the construction of the temples: 'All these buildings came about because the old and new allies happily came one after the other. It is their custom to believe in the Yellow Sect of [Tibetan] Buddhism. These Buddhist temples were built for their worship and to embody our intent to pacify and embrace them. It was not simply to make something

grand and beautiful to admire. (Written on a tablet in Wanfaguiyi Hall in Putuozechengzhi Temple about Qianlong leaving the Summer Resort from the Northern Gate and paying his respects in a Buddhist Temple). This statement demonstrates that the [Outlying] Temples were fundamentally different from ordinary temples of this period. First, the location and position, size and form of the temples was decided on under direct instructions of the emperor personally and the names of the temples made references to such notions as 'the whole nation joins in the jubilation' and 'the nation is prosperous and the people are at peace'. Important stele were carved in four languages: Chinese, Manchu, Mongolian and Tibetan, which reflects the increasing harmony between the different ethnic groups. The inscribed wooden tablets above or on the sides of the doors, along with the stele, were written in the handwriting of the emperor, reflecting the importance that Emperors Kangxi and Qianlong placed on the construction of the temples. These were not temples that could be entered by the common people; some were allocated to various princes and officials of the court according to their rank. All the temples were normally run in accordance with Lama (Tibetan Buddhist) rules and were used as places to carry out regular religious activities. On days when celebrations were held, princes and nobility from all the ethnic groups would come to the temples to pay their respects.

为如此明确的政治目的而修建大规模寺庙群，在中国宗教建筑营建史上，是少有的。明确的政治内容影响了寺庙的建筑、艺术形式。因此，虽是宣扬神权至上的宗教寺庙，但在建筑艺术上，除了反映宗教气氛之外，通过总体规划，地形利用，建筑造型和细部处理等，更多地表现出国家富强、民族团结、宏伟壮观的气氛，形象地记录了清初我国多民族统一国家巩固与发展的历程。

It is rare in the history of the construction of China's religious buildings that temples were constructed on such a scale with explicit political purposes in mind. The political purpose greatly affected the layout and artistic form of the building. Thus, although they were religious temples that gave priority to the propagation of religious practice, architecturally, in addition to incorporating religious features through comprehensive planning, use of terrain, the appearance of the buildings and the treatment of individual features, the greater effect of these temples was to express the wealth and strength of the nation, and national, religious, and philosophical unity, as well as grandeur and majesty. The temples vividly record the course of the unification of the various ethnic groups of China and consolidation and development of the country.

二、殊像寺是清朝鼎盛时期皇家行宫的附属寺庙，寺内喇嘛享有的特殊待遇体现了清朝皇帝对该寺庙的重视。此庙是承德唯一一座住寺僧人用满语诵习佛经的喇嘛庙，在外八庙中具有独特性。

2. Shuxiang Temple is attached to an imperial palace used on the emperor's journeys outside the capital during the height of the Qing dynasty. The special treatment bestowed on the temple's lamas denoted the importance the Qing emperors attached to this particular temple. This is the only lama temple in Chengde where the monks chanted the Buddhist scriptures in Manchu, a point which distinguishes it from the other Outlying Temples.

殊像寺庙原共有61名喇嘛。其中达喇嘛1名，副达喇嘛1名，德木奇2名，下设4名叉巴旗（负责具体事务）。其中1名德木奇常住北京，负责每月领取喇嘛银饷，二年一换。格斯贵2名，教习喇嘛5名，翁则13名，其他都为平僧。内务府另派来了50名沙弥和20名官吏。外八庙除殊像寺外，喇嘛升缺（晋升）都是转缺（不能在本庙直接晋升），必须经过溥仁寺才能升到其他庙当达喇嘛。唯独殊像寺达喇嘛是由内务府委派。派来人员都是红、黄带。黄带是皇帝近亲，红带是皇上的内勤。因此，当地督统就任后也得先到庙内拜见达喇嘛。但是，达喇嘛还很少接见。每年腊月，殊像寺达喇嘛和副达喇嘛到北京嵩祝寺亲自给皇帝辞岁。出正月后才回到本庙，直到光绪年间，此庙喇嘛升缺制度才改为由该庙直接晋升，副达喇嘛可以直接升达喇嘛。

There were a total of 61 religious figures at Shuxiang. There was originally one *Da Lama* and one deputy *Da*

Lama, two *Demuqi* along with four *Chabaqi* (people in charge of specific matters). One of the *Demuqi* was stationed in Beijing and was in charge of obtaining the monthly government stipend; the person undertaking this position would be changed every two years. There were two *Gesigui* and 5 lamas in charge of teaching. There were also 13 *Wengze* (monks in charge of the chanting of scriptures) along with ordinary monks. There were also 50 lesser monks and another twenty palace people (sent by the Imperial Household Department) associated with the temple. Unlike at Shuxiang Temple, the lamas in the other Outlying temples needed to move to other temples to fill vacancies in order to get a promotion (they could not get a promotion in their own temple) and would have to go through Puren Temple before becoming a lama at another temple. It was only the *Da Lama* at Shuxiang Temple that was appointed directly by the Ministry of Civil Affairs. It is said that all the people sent there were either 'red ribbon' or 'yellow ribbon' ('yellow ribbon' refers to close relatives of the emperor; 'red ribbon' refers to the emperors' officials). Thus, when the local governor was appointed he would first go to the temple to pay his respects to the lamas. However, the *Da Lama* rarely met with him. In the past, during the last month of the new lunar year, the *Da Lama* and the Deputy *Da Lama* would go to Songzhu Temple in Beijing to personally send greetings at the end of the lunar year to the emperor and would only return to the temple at Chengde sometime in the first lunar month of the new year. The system of promotion from outside the temple lasted until the reign of Emperor Guangxu when Deputy *Da Lamas* were allowed to be promoted to *Da Lamas* from within the temple and lamas could be promoted within their temples.

该庙喇嘛除在本庙诵经作佛事外，平时还经常到广安寺、罗汉堂念经。因这二座庙内不设喇嘛，香火费一直是从普陀宗乘之庙领取。经过乾隆皇帝亲自过问后，罗汉堂香火费就直接从北京拨给殊像寺。可见乾隆对殊像寺满族喇嘛所给予的恩惠。

The lamas at this temple ordinarily made frequent visits to Guang'an Temple and the Arhat Hall to recite Buddhist scripture in addition to their duties at Shuxiang Temple. Since the two temples did not have their own resident lamas, the fees for their incense were provided by Putuozongcheng Temple. It is said that once the emperor went to the Arhat Hall to offer incense and the lamas from Shuxiang Temple raced to the Hall prior to his arrival so they could attend to him. The emperor asked who looked after the incense and candles at the Hall and the reply was the lamas from Shuxiang Temple. After this incident, the money needed to look after this Hall's incense and candles came directly from Beijing to Shuxiang Temple. This was regarded as the emperor bestowing his favour upon the Manchu lamas at Shuxiang Temple.

殊像寺是为皇室礼佛的专用寺庙，除喇嘛由理藩院管理外，其它均隶属于内务府，其宗教功能皇家行宫的附属寺院。在外八庙中具有特殊性。

Shuxiang Temple was reserved solely for the use of the imperial family to undertake Buddhist ceremonies. Aside from the lamas being controlled by the Court of Ethics Affairs, all the others came under control of the Imperial Household Department. Shuxiang Temple was a monastery attached to the Chengde Summer Palace that the emperor would use when traveling outside of Beijing. This is one of Shuxiang Temple's unique characteristics.

三、殊像寺的营建与清代帝后到五台山礼佛活动有密切联系，同时折射出乾隆在执政中后期“帝佛合一”的思想面貌。

3. The Construction of Shuxiang Temple is closely related to the Qing Emperor and his mother's Buddhist religious activities at Wutai Mountain and at the same time is an attempt to project in physical form Qianlong's belief towards the end of his reign that "Emperor and Buddha are one."

据《文殊师利法宝藏陀罗尼经》载：“尔时世尊告金刚密迹主菩萨言：‘我灭度后，于瞻部洲东北方，有国名大振那（即大支那——中国），其国中有山号曰五顶（即五台），文殊师利童子，游行居止，为诸从生于中说法。’”这段话意思为山西的五台山是文殊菩萨的道场，其“殊像寺”是他示现的地方。所以各地僧俗每岁朝山进香者众多，香火很盛。乾隆皇帝曾于公元1761年（乾隆二十六年）陪同他的母亲到五台山殊像寺进香礼佛。《殊像寺落成瞻礼即事成什（有序）》

According to the *Manjusri Sutra Dharani*, 'At that time when you informed the Buddhist warriors of the secret remains, the Bodhisattva said: After I die, in the northeast of Shanbuzhou there is a state called Dazhenna (China); in this state there is a mountain with five peaks (Wutai Mountain). Manjusri asked his disciples to travel to that place and stay there in order to tell people about the Buddhist religion.' This extract tells of the place where sacred rites are performed for Manjusri and where he appeared at Wutai Mountain in Shanxi Province. Each year the monks and believers journeyed to the mountain to burn incense in such great numbers that the fires where the incense burned were fierce. In the spring of the 26th year of the reign of Emperor Qianlong (1761), the emperor accompanied his mother to burn incense at Shuxiang Temple on Wutai Mountain. (Record of the Ceremonies upon the Completion of Shuxiang Temple, Introduction).

乾隆奉其母到五台山殊像寺礼佛时，皇太后“默识其像以归”。回到北京以后，乾隆命仿五台山殊像寺的文殊菩萨造石像，并在香山为之建造“宝相寺”。十几年以后，又于热河避暑山庄北面的普陀宗乘之庙以西，仿香山宝相寺建造殊像寺，寺中主尊也为文殊菩萨。文殊，是文殊师利或曼殊师利的略称。“曼殊”音近“满珠”、“满洲”。据佛经记载，释迦牟尼曾经预言道：“东方主尊是文殊，有时现比丘像，有时现国王像。”中国位居世界的东方，所以西藏达赖喇嘛进丹书时，称清朝皇帝为“曼殊师利大皇帝”。

After Emperor Qianlong accompanied his mother to worship at the Shuxiang Temple on Wutai Mountain, the Empress Dowager “returned [home] with the memory of his [the Manjusri] image.” After they came back to Beijing, Qianlong ordered a stone replica of the Manjusri in the Shuxiang Temple to be made and the construction of Baoxiang temple in the Xiangshan [Fragrant Hills] on the outskirts of Beijing to house the statue. Twelve or thirteen years later, a replica of the Baoxiang temple at Xiangshan was constructed to the west of Putuozongchengzhi Temple at Chengde. In this temple the most sacred object was the statue of Manjusri. *Wenshu* (Manjusri) is an abbreviation of *wenshushili* or *manshushili* [transliteration of Manjusri]. The pronunciation of *manshu* is very close to *manzhu* and *manzhou* (Manchuria). According to Buddhist scriptures, Sakyamuni is said to have predicted that, ‘In the east Manjusri is to be most revered; sometimes Manjusri will appear as a statue in the mountains, sometimes as a statue of a King’. China is located in the east. Thus when the Dalai Lama of Tibet used to present the emperor with his annual report he called the emperor of the Qing dynasty the ‘Grand Emperor of *Manshushili*’. From this comes the saying that the ‘*Qing emperor is the reincarnation of Manjusri*’.

尽管乾隆认为“丹书过情颂，笑岂是真吾”，但推却中明显又充满自得。当有人将曼殊师利大皇帝读作满族大皇帝时，乾隆曾极为恼火的从音学上给予解释。可见他对这个称谓的格外在乎。亦出于此因，他对殊像寺厚爱有加，不仅专门安排满族喇嘛住寺奉佛，而且还特意把自己幼年使用过的器具存放于此。

Although Qianlong thought ‘the Imperial Report over praises me and it causes me to smile and wonder whether this is really me’, and expressed denial of being referred to as a Buddhist deity in official reports, there is an obvious degree of superiority and self-satisfaction in the tone of the poem. When someone read the words Manjusri Emperor incorrectly as Manchu Emperor, Qianlong would become angry and correct his interlocutor’s pronunciation. From this it can be seen that he paid close attention to how he was addressed. It is also for this reason that he had a strong affection for Shuxiang Temple; not only did he arrange for

Manchu lamas to reside and carry out religious duties at the temple, he intentionally placed some of his possessions used during childhood at the temple to strengthen the connection.

四、殊像寺是清王朝鼎盛阶段皇家寺庙建筑的重要典型。

4. Shuxiang Temple is an important example of an imperial religious building during the height of the Qing dynasty

4. 1. 与北京同期同类型寺院建筑群有密切联系

4.1. The Temple's close relationship with similar monastery structures of the same period in Beijing

北京香山宝相寺、承德殊像寺、圆明园正觉寺分别建于清代的1762年1774年、1775年属于同期兴建、造型功能相类似的宗教建筑群，均隶属于内务府造办并管辖，寺内设满族喇嘛，专供皇室礼佛之用。在寺院功能、建筑布局和形制等方面有密切联系。

Beijing's Baoxiang Temple at Xiangshan was built in 1762, Shuxiang Temple in 1774 and Zhengjue Temple at Yuanmingyuan in 1775. All of these Qing temples were religious building complexes constructed in the same period with similar architectural styles and functions. They were also set up and managed by the Imperial Household Department and all of the temples had Manchu Lamas where only the imperial family had the right to undertake Buddhist religious rituals. The three monastery sites are closely connected in terms of function, layout of buildings and architectural style.

正觉寺位于圆明园绮春园正宫门之西，是圆明园附属的一座佛寺，俗称喇嘛庙。此寺坐北朝南，由寺山门、钟鼓楼、天王殿、三圣殿、文殊亭、最上楼等主要建筑组成。文殊亭是一大式重檐八角亭，亭内正中的汉白玉莲花座上供奉文殊菩萨神像，寺东跨院建禅堂15间。清末划归雍和宫下院。圆明园历史上两度罹劫，正觉寺因独处绮春园墙外而幸免于难。民国时为清华大学职工宿舍，现存山门、东西配殿、文殊亭等20余间。

Zhengjue Temple was located just to the west of the gate to the main palace Jichuan Yuan at Yuanmingyuan. It was a Buddhist Temple associated with Yuanmingyuan and commonly referred to as the Lama Temple. The temple was laid out along a north-south axis and comprised a Gatehouse, the Bell and Drum Towers, the Tianwang Hall, the Three Sacred Guardians Hall, Manjusri Pavilion and Zuishang Building. The Manjusri Pavilion was a large double-eave hexagonal structure with a white marble lotus base used for a statue of Manjusri. The eastern side of the temple was a yard with 15 meditation rooms. Towards the end of the Qing dynasty the temple was placed under the control of the Lama Palace in Beijing (Yonghegong). Yuanmingyuan suffered two disasters in history, however as Zhengjue Temple was detached and on the far side of the wall of Qichuan Yuan it managed to survive these catastrophes. During the Republican period it was used as a dormitory for Qinghua University staff. Over twenty rooms including Shanmen, East and West Side Halls and the Manjusri Pavilion are still extant.

宝相寺位于香山南麓，原为明代中峰庵遗址。该寺毁年较早，据相关资料记载，布局均属于汉式定型化的寺庙规制。该庙主体建筑为乾隆亲提“旭华之阁”，殿内立有两块石碑，左面镌刻文殊菩萨的画像及乾隆三十二年的御笔诗；右面是乾隆二十七年立的御制宝相寺碑。殿内正中供奉文殊菩萨像。旭华之阁后原建有香林室、圆庙、方庙、牌坊等诸多建筑，现均已不存，只有旭华之阁保存尚好并经常重修。

Baoxiang Temple is located at the southern foot of Xiangshan on the site of the Ming dynasty Zhongfeng Nunnery. This temple was largely destroyed quite early on. According to documentation the design of the temple conforms to the regulations and standards of a typical Han Chinese temple. The main building of this temple was named 'Dawn of China' Pavilion by Qianlong himself. In the centre of the hall is a statue of

Manjusri. Behind the Dawn of China Pavilion originally were many buildings, such as Xianglin Room, Circular Temple, Square Temple and an archway, all of which are no longer extant. Dawn of China Pavilion has been reconstructed and remains in good condition.

殊像寺与上述两座寺庙相近之处在于它们供奉的主尊同是文殊菩萨，主庙区前部同为汉式寺庙伽蓝七堂布局形式，建筑排列顺次为山门、天王殿、钟鼓楼、大殿，两侧配殿，以及外侧的僧舍等。三庙主体建筑不但体量大，而且都建在较高的石台基上，重檐歇山琉璃顶，檐下施斗拱。不同的是，殊像寺有更浓烈的寺庙园林内容。

Shuxiang Temple and the other temples mentioned above had Manjusri as the temple's main Buddhist deity. The front section of the main temple complex of all three temples conformed to the Han Chinese style of seven main buildings starting with Shanmen, Tianwang Hall, the Bell and Drum Towers, the main hall, side halls on either side and the monks' quarters on the outer periphery of the complex. The three main buildings at these temples were large structures built on stone platforms with double hip and gable roofs with glazed tiles and brackets (*dougong*) under the eaves. However, Shuxiang Temple was different due to the emphasis given to the details of the temple gardens

4. 2. 按照定型化的寺庙规制建造的殊像寺，为中国古典寺庙建筑的研究提供了信息资料。会乘殿是保存比较完整的汉式皇家寺庙主体建筑，展示了清代大型殿式木构建筑的构建形式。

4.2. Shuxiang Temple was built according to set regulations for temples; it provides information on classical Chinese temple architecture. Huicheng Hall is a well preserved example of the main buildings of Han Chinese style imperial temples and illustrates the structural form of large-scale wooden hall buildings in the Qing dynasty.

殊像寺的建筑按清殿式做法，合乎等级要求，更加规范。这种布局 and 建筑形式也见于承德其它皇家寺庙中，如现存早期汉式寺庙溥仁寺，同期汉藏结合式寺庙普乐寺、普宁寺。

Shuxiang Temple at Chengde was constructed according to traditional Qing methods for large halls and meets requirements and standards for imperial buildings. This type of layout and architectural style can be seen in other imperial temples in Chengde such as Puren Temple, a Han Chinese style temple built earlier, and Pule and Puning Temples, which combine Tibetan architectural design with traditional Han Chinese design.

在殊像寺现存建筑中，会乘殿和山门是保存原构件、原做法的两座较完整的建筑，历史上仅做过一些小型维修。山门的台基、彩画、室内造像保留了历史原状。特别是会乘殿的台基、室内佛台须弥座、经柜、地面墙体、梁柱大木构件、屋顶部分琉璃瓦件、室内彩画、佛像供器等陈设记录了大量的原始工艺和技术信息。

Huicheng Hall and Shanmen still retain intact original fabric that is also representative of historic building technology. These two buildings have only undergone minor repairs since their construction. The platforms, *caihua* and internal statuary of Shanmen still retain their historic fabric. In particular, the platforms and the *sumeru* base, sutra shelves, floors, walls, main beam columns and wooden frame, some glazed tiles on the roof and ornamental paintings (*caihua*) inside and outside the hall, Buddhist statues and implements used for offerings along with other furnishings in Huicheng Hall provide us with a record of artisanal skills and information on technology of that period.

会乘殿是承德皇家寺庙中唯一一座保存最完整的、没有进行过大修的主体建筑。它拥有历史所赋予的诸多功能，承载着极为丰富的建筑历史和民族宗教等内容：它是承德皇家寺庙中供奉三大士的重要佛殿，又是贮藏满文大藏经之所。建筑功能决定了建筑等级，该建筑屋顶满面覆以黄色琉璃瓦，梁枋大木施金龙和玺彩画，是建筑等级较高的建筑。这种建筑形式是中国古建筑发

展演变最后阶段殿式建筑的基本形式，在这种建筑形式中体现出中国古代“天人合一”的观念。在结构方面以砖木石构成，遵循清式皇家建筑规范，各部比例及屋顶举架合理，瓦坡曲度柔和适中。

Huicheng Hall is the only structure of all the main buildings in the imperial temples in Chengde that has been preserved largely intact without undergoing major restoration. The hall still exemplifies many of its historic functions and is a rich record of the history of architecture and the religion of ethnic minorities. It is an important Buddhist hall dedicated to the Three Great Beings (*mahasattva*) in an imperial temple at Chengde. It is also where Manchu language sutra scriptures were kept. The roof structure is covered in yellow glazed tiles; the ornamental paintings (*caihua*) on the wooden architrave depict the *jinlong hexi* (gold dragon and phoenix), an indication of the imperial ranking of the building. The style of the building depicts the basic form of a large classical Chinese hall in its final stage of evolution. This style of building also reveals the ancient Chinese perspective of 'the merging of heaven and mankind'. Structurally the building is composed of bricks, wood, and stone and conforms to Qing imperial architectural standards. The curve of the slope of the tiled roof is very gentle and moderate.

4. 3. 殊像寺体现出自然景观与人文景观的和谐统一，提供了古典寺庙园林史方面的信息和实物资料。

4.3. Shuxiang Temple exhibits the harmonious integration of natural and cultural landscapes: it provides us with information and actual physical material on the history of Chinese classical gardens.

殊像寺从整体看，寺庙规模大，院落多，殿堂密布，而且因山就势布局灵活；寺院后部堆砌假山，假山上设桥、洞、蹬道，假山与真山连为一体，具有山林特色，保留利用并且美化了原有自然地形，使整体平面富于变化，寺庙园林色彩浓重。寺前半部地势平坦，后部陡起，造成一种神圣仰望的境界。寺庙中除建佛殿以外，还布置有阁、楼、室、亭、廊。其总体择址选在“前有照、后有靠”的风水佳处，建筑布局以中轴线为主，主体建筑均布置在中轴线上，其它建筑分布在中轴线两侧，主次尊卑分明的儒家思想与风水学理论互相统一。

Shuxiang Temple is a large temple with many courtyards and halls and rooms laid out in a compact manner. At the same time, the fact that the temple is built along the natural slope of a hill also gives the layout some flexibility. At the back of the temple are rockeries that have bridges, tunnels and paths for climbing. The rockeries and the natural hill merge into one and, with the retention of the natural features of the landscape, make the topography even more beautiful. The overall effect is one of constant change in the layout with the first half of the temple on flat terrain and the rear half of the temple on steep terrain, creating a feeling when you first walk into the temple that you are looking up at a sacred 'World of the Gods'. In the temple, in addition to Buddhist halls, one finds pavilions (*ge*), multi-storied buildings (*lou*), single storey buildings (*shi*), and small pavilions without walls (*ting*). The location of the temple was chosen to ensure that the locality had excellent *fengshui*, such that the front faces the sun and the rear is protected. The buildings have been constructed so as to give prominence to the central axis; the main halls lie on the central axis and other buildings were built on either side of the central axis. This clear division between major and minor is an integration of the ideologies of *fengshui* (geomancy) and Confucian philosophy.

殊像寺采用园林的手法，用山石、花草、树木将建筑空间利用和美化起来，在灵活多变之中又保持庄严肃穆的宗教气氛。寺庙后部建有楼、亭廊等园林建筑。其名称带有园林建筑的韵味，如“指峰”、“面月”、“云来”、“雪净”、“清凉楼”、“香林室”，其它寺庙建筑是不用这类题名的。该寺不仅借景于真山，而且在会乘殿以北利用自然山势，人工加以叠石辟路，迂回宛转于假山涵洞之间，然后达到山顶的“宝相阁”。建筑和自然环境相呼应，置身寺内令人产生对原始自然环境的追求与联想，是一处设计完美的寺庙园林。

Shuxiang Temple employs landscaped garden techniques that include mountains, rocks, flowers, grass and trees to use and beautify building space. The layout is both flexible and filled with many different styles while maintaining a solemn and quiet atmosphere; both are requirements for creating a religious atmosphere. In the back portion of the temple, structures normally found in gardens such as *lou* (multi-storey buildings) and *ting* (small pavilions without a wall) are used. The names for the buildings in this section of the temple all have a landscaped garden flavor to them. For example, Zhifeng Hall, Mian Yue Hall, Yunlai Hall, Xuejing Hall, Qingliang Building, and Xianglin Room. Buildings in the other Chengde temples do not use this form of appellation. Moreover, the temple uses the natural hills north of Huicheng Hall as part of the setting. Stone paths were laid down, which wind their way through the rockery and tunnels with Baoxiang Pavilion on the mountain peak at the end of the path. The intricate merging of buildings and the natural setting seems to create the desire and thoughts related to an untouched natural setting for all who enter the compound and it is an excellent example of exquisite design of a temple garden.

4. 4. 殊像寺是以汉式风格为主的多民族文化相融合的皇家寺庙。

4.4. Shuxiang Temple is an imperial temple of Han Chinese style that also incorporates cultural features of different ethnic groups in China.

通常认为，外八庙的兴建大致可以分为三个阶段，第一阶段是在康熙时期，以汉式风格为主，如溥仁寺，溥善寺；第二阶段在乾隆中前期，汉藏风格参半，如普宁寺，普乐寺；第三阶段在乾隆后期以藏式风格为主，如普陀宗乘之庙和须弥福寿之庙（参见承德文物局与天津大学建筑系合编的《承德古建筑》）。殊像寺属乾隆中后期建筑，从外观上似乎不符合上述规律，更多呈现的是汉式寺庙风格，只是在一些建筑细部上体现了藏式特点。如各殿座基址内现存佛台须弥座、会乘殿室内天花六字真言的兰扎体印度文字装饰图案、梁枋大木彩画中的三宝珠图案、供器中七珍之一的珊瑚树、经柜上的木雕花纹以及佛台前两侧的楠木佛塔等等都带有藏式风格；而山门前檐镶嵌的石匾和会乘殿前悬挂的木制匾额均刻有汉、满、藏和蒙文，显现出清代各民族文化的融合与发展。

It is commonly acknowledged that the Eight Outlying Temples were constructed over three distinct periods: the first being during the reign of Kangxi when the temples were mainly Han Chinese in style; Puren Temple and Pushan Temple are the examples of this style. The second period was during the early and middle years of the reign of Qianlong, when a fusion of Tibetan and Han architectural styles was common; Puning Temple and Pule Temple are examples of this style. The third period refers to the end of the reign of Qianlong, during which time Tibetan architectural style dominated, as seen in the cases of Putuozongcheng Temple and Xumifushou Temple (see 'Chengde Heritage Architecture', a joint publication between Chengde Cultural Relics Bureau and the Architecture Department of Tianjin University). Although Shuxiang Temple was built towards the end of the reign of Qianlong, its external appearance does not conform to this pattern, given that its appearance is more Han Chinese than Tibetan. Nonetheless, much of the detailed work in the temple is Tibetan in style. For example, the extant *sumeru* pedestals in the main halls, the ceiling panels with the universal mantra (*Om Mani Padme Hum*) in Lantsa script, and the *caihua* including a depiction of the Three Precious Jewels all exhibit Tibetan influences. The implements used for offerings come from traditional Tibetan groupings of offerings, such as the coral trees (part of the Seven Gems). The sutra shelves carved with the endless knot, and Buddha towers made from nan wood also are Tibetan in style. The stone tablet inlay under the front eave of Shanmen and the wooden tablets hung under the front eave of Huicheng Hall are all written in Chinese, Manchu, Tibetan and Mongolian. The themes of the writings on these tablets that is presently known to us emphasizes the development and the integration of different ethnic groups' culture during the Qing dynasty.

五、殊像寺内许多造像和陈设保存完好，体现了设计者和创造者原来的艺术和宗教意图。

5. Many of the interior statues and furnishings of Shuxiang temple survive in good condition, revealing the original artistic and religious intentions of those who conceived and created them.

5.1、现存塑像：殊像寺内各殿原共有造像四十余尊，现存七尊：

山门内有两尊泥塑护法金刚。这两尊护法金刚体魄雄伟，面貌狰狞，头戴宝冠，手执金剛杵，俗称哼哈二将。外八庙中只有殊像寺的两尊金剛护法神是原物，其它庙都是后来修复的。山门正中供奉一尊木质金漆弥勒坐像，俗称“大肚弥勒佛”，原为天王殿主尊，由于天王殿被毁此像移至会乘殿，然后至山门内。像后屏风及韦陀像存放于钟楼内。

5.1. Extant Statuary:

There were originally over forty original statues in the various halls and rooms at Shuxiang Temple of which seven are still extant:

In Shanmen are two painted clay statues of Temple Guardians. These two warrior attendants have an imposing physique with ferocious looking facial features. They wear jeweled crowns and are holding clubs in their hands. They are commonly called General *Heng* (snort) and General *Ha* (blow breath). These two statues in Shuxiang Temple are the only Buddhist Temple Guardians still in their original condition in Chengde; all others have been restored. In the center of Shanmen is a gilded wooden statue of the Maitreya, commonly referred to as the 'fat belly Maitreya'. This statue was originally in Tianwang Hall, but it was moved to Huicheng Hall when the former was destroyed, and then to Shanmen. The screen placed behind the statue and the figure of Weituo have been stored in the Bell Tower.

会乘殿内供金漆三大士坐像，自西而东为观音、文殊、普贤，分别骑坐于朝天吼、青狮、白象之上。在供奉三大士的寺庙殿堂中，一般中间是观音，两边是文殊、普贤。而这里文殊居中，显示出是该寺庙的主尊。

Inside Huicheng Hall are gilded statues of the Three Bodhisattvas. From west to east they are Avalokitesvara (*Guanyin*), sitting on a mythical creature (*chaotianhou*), Manjusri (*Wenshu*), sitting on a blue-green lion, and Samantabhadra (*Puxian*), sitting on a white elephant. Generally, in temples devoted to the Three Great Beings (*Mahasattva*), Avalokitesvara (*Guanyin*) is in the center and Manjusri (*Wenshu*) and Samantabhadra (*Puxian*) reside on either side. In Shuxiang Temple, Manjusri is in the center, evidence that Manjusri is the principal deity to whom the temple is devoted.

除上述造像外，其余都已毁坏了或下落不明。

With the exception of the statuary mentioned above, the majority of the temple's statuary has been destroyed or lost.

5.2、其它陈设

会乘殿内尚保留其它原始陈设，如佛前供案、用来存储满文大藏经的经柜、匾额楹联等。此外钟楼还有一口明代大钟。这些原物对了解殊像寺的历史面貌无疑都是十分重要的实物资料。特别是殊像寺建筑上的匾、额、楹联以及乾隆关于殊像寺所作的一些诗文等。它们展示了乾隆皇帝的文学书法造诣和他对佛法的独特情感。在外八庙的各个庙宇中都可以看到乾隆御笔亲题的匾、额、楹联，殊像寺也不例外，现存部分主要集中于会乘殿，如外檐悬挂四体文“会乘殿”题匾、内檐上额枋面北悬诗匾等。这不仅可以让我们欣赏到乾隆的书法艺术，更为重要的是，有些题写内容为我们了解乾隆帝在其执政晚期对待喇嘛教上所发生的思想变化、以及他在这一时期特别尊崇文殊菩萨的缘由提供了直接和有益的资料。