

# 沈阳故宫博物院 文物精品荟萃



THE GATHERING OF SELECT  
GEMS FROM SHENYANG IMPERIAL  
PALACE MUSEUM COLLECTION



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Gems from Shenyang Imperial  
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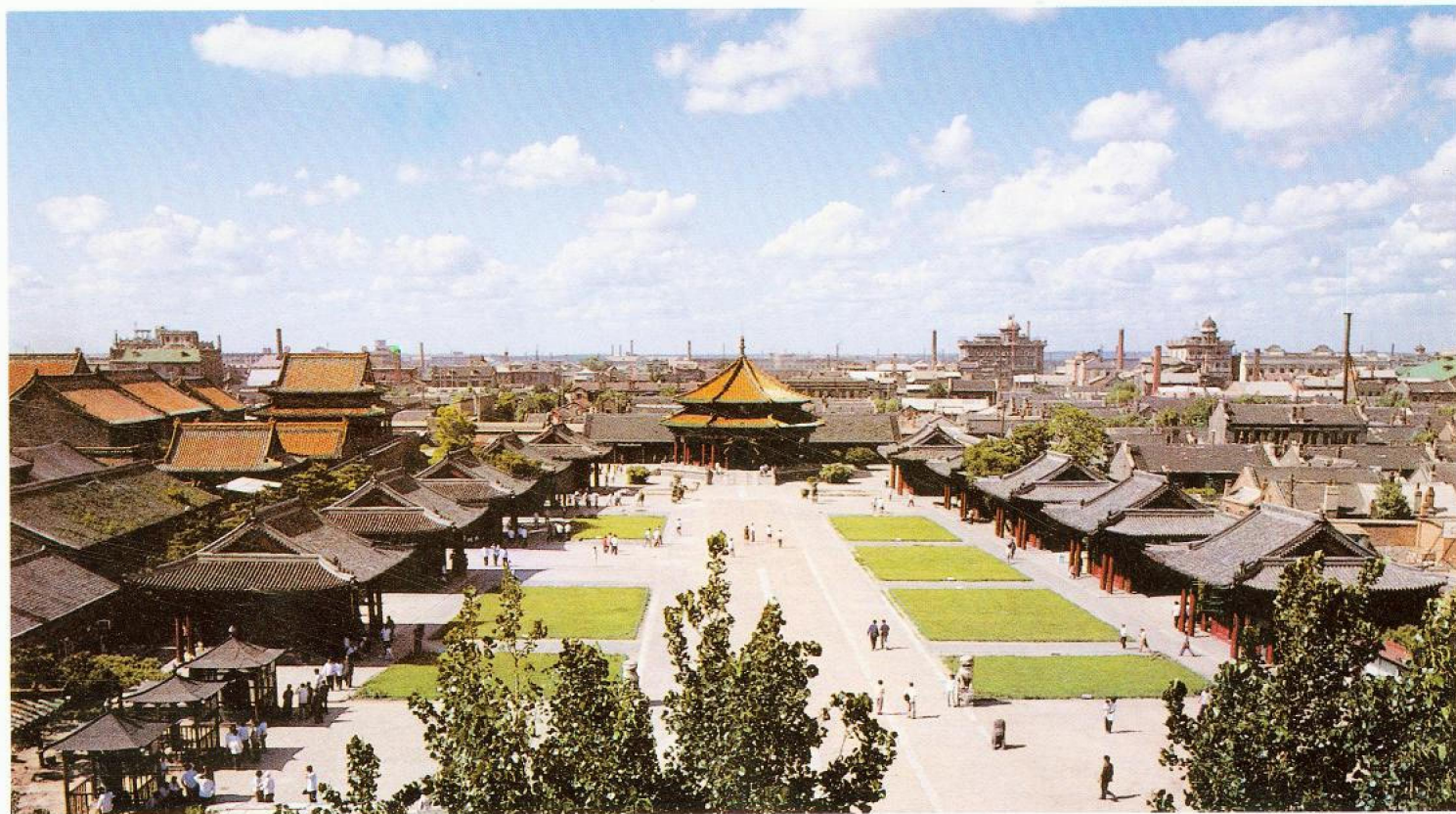
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大政殿与十王亭

View of the Grand Administration Hall & the Pavilion of Ten Princes

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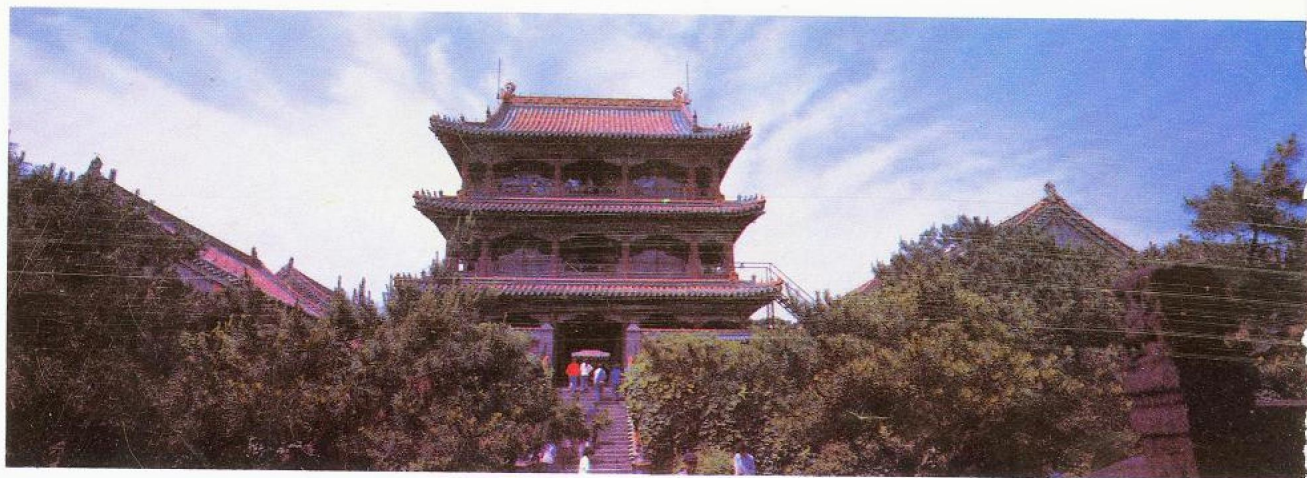


# 前言

沈阳故宫是中国仅存的两座古代宫殿建筑之一，创建于17世纪20年代，为清太祖努尔哈赤与太宗皇太极两代君王的皇宫。作为清开国史的政治舞台，这里曾演出过许多威武雄壮的活剧。1644年，清统治者挥师入关，移都北京，仍尊此为“陪都宫殿”，派重兵守护及岁时修葺。盛京官员按制望阙“坐班”和“朝贺”。康、乾、嘉、道诸帝东巡盛京祭陵事毕，必至沈阳旧宫观览和驻蹕，并于此举行隆重的庆典、筵宴和祭祀活动，终清一世，备受崇尚。

沈阳故宫的创始人努尔哈赤，原为建州女真一首领，曾任明建州卫都指挥使。明万历十一年（1583），25岁的努尔哈赤，以其父祖无辜被杀，故起兵征讨另一女真头人即图伦城主尼堪外兰，开始了统一女真各部的大业。至1616年（明万历四十四年），努尔哈赤于赫图阿拉（今辽宁新宾县境）称汗，建国号大金（亦称后金），建元天命。之后，曾在关外三易都城。天命十年（1625）奠都沈阳，翌年8月11日病歿，结束了其传奇式的戎马生涯。他的继承人皇太极在其草创“汗宫”和大政殿、十王亭等建筑的基础上续建皇宫，即今日沈阳故宫南朝房、大清门（亦称午门）、崇政殿、凤凰楼以及清宁宫等中路建筑。乾隆八年（1743），弘历东巡盛京行桥山祭礼，审度宫殿規制，遂在盛京宫殿大兴土木，先后增建了东西所（俗称东西宫）作为清帝东巡驻蹕行宫。又建崇谟阁（藏《满文老档》）、文溯阁（藏《四库全书》）及嘉荫堂戏台等西路建筑。并在大清门东侧改建爱新觉罗氏宗庙——太庙。今日沈阳故宫的建筑风貌，定型于乾隆时期，即18世纪中叶。

沈阳故宫的建筑布局分为东、中、西三路。金碧辉煌的大政殿，坐落在东路的北端。在



凤凰楼

Phoenix Pavilion

殿前南北长195米、东西宽80米的空地上，左右成燕翅形排列着十座王亭（包括左右翼二王亭），形成一组亭子式的院落建筑，看去十分宽敞壮观。这里曾是清初八旗军政组织的指挥中心。这种将至尊的圣汗（皇帝）御用的大殿与八旗王公大臣办事的十座王亭同时建在皇宫大内，形成“君臣合署办公”的局面，这在中国古代宫殿建筑史上可谓独树一帜，空前绝后。

“八旗亭”的建筑形式，正是清初八旗制度在建筑形式上的反映。1615年，努尔哈赤完善了八旗制度，并在后金国的发展中越来越显示了它的威力。天命七年（1622），努尔哈赤重申维持八和硕贝勒“共理国政”的联合政体，进一步发挥了这种军事民主思想。因此，在奠都沈阳，兴建汗办事“大衙门”（即大殿）的同时，自然产生了伴随八旗王亭的新设计。

皇太极继位之后，为了加强皇权，推进封建化，不断削弱八旗王贝勒的势力，故将努尔哈赤时期作为议政王大臣会议的“八旗亭”，改作八旗各署办事和值班的处所，其作用大大下降。后来，八旗势力更为削弱，“八旗亭”便只作“值房”了。

大政殿与十王亭的建筑形式不仅独具满族的建筑特点，而且融合了汉、蒙等民族建

筑艺术的精华。从大政殿的建筑结构看，其八角重檐、廊柱式、大木架结构、飞檐斗拱及殿顶的降龙藻井等，是师承宋代的“营造法式”，即属于汉族传统的建筑形式。但是，大政殿的须弥座式台基、殿顶瓦上的相轮、火焰珠、八条垂脊上的鞑人、殿内天花上的梵文装饰等，则为蒙古族及喇嘛教的建筑特点。殿堂的门、窗，均为隔扇式，并用“高丽纸”糊在门、窗棂外，又为东北地方特色，应了东北民谣中说的“关东山有三怪，窗户纸糊在外，大姑娘叼烟袋，养个孩子挂起来（指悬挂的儿童摇车）”，大政殿亦无例外地将窗户纸糊在了窗棂外面。

大政殿作为盛京皇宫的大殿，凡重大典礼均在此举行。诸如新君继位，举行庆贺典礼或国宴、颁布进军诏令、迎接凯旋将士等。1627年元旦，皇太极继位后首次举行庆贺元旦礼就在这里举行。1635年5月，大将霸兰奇奉命收复黑龙江一带胜利凯旋，率虎尔哈部头人眷属2千余人到盛京向皇太极称臣纳贡，使清政权从此正式接管了黑龙江地区。皇太极十分高兴，命在大政殿大摆酒宴，犒赏凯旋将士，抚慰降附的虎尔哈等少数民族上层人物。1636年，以武英郡王阿济格等率八旗劲旅越长城，入京畿一带俘获人畜18万得胜而归，皇太极命将掠获的金银财宝、绫罗

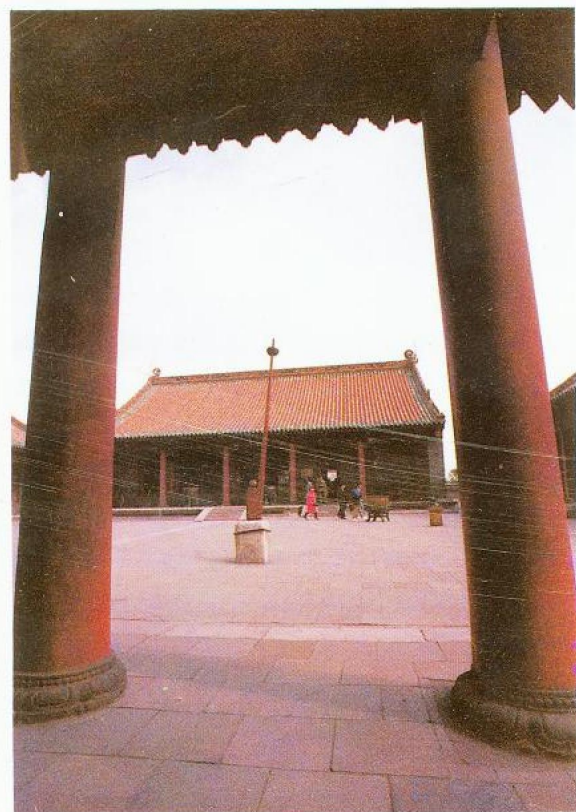


绸缎、古玩字画、珍珠玛瑙等一件件摆在大政殿内外高桌之上，命蒙古王公、八旗大臣官员等大饱眼福，然后论功行赏。1643年8月初9日，皇太极病逝于清宁宫南炕上。旋以其第9子，年仅6岁的福临继承大统，在摄政王济尔哈朗、多尔袞并满朝文武官员的簇拥下乘辇至大政殿登基即皇帝位，并改元顺治，诏告天下。1644年，福临于大政殿赐其叔摄政王多尔袞大将军敕印，特命“和硕睿亲王多尔袞代统大军，往定中原”，多尔袞率清军在明山海关总兵吴三桂的内应下大败李自成农民军于一片石，窃夺了农民军的胜利果实，并从此确立了清王朝在全国的统治。

大清门居中，是盛京皇宫的正门，为面阔五间硬山式建筑，房顶满铺黄琉璃瓦加绿

清宁宫外景

Exterior of the Palace of Tranquility



剪边。大清门上端南北突出的四个墀头，三面皆用五彩琉璃镶嵌而成，纹饰为凸出的海水云龙及象征富贵吉祥的各种动物，雕工精细，栩栩如生。大清门建造华丽，与整个宫殿建筑混然一体，十分协调。是门于天聪六年（1632）前即已建成并使用，崇德元年命名为大清门，满文门额写作“**daicing duka**”，音译为“代青杜卡”。

大清门既为盛京皇宫的“午门”，因而规定“各官及侍卫、护军晨、夕入朝皆集于大清门，门内外或坐或立，不许对阙”，成为文武百官候朝之所。此外，皇帝颁赏，各官谢恩及校射等也在此举行。崇德二年（1637），“上御大清门，文武升转各官谢恩”。史载皇太极曾多次临御大清门颁赏有功官员及朝鲜使节。清帝东巡盛京期间亦曾在此观赏官兵校射等活动。由于大清门是进入宫阙禁地的大门，故此处亦有重兵把守，戒备森严。

进入大清门，中间为甬路，称御路。路北不过百米，便是建在方型月台上的皇宫正殿崇政殿，俗称“金銮殿”。是殿为一座面阔5间，硬山前后廊式建筑，周围有石栏杆围绕，栏板上雕有麒麟、狮子及梅、莲等动物和花卉纹饰，山墙顶端及正脊上还镶嵌着做工精美、形象生动的五彩琉璃赶珠龙，两端饰虬吻。其廊柱、殿柱或方或圆皆髹以朱红色。尤为别致的是两檐柱间用一条雕工精美的整龙连接，而将龙头探出檐外，龙尾直插入殿中。此种构造将实用与装饰融为一体，不仅增强了皇家殿宇的神秘气氛，而且对整个金銮宝殿建筑起了美化作用。殿内顶棚为“彻上明造”不饰天花。望板上用和玺彩画的手法，彩绘蓝天白云，给人以高洁之感。梁枋椽枋亦适当彩绘云龙、仙桃等等，美不胜收。殿堂正中建有“凸”字形堂陛，脊梁椽柱色彩鲜艳，绚丽多姿。殿内四根金柱皆为沥粉贴金的金龙蟠柱，姿态生动。殿内陈设屏风宝座等一应用品，殿前台基上还安设有“日晷”和“嘉量”。

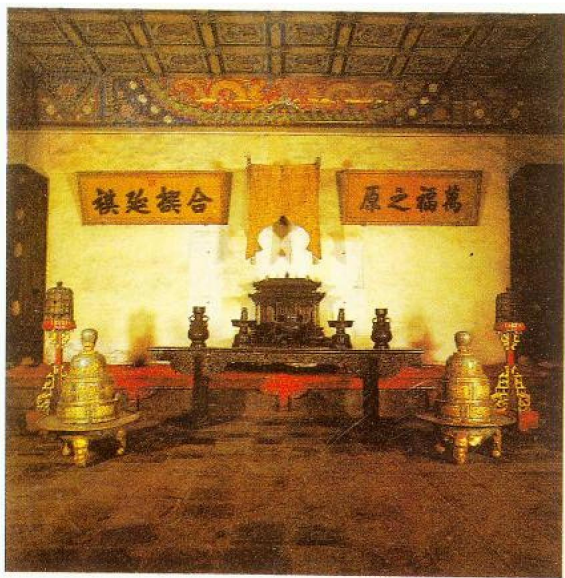
崇政殿为宫中正殿，又距皇太极的寝宫最近，因此便成为皇太极视朝听政之所。除在此举行一些重大庆典活动，也常召见文武官员，包括周边少数民族首领，外藩蒙古王公及朝鲜使臣等。1637年，皇太极曾“召虎尔哈部落头目等至崇政殿赐宴”。同年，朝鲜王世子李愷、大院君李淏等来盛京朝觐，皇太极令其于崇政殿观赏蒙古贡异兽“齐赫特”（满语野骡）、野驼及东海使犬部进贡的黑狐皮等罕见之物。

崇政殿前东西为飞龙、翔凤二阁，阁后还建有东、西7间楼，原为宫内存贮珍玩、御用衣物、弓矢及书画等物的库房。殿后一进院落有师善、协中二斋及日华、霞绮二楼，据传是乾隆及其以后列帝东巡期间随驾皇子居住或读书之处。

凤凰楼为坐落在崇政殿后约4米高台上的3层单檐黄琉璃瓦绿剪边式建筑。穿过楼下中门，与台上五官相连，前楼后宫，组成一组城堡式的独特建筑。凤凰楼亦为皇太极时期早期建筑，雕梁画栋，别具风姿。此楼又为当时盛京最高建筑之一，曾有“凤楼晓日”之誉，为“盛京八景”之一。皇太极生前曾多次在这里聚会议事，筵宴或小憩。

沿凤凰楼拾级而上，越过底层门洞，便进入一组四合院式建筑，中宫清宁宫坐北朝南居中，其两侧为四大配宫，宫北还有无名号的两小配宫。这里就是皇太极后妃生活区，居住着五位地位显赫的蒙古后妃。皇太极称帝前“宫闱未有位号，但循国俗称“福晋”。皇太极称帝改元，始建宫闱制度，曾于是年七月初十日于崇政殿举行隆重的册立礼，册立嫡福晋博尔济吉特氏哲哲为清宁宫中宫皇后，成为清开国史上第一位尊贵的皇后。同时册立了四大妃，即东宫关雎宫宸妃海兰珠、西宫麟趾宫贵妃娜木钟、次东宫衍庆宫淑妃巴特玛·璪，次西宫永福宫庄妃布木布泰。其中宫皇后与关雎宫宸妃、永福宫庄妃（顺治帝生母，清尊孝庄文皇后）为科





清宁宫神堂内景

Ancestral Altar in the Palace of Tranquility

尔沁蒙古博尔济吉特氏一姓姑侄。

台上5宫的建筑颇具满族特色，尤其清宁宫更是独具民族兼地方特色的“口袋宫”。它居中面南，为5间硬山前后廊式建筑。屋顶满铺黄琉璃瓦镶绿边，正脊为五彩琉璃，中间有五彩火焰宝珠，两侧为赶珠龙和展翅欲飞的凤凰，含苞欲放的荷花与藕，四条垂脊均为五彩琉璃脊。此宫为东次间开门，东间系皇太极与中宫皇后的寝宫，称“暖阁”，中间有一道间壁，将1屋分作南北2室，室中各有炕，称“龙床”。室内有南北对开大窗，并铺设火地火炕。此种设计颇具匠心，完全适合北方气候特点。由于塞外高寒，“胡天八月即飞雪”，若冬季居南炕，既明亮又有充足阳光照晒，自然更加温暖，而夏季酷暑避之北炕，又极凉爽，可谓理想居处。

清宁宫西4间为举行萨满祭祀的神堂，设神龛、佛幔、五供等。不论皇太极在位期间或入关后列帝东巡盛京，均在清宁宫神堂举行跳萨满等祭神活动。西间一进门左侧设一灶，对面为锅台，沿南灶与北锅台连接成

一个“匚”字型的炕，俗称“万字炕”或“蔓枝炕”，其烟囱出在屋后西北角，由地面垒起，低于屋脊，为典型的满族及其先人居室的烟囱构造法，与汉族烟囱沿山墙出屋顶的筑法不同，现已不多见。4配宫也建有类似的“万字炕”。这种口袋宫、万字炕，烟囱出在地面上的建筑方法，可谓聪明智慧的满族人民为适应北方寒冷气候在居室建造上的一大创造。

清宁宫院内前庭的南端，在一块石座上竖有一根下方上圆，髹以红漆的木杆，称“索罗杆”或“索摩杆”，是为祭天的“神杆”。杆上顶端安有锡斗，内装碎米等以饲乌鸦等鸟雀，谓之祭天。祭神祭天是满族人重要的宗教祭祀活动，沈阳故宫至今仍保留着当年祭天神杆。

东、西所建筑位于崇政殿后东西两侧，乾隆十三年（1478）建，供清帝东巡驻蹕之行宫。东所正殿3间名颐和殿，单檐歇山式建筑，殿内设宝座等陈设，供皇太后休息和帝后定省请安之处。殿后5间正房名介祉宫，系皇太后寝宫，内设床榻等起居诸物。介祉宫后为敬典阁，是存放玉牒，实录等清宫典籍的地方。

西所为皇帝及后妃等驻蹕行宫，亦为前殿后宫，建筑形式与东所雷同。前殿曰迪光殿，后曰保极宫。此宫东稍间为寝宫，西稍间与前殿为皇帝休息或召见近臣官员之处。保极宫后还有一座小巧别致的建筑名继思斋，其建筑格局独特，即在进深面阔均为3间的正方形建筑内隔成9个大小相等的单间，俗呼“九宫阁”，每间各有小门相通，斋南中间有一门穿过游廊与保极宫相连。九间斋内设有礼佛的佛堂、床榻、书斋乃至净房等一应俱全，系随驾妃嫔所居。斋后为二层楼阁崇谟阁，曾存放《满文老档》等清初史籍。

太庙位于大清门东侧，乾隆四十三年（1778），弘历第三次东巡盛京，在勅修盛

京天地坛的同时，“移建太庙于大清门东”，即在原明建景佑宫（亦称三官庙）旧址改建太庙，置正殿5间、东西配殿各3间，殿南两侧各有耳房2间，中为庙门3间，凡18间。东西各有角门，正殿前有焚帛砖楼1座。太庙整个院落建在高台之上，组成一座独立的四合院。庙门及各殿顶均覆以黄琉璃瓦，俗称“一堂黄”，寓“以崇祀典”之意，非一般殿宇可比。清入关前太庙原建沈阳抚近门（即大东门）外5里处，设肇、兴、景、显四祖神位，迁都北京后四祖神位移奉北京太庙。改建后的盛京太庙仅尊藏清帝后玉宝玉册，与清初太庙规制不同，现已恢复早期面貌。

文溯阁等西路建筑为乾隆中晚期建筑，成建于乾隆四十三年至四十八年期间。文溯阁的建造，乃仿宁波范氏“天一阁”的形制，专为贮藏大型百科全书《四库全书》而建。此阁外观两层，实则三层；在下层顶板下的空间东、北、西三面各以回廊的形式增加一层，俗称“仙楼”。此楼因系藏书楼，故用黑琉璃饰绿瓦边。额枋用苏式彩画绘以“翰墨册卷”等图案，以蓝、绿等冷颜色为基调，给人以洁净典雅之感。阁后有仰熙斋7间，为皇帝读书之所。阁前建有嘉荫堂、戏台一组建筑，顾名思义，为清帝东巡驻蹕盛京故宫期间与王公大臣赏戏逸乐的地方。

沈阳故宫占地6万余平方米，有古建筑百余座，500余间，除上述主体建筑外，尚有诸多附属建筑，如清宁宫后苑原建有御膳房、肉楼（今已不存）、各3间的碾、磨房及28间宫仓（现已在原基址上复原）等。整个宫殿建筑或宏伟壮观，或典雅别致，殿堂亭榭、宫阙楼阁，鳞次栉比，错落有致。尤以其独具的满族建筑风格兼东北地方特色而迥异于其它宫苑建筑。1926年即辟为博物馆，解放后国家多次拨专款加以修缮，并定为国家级重点文物保护单位。这里不仅成为引人瞩目的游览胜地，更以其丰富的皮藏，



罕见的宫廷文物和艺术珍品而享誉中外。

沈阳故宫博物院是在清皇宫旧址建立起来的大型露天博物馆,以收藏和陈列明、清两代宫廷遗物、历史文物和艺术品为主。按陈列内容及形式,辟为宫廷史迹陈列(即原状陈列)、历史文物陈列和明清艺术品陈列。宫廷史迹陈列,诸如大政殿、崇政殿、清宁宫、迪光殿、保极宫、继思斋、太庙陈列等。按制凡殿堂陈列一般均设屏风宝座、熏炉、烛台,附以角端、太平有象等寓意富贵吉祥的陈设物,至御书联匾等也是不可缺少的。宫室即为寝所,自然陈列床榻、衾褥、帐幔及桌、案,附以盆景、珍玩、挂屏座屏及一应生活起居用品。除前述清宁宫西间神堂原状陈列外,太庙原状陈列则于正殿供奉清太祖努尔哈赤与皇后叶赫纳喇氏神位,费英东、额亦都二功臣配享。西配殿供奉肇、兴、景、显四祖及妣神位,武英郡王礼敦配享。东配殿置清列帝册,宝及香案等。上述原状陈列多依乾隆东巡盛京时期的面貌。

历史文物陈列则采取专题陈列的形式,辟有清代兵器陈列、清代乐器陈列、清代宫廷文物陈列等。清代兵器陈列设在10座王亭内,展出明清之际长短兵器,弓矢枪炮,辅助兵器如云版(报警器)、锁子甲、八旗甲冑、盾牌等。其中还有努尔哈赤宝剑、皇太极腰刀、福临桦皮小弓、乾隆玉把腰刀等罕见的传世文物。另外还有用作通行或传达皇帝旨令的信牌、印牌,均弥足珍贵。

清代乐器陈列设在飞龙、翔凤二阁,展出清代宫廷典制乐——中和韶乐和卤簿乐。中和韶乐又称“雅乐”,主要为编钟、编磬、搏钟、特磬、建鼓、琴、瑟、埙、祝、敔、笙、管、笛、箫等八音俱全。卤簿乐为皇帝出行时用乐,故展出其所用金口角、大铜角、铜钹、点、钲等多为吹打乐。

清代宫廷文物陈列为临时特展的,设在嘉荫堂两侧(中间为模拟原状陈列),展出宫廷用餐具、玻璃器、成扇、文房四宝、清

式家具及钟表等。另外协中斋也展出部分宫廷挂屏,座屏等文物。

清代艺术品陈列设在台上6宫,曾展出院藏明清书法、绘画、陶瓷、雕刻品、漆器、玉器、珐琅及织绣等艺术珍品。

明清书法绘画藏品丰富,经常在永福宫绘画室轮换展出。明、清两代书法成就较高,院藏文征明书《醉翁亭记》行书长卷及祝允明《洛神赋》草书长卷为难得精品,前者强劲豪放,格调雄奇,后者变化多端,自然天成。而董其昌、张瑞图等大家作品自成一派,各具千秋。至清代王铎、邓石如、钱坫、金农、郑燮以及“翁刘成铁”四家,皆堪称清代著名书法大家。

明清绘画精品良多,由于明代文人画极盛,流派各异,众彩纷呈。院藏沈周的《秋泛图》、董邦达的《清溪落雁图》等或气势磅礴,或细腻清新,而袁尚统的《泰山松色图》、陈嘉言的《梅雀图》既有相同之处,又各具特色。清代绘画正宗与野逸齐头并进,以“四王吴恽”六家为主流。其中王翬

《秋林书屋图》潇洒浑厚,融贯南北派技法。在野的“四僧”、“金陵八怪”及“扬州画派”均有传世之作。院藏华岳的《万壑松风图》、黄慎《踏雪寻梅图》等堪称佳品。而高其佩指画《柳塘鸳鸯图》等闻名海内外,还有西人画家郎士宁的《竹荫西猯图》等亦世间少有的精品。

麟趾宫与衍庆宫的雕刻品陈列,展出众多玉、翡翠、玛瑙、水晶以及竹、木、石、牙不同材质的雕刻品。玉雕为清代最发达的品种,院藏清代玉雕不仅有白、碧、青、黄、墨等各色俱全,而且还有许多玉雕礼器、祭器、陈设、头饰、佩饰及文房用具、玩物杂器等。采用浮雕、圆雕、镂雕、镶嵌等手法,使雕刻品玲珑剔透,精美华丽。如“白玉雕玉兰花瓶”,犹如一朵盛开的玉兰花。“碧玉雕驮瓶瑞兽”、“根雕双虎”等,形象逼真,似有动态。而“牙雕洛神赋文图小插屏”,则在仅有10公分的象牙板上微雕出近千字的《洛神赋》来,只有在高倍放大镜下才能看清字迹,此种工艺俗称“鬼工活”,可谓绝

崇政殿外景

Exterior of the Hall of Civil Affairs





世佳作。

关雎宫展出的瓷器、东配宫的珐琅器及西配宫展出的漆器，汇集了院藏诸多精品。中国古代素有“瓷国”之誉，而清代的瓷器烧造在品种、器型、纹饰、釉色、胎质、工艺等诸方面水平均达到了空前的高度。尤以康、雍、乾三朝成果最佳，形成了以景德镇为陶瓷业生产中心。沈阳故宫瓷器藏量也以上述三朝产品最丰。康熙时期的素三彩、五彩和郎窑红、祭红、豇豆红等制品都反映了那个时期的特点，如“康熙款蓝釉黄龙大盘”、“康熙款五彩花觚”等，当算上品。雍正朝瓷器制造既有创新也有仿古，其种类以粉彩和珐琅彩等彩瓷较为突出，看去五光十色，绚丽多姿。乾隆时期既师承前人，也有所发展。制品做工更加精细，色泽纯正，并有仿古瓷和模拟青铜器、漆器等制品，如“雍正款冬青釉双马耳长颈瓶”、“乾隆款斗彩龙凤大盘”、“粉彩婴戏纹灯笼瓶”等，不论胎质、釉色、纹饰均极精致。至于那些仿造的贝螺、瓜果等瓷器珍玩也个个形象生动逼真，令人喜爱。

漆器陈列在西配宫。漆器制造在我国源远流长，具有悠久的历史。至清代更加发展，数量多且质量高。漆器中以漆制瓶、尊、盒、匣、插屏、挂屏最为流行。有各种雕漆、剔红漆、描金漆、剔彩漆等名目繁多，器型各异，光彩夺目。其中剔红漆器尤佳。诸如“剔红山水人物天球瓶”、“乾隆款剔红龙纹圆盒”等，就是在髹涂朱红漆层上深浅不一的雕出各种人物、动物、花卉及山石树木，看去红艳似火，花团锦簇。还有彩绘漆器、螺甸漆器等亦显示出漆器的富丽华贵。

珐琅器陈列在东配宫，珐琅器为我国传统金属工艺与外来技术相结合的产物，盛行于明朝景泰年间，又因其釉色以蓝色为主，遂有“景泰蓝”之称。沈阳故宫藏珐琅器以清代掐丝珐琅、填珐琅、画珐琅居多。清宫廷中有诸多珐琅制陈设器皿及祭器、乃至各

种联屏盆景等供人赏玩。如“掐丝珐琅夔纹亭式熏炉”、“填珐琅嵌玉葫芦尊”等不仅以其鲜艳的珐琅釉色引人注目，更以金光闪闪的镀金装饰光彩照人。

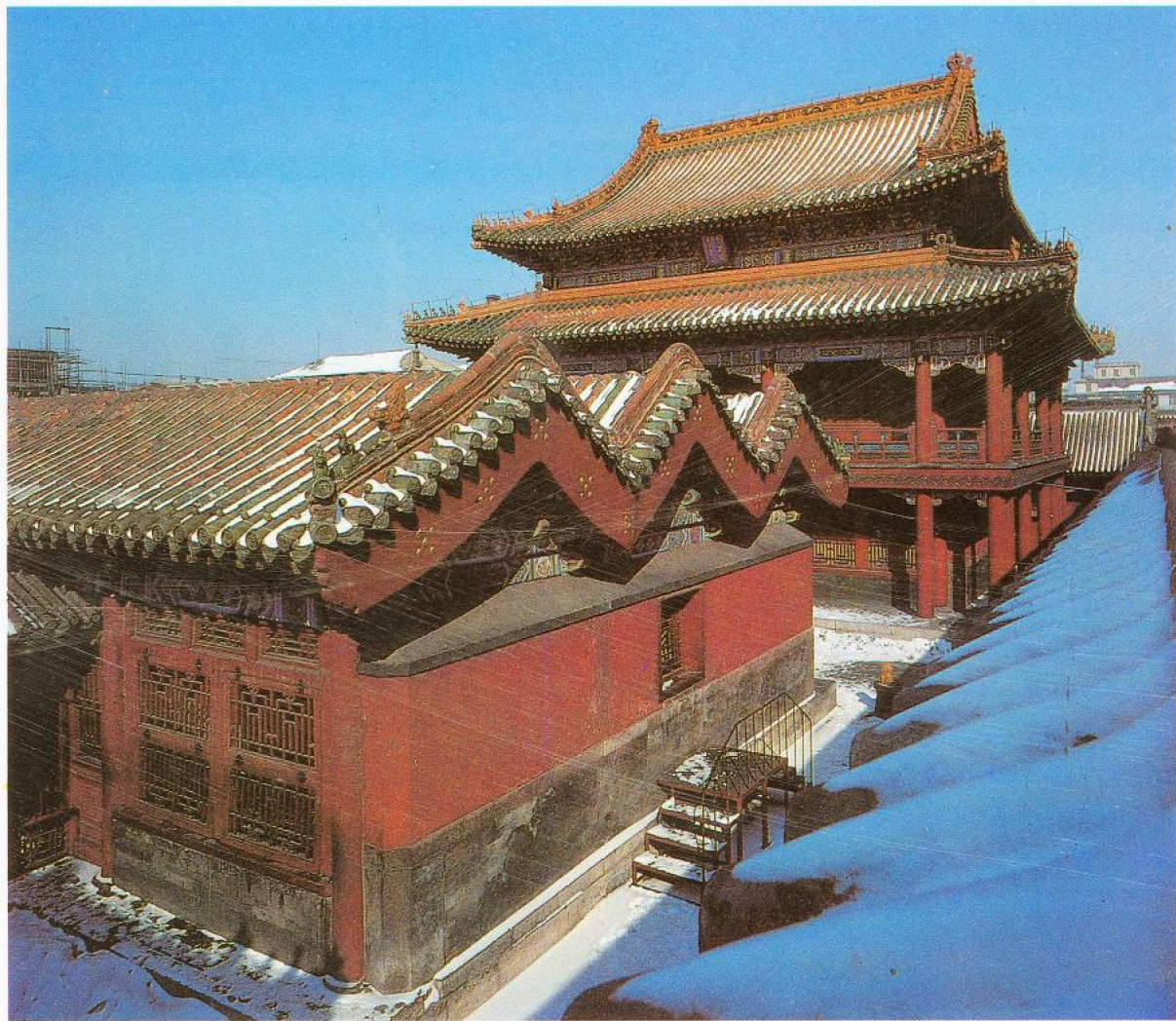
清代冠服及其丝织品在院藏历史文物中亦占相当比重。其中以官服为主，包括皇帝、后妃、王公大臣穿戴的冠服，曾经展出过礼服、吉服、常服和行服诸种。礼服包括朝冠、朝褂、朝袍、朝裙、朝带、端罩、袂服、补服、龙褂。吉服包括吉服冠、龙袍、龙褂（后

妃用）、蟒袍、吉服褂、吉服带等。其中院藏皇太极香黄色龙纹缎御用常服袍、嘉庆皇帝颀琰御用龙袍，咸丰皇帝奕訢冬朝袍，均为传世珍品。此外，“明黄纱平金龙彩绣龙袍”、“石青缎平金龙彩绣女朝服”等亦为罕见之物。

本画册选出清宫廷历史遗物，瓷器、漆器、珐琅、雕刻，家具陈设，清代冠服和明清绘画等5个部分文物精品凡160余幅汇集成册，以飨读者。

继思斋、崇谟阁外景

Exterior of the Pavilion of Continuing Thought & the Pavilion of storing Archives





## Preface

Shenyang Imperial Palace is one of the two ancient palace groups preserved intact in China. It was built from 1625 to 1636, during the reigns of Nurhaci and Huangtaiji, founders of the Qing Dynasty. Some affiliated buildings were built from 1743 to 1782, during the reign of the emperor Qian Long. As the political stage of the Qing foundation, it presented a long historical picture of the Qing Dynasty. After the Qing capital was moved to Beijing in 1644, the Palace was honoured by the name of "the Palace of Convoy Capital" and that was much worshipped by rulers throughout the Qing Dynasty. The later emperors such as Kang Xi, Qian Long, Jia Qing and Dao Guang, etc. visited east to Shenyang (Shenyang) for inspection tours from Beijing. When they had made pilgrimages to their ancestral tombs around Shenyang, they certainly returned to the Shenyang Palace for visit and residence. Here, they performed ceremonious sacrificial rites and ceremonies.

Nurhaci, the founder of the Shenyang Palace, was the chieftain of Nuzhen people, who started to unite the Nuzhen tribes with the thirteen armoured followers when he was 25-year old, due to that his grandfather and father were killed. In 1616 (the 44th year during the Wan Li in the Ming Dynasty), Nurhaci claimed himself Khan at the Hetu'ala (Xin Bin, Liaoning province), establishing the Great Jin (called the Later Jin in

history of China). Afterward, the capital of the Later Jin was changed three times outside Shanhaiguan. Finally, Nurhaci moved his capital to Shenyang in 1625 (the 10th year during the Tian Ming period), the next year he died and ended his career of legendary warfare. His successor, Huangtaiji, went on to build the imperial palace such as the Nanchao House, the Great Gate of Qing, the Hall of Civil Affairs, the Phoenix Pavilion, the Palace of Tranquility and the other middle part buildings, on the built foundation of the Khan (Imperial) Palace, the Grand Administration Hall and the Pavilions of Ten Princes. In 1743 (the 8th year of Qian Long's reign) during his first visit to Shenyang for inspection tours, Qian Long held a sacrificial rite at the Qiaoshan and he observed carefully the dimensions of the palace and then ordered that new palace buildings be built at a large-scale for the accommodation and comfort of the touring royal family. The Eastern and Western Apartments were added to be constructed early or late as well as the Chongmo Pavilion (where the Old Manchurian Archives is housed), the Pavilion of Literary Sources (where the comprehensive collection of the Four Kinds of Classics is housed), the Opera Stage, the Hall of Auspicious Patronage and the western other complexes. The Aisingioro Ancestral Temple (Tai Miao) was reconstructed at the left of the Great Gate of Qing. At the Mid-18th century, during the reign of the emperor Qian Long, the design of today's Shenyang Impe-

rial Palace was finalized.

Geographically the whole palace is divided into three parts, the east, the middle and the west. The Grand Administration Hall, at the north end of the east part, looks splendid in green and gold. On a space of 195 metres long to the north-south and 80 metres wide to the west-east before the Grand Administration Hall, the Pavilions of Ten Princes, just like the swallow's wings, range in five on either side of it, which forms a group of pavilion courtyard that looks very spacious and grand. It was once a commanding center of military-administrative organization of the Eight-Banner. The Grand Hall used by notable emperors being built so closely with the Pavilions of Ten Princes used by the nobility and princes of the Eight-Banner, which caused emperors working together with ministers, and was unique in the history of ancient Chinese palace architecture. The architectural form of the Eight-Banner Pavilions (the Pavilions of Ten Princes) is just the reflection of the Eight-Banner system on the architectural form of the early Qing Dynasty. After he had already succeeded the throne, Huangtaiji, in order to strengthen the royal right, enhanced the feudalism and weakened the power of the Eight-Banner chieftains, changed the Eight-Banner Pavilions to the location for being on duty and handling business of each Eight-Banner office.

The architectural styles of the Grand Hall and the Pavilions of Ten Princes not on-





大清门琉璃碾头

Chi Tou (the three sides of the step with five-color glazed tiles) of the Great Gate of Qing

ly have the distinct Manchurian architectural features, but also blend the cream of Chinese, Mongolian and the other national architectural art.

The Grand Hall, with its double-eaves octagonal structure, wooden structure, porch, upturned eaves and arch and caisson ceiling design and the like, follows the constructed method and style of the Shong Dynasty, which is the traditional formality of Chinese architecture. And with the design of Xu Ni foundation (sitting on an imposing 1.5 foundation), the five-color glazed "flame ball" on the top of the roof, the Dadan males with

strong power on the eight ridges of the roof, Sanskrit on ceiling, etc. it echoes the Mongolian and Lamaism architectural features. Being the wooden fan, the doors and windows of the Hall were stuck outside with korean paper, which has the regional characteristic of north-east part in China. The Hall, as the Grand Hall of Shenyang Imperial Palace, was where audiences and important ceremonies were held when a emperor came to the throne or gave a state banquet and celebration or issued the edicts of marching on, or welcome to generals and men for their triumphant return, and so on.

The Great Gate of Qing is the main entrance of the Palace. Built in the five-bay mountain style, its rooftop is padded with yellow-glazed tiles and green pelmets at the borders and the three sides of all the steps (Chi Tou) were faced with the five-color glazed tiles, which with the design of dragons in the sea and cloud and various auspicious and wealthy creatures appears to be fine carving and lifelike. Being built gorgeously, the Gate becomes a harmonious unified entity with the whole imperial palace. It was completed and used in 1632 and named as the "Great Gate of Qing" that was written on board at the first year of Chong De period (1636) in Manchu, pronounced "Daicing-duka".

Passing the Great Gate of Qing, a hall erected on a square platform, called the Hall of Civil Affairs and also known as "Jinluandian" (throne room). Built in

five-bay mountain style and flanked by twin courtyards with corridors in the front and back, it is lined with richly carved stone balustrades and statues of auspicious creatures. The roof-top is embellished with colored glazed-tiles and inside, the beams carry frescos of clouds, celestial peaches and the like. There are the Sundial and the Measure on a platform in the front of the Hall, and a paved path no more than 100 metres lying between the Gate and the Hall called "imperial road".

The Hall of Civil Affairs, the main hall of the Imperial Palace, was where Huangtaiji went to the court and conducted state affairs. Besides usually summoning military and civil officials including chieftains of national minority, the nobility of Mongolia outside the vassal state and messengers from korea, he held some important ceremonies here. To the east is the Pavilion of Flying Dragon and to the west is the Pavilion of Soaring Phoenix. Behind them, the Seven-room Building stands on both the east and west sides, some treasures, imperial garments, bows and arrows and painting and calligraph were once housed there.

Behind the Hall of Civil Affairs, the Xiezhong Pavilion and the Xiayi Building erect on the east side of the courtyard and on the other side, the Shishan Pavilion and the Rihua Building symmetrically stand. It was said that all these places were where the princes lived and read when they accompanied their fathers to east for inspection tours.



The Phoenix Pavilion, a three-storeyed building with yellow glazed tiles on the roof and green pelmets at the borders, sits on a four-metre-high foundation behind the Hall of Civil Affairs. The Pavilion was the place where the emperor and his consorts rested, read and entertained. This is the highest of the Shenyang Palace complexes and the view from the top is unsurpassed. Here, the royals assembled to watch the rising sun and the vista presented. It is considered one of the eight finest views of Shenyang.

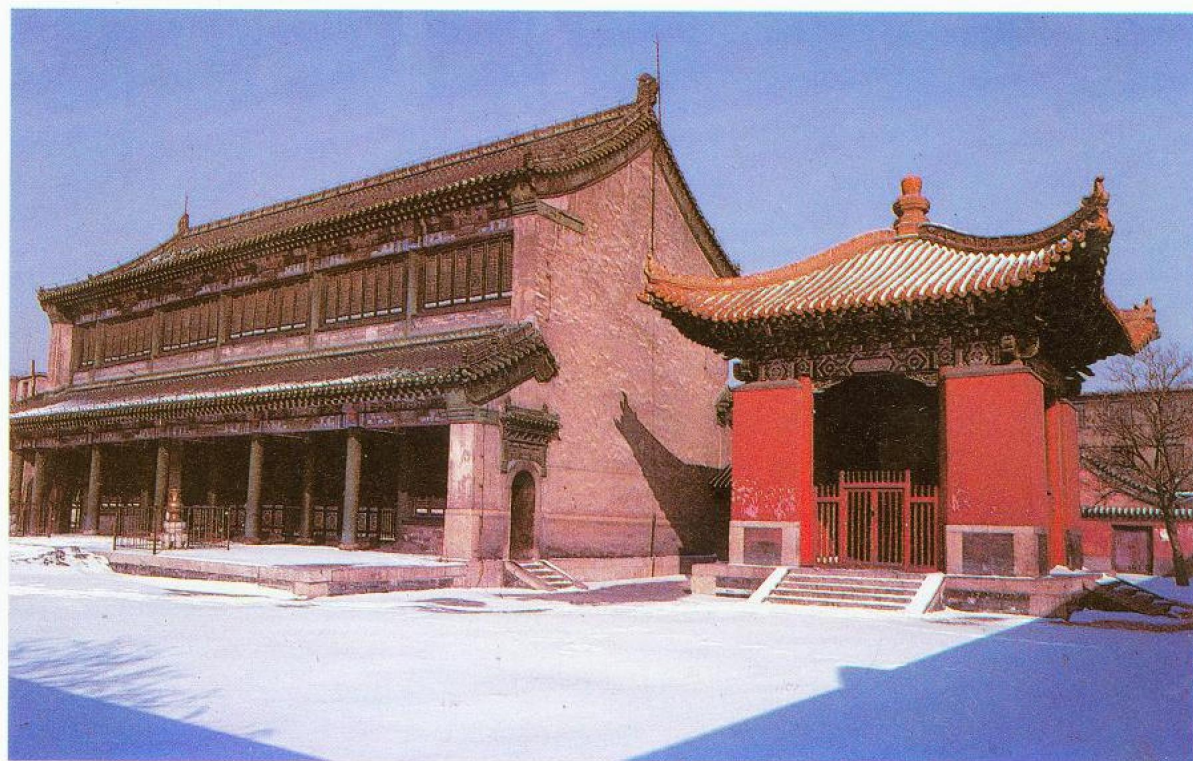
Ascending the stairs of the Phoenix Pavilion and crossing the lower doorway, one enters a quadrangle where Huangtaiji and his five consorts lived. The five Mongolian consorts of illustrious status were Fu Jin (Manchu means wife) Zhezhe Berjijite who being the queen of Huangtaiji, occupied the Palace of Tranquility and the other consorts including the Chenfei Hailanzu lived in the Guanju Palace, the Guifei Namuzhong in the Linzi Palace, the Shufei Buterma in the Yanqing Palace and the Zhuangfei Bumubutai in the Yongfu Palace (which was the birthplace of emperor Shun Zhi). The complex of five palace buildings on the higher ground, especially the Palace of Tranquility with the style of the "Pocket House" has rather distinct Manchurian and regional architectural features. The Palace of Tranquility, facing south in the middle of complexes, was built in the five-mountain style and flanked by twin courtyards with corridors in front and back. The roof of the Palace is faced with the yellow-glazed tiles and green pelmets at the

borders and the middle of the ridge of the roof with five-color glazed tiles has a design of five-color flame ball and the either side of it of dragons, phoenixes spreading wings for flight and lotus in bud. The entrance of the Palace is through the second chamber. The eastern chamber was the bed chamber of Huangtaiji and his empress named "warm room", which with southern and northern windows was divided into two rooms by a screen, and in each room there is a heated platform (called "Kang"). The kang heated by burning coal and wood is called the dragon bed (imperial bed). This design shows ingenuity and is fit well for the northern cold weather in China. The western four chambers

of the Palace were the ancestral altars when Manchu Shamanic rites were performed in Shenyang Palace and there were ancestral shrine, the curtain of Buddha, and the altar vessel, etc.. Here, an important Manchu Shaman ritual involving the slaughtering of pigs and the cooking of pork was performed. A butchering table and large cooking pans were appointed in the room for the purpose. The ritual ceremonies were performed whenever during the reign of Huangtaiji and later emperors visited to east after they had passed Shanhaiguan. To the southeast of the Palace, there stands a red pole with a square bottom and a round top named "Sou Lun Gan", which is a traditional sacred pole that the

文溯阁与碑亭

Pavilion of Literary Sources & Pavilion of Tablet







大政殿藻井天花

Caisson Ceiling Designs of the Grand Administration Hall

Manchu people used when offering sacrifices to the gods. Broken rice and pig's offal were placed on the top of the pole to feed birds and, in particular, crows. This practice means to offer sacrifices to the Heaven. This sacred pole still remains intact today.

The Eastern and Western Apartments lying on both the sides of the Palace of Tranquility, as the temporary dwelling, palace of emperors when they visited to east for inspection tours, were constructed in 1748 (the 13th year of Qian Long reign). The three-bay mansion named "the Summer Palace" was single-eaved buildings where the throne and furnishings were installed for the

relaxation of the queen mothers to whom the empress also came to pay respects. The five-bay mansion, the Jiezhi Palace, furnished with beds and some beddings were the bedrooms of queen mother. Behind this Palace is Jingdian Pavilion where the Imperial Genealogy, Record of Reality and other books and records of Qing court were housed.

The Western Apartments were the temporary dwelling palace of the emperor and his consorts, with the hall standing in front of the palace, their architectural forms are similar to the eastern once. The front hall is known as the Diguang Hall and the back palace called the Baoji Palace. The eastern room of the Baoji Palace was a lead room, however, the other room on the west together with the Diguang Hall both were where the emperor rested and summoned his officers. Behind the Baoji Palace, there lies a small and unique building named the Pavilion of Continuing Thought. The Pavilion has a distinct architectural pattern that the roof is composed of three stacked awnings and the plan of the building is a perfect square divided into nine rooms of equal size, commonly called Nine Room Pavilion. Here, the consorts who accompanied the emperor to Shenyang lived. Every room is interlinked by a small door. A door, on the mid-south of the Nine-room Pavilion, linked the Pavilion with the Baoji Palace by a corridor. Inside this Pavilion, there are a Buddhist hall, bed, study and even "cleaning room", and so on.

Behind the Pavilion is the Chongmo Pavilion where the Old Manchu File and other historical records of the early Qing were preserved.

To the east of the Great Gate of Qing, the Ancestral Temple (Tai Miao) was removed and build, while the Temple of Heaven and the Altar of the Earth were constructed greatly in 1778, during the emperor Qian Long toured Shenyang for the third time. The Temple was reconstructed with main five-bay hall, side three-bay hall on both the east and west sides. There is a small door on either the east and west conner and the Burning Silk Pavilion is set up in the front of the main hall. The whole courtyard of the Temple is established on a elevated ground and it composes an independent quadrangle. Before the Qing passed the Shanhaiguan, the Temple had been set up at a distance of five-li from the outside of the Great Eastern Gate. Here, the four shrine tablets, Zhao (Nurhaci's remote ancestor Menggetiemuer), Xing (great grandfather Fuman), Jing (grand father Juechangan) and Xian (father Takesi), were enshrined and worshipped. Following the moving of capital to Beijing, the four shrine tablets were also moved to Beijing's Tai Mao. Being reconstructed, the Temple of Shenyang, different from what it was in the early Qing, only collected Jade Seals and Jade Writes worshipfully and now it has restored its original appearance. The Pavilion of Literary Sources and the other building complexes in the west were built in the middle and later reign of Qian Long from 1778 to 1782.



The Pavilion was to be built in style of a famed Ming dynasty library (TianYiGe) in Zhejiang province, which specially houses "the Comprehensive Collection of the Four Kinds of Classics", with its 168000 volumes, it turns out to be the largest in size of encyclopedias in Chinese history. From the exterior, the Literary Pavilion appears to be two storeys high, but it has, in fact, three floors. There is a stair case on the western end, and the building is altogether six chambers wide. The roof of the Pavilion is covered with black glazed tiles while the lintels on the front and back verandahs are dominantly blue and green, giving the library an elegance unlike that of the surrounding palace buildings.

To the north of the Literary Pavilion is the Yangxi Pavilion intended to be used by the emperor for relaxation and the practice of literary pursuits. In the front of it is a theatre comprising of a Opera Stage and a Hall of Auspicious Patronage. The Opera Stage, seeing the name one thinks of its function, from which the emperors and princes, dukes and ministers could enjoy opera and please themselves during they visited to northeast to Shenyang.

Shenyang Imperial Palace covers an area of 60,000 square metres, comprising over 100 buildings, more than 500 bays. Apart from the main buildings on the above, it still have some affiliated complexes, such as the Imperial Garden behind the Pavilion of Tranquility with the Imperial Meals House, the Meat Tower, the Grain Mill of three-bay

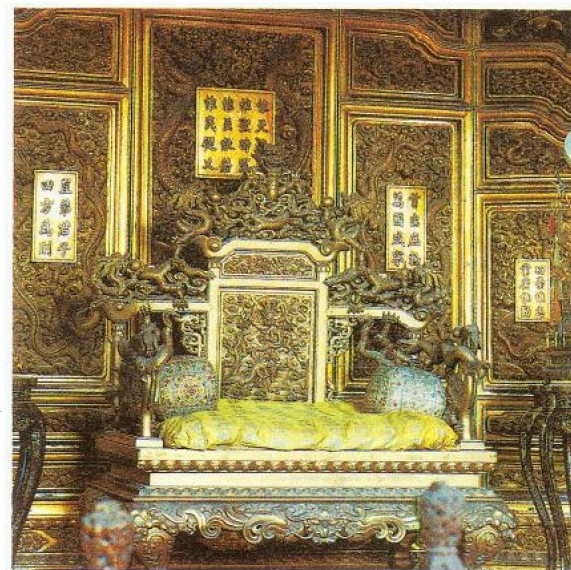
wide and the Storehouse of Twenty-eight-bay, etc.. View of the Shenyang Imperial Palace is lofty, impressive, dignified, beautiful, imposing and solemn. Although the scale of the Shenyang Imperial Palace is smaller than that of Beijing's Forbidden City, it is still with the layout of the imperial palace, in particular, it is prominent with its strong national and regional features. The Shenyang Imperial Palace Museum is a large-scale opening museum of historical and artistical standards and it is famous with its collecting and displaying of the historical heritages of Ming and Qing courts and artwares. According to the historical cultural relics of the Palace, the exhibition can be divided into the origin, cultural relics and artwares. The original exhibitions such as the Hall of Civil Affairs, the Hall of Grand Administration, The Palace of Tranquility, the Pavilion of Literary Sources, etc.. The interior of the halls or palaces on display is generally occupied by panelled thrones, incense burners, crane-shaped candle sticks and winewares, cloisonne elephants symbolizing universal peace and some other auspicious furnishings. As a bed chamber, the palace room is naturally possessed of beds, bedclothes, canopies, tables, kneading boards, ordinary objects of daily living and ornamental landscapes, treasures, hanging and sitting panels. The above original displays are mostly in accordance with what their styles were during Qian Long visited to Shenyang. The Exhibition of Historical Cultural Relics of the Qing Dynasty

adopted the form of specific subjects offering, the Exhibition of the Weapons, the Exhibition of the Instruments and the Exhibition of Cultural Relics of the Court, and so on. At the Pavilions of Ten Princes, the long and short weapons, such as the bows, arrows, guns and other assistant weapons in vowing chimes (warning), chain armors, Eight-Banner armors and shields, etc. are on show. Among these weapons, one can see Nurhaci's sword, Huangtaiji's waist bagger, Shun Zhi's birch-bark bow, Qian Long's waist bagger and other rare cultural relics handed down from ancient times. Moreover, this display also include the valuable tally used when passing through and delivering the emperor's messages.

The Exhibition of the Instruments are placed on both the Pavilion of Flying

崇政殿宝座屏风

Panelled Screen & Imperial Throne in the Hall of Civil Affairs





Dragon and the Pavilion of Soaring Phoenix. The institution of music of the Qing court, contains Zhongheshao Yue and Lu Bu Yue (the music used when the emperor was starting off). The Zhongheshao Yue can be played by the instruments such as serials bells, drum, she (25-stringed plucked instrument), qin, flute, xiao (a vertical bamboo flute), and so on. All these instruments displayed here can produce all the eight musical notes. However, the Chinese wind and percussion instruments as cymbals, dian, zheng (a Chinese with 21 or 25-strings), and other instruments can be used to play Lu Bu Yue, which are also on exhibition here.

The Exhibition of the Cultural Relics of the Qing court, being a temporarily special exhibition, is on both the sides of the Hall of Auspicious Patronage (in the middle of the Hall is an imitative exhibition on the origin of the emperor Jia Qing enjoying opera). There are dinners, glass wares, fans, the scholar's four treasures (inkstick, inkstone, brush and paper), furniture, clocks, and so on.

The Exhibition on Works of Art is in the five palace sitting on the elevated ground in which we have such excellent artistic treasures of the Ming and Qing period, as painting and calligraphy, porcelain, carving, lacquer ware, jade ware, cloisonne, embroidery and weaving, and the like.

It is in the studio of the Yanqing Palace that the opulent collection of painting and calligraphy of the Ming and Qing period are on show in turn. The accomplishments on

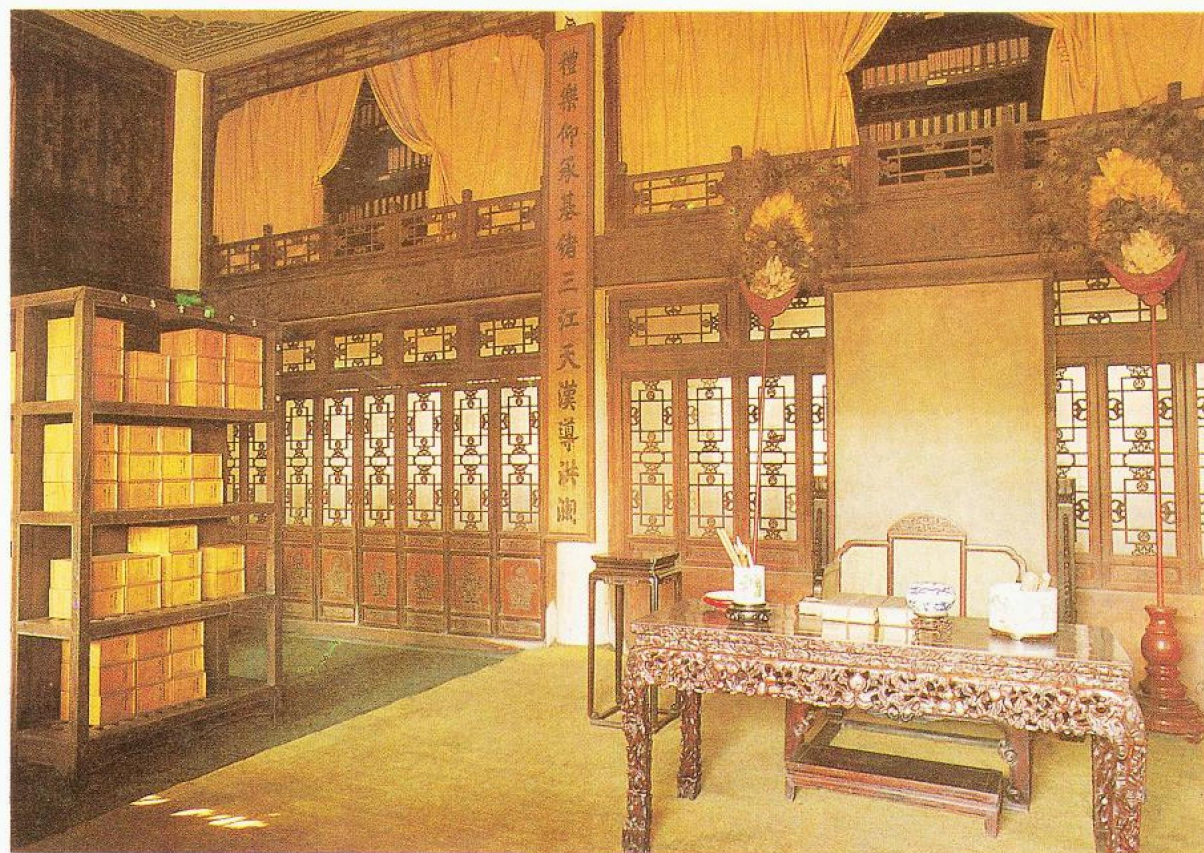
calligraphy were remarkable during the Ming and Qing Period. The Notes of Old Drinker's Pavilion calligraphy by Wen Zhenming is strong, bold and unconstrained and "Luo-Shen-Fu" (compose a poem for the Luo-river Fairy) by Zhu Runming is changing constantly and naturally formed, they are both excellent works. The works of the experts Dong Qichang, Zhang Ruitu and others shaped the style of their own and each had his strong points.

There are a lot of excellent works of painting during the Ming and Qing period. Owing to the draws painted by scholars of

the Ming Dynasty were very flourishing, the schools assuming many and various colors appeared to be various and different. From the painting collection Boating in Autumn painted by Shen Zhou and Clear Stream, Green Trees and Wild Geese painted by Dong Bangda are some powerful and exquisite, while Pine of Mount Tai painted by Yuan Shangdong, Plum Blossoms and Magpies painted by Chen Jiayan have the same points as well as their own strong points. It is rated the the six schools included the four Wangs, Wu and Yun as the main school in the painting of the Qing, among them, the

文溯阁内景

Interior of the Pavilion of Literary Source







介祉宫内景

Interior of a Mansion in the Jiezhi Palace

painting A Study in the Forest in Autumn by Wang Hui is natural and vigorous, which combined the south and north branch into one part. In the callateral branch, Four Monks, Eight Strangs of Jinling (Nanjing) and Painting Scholar of Yangzhou, all of them have their own productions that will be handed down from age to age and both the painting schools of tradition and the branch are advanced side by side. Innumerable Mountains, Valleys an Pines by Hua Yan and Riding in the Snow Hooking for Plums by Huang Shen, etc. of the Museum collections

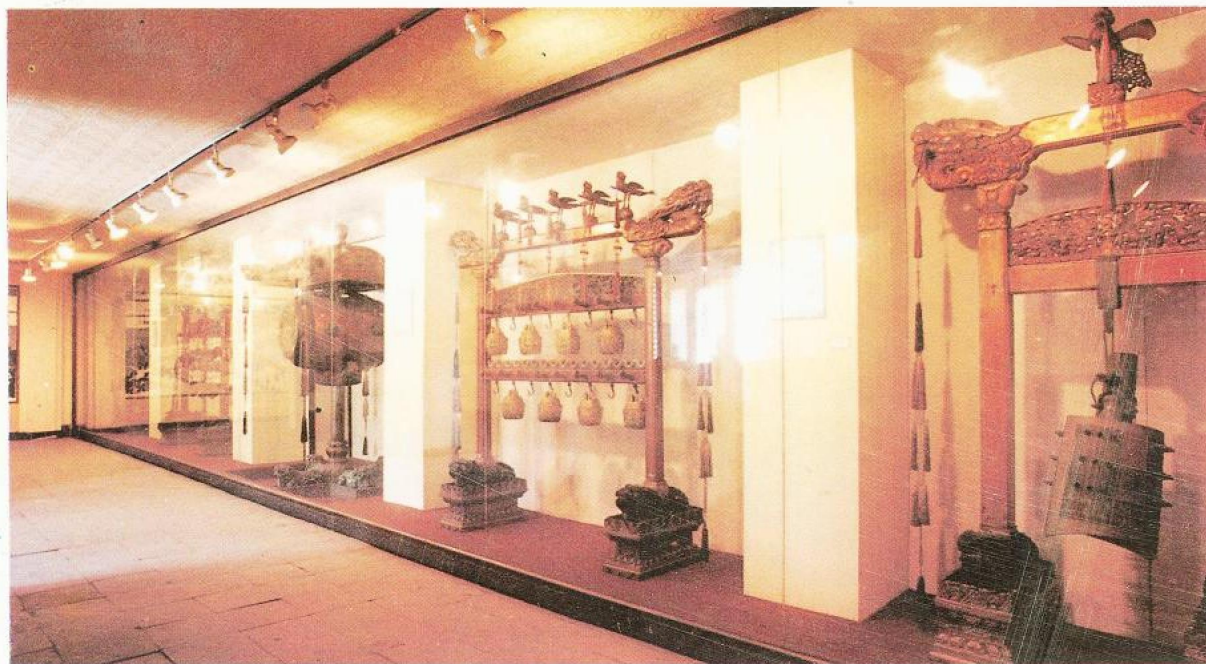
may be rated as a fine works of art. Finger painting Mandarin Ducks in a Pond under Willows by Gao Qipei, etc. are famous all over the world and Western Dog in the Shade of the Bamboo by western calligrapher Lang Sining is also a fine work.

The Carving Works of Art on show at Linzhi Palace and Yanqing Palace, are carvings of jade, jadeite, agate, crystal and various material bamboo, wood, ivory and stone. The kind of carved jade is the most advanced in Qing Dynasty. The colors of white, green, dark, yellow, black and other of carved jade

have all. The kind of carved jade include gift ware, ritual ware, furnishing, ornaments of hair, worn ornaments, tools of study, doll, and so on. All of these carving are exquisitely, elegant and magnificent. For example, Jade Vase in the Form of Magnolia Flower is just like flurishing orchid and Carved Jasper Auspicious Animal Figure with Carved a Bottle, Carved Root Double Tigers Figures, etc. are lifelike and they seem to be moving. Carved Ivory Small Decorative Panel with a picture and characters about one thousand word "Lou-Shen-Fu" was carved on the 0.4cm thick ivory carving board, which can be seen clearly under high degree magnifier and this craft called peerless work.

The porcelain enaml at Guanju Palace, cloisonne and lacquerware is on shown at eastern and western secondary palaces, which collected the finest articles of the Shenyang Palace. China, as her name shows, is noted for her porcelain production throughout the world. Porcelain in the Qing period was well-developed. From the viewpoint of art history, Chinese porcelain reached its high point during the reigns of Kang Xi, Yong Zheng and Qian Long of the Qing Dynasty. It produced by the imperial kilns during this period has never been surpassed, formed the centre of porcelain production at Jingdezhen (Zhejiang province of China). The porcelain of the Shenyang Palace Museum collection are the most produced during this period. The porcelain of Su San Cai (plain three color), Wu Cai (five colors), Sacrificial red,





飞龙阁内中和韶乐陈列

Display the Instruments of the Zhongheshao Yue inside the Pavilion of Flying Dragon

Cowpea red, etc. reflected the features of that times, such as Blue Glazed Plate with Yellow Dragon Motif and characters the Kang Xi imperial reign-mark, Polychrome (five-color) Gu (flower vessel) with characters the Kang Xi imperial reign-mark, etc, are the highest grade. The porcelain production during the Yong Zheng period had made a great achievement on the aspect of blazing new trails as well as modelling after an antique. During the reign of Qian Long, it succeeded the old times and also gained development. For example, Winter-blue Glazed Long-neck Vase with horse-shaped handles and characters the Yong Zheng imperial reign-mark, Dou Cai (contrasting col-

ored) Dish with dragon and phoenix motif and characters the Qian Long imperial reign-mark, Fen Cai (famille rose) Lantern-shaped Vase with a design of children at playing, are the finest articles, that will continue to evoke admiration.

There has been a long history of lacquerware making in China. By the time of the Qing Dynasty, variety of designs had been increased and the techniques had been improved. Many of the lacquerwares made here were vases, wine vessels, plates and cases or caskets of various patterns. Table plaques and hanging plaques were also popular. Handicraft articles which require the most exquisite workmanship are carved

lacquerwares, represented by the red carved lacquerware. For this kind of work, the elegantly tangling patterns are carved out on a layer of thick dark red lacquer. For example, Red Lacquer Globular Vase with carved designs of scenery and figures in relief and Red Lacquer Round Box with carved designs of dragons and characters the Qian Long imperial reign-mark.

Enamelwares are a resulting product of integrated traditional Chinese metalwork and foreign craftsmanship. Being very popular during the Jingtai period of the Ming, the blue is the main color in the glaze, therefore enamelware is called "Jingtai lan" (cloisonné). The bright glaze, the complicated patterns and the glistening gilt decorations all make the wares seen extraordinarily delicate and have special artistic effects.

The garments and warvings are a high proportion of the historical and cultural relics of the Museum collection, from which one can catch sight of Huangtaiji's imperial yellow dragon satin robe, emperor Jia Qing's imperial dragon robe and the winter court attire of emperor Xian Feng. They all may be rated as the fine workmanship that will be handed down from age to age.

Inside this picture album, we selected some fine articles from the handed-down objects of the Qing Court, Porcelain, Lacquerware, Enamelwork and Carving, Furnishings, Garment of the Qing Court and Painting of the Qing and Ming. The pictures in the album totalled more than 160.