



# LAMASERY OF HARMONY AND PEACE

雍  
和  
宮



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# 雍和宮

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## LAMASERY OF HARMONY AND PEACE

Yonghegong is located inside Andingmen in the northeastern part of Beijing. Built in 1694, the 33rd year of the reign of Emperor Kangxi, it was at first the mansion of Yinzhen, the emperor's fourth son, who later succeeded to the throne and became Emperor Yongzheng. In 1725, the third year of Emperor Yongzheng, the mansion became the emperor's secondary palace and was renamed the Palace of Harmony and Peace. In 1744, the ninth year of Emperor Qianlong's reign, the palace was converted into a lamaist temple, which also served as the administrative centre of Buddhist affairs of the Qing government.

The Mongolian and Tibetan peoples have been two important ethnic minorities since historical times. For the stability of the regime and peace at the borders, it was necessary for the Qing court to exercise control over them by every means. As most of the Mongolians and Tibetans were believers in the lamaist form of Buddhism, Emperor Qianlong encouraged the spread of the Yellow Sect of Lamaism in the interior and led the imperial family in following the creed so as to maintain a close link with the areas inhabited by the Mongolians and Tibetans. As he also made frequent contact with the leading lamas, such as Dalai and Panchen, and leading Mongolian monks, he was supported by their followers in keeping the country and people in peace and security. It was against this background that Yonghegong was converted into a lamaist temple.

The grounds of Yonghegong measure nearly 400 metres from north to south and 50-80 metres from east to west. There are altogether 1134 rooms in the temple buildings, totalling 23131.8 square metres in floor space. The principal structures in Yonghegong include three

monumental arches, the Gate of Harmony and Peace (Yonghemmen), Hall of Harmony and Peace (Yonghedian), Hall of Eternal Blessings (Yongyoudian), Hall of the Wheel of Dharma (Falundian) and Hall of Infinite Happiness (Wanfuge), which stand in five courtyards, one behind another. There are also the auxiliary side halls, the four halls of learning (Scripture-Lecturing Hall, Esoteric Hall, Mathematics Hall and Bhaisajya Hall), the Initiation Terrace and Panchen's Tower. The courtyards are progressively reduced in size from the south to the north while the buildings rise progressively higher, giving people an enigmatic impression, the impression of a place "where dragons and phoenixes gather." Since the predecessor of Yonghegong was the mansion of a prince and the emperor's secondary palace, the structures bear the architectural characteristics of palace structures and Tibetan temple buildings. This is most prominent in the Hall of the Wheel of the Dharma and the Hall of Infinite Happiness. The Hall of the Wheel of the Dharma is the great central hall where the lamas gather to perform Buddhist rituals. The Hall of Infinite Happiness enshrines the Great Buddha Maitreya. All of the names of the Yonghegong buildings and inscriptions on the stone stelae in the lamasery are in four languages: Han, Manchu, Mongolian and Tibetan. This not only is in harmony with the architectural style, but also shows how much thought Emperor Qianlong had given to maintaining the unity and unification of the multi-national country.

Preserved in Yonghegong is a rich collection of cultural relics, particularly those related to Tibetan Buddhism. In addition to the large number of vividly sculptured Buddhist statues, each different in posture and expression, there are also a large collection of Tibetan-style paintings known as Tanka paintings, murals, scriptures and religious instruments and vessels. The inscriptions on the stelae and boards, the paintings and calligraphic works, decorations and ornaments in the lamasery are also of very high cultural and historical value. *The Hill of 500 Arhats* carved in red sandalwood, the Buddha's shrine carved in golden-striped Nanmu hardwood and the giant Buddha carved in white sandalwood are known as the three masterpieces of wood carving in Yonghegong. In 1750, after the revolt staged by the Tibetan local chieftain Jurmod was put down by an army of the Qing government sent by Emperor Qianlong, the military and administrative powers in Tibet were placed in the hands of the seventh Dalai Lama. To repay the emperor's favour, the seventh Dalai Lama obtained a white sandalwood

tree trunk for the emperor from Nepal through exchange with a large quantity of gems. When the log was shipped to Yonghegong, Emperor Qianlong appointed Living Buddha Charhan to oversee the designing and carving of it into a statue of the Buddha. The Hall of Infinite Happiness, in which the giant Buddha is enshrined, was built after the giant Buddha was completed. This gave rise to the saying: The giant Buddha came before Yonghegong. The Buddhist shrine and sandalwood Buddha are in the Hall of Buddha's Light. Empress Dowager Niugulu was said have a gold crown of 70-percent purity weighing more than 10 kilogrammes made for the statue and a large and rare luminous pearl inlaid on the forehead of the statue. It is to be regretted that both were lost in the early half of this century.

During the most flourishing period in history, the temple was staffed by more than 500 lamas. There are nearly 90 of them today and most of them are from Inner Mongolia and Fuxin in the Northeast. Kabuyang Tubudan, the present abbot of Yonghegong, is a lama of profound learning and a holder of the Gexi academic degree. He not only has a thorough knowledge about the Mongolian and Tibetan scriptures, but also is well versed in Sanskrit. In recent years, he has collaborated with others in translating and publishing several monumental works, including the translation of the *Great Compendium of Sutras* from Tibetan into Mongolian and the Mongolian edition of the *Four-Volume Medical Classic*. Luosang Samadan is the most favorite disciple of Tubudan. Entering the temple at 15, he is now the vice-abbot. In addition to his heavy work load, he is at present compiling a scriptural textbook for the lamas to recite every day.

Monks in Yonghegong observe the regulations and disciplines of the Yellow Sect of Tibetan Buddhism, a statue of the Great Master Zongkaba, founder of the Geru Sect, is enshrined in the Hall of the Wheel of the Dharma, where the monks in cassocks perform rituals and chant scriptures every morning. During religious festivals and on memorial days, Buddhist activities and prayer sessions are held in the temple. In their scriptural study courses, the lamas in the temple closely observe the order that the scriptures of the Prakaranna Sect are studied before those of the Esoteric Sect.

The Buddhist religious affairs in Yonghegong are supervised by the Temple Administrative Committee formed by lamas and with the posts of abbot and supervisors on the committee. In

the Qing Dynasty, the abbot and vice-abbot were appointed by the court, and the masters of the various halls and other temple officials, selected and appointed by the Dalai and Panchen lamas. The first abbot of Yonghegong was Living Buddha Changja Robidoji the Third, who concurrently held of post of chief of the Printing Department of the Lamas in the capital. The post was later filled by Mongolian lamas in most cases.

In the early 1990s, the wooden statue of Maitreya Buddha in the Hall of Infinite Happiness was repaired and gilded for the first time in more than 240 years after its completion. Upon completion in 1993, a hallowing ceremony was held in the temple. The ceremony lasted three days and was unprecedented and the largest in scale in the history of Yonghegong. There was also a incinerating ceremony. Buddhist rules require it that before a statue is to be repaired, the Buddha it represents must be sent away by chanting scriptures to reduce the statue into an unholy piece of wood so that the Buddha will not be offended by any work done to the statue. After the repair is done, the Buddha is invited back or hallowed. After the hallowing, the statue is only to be worshipped. Any improper act towards it will be a crime.

The Devil-Catching Ceremony is held in Yonghegong every year between the 29th day of the first lunar month and the first day of the second lunar month. The Devil-Catching Dance, a Buddhist religious dance, is performed during the ceremony by lamas masquerading as devils and ghosts and wearing masks. The Devil in the Devil-Catching Dance refers to the evil King Langdarma, who tried to destroy Buddhism in Tibetan history. The Devil-Catching Dance is the most characteristic religious dance to be performed in Yonghegong. The arena is set up in the courtyard of the Devaraja Hall (Gate of Harmony and Peace). The Devil-Catching Dance Ceremony lasts three days. The climax is reached on the afternoon of the second day. In the Qing Dynasty, the ceremony was attended by the emperor, princes and senior court officials. The traditional Devil-Catching Ceremony in Yonghegong was suspended for a time after 1957 and did not resume until 1988.





## 雍和宫

雍和宫位于北京市东北的安定门内，始建于康熙三十三年（1694年），原为康熙帝第四子胤禛（即后来的雍正帝）的府邸。雍正三年（1725年）提升为行宫，改名雍和宫。乾隆九年（1744年）改建为喇嘛庙，并成为清政府管理佛教事务的中心。

在中国历史上，蒙、藏一直是占有重要地位的少数民族，清王朝为了政权的巩固和边疆的安宁，就必须利用各种手段对其进行控制。而蒙、藏族大都信仰喇嘛教，于是乾隆在内地大兴黄教，皇家带头信仰，藉此沟通与蒙、藏地区的联系，保持与达赖、班禅和蒙古高僧的频繁往来，使众心归向，国泰民安。雍和宫正是在这样的背景下才改建为喇嘛庙的。

雍和宫南北长近400米，东西宽50—80米，总建筑面积23131.8平方米，共有殿堂1134间。主要建筑有三座牌坊和雍和门、雍和宫殿、永佑殿、法轮殿、万福阁等五进大殿，还有东西配殿、“四学殿”（讲经殿、密宗殿、数学殿、药师殿）和戒台楼、班禅楼等。院落从南到北空间渐次缩小，而建筑物却渐次升高，给人以“聚龙窝凤”、“高深莫测”之感。因雍和宫的前身曾贵为王府和

帝王行宫，所以它的建筑兼有皇家建筑和藏式寺院的特色，尤以法轮殿和万福阁最为突出。法轮殿是雍和宫的中心大殿，是僧侣们集会或举行佛事活动的场所。万福阁是供奉弥勒大佛的殿宇。此外，庙内几乎所有宫殿的匾额、碑文都是用汉、满、蒙、藏四种文字书写，这不仅与建筑风格相协调，也体现了乾隆帝要维护多民族国家团结统一的良苦用心。

雍和宫内的文物尤其是藏传佛教文物十分丰富，各殿内不仅有大量造型生动、神态各异的佛像，还有许多唐卡、壁画、经卷、法物、法器。另外，庙内的碑文、匾额、字画及饰物等也有很高的文物价值。紫檀木雕刻“五百罗汉山”、金丝楠木雕刻的佛龕、白檀木雕刻的大佛被誉为雍和宫“木雕三绝”。其中木雕大佛是用一整棵白檀木雕刻而成的。1750年乾隆皇帝派兵平定了西藏郡王朱尔默特的叛乱，并把西藏的军政大权交给了第七世达赖喇嘛，达赖为了报答皇恩，特用大量珍宝从尼泊尔换回这棵白檀木相送。白檀木运到雍和宫后，乾隆帝命察罕活佛亲自设计。大佛雕好后，再度身建造万福阁，因此，曾流传“先有大佛，后有雍和宫”的说法。金丝楠木精雕而成的佛龕和旃檀佛在照佛楼内，钮祜禄氏皇太后当年还为旃檀佛打制了一顶10多公斤重、七成金的五佛冠，并在佛像前额上镶嵌了一颗罕见的大毫光珠，可惜这两件珍贵文物均在本世纪上半叶丢失。

历史上雍和宫喇嘛最多时曾达到500余人，现有近90人，绝大部分来自内蒙古和东北阜新等地。雍和宫现任住持加木杨·吐布丹，是一位造诣高深的高僧，获有“格西”学位。他不但精通蒙、藏文经咒，尚擅长梵文。近年来，他与人合作整理出版了藏文译蒙文的《大藏经》和蒙古文版的《四部医典》等几部巨著。罗桑·撒玛丹，是吐布丹最得意的弟子，他15岁入寺，现为副住持。在繁忙的工作之余，他还编写了供僧侣们诵经用的日诵课本。

雍和宫僧侣严格遵循黄教律规。法轮殿内供奉着格鲁派创始人宗喀巴上师的法像，每天清晨，僧侣们都要身穿袈裟到佛像前礼拜、诵经；宗教节日或纪念日都要举行佛事活动和法会；寺中喇嘛学经严格遵循先显宗后密宗的次第。

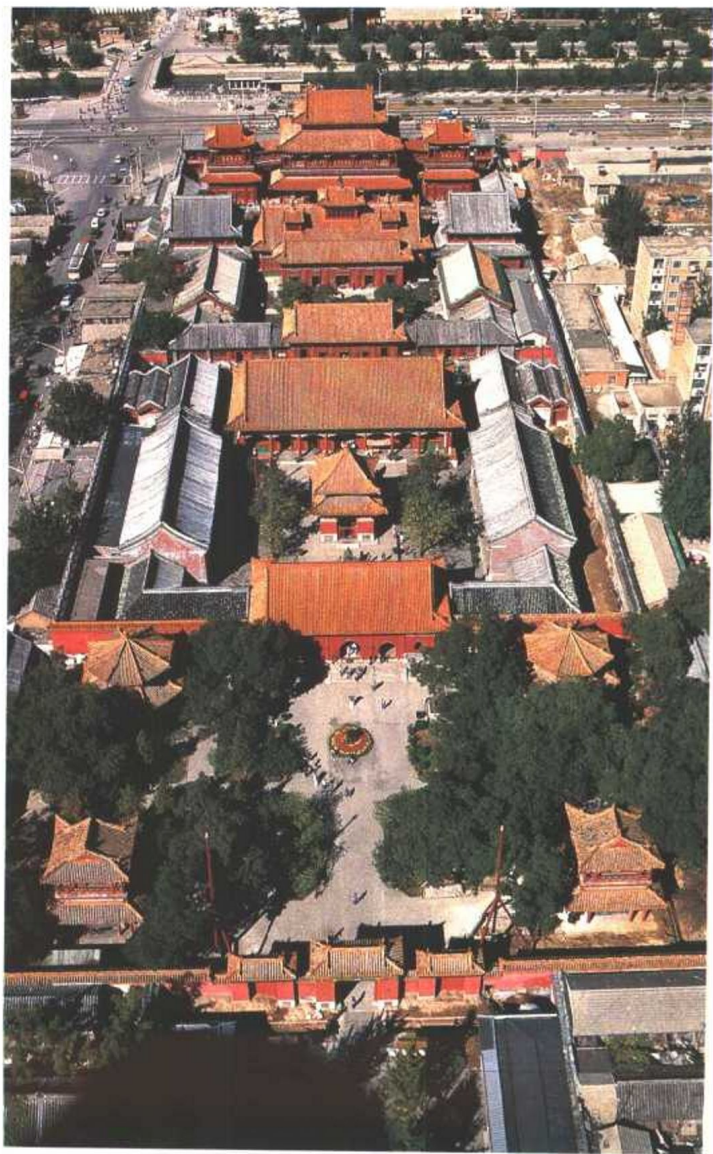
雍和宫的佛教事务由僧侣组成的寺庙管理委员会负责，设有住持、副住持、管家等职。清代，住持须经朝廷委任，其他各殿主师则由达赖、班禅从西藏堪布厅选派。第一位住持由京城喇嘛印务处主任三世章嘉·若必多吉活佛兼任，以后大都由蒙古族喇嘛担任。

九十年代初，雍和宫寺庙管理委员会对万福阁内的木雕大佛进行修缮贴金，这是大佛造成后240多年来的第一次。1993年工程告竣，寺内举行了隆重的开光庆典。开光活动共进行了三天，其规模和盛况在雍和宫的历史上是空前的，且第一次举行了“烧施”法会。根据佛家仪轨，佛像修缮前需要先诵经把佛送走，这样佛像就成了一根没有神灵的木头，人们修缮时的任何动作都不会冒犯它。待修缮完毕后，需要把佛请回来，迎神安住，即“开光”。开光后的佛像人们只能顶礼膜拜，任何非礼动作都被视为罪过。

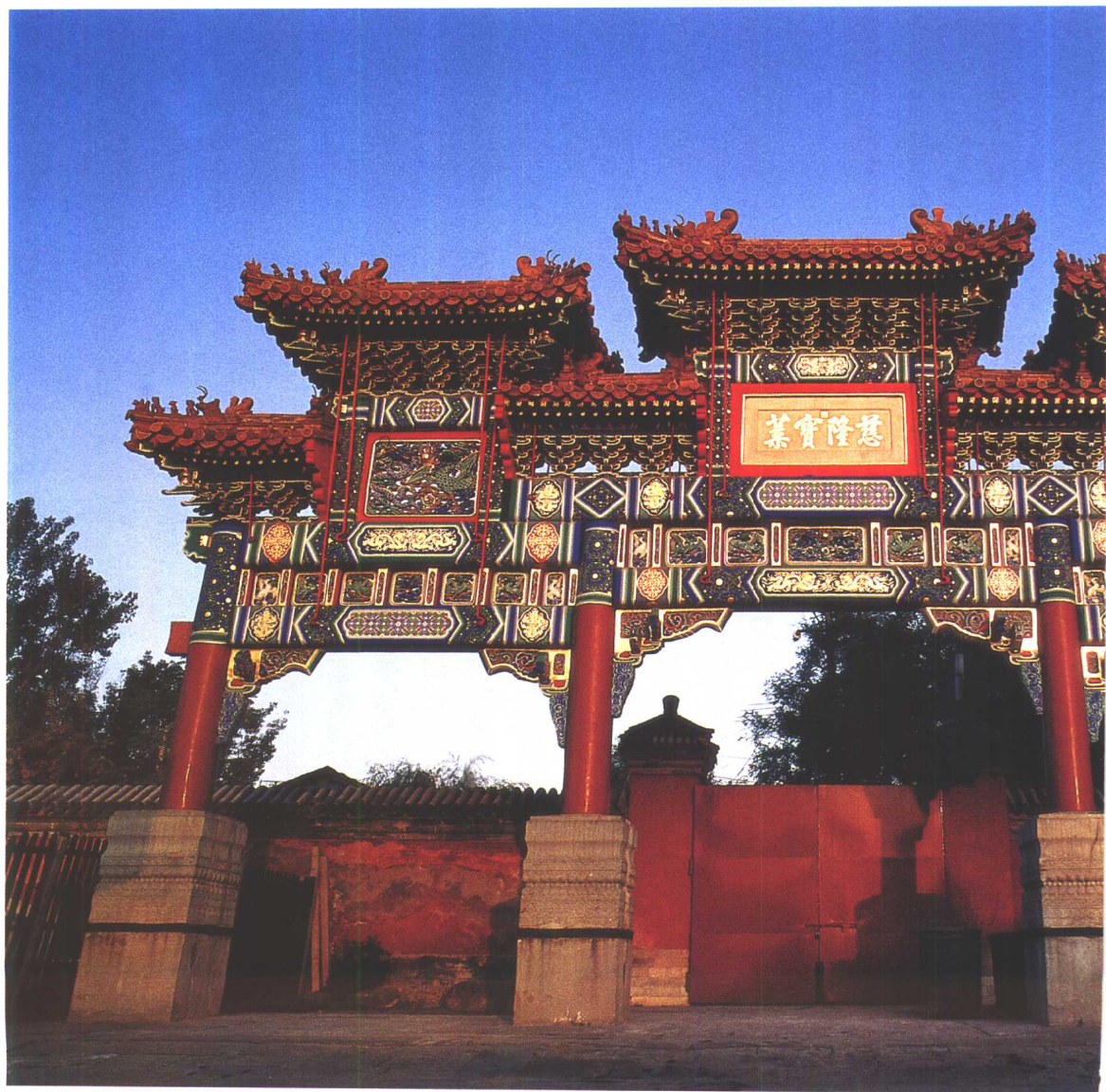
雍和宫一年一度的“打鬼”活动，在每年农历正月二十九至二月初一举行。“打鬼”藏语称“跳布扎”，是僧侣身着鬼神服装头戴面具表演的一种佛教舞蹈。这里的“鬼”主要是指西藏历史上毁灭佛法的恶王朗达尔玛。“打鬼”是雍和宫最具特色的宗教仪式，坛场设在天王殿（即雍和门）前的庭院中。持续三天的“打鬼”活动在第二天下午达到高潮，在清代，皇帝和王公大臣也来观看。1957年后雍和宫传统的“打鬼”仪式曾一度中断，到1988年得以重新恢复。

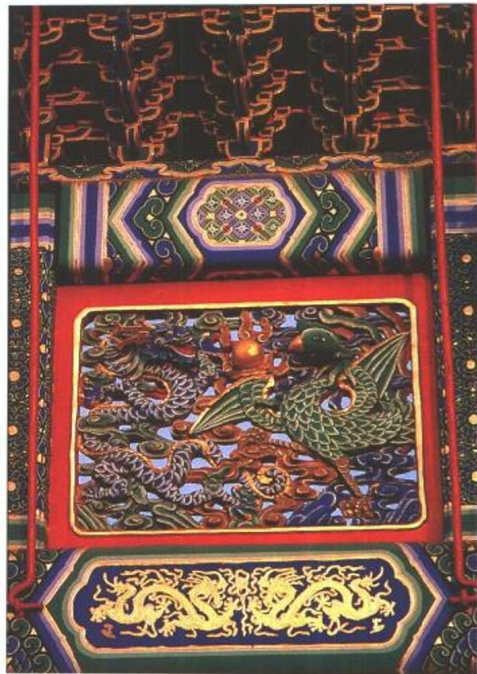
Yonghegong is composed of seven courtyards arrange along a single axis. The courtyards are progressively reduced in size one after another from south to north while the structures rise progressively higher, giving one the impression of infinite height and depth and exemplifying the traditional Chinese style of architecture, which emphasizes “opening the gates to the sun and concealing the rows of buildings behind them”.

雍和宫的七进院落从南到北渐次缩小,而建筑物渐次升高,体现了中国“正殿高大而重院深藏”,“宫门向阳而层层掩护”的传统建筑风格。









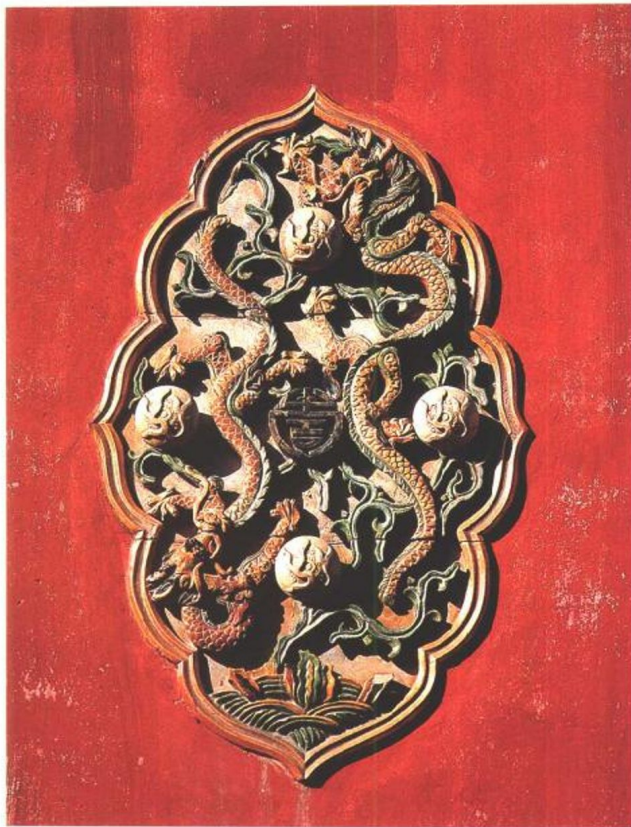
There are three monumental arches in Yonghegong, standing on the east, west and north sides of the first courtyard. Built in 1744, the ninth year of Emperor Qianlong, the original structures with columns and beams were regrettably stolen during the Japanese war of aggression against China and replaced with concrete ones as we see them today.

雍和宫牌楼，共有三座，分立于第一进院落的东、西、北面，建于乾隆九年（1744年），原来梁柱均采用名贵的金丝楠木构筑，底座为叶青石。可惜日军在侵华战争期间，偷偷将原梁柱拆走，代之以水泥梁柱。如今，人们见到的就是被偷梁换柱后的牌楼。

Above Right: A carved design of auspicious dragon and phoenix and sets of brackets on one of the monumental arches.

右上图为牌楼上雕刻的龙凤呈祥图案和斗拱层叠的造型。



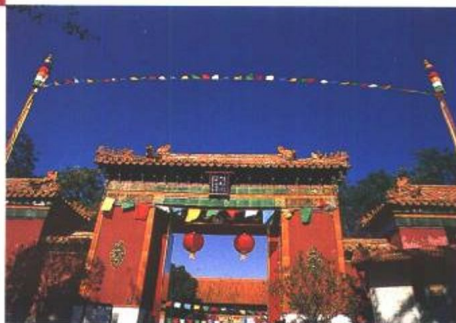


On the side wall of the gate structure is a design carved in relief of two dragons sporting pearls with the character for “longevity” between them, which symbolizes blessing and a long life.

门两侧墙上的浮雕采用二龙戏珠并嵌有“寿”字图案，寓意“福寿双降”。

The Gate of Luminous Peace (Zhaotaimen), the entrance to the second courtyard, is a structure of three gateways. As the walls and roofs are decorated with yellow and green glazed bricks and tiles, the gate is also called the Glazed Gate.

昭泰门，是雍和宫第二进院落的大门，共有三座门楼，因采用黄色、绿色的琉璃护壁、盖顶，所以又称琉璃门。





Behind the Gate of Luminous Peace are the Bell and Drum Towers standing on the eastern and western sides of the courtyard. First built in 1744, the ninth year of Emperor Qianlong's reign, in the architectural style of multiple eaves and hipped-gable roofs, the two towers are decorated with golden and painted designs. Picture shows an outside view of the Bell Tower.

分列于昭泰门内东、西两侧的钟楼和鼓楼，始建于乾隆九年（1744年），采用重檐歇山式结构，环以描金彩绘的外廊。图为钟楼外景。





The Imperial Stele Pavilion. The essay, "On Lamas", written by Emperor Qianlong, is carved on the four sides of the stele in the pavilion in the Han, Manchu, Mongolian and Tibetan languages. The Han-language version is in the hand of Emperor Qianlong himself. The stele has become an important object for the study of the ethnic and religious policies of the Qing dynasty.

御碑亭。亭内石碑四面分别用汉、满、蒙、藏文镌刻乾隆所撰《喇嘛说》全文，其中汉文为乾隆御笔。此碑文成为研究清代民族、宗教政策的重要史料。

The name of the Hall of Harmony and Peace on the board is in the handwriting of Emperor Qianlong in the Han, Manchu, Mongolian and Tibetan languages.

雍和宫殿匾额。为乾隆御笔，用汉、满、蒙、藏四种文字书写



The Gate of Harmony and Peace is eternally enshrouded in the smoke of burning incense. Originally the front entrance to the Mansion of Prince Yong, it was renamed the Devaraja Hall for the four heavenly kings enshrined there after the mansion was converted into a lamasery.

雍和门前常年香烟氤氲。雍和门原为雍亲王府大门，改庙以后，成为天王殿，内供四大天王。