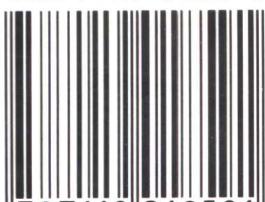


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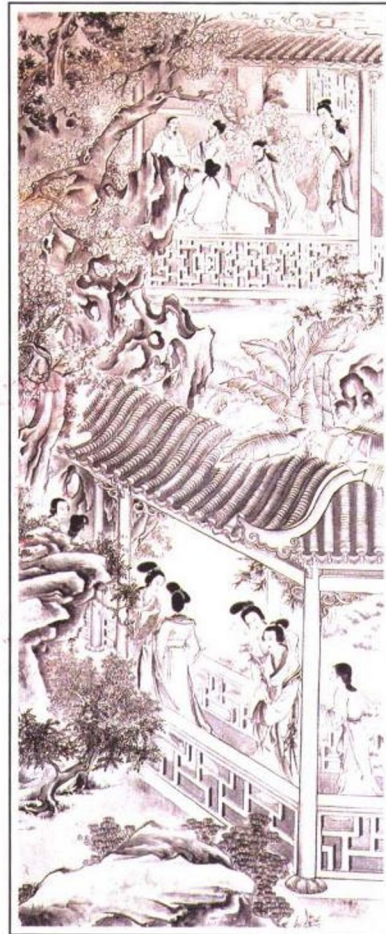
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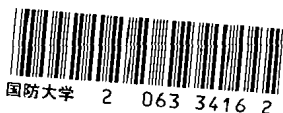
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Long Corridor Paintings
at Summer Palace
颐和园长廊彩画故事精选



Summer Palace Administrative Office
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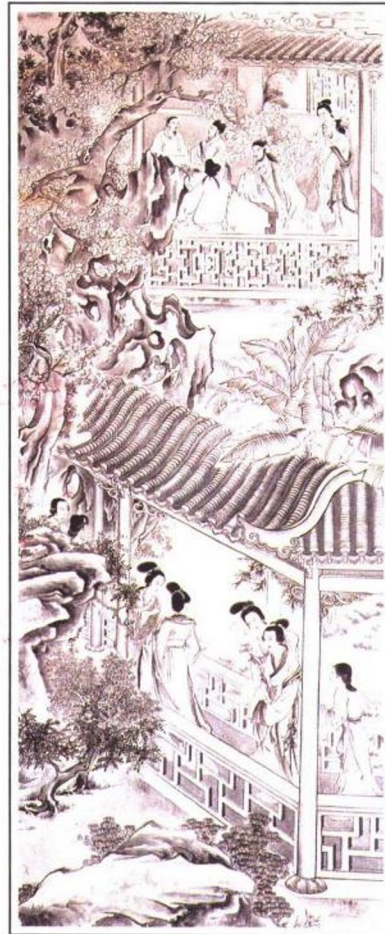
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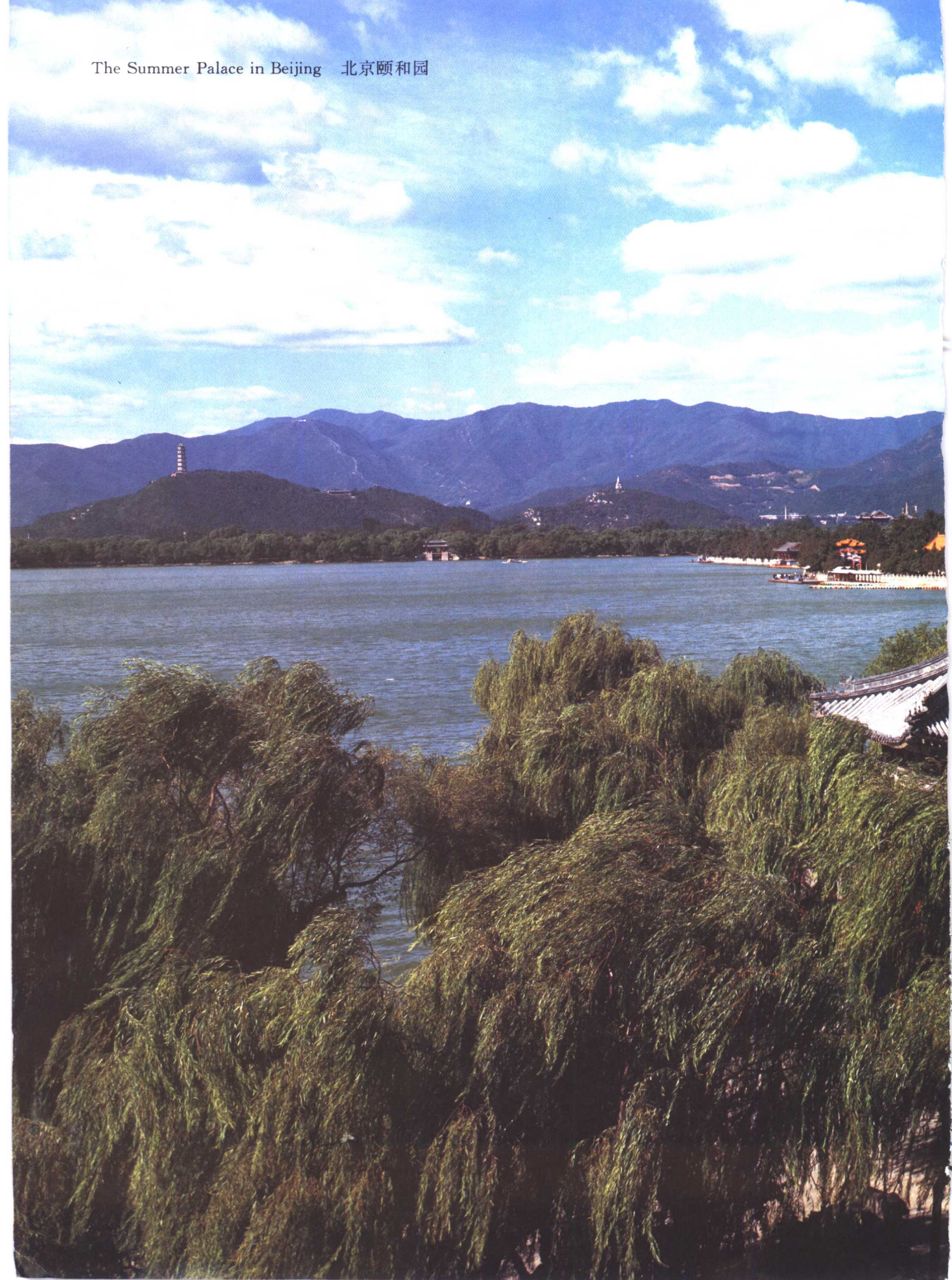
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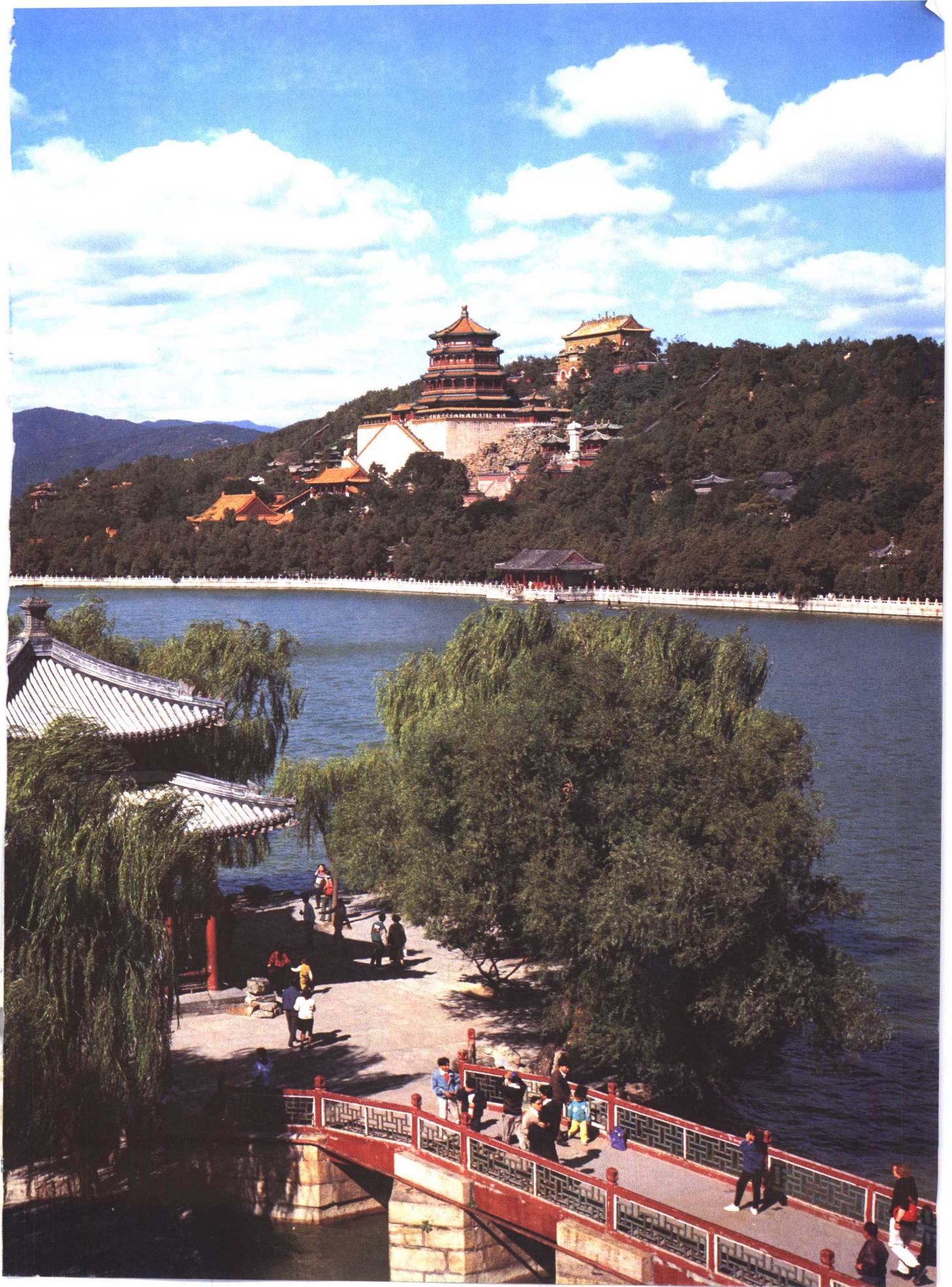


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Long Corridor at Summer Palace 颐和园长廊

In 1990, China was informed by *The Guinness Book of Records* that the Summer Palace's long corridor, already famous for its traditional architecture and paintings of historical scenes, was determined to be the largest painted corridor in the world. This newly-won recognition brings even more appeal to an already well-loved cultural monument.

If all the architectural and aesthetic features of the Long Corridor were described in writing, we would have a long essay rich with details concerning arrangement, measurement, structure, outlook, color, aesthetics and mechanics. And perhaps the most significant component of the essay would be the large number of color paintings depicting famous cultural figures.

The Long Corridor in the Summer Palace was first built in 1750, the 15th year of Emperor Qian Long's reign. In 1860 it was destroyed by British and French soldiers who invaded Beijing. During the reign of Emperor Guang Xu (in the end of 19th century), the Long Corridor was reconstructed according to the original pattern. This 728-meter-long art gallery starts from Greeting the Moon Gate in the east and ends at Stone Man Pavilion in the west. It has 273 sections in all. In between, there are four octagonal pavilions with double roofs, named as Liuzhui, Jilan, Qiushui and

Qingyao, symbolizing the four seasons. This ingeniously conceived, intricately patterned and uniquely styled corridor is like a long colorful ribbon linking the scenic spots scattered in front of neighboring Longevity Hill. Using special painting techniques, the corridor's artwork expresses the Chinese nation's search for beauty from various levels and angles. While walking on the Long Corridor, you'll see Longevity Hill with its lofty pines, to the north; to the south is peaceful Kunming Lake, ripples softly breaking on the surface. However, the paintings on the corridor can bring people into an even more fantastic world.

On the beams of each section of the Long Corridor there are over forty color paintings, each one with a unique story and painted in various styles and sizes. These color paintings can be divided into four categories: human figures and stories, landscapes, flowers and birds, and architecture. Among these, the most fascinating part is certainly the over 200 paintings depicting historic figures, folk and fairy stories and scenes from traditional opera. These works cover thousands of years of history, from the first emperor of China (c. 2100-2000 BC) to the last feudal dynasty which ended early in this century. The long span of history depicted, large scale and rich contents of these paintings are rare in the world. For this album we have selected the best and most representative works.



Landscape painting 山水彩画

Except for some folk stories, most of the Long Corridor's paintings center on the Chinese classic novels, including, the *Three Kingdoms*, *Journey to the West*, *Outlaws of the Marsh*, *A Dream of Red Mansions*, *Strange Tales from Make-Do Studio*. In this album you'll enjoy lively scenes from all of these classic works.



Painting of human figures 人物故事彩画

Three Kingdoms recounts the breathtaking war at the end of the Han Dynasty and Three Kingdoms (220-280) in China—Wei Kingdom, the strongest, and the Shu and Wu kingdoms. Each vied to unify China and destroy the other two. During this dozen year war, many respected historical figures emerged, including Liu Bei, Zhuge Liang, Guan Yunchang, Zhang Fei, Cao Cao, Sun Quan, Lü Bu, Zhao Yun and Diao Chan. These figures continue to captivate.

Journey to the West is one of the most popular and loved novels in China. The novel relates the adventures of the Tang Dynasty (618-907) Buddhist monk Xuanzang as he travels west with his three disciples, Monkey, Pig and Friar Sand (to today's India and Nepal) in search of Buddhist scriptures. During his pilgrimage, Xuanzang met all kinds of monsters and spirits who wanted to eat him. Only the courage and watchfulness of his disciples saved him from death. Finally they reached the west and obtained the scriptures. The paintings on the Long Corridor depict how Xuanzang and his disciples evaded or defeated the many monsters and spirits that hindered their journey.

The Long Corridor paintings also depict *Outlaws of the Marsh*, a classic novel which portrays the peasant uprising at the end of the Northern Song Dynasty (1110-1121). The heroes in the novel include Song Jiang, Wu Song, Li Kui, Lin Chong, Lu Zhishen and Shi Qian. The Long Corridor paintings, and these pages, depict in lively fashion these much-loved characters.

A Dream of Red Mansions presents the indulgent life of nobles in the middle of the Qing Dynasty, the last feudal dynasty. The love affairs of Jia Baoyu and Lin Daiyu, the hero and heroine, spawn many interesting stories. The

Long Corridor paintings follow the plot of the story.

A collection of short novels, *Strange Tales from Make-Do Studio*, with the help of various fox spirits, disclose the ugly faces of officials and bullies of feudal China, while attacking arranged marriages and other irrational practices and systems of this period.



Flower and bird painting 花鸟彩画

Many Chinese and foreign tourists who have visited the Summer Palace feel that the Long Corridor is just like a history and culture museum—it displays not only traditional Chinese art but also brings to life the essence of China's several-thousand-year history and culture. In this album we've culled the essence of this essence.

Dear readers, it is our wish that this book brings you the fragrance of Chinese culture and conveys the power of its wisdom.



Ceiling paintings inside the pavilion 亭子内彩绘藻井

1990年,设在英国伦敦的《吉尼斯世界大全》总部,向中国有关部门发来一条重要消息:

“中国北京颐和园的长廊,经过各方面权威人士的认真评估,以建筑独具特色,绘画数量多、内容丰富多采,而被评为当代世界上最长的画廊。”这是中国被海外权威机构较早承认的既具有很高文化价值又适于参观游览的世界之最。从此,颐和园的长廊,以她独有的建筑艺术魅力更被世人所厚爱。

长廊的建筑艺术,包括布局、体量、结构、外形、色彩、美学、力学等,如果要把长廊的建筑艺术展开来叙述,肯定会成为一篇内容丰富而又独特的大文章,而长廊上那大量的内容不同色调各异的彩画,则是她建筑艺术中最重要的组成部分。

颐和园的长廊,始建于乾隆十五年(1750年),1860年被入侵北京的英法联军焚毁。光绪年间(十九世纪末)又按原样重建。长廊东起“邀月门”,西止“石丈亭”。全长728米,共有273间。中间建有“留佳”、“寄澜”、“秋水”、“清遥”,象征春夏秋冬的四座重檐八角亭子。长廊建筑构思巧妙,布局完整,形式独特,内涵丰富。她似一条



A pavilion on the Long Corridor 长廊中的亭子

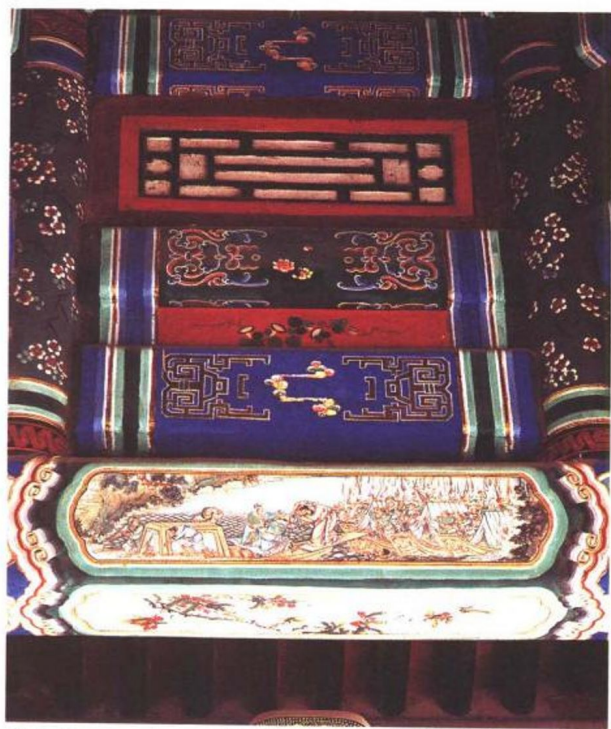


Painting of traditional Chinese buildings 建筑风景彩画

长长的彩带,把万寿山前山分散的景点建筑连在一起,使它们像点点繁星洒落在自己身旁。长廊彩画以中国绘画的独特技巧,把中华民族追求美的意趣,多层次多角度的表现出来。在长廊漫步,向北望去,是高阁耸立青松环绕的万寿山,向南望去,是碧波荡漾堤岛争辉的昆明湖。而观赏长廊上的彩画,则又把人们带入了一个更加迷人的世界。尤其是在骄阳似火的夏暑和遇上雨雪天气,由于长廊能起遮阳避雨的作用,丝毫不会影响人们的游兴,所以,长廊更成为人们非常喜欢游览的地方。

在长廊每间廊子的上方,根据建筑形式不同,画师们在四周的梁、枋等处,分别绘有四十多幅大小不同、内容各异、形式多样的彩画。这些彩画如果按内容来划分,基本上可以分为四大类。一是人物故事,二是山水画屏,三是花卉翎毛,四是建筑风景。其中最为引人入胜的是在廊子的内外被称作“包袱画”的二百多幅人物故事彩画。这些彩画有历史人物,民间传说,神话故事,戏曲片断等。时间跨度,从中国的三皇五帝(公元前21世纪至20世纪),到中国最后一个封建王朝,上下绵延达数千年之久。其历史之长、范围之广、内容之丰富,在当今世界上确实少有。这本画册,就是从长廊上数百幅人物故事彩画中精选而成的。

长廊上的人物彩画,除了一部分是来源于中国的民间故事以外,其余大多选自中国的古典文学名著。其中以《三国演义》、《西游记》、《水浒传》、《红楼梦》、《聊斋志异》五部文学著作占的数量最多。



Paintings on the pavilion's beam 亭内梁枋上的彩画

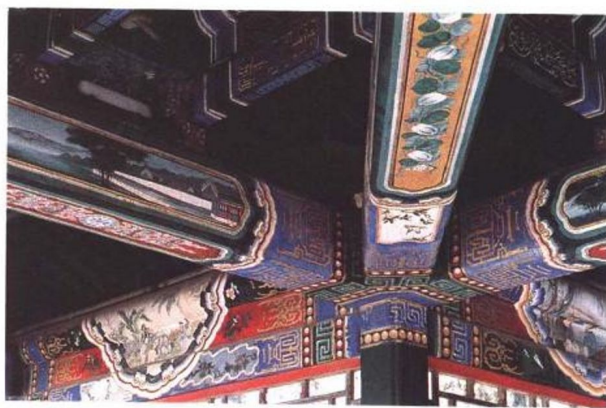
《三国演义》是描写中国汉朝末期及公元 190 至 280 年间的故事。当时的华夏大地，有魏国、蜀国和吴国，三国并立。魏国的势力最为强大，蜀国和吴国较弱。三个国家为了扩大自己的势力，削弱对方，从而最后达到消灭对方，实现统一中国的目的，三国之间展出了既惊心动魄又妙趣横生的角斗。在这场长达数十年的较量中，出现了众多的被后人传颂的历史人物。如刘备、诸葛亮、关羽、张飞、曹操、孙权、吕布、赵云、貂蝉等。长廊上那些有关三国的人物彩画，就是叙述那段历史故事的。

《西游记》是一部在中国影响最广的神话故事著作。说的是中国唐朝(公元 618—907 年)一位叫玄奘的僧人，带领孙悟空、猪八戒、沙僧三位弟子，不怕艰难险阻，不远万里去西天(现在的尼泊尔、印度一带)取经。一路之上，师徒四人遇到了不少妖魔，这些妖魔鬼怪都想活吃这位僧人的肉，多亏了随从他的三位弟子与妖魔勇敢机智地奋力拼搏，才使这位僧人生命转危为安，最终实现了他们去西天取经的宏愿。长廊上那些有关《西游记》的彩画，就是描绘这师徒四人是如何战胜这些妖魔鬼怪的。

《水浒传》是一部描写北宋末年(公元 1110 至 1121 年)农民起义的文学著作。书中的不少人物曾被人们津津乐道。如宋江、武松、李逵、林冲、鲁智深、时迁等。长廊上的彩画，把这些历史人物描绘得既很有个性又非常生动有趣。

《红楼梦》是描写中国最后一个封建王朝清朝中期(18 世纪前后)贵族生活的文学名著。在那座大观园里，那些男男女女们，眼看着即将衰落下去的家业，正在无可奈何的消磨时光。书中的贾宝玉和林黛玉是两个男女主人公，围绕着他二人的爱情瓜葛，又衍生出许多很有意思的故事来。长廊上许多有关《红楼梦》内容的彩画，都是围绕着这些情节而展开的。

《聊斋志异》是一部短篇小说集。它以谈狐说鬼的形式，揭露官吏、豪绅恶霸的丑行，抨击包办婚姻和不合理的制度。



Paintings on the corner beams of the Long Corridor
长廊拐角处梁枋上的彩画

在参观过颐和园的中外游客中，不少都有这样的体会，他们说，在长廊漫游，如同走进一座建筑别致的历史博物馆，不仅能观赏到独特的中国传统绘画艺术，还能领略不少中国数千年历史文化中的精华。



This story is an ancient Chinese fairy tale. The Eight Immortals refer to the following people: Li Tieguai, Han Zhongli, Lan Caihe, Zhang Guolao, He Xianqu, Lü Dongbin, Han Xiangzi and Cao Guojiu. According to legend, one year there was a plague in the world. The Eight Immortals decided to go to Yingzhou in the East Sea to collect some herbal medicine to cure people. They decided to cross the sea by starting from picturesque Laoshan Mountain on China's east coast. Han Zhongli, Cao Guojiu and Zhang Guolao would travel together, while Lü Dongbin, Han Xiangzi and Lan Caihe would form another group. Li Tieguai and He Xianqu would travel together dressed up as father and daughter.

八仙过海是一个神话故事。八仙指的是：铁拐李、汉钟离、蓝采和、张果老、何仙姑、吕洞宾、韩湘子和曹国舅八人。相传有一年天下闹瘟疫，八仙想到东海瀛洲采药解除人间的瘟疫。共同商定，渡海时从山明水秀的崂山开始。汉钟离、曹国舅、张果老一起，吕洞宾、韩湘子、蓝采和结伴，铁拐李和何仙姑扮成

The Eight Immortals started from the Kunlun Mountains in western China and agreed to meet again on the top of Laoshan Mountain on August 15. The Eight Immortals got together at Laoshan Mountain at the appointed time. Every one brought along his own unique charms which could protect them in crossing the sea. Facing a vast expanse of misty, rolling waters and fresh breeze, the Eight Immortals set out across the sea, chatting and laughing all the way. From then on, this proverb was spoken: "The Eight Immortals cross the sea, each one showing his or her special prowess." It means that when people do something together or compete with each other, each displays his or her own ways and skills.

父女，八位仙人从昆仑山出发，约定八月十五在崂山山顶会面后，各自拿出自己的宝物，倚物渡海。面对烟波浩淼的大海，徐徐清风扑面而来。八位仙人说说笑笑向大海彼岸漂去。之后民间流传谚语“八仙过海，各显神通”，比喻干成某件事或互相竞赛时，各自都有一套办法或本领。



Qin Xianglian was married to Chen Shimei, a scholar from an impoverished family. As Chen's mind was on academic study and passing imperial exams some day, the entire family burden was on Qin, a gentle and hard-working girl who waited attentively upon her aged and sick parents-in-law and reared her children. To save for her husband's travel fare to the capital for imperial exams, Qin cooked meals and labored in field during the day and spun cotton into yarn and wove cloth by oil lamp deep into the night. Everybody in the neighborhood praised her virtues.

Several years later, Chen placed first in the imperial exams. The emperor, fond of this young scholar's handsome looks and talents, married his daughter to him. Living the high life of an imperial family member, Chen soon forgot his family back home. Later, his home area

《包公案》中的故事。秦香莲嫁给书生陈士美，丈夫一心想求取功名，只管读书，家庭重担，全部落在香莲身上。温顺、勤劳的秦香莲，上要服侍年老多病的公婆，下要教育一双儿女。为了给丈夫积攒进京赶考的路费，她白天干活做饭，晚上纺线织布，辛勤劳作。方圆百里，都知道陈家有一个好媳妇。

数年后，陈士美进京应试，一举中了状元。皇上见陈士美才貌双全，即招为驸马。陈士美贪图荣华富贵，早把家人忘得

suffered severe draught and crops failed for many years in a row. Both of Chen's parents died of hunger. Qin, the virtuous daughter-in-law, wept in the streets selling her long hair that she had kept to cover their burial cost. Then, as she had nobody else to turn to, she went all the way to the capital with the children to look for her husband. After much suffering Qin met Chen, but the ungrateful husband disowned her and the children and turned them out of his house. Wang Yanling, the old and kind-hearted prime minister tried to help. He brought Qin, disguised as a singsong girl, to Chen's birthday party in the hope to rouse Chen's sympathy. Even he was humiliated by Chen's verbal abuse. Chen even sent soldiers to kill Qin and the two children. Qin, in despair, brought a law case to Kaifeng Court against Chen. She finally won the case.

一千二净。后来，连年灾荒，颗粒不收。陈士美的父母饿死，香莲剪掉头发长街叫卖，换钱埋葬了公公和婆婆。她实在走投无路，便带儿女上京寻夫。香莲母子经过千辛万苦找到了陈士美，丈夫忘恩负义，不但不认妻子儿女，反将他们赶出门去。耿直的丞相王延龄让香莲扮艺人随他一起去给陈士美祝寿，想顺便劝说陈士美，反被骂出陈府，并派人暗杀香莲母子。香莲无奈，被逼迫到开封府。



This is a story from the classical novel *Three Kingdoms*. Toward the end of the Eastern Han Dynasty (25-220) China was war-stricken. After a royal edict to recruit soldiers in Zhuozhou, three heroes surfaced. One was Liu Bei, a descendent of Liu Sheng, Prince of Zhongshan during the Han Dynasty. Liu Bei was seen while reading the posted edict when he heard a hesitant voice behind, "What use is just sighing, without man's devotion to his country?"

Then the man introduced himself: "I'm Zhang Fei, and my livelihood is selling wine and slaughtering hogs."

"I do want to devote myself to the country," Liu Bei explained after telling Zhang his name. "But how can I help if I'm empty handed?"

"You needn't worry," said Zhang. "I'm willing to give up my fortune to build an army and embark on this

new career with you."

While the two talked merrily over cups in a small restaurant, in came a martial looking, handsome man with a huge build and a red complexion. Liu and Zhang invited him to join them. They learned that the man was named Guan Yu. As he had upheld justice by killing a local tyrant, he had fled home and wandered about for many years. During an amiable conversation the three found that they shared a common ambition and the next day in a peach garden they swore brotherhood to heaven and earth before lit candles and joss sticks, Liu Bei the eldest, Guan Yu the second-oldest and Zhang Fei the youngest. They vowed devotion to China. Later, the three sworn brothers had successful career. Liu Bei ascended to the throne of the State of Shu in 221 A.D in present-day Sichuan.

《三国演义》中的故事。 东汉(25-220年)末年,天下大乱。朝廷发布文告,下令招兵买马。榜文到涿县,引出了三位英雄。刘备,是汉朝中山靖王刘胜的后代。一天,他边看榜文边长叹,忽听背后有人说:"男子汉大丈夫不思为国出力,在这里叹什么气?"并自报姓名说:"我叫张飞,靠卖酒杀猪为生。"刘备说出自己姓名后说:"我想为国出力,又感到力量不够,故而长叹!"张飞说:"这没什么可难的,我可以拿出家产,招兵买马,创建大业。"刘备听后非常高兴。二人来到一个小店,边喝酒边

谈,正说得投机,门外突然来了一个红脸大汉,威风凛凛,相貌堂堂。刘备、张飞请他一同饮酒。交谈中得知,此人名关羽,因仗义除霸有家不能归,已流落江湖五、六年了。他们各自抒发自己的志向,谈得十分投机。

隔日,三人来到一个桃园,点燃香烛,拜告天地,结为兄弟。按年龄刘备为大哥,关羽为二哥,张飞为三弟。并发誓:"同心协力,报效国家。"此后,三人果然作出一番惊天动地的事迹。



A story from *Journey to the West*. During the reign of Emperor Tai Zong (627-649) of the Tang Dynasty, at his request, esteemed Buddhist Monk Xuan Zang was sent to India, the birthplace of Buddhism, for scriptures. From Chang'an (present-day Xi'an), the capital of the Tang Dynasty, the monk journeyed west. When he eventually fulfilled the mission and returned, seventeen years had passed. From that time forward, Buddhism spread across China.

《西游记》中的故事。唐贞观年间(公元627-649年),唐太宗重视佛教,派僧人玄奘到佛教发源地去取真经。唐僧离开长安,一直西行。用了长达十七年的时间,终于实现了自己的伟大宏愿,到达天竺国(今印度)取回了真经。从此,佛教在中国弘扬、传播。

As this legendary trip was told and retold by later generations, many embellishments were zealously added. Wu Cheng'en, using popular versions of the story along with his own fictional details, created the intriguing classical novel *Journey to the West*. The Tang Priest, Monkey, Pig and Friar Sand characters from the book are popular images among Chinese people.

Note: Wu Cheng'en (1500-1582), was a Ming Dynasty novelist.

玄奘取经事,历史上确有其人其事,《西游记》就是根据这段历史而写成的一部文学著作,小说家吴承恩在民间口传的基础上,又加进了不少神话色彩,更增强了故事的可读性和趣味性。小说中的唐僧、孙悟空、猪八戒、沙僧等人物形象,在中国家喻户晓,老幼皆知。



This is a story from *Outlaws of the Marsh*. After killing the local tyrant Zhen Guanxi, for fear of being jailed, Lu Zhishen fled to Mount Wutai where he stayed in a temple as a monk. After breaking the temple rules by drinking, he was sent by the abbot to the Monastery of Great Assistance to State, where he was put in charge of a vegetable garden. The property had been plagued by a band of local hooligans who frequently came to steal. None of the previous watchmen could stop the theft. Now, on hearing that a new watchman had been employed, the hooligans came again, only to be welcomed by a good beating: the two leaders were kicked into a

manure pit and the rest dropped to their knees and kowtowed for mercy.

The next day they came again, but this time to apologize with wine and food. While they were enjoying the food, crows up in a tree cackled nonstop. A bad omen, the hooligans claimed. They were about to fetch a ladder to destroy the bird nest, when Lu Zhishen stopped them. He sized up the tree and said, "No need for the trouble." He stripped off his coat, bent down and grasped the trunk. Then he yanked the tree right out of the ground. The hooligans gasped in disbelief and went down on their knees and begged Lu to teach them martial arts.

《水浒传》中的故事。鲁智深打死恶霸镇关西后，怕吃官司，逃往他地。他先来到五台山文殊院出家，因不守佛规，喝酒闹事，方丈又把他介绍到大相国寺看菜园子。菜园子附近住着二、三十个泼皮，他们常来菜园子偷菜，已换了几个看园子的人都管不了他们。这次听说又换了个新人，便来闹事，没想到被鲁智深把两个领头的踢到粪坑里，吓得他们跪地求饶。第二天，泼皮们买些酒菜向鲁智深赔礼。大家正吃得高兴，听到门

外大树上的乌鸦叫个不停，泼皮们说这叫声不吉利，吵得人心烦，便欲搬梯子拆掉鸟巢。鲁智深上前把那棵树上下打量了一下说：“不用了，待我把树拔掉。”说完，只见他脱掉外衣，用左手向下搂住树干，右手把住树的上半截，腰往上挺，那棵树竟然连根拔起。众泼皮惊得个个目瞪口呆，忙跪在地上拜鲁智深为师。



This is a story from *A Dream of Red Mansions*. Betrothed to the son of a Imperial Academician surnamed Mei, Baoqin stayed in Jia Residence waiting for her wedding date. In the depth of winter, the earth was draped with a cloak of snow. Li Wan invited cousins over to chant poems and enjoy the snowy scene. She told Baoyu to fetch some plum blossoms from Miaoyu's place. Baoyu did as he was bid and soon returned with crimson flowers in fine bloom. Then Li Wan bid three of her cousins to compose poems, each taking "red," "plum" and "flower" as a subject matter. Amid the excitement, old Lady Jia came in a sedan chair to join them. She praised the flowers and drank cheerfully in the company of the

merry girls around her. Suddenly, Lady Jia noticed that out in the snow stood an ethereal, beautiful young lady in a fur drape, accompanied by a servant girl holding a branch of plum blossoms. It was a scene just like a picture. It was Baoqin on her way back from a plum-fetching trip from the same place. Lady Jia appreciated Baoqin's beauty and talents, and thought of making a marriage proposal on behalf of Baoyu. On learning that the girl had been betrothed to Young Lord Mei and that the wedding would soon happen, the old lady reluctantly quit the idea. This picture shows Baoqin in the snow with flower blossoms.

《红楼梦》中的故事。薛宝钗的堂妹薛宝琴，许配给都中梅翰林之子为妻，进京待嫁，来到贾府。此时正值隆冬，刚好下了一场大雪，给大地披上了一层银装。李纨组织姐妹们以“雪”为题办起诗社，大家在芦雪庭赏雪吟诗。李纨命宝玉去栊翠院向妙玉要一枝红梅。宝玉欣然从命，很快就折回一枝红梅。李纨又命邢岫烟、李纹、宝琴分别以红、梅、花三个字各赋诗一首。一时间，芦雪庭内热闹非常。贾母高兴，背着王熙凤等人坐轿

来到芦雪庭，边夸梅花开的好，边饮酒取乐，大家陪着贾母玩笑。突然贾母见白雪之中，宝琴身披凫裘，旁边丫头抱着一瓶红梅，竟像画中的天仙一般。原来宝琴看栊翠院红梅开得好，非常喜爱，也去栊翠院折了几枝。贾母见薛宝琴长得美如天仙，又很有才气，心中十分喜欢，有意为宝玉求婚。一问薛姨妈，才知早已许给梅翰林家，而且很快就要完婚，贾母只好作罢。这幅画描绘宝琴折梅回来的情景。