



YUANMINGYUAN G A R D E N

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YUANMINGYUAN GARDEN

Yuanmingyuan in the western suburb of Beijing is the collective name for the Garden of Perfection and Enlightenment (Yuanmmingyuan), Garden of Eternal Spring (Changchunyuan) and Garden of Beautiful Spring (Qichunyuan). Covering 350 hectares of land and unrivalled in landscape architecture, Yuanmingyuan was the secondary palace of the Qing rulers. Its construction was undertaken by pooling manpower and materials of the whole country and continued for more than 100 years. The garden had followed and carried forward the fine Chinese traditions in landscape gardening of the previous 2,000 years and incorporated the best of the northern and southern styles of gardens. The sky and earth were represented in miniature, and palace halls, terraces and waterside pavilions stood in picturesque surroundings. The elegant scenery of the regions of rivers and lakes in the south existed side by side with the majestic mountains and rivers of the north. The garden which represented and embodied the highest aesthetic realm of Chinese culture and landscapes was a great masterpiece of landscape architecture in imperial gardens at the end of the feudal society and occupied an important place in the history of landscape architecture of the world.

First built at the beginning of the 18th century, Yuanmingyuan was originally a garden given by Emperor Kangxi (reigning 1662-1722) to his fourth son, Yinzhen. After ascending the throne, Yinzhen started in 1725 a large-scale expansion of the garden and added on the southern side the areas known as "Justness and Honesty" and "Diligent in Government and Friendly to the Virtuous," so that he could live and hold court in the garden. As a result, Yuanmingyuan became a political centre outside the Forbidden City, where many historic decisions were made and historical events took place. It was also a place where many seasonal festivities and celebrations were held. During the reigns of Emperors Yongzheng, Qianlong, Jiaqing, Daoguang and Xianfeng, over a period of 150 and more years, it had become a custom for the emperor to live, handle state affairs and give audience to ministers in the garden. On several occasions, Emperor Qianlong and Jiaqing received envoys from Portugal, the Netherlands, Britain and other European countries in the garden. Yuanmingyuan was, therefore, a garden of special significance in China's modern history.

The reign of Emperor Qianlong (1736-1795) saw the last prosperous period of the feudal society in China when Yuanmingyuan was at the zenith of its glory. As the ruler of a flourishing age, Emperor Qianlong said complacently, "I cannot forget the joy I find in natural scenery," and extensively embellished the garden. In addi-

tion to completing the 40 sights in the garden which had already taken shape at Emperor Yongzheng's time, he annexed the Garden of Eternal Spring in the east and the Garden of Beautiful Spring in the southeast. He also enlarged one after another the Serene and Clear Garden (Jingmingyuan) at the Hill of Jade Spring (Yuquanshan), the Serene and Comfortable Garden (Jingyiyuan) at the Fragrant Hill (Xiangshan) and the Garden of Clear Ripples (Qingyiyuan) by the Longevity Hill (Wanshoushan) (today's Yiheyuan, or Summe Palace), which, together with the Garden of Cheerful Spring (Changchunyuan) built at Emperor Kangxi's time, were known as the Three Hills and Five Gardens. By the mid-18th century, there had come into existence in the northwestern suburb of Beijing a magnificent scenic area centred around the three gardens of Yuanmingyuan. As a whole, Yuanmingyuan reflected the culture, art and productive forces of China's feudal society at the highest level and represented the highest standard of scenic construction in the cities and the art of China's landscape architecture in imperial gardens in the 18th century. Yuanmingyuan soon became famous also to the West and was praised as "the garden of gardens" and "a model the art of landscape architecture as a whole in China."

Yuanmingyuan was a large man-made garden with water in it built on level ground. In overall arrangement, it adopted the artist method of "representing the large with the small" in the traditional scholar's gardens. While creating scenic views by rearranging water and hills, it had recreated a epitomized view of the world as imagined by the ancients in China.

"Clear Sky over Nine Prefectures" (Jiuzhouqingyan) in the palace area was a scenic area with the Rear Lake at the centre. The nine islets near the edge of the lake represented "the nine prefectures demarcated by Yu, the reputed founder of the Xia dynasty" and symbolized the unification of the country.

The Lake of Blessing (Fuhai), dug in the first year of Emperor Yongzheng's reign (1723-1735), was the largest body of water in the garden. The "Jasper Terrace on Penglai Island," built at the centre of the lake, stood for the three fairy mountains of Penglai, Fangzhang and Yingzhou in the sea in fairy tales. The Lake of Blessing represented the East Sea.

"Purple and Green Mountain Lodge" (Zibishanfang) built on a hill of rocks in the northwestern corner of the garden was the commanding height in the garden and represented the Kunlun Mountains in the western part of the world in fairy tales. The man-made elevations with trees on them undulated like wooded hills in nature against a background of mountain peaks in the west. Water in clear, winding streams meandered through valleys and plains from west to east and connected the lakes and ponds into a variegated and complete water system. As the water flow around the hills and through open ground, the surface of the water narrowed and broadened and became now secluded and now exposed, creating infinite changes in atmosphere with mountains beyond mountains and placid streams. The scenery was not natural but better than that found in nature.

During the most flourishing period, there were more than 100 scenic sights, gardens within the garden, palace halls and temples in Yuanmingyuan. They represented all the basic structures in ancient Chinese architecture, such as halls, gardens, temples, village houses and market places. In architectural forms, they embraced almost all the possible plane layouts and structural shapes in ancient Chinese architecture. There were

not only buildings with a single-eaved flat roof, but also palace-style buildings with multi-eaved roofs of glazed tiles. There were not only regular courtyards with one main building and two side buildings or two main buildings and four side buildings, but also complexes of garden buildings which were varied and unconfined in architectural composition. In addition to the usual rectangular, square, round, I-shaped, A-shaped, hexagonal and octagonal buildings, there were also the rare cross-shaped, enclosed-square, four-square, Buddhist-swastika-shaped, T-shaped, triangular, double-lozenge, crescent and fan-shaped buildings. The Palace of Peace and Blessing (Anyougong) built for holding memorial ceremonies for Emperor Kangxi and Yongzheng was a neatly arranged and magnificent structure. The Garden of Luxuriance (Qianyuan) was a copy of the gardens in Yangzhou. The pavilions and terraces of uneven height and different styles and shapes with trees, rocks, bird houses and flowering plants between them formed distinctive scenic zones and a colourful landscape architectural complex. Gardens and structures like these, either hidden behind hillocks, standing on hill tops or by the waterside, were gardens within the garden and turned Yuanmingyuan into a garden of infinite interest.

The scenic sights created in Yuanmingyuan embodied a diversity of themes, ranging from political and Confucianist teachings and religious supplications to aspects of life of the ordinary folk, covering everything in heaven and the human world. The largest number of them were imaginative towers and pavilions on fairy mountains, recreations of the scenery depicted in ancient poems and paintings and abstractions of natural scenery and famous and historical sites. Among the 40 scenic sights were the "Sound of Lute on Stream-Flanked Lake," which was based on the two lines of a poem by the great poet Li Bai of the Tang dynasty: "The mirror-like pond is flanked by two streams, where the twin bridges arch like rainbows"; "Spring at Wuling" reproduced the haven of peace described in the "Notes on the Land of Peach Blossoms" written by Tao Yuanming of the Jin dynasty; the "House of Apricot Blossoms in Spring" recreated the mood of the poem "Clear and Bright" by Du Mu of the late Tang dynasty; the "Light of the Sky High and Low" represented the majesty of the Yueyang Tower at Lake Dongting described in the "Notes on the Yueyang Tower" by Fan Zhongyan of the Song dynasty; the "Jasper Terrace on Penglai Island" with the imaginative "five gilded courtyards and 12 jade towers," imitated the gold-and-green style of landscape painting created by Li Sixun, a painter of the Tang dynasty; the "Vistas of Sea and Mountains" was a round marble terrace in a pond of water with a triple-eaved tower on it, which looked like a distant mirage on the sea and the land of the immortals. There were others, such as the "Distant Northern Mountain Village," which was based on Wang Wei's pastoral poems which emphasized the importance of farming; "Sitting on a Stone by a Stream," which imitated the elegant Lanting Pavilion in Shaoxing; the "Market Street," which was really like a bustling market. The "Moonlit Dwelling in Cloud" was the pure land of the Buddha echoing with the sound of chanting of Buddhist scriptures. There were a great many more of scenic sights like these in the garden, which made Yuanmingyuan indeed a garden of gardens.

Emperor Qianlong made six trips to the Yangtze Delta and bid the painters who travelled with him to draw pictures of all the scenic sights he favoured during the journey and had them reproduced in the imperial garden. The most famous ones were the 10 scenic sights of the West Lake in Hangzhou, which retained their original

names when they were recreated in Yuanmingyuan. The "Likeness Garden," "Garden of Reflections," "Lion Wood" and "Little Sky Garden" in the Garden of Eternal Spring were copies respectively of the Zhan Garden in Nanking, Qu Garden in Yangzhou, Lion Wood in Suzhou and Heyan in Hangzhou. The "Study of Four Accords" in Yuanmingyuan was later renamed "Garden of Gentle Ripples" because it was a copy of the Garden of Gentle Ripples in Ninghai. These gardens in the garden were copies in essence of the originals and recreations with careful considerations of what to take and what to reject according to specific conditions. They had raised the art of landscape architecture in imperial gardens in the north to a new level. Between 1747 and 1783, a group of European-style palace buildings with fountains, popularly known as Western Buildings, were built in the northern part of the Garden of Eternal Spring. These buildings, designed by Guisepppe Castiglione (1688-1766, an Italian), Michel Benoit (1743-1774, a French), Jean-Denis Attiret (1702-1768, a French) and other European missionaries, furnished the first instance of large-scale introduction of Western garden buildings in the history of Chinese landscape architecture and a noteworthy page in the history of cultural and architectural exchange between East and West.

Flowers and trees grew luxuriantly in Yuanmingyuan and created different atmospheres as the seasons alternated at the scenic spots. Many of the scenic spots were named after plants, such as the "Peony Terrace," "Peach Blossom Yard," "Water Chestnut and Lotus Fragrance," "Kafirily Study" and "Willow-Shaded Reading Room." Plums from the south and mimosa from the West were cultivated in the garden. Wandering among the luxuriant trees and flowers were a countless number of rare creatures like white monkeys, David's deer, cranes, peacocks and swans as well as gold fish of all colours in the lakes and ponds, which formed an organic part of the scenic sights. Yuanmingyuan during the most flourishing period was like an imperial zoo and botanical garden in the 18th and 19th centuries.

Yuanmingyuan was also the most important imperial museum and library in the whole country. Displayed and stored in the beautifully decorated and elegantly furnished halls and rooms were the most valuable books, paintings and calligraphic works of various dynastic periods together with jade articles, porcelain ware, bronzes, cloisonne, clocks and other rare treasures from all parts of the country and the world. There were also a countless number of gold and silver articles, pearls, precious stones, silks and satins, embroidered brocades, clothes, hats, personal ornaments, furniture, toys and curios.

A copy each of the *Complete Library of the Four Divisions of Books and Digest of the Complete Library of the Four Divisions of Books*, the largest collections of books in the world at the time compiled during the Qianlong reign, were stored respectively in the Pavilion of Literary Source in the Garden of Perfection and Enlightenment and the Weiyu Study in the Garden of Eternal Spring. *The Calligraphic Copybook of Chunhua Study Recarved with Imperial Approval* was carved on stone and inlaid on the corridor walls of Chunhua Pavilion in the Garden of Eternal Spring. The carving was so perfect that it was unexcelled by that of the famous *Calligraphic Copybook of Sanxitang* in Beihai's Yuegu Pavilion. The Buddha's City in Yuanmingyuan was a treasure house of Buddhist art, where thousands of gold, silver and bronze statues, gold pagodas and images as well as Buddhist scriptures

were stored.

Yuanmingyuan, where the wisdom of innumerable engineers and artisans was embodied, was a symbol and epitome of the ancient civilization of the Chinese nation.

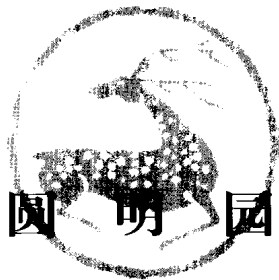
Starting from the reign of Emperor Daoguang (1821-1850), the country was increasingly crippled by social crisis, and the Qing government was increasingly straitened in finance. But Emperor Daoguang still exerted every effort to keep Yuanmingyuan in shape by dispensing with the furnishing of the Three Hills and stopping the annual autumn hunting. Although the expense involved could not be compared with that of the time of Emperors Qianlong and Jiaqing, it still exceeded 100,000 ounces of silver a year. Even on the eve of the destruction of the garden, Emperor Xianfeng still ordered the construction of the Hall of Clear Light. This showed how important Yuanmingyuan was as the political centre of the time and how valuable Yuanmingyuan was to the Qing emperors.

When the Second Opium War broke out in 1856, the Qing government dilly-dallied between war and peace and lost several favourable opportunities. Eventually, as the British and French Allied Army advanced, the Qing army retreated again and again in defeat. Emperor Xianfeng fled to Rehe in September 1860. In October, Yuanmingyuan was plundered and set to fire by the British and French troops. Within a few days, the cultural artifacts and treasures in the garden which had been accumulated in the course of several generations were almost totally robbed or destroyed. The tragic destruction of the famous garden was a catastrophe in the modern history of civilization of China and the world.

During the reign of Emperor Tongzhi (1862-1874), Empress Dowager Cixi planned a partial restoration of Yuanmingyuan, but had to give up halfway because of exhausted financial resources.

In 1900, when China was invaded by the allied army of Eight Powers, the capital was thrown into chaotic confusion. The few structures and ancient and famous trees in Yuanmingyuan that had survived destruction were thoroughly destroyed. With the downfall of the Qing regime, the carved stones, exotic rocks, bricks and tiles at the ruins were stolen, sold or put to other use in large quantities. Millet and wheat began to grow on the site and gradually turned the garden of gardens into wilderness. The prosperity and decline of the famous garden indirectly reflected the history of rise and fall of the Qing dynasty.

Today, the ruins of Yuanmingyuan have become a symbol of China's modern history. The glory and splendour of yesterday can no longer be found on the lakes and among the trees. There are only the broken walls and columns of the Western Buildings and other ruins for people to ponder on the past. In the misty dusk, autumn breeze and spring rain, they provide much space for people's imagination. "Close to a sunken ship, a thousand sails scud by." Today's Yuanmingyuan, with its unique tragic beauty and sense of history, reminds people of the past and urges them to study the rise and fall, order and disorder of a nation. The soul-stirring power embodied in Yuanmingyuan and its special historic place are far more than what are to be found in the ruins of an imperial scenic garden.



圆明园位于北京西郊，是圆明、长春、绮春三园的统称。它总面积350公顷，是清朝统治者集中全国人力物力，历时百余年兴建的一座规模空前的山水离宫。圆明园继承和发展了中国两千年的优秀造园传统，融汇南北园林艺术精华，移天缩地，在如画的山水环境中缔构宫室台榭，寓江南水乡之明秀于北国山川之雄奇，代表性地体现了中国人文山水的崇高美学境界，是封建社会末期皇家宫苑的集大成之作，在世界造园史上也占有重要地位。

圆明园始建于18世纪初，原是康熙皇帝（1662—1722年在位）第四子胤禛的赐园。胤禛即位后，自1725年起大规模增修扩建，并在园南添置朝署“正大光明”“勤政亲贤”一区，园居听政。使圆明园成为紫禁城外的政治中心，许多历史决策及事件均发生在这里，岁时庆典亦多于此举行。雍正、乾隆、嘉庆、道光、咸丰五朝皇帝，前后150余年，园居成为宫廷风尚。清帝长年在园中处理政务，接引群臣，乾隆、嘉庆还数次在园内会见葡萄牙、荷兰、英国等欧洲使节，使圆明园在中国近代史上独具特殊意义。

乾隆朝（1736—1795年）是中国封建社会最后一个繁荣时期，也是圆明园的鼎盛时期。作为盛世君主，乾隆自诩：“山水之乐不能忘于怀。”在大肆钟事增华圆明园，完成了雍正时即已初具规模的“四十景”同时，更于东邻别创长春园，于东南并入绮春园。又先后扩建玉泉山静明园、香山静宜园、创建万寿山清漪园（今颐和园），连同康熙时经营的畅春园，合称为“三山五园”。至18世纪中叶，京城西北郊形成了以圆明三园为核心的蔚为大观的风景园林之海，它们作为一个整体，反映了中国封建社会末期社会文化、艺术和生产力的最高水平，代表着中国18世纪城市风景建设与皇家园林艺术的最高水准。圆明园的名声远播西方，被誉为“万园之园”和“中国一切造园艺术的典范”。

圆明园是人工平地建造的大型水景园，其整体布局撷取传统士人园林“小中见大”的艺术手法，在掇山理水，塑造佳景胜境的同时，将中国古代构想的世界图式概括地予以再现。

宫廷区“九州清晏”，以后湖为构景中心，环湖九岛象征“禹贡九州”，寓意天下一统。

福海启创雍正（1723—1735年）初年，是园内最辽阔的水域。水中央筑“蓬岛瑶

台”，比附传说中的蓬莱、方丈、瀛洲三仙山，福海即成为东海的化身。

园西北隅的“紫碧山房”积石成岭，为全园制高点，是西方昆仑神话的象征和写照。园内人工叠筑的丘壑山林以西山群峰为衬托，连绵起伏，宛然天然林壑的延续。穿流于山间、平原的曲涧清溪自西向东，漫流不息，将大小湖泊缀联成为一个丰富而完整的河湖水系。随峰回路转，水面开合，时而幽深宁静，时而开朗辽阔，创造出山外青山、绿水萦回、变化无尽的园林气氛，不是天然而胜似天然。

盛时圆明园有风景名胜、园中之园、宫殿寺庙百余处，荟萃了宫殿、园林、寺庙、村居、市肆等我国古代建筑的主要基本类型。建筑形式也几乎囊括了中国古代建筑可能出现的一切平面布局和造型式样，既有常见的单檐卷棚屋面，又有宫殿式重檐琉璃瓦顶。既有一进两厢、二进四厢的规整院落，又有灵活多变的园林建筑群组。建筑平面除常见的矩形、方形、圆形、工字、凸字、六角、八角外，更有十字、口字、田字、万字、曲尺、三角、方胜、偃月、扇面等罕见式样。为祭祀康熙、雍正而建的安佑宫布局严谨、气势恢宏，而仿自扬州的荷园又亭台错落，宛转多姿……各式亭台楼阁与山形水体、花鸟树石穿插组合、相映成趣，构成一区区各具特色、丰富多彩的风景建筑群组，它们或隐现于山环水际之中，或突出于山巅水泊之外形成另一区主景，共同造就了圆明园特有的园中有园的集锦式园林风格。

圆明园的造景题材包罗万象，从政治说教到儒学经典，从宗教祈求到民间百态，天上人间，应有尽有。其中占绝对优势的是对传说中仙山楼阁的模拟，对古人诗情画意的再现和对自然山水、名胜古迹的概括提炼。“四十景”中，有取材于唐代大诗人李白“两水夹明镜，双桥落彩虹”诗意的“夹镜鸣琴”；有再现东晋陶渊明《桃花源记》描述的世外桃源的“武陵春色”；有融汇晚唐诗人杜牧《清明》诗意成景的“杏花春馆”；还有表现宋人范仲淹《岳阳楼记》所描述的洞庭湖岳阳楼气势的“上下天光”……“蓬岛瑶台”仿唐代画家李思训首创的金碧山水画意，仿佛“金堂五所，玉楼十二”；长春园“海岳开襟”，水中石砌汉白玉圆台之上，三重檐琉璃瓦层楼横空而起，远望缥缈如海市蜃楼，近临恍若仙界。其它还有“北远山村”，取意王维田家诗，寓意重农；“坐石临流”祖述绍兴兰亭，附庸风雅；“买卖街”嘈杂全如闹市；而“月地云居”梵呗声声，又宛然清静佛土。种种奇观胜景，不一而足，圆明园无愧名副其实的万园之园。

乾隆六下江南，凡所中意的名园胜景，皆命随行画师绘成范本，归而仿建御园之中。最著名的，有杭州西湖十景，连名称也一一沿用。长春园中的“如园”、“鉴园”、“狮子林”、“小有天园”分别曲肖南京瞻园、扬州趣园、苏州狮子林和杭州壑庵。圆明园“四宜书屋”规仿海宁安澜园，也名为“安澜园”。这些园中之园在摄取原型神韵的同时，有取舍地进行因地制宜的再创作，把北国皇家园林的造园艺术推向一个新的高度。此外，从1747年到1783年，还由欧洲传教士郎世宁（Giuseppe GASTIGLLONE 1688 - 1766 意大利人）、蒋友仁（Michel BENOIT 1743 - 1774 法国人）、王致诚（Jean-Denis ATTILRET 1702 - 1768 法国人）等人负责设计，在长春园北部陆续建成一区欧式宫殿和喷泉，俗称“西洋楼”。中国园林史上，如此大规模地引进西方园林建筑尚属首例，是

东西方文化与建筑交流史上引人注目的一页。

圆明园中花木繁茂，依景象的季相交替创造出不同的环境气氛，以植物著称而成景的有“牡丹台”、“桃花坞”、“芰荷香”、“君子轩”、“深柳读书堂”多处，江南的梅花、西洋的含羞草也在园中培植生根。在繁茂的绿阴花海中，更豢养有无数珍禽：白猿、麋鹿、仙鹤、孔雀、天鹅乃至池中的五色金鲤，无不是园景的有机组成部分。盛时圆明园何啻一座18、19世纪皇家动物园和植物园。

圆明园又是当时全国最重要的皇家博物馆和图书馆。在装修精美、陈设富丽的宫殿以及专用库房中，陈列、收藏有历代图籍重宝、名画书法，汇同玉器、名瓷、青铜、珐琅、钟表等来自全国与世界各地的希世奇珍，更遑论充斥其间、难以胜计的金银珠翠、绉缎织绣、衣冠服饰与家具文玩。

乾隆年间编纂的当时世界上最大的丛书——《四库全书》和《四库全书荟要》之一部，就分别贮藏于圆明园文源阁与长春园味腴书屋。长春园淳化轩两廊镶嵌乾隆《钦定重刻淳化阁帖》，刻工精到，不亚于北海阅古楼《三希堂法帖》。舍卫城中，收贮数万尊金、银、铜佛以及金塔、金曼达和经卷，堪称佛教艺术宝库。

圆明园凝聚了无数能工哲匠的聪明智慧，是中华民族古老文明的象征和缩影。

道光（1821—1850年）以降，社会危机日益严重，清政府财力日拙。但道光皇帝宁撤“三山”陈设，罢木兰“秋猕”，仍不遗余力地对圆明园经营维护。虽已远不能与乾、嘉时代相比，但每年仅岁修费也超过白银十万两。直至园毁前夕，咸丰皇帝仍有“清晖堂”等土木兴作，圆明园居于当时政治中心的重要地位与清帝对它的珍视可想而知。

1856年，第二次鸦片战争爆发。清政府忽战忽和，屡失时机，最终在英法联军进逼下节节败退。1860年9月，咸丰逃往热河。10月，英法联军劫掠、火烧圆明园。数日之内，几世积存于园中的文物、珍宝被抢劫、毁损殆尽，一代名园惨遭焚毁。成为中国，也是世界近代文明史上的一场浩劫。

同治年间（1862—1874年），慈禧太后曾计划部分修复圆明园，但终因财力枯竭，半途而废。

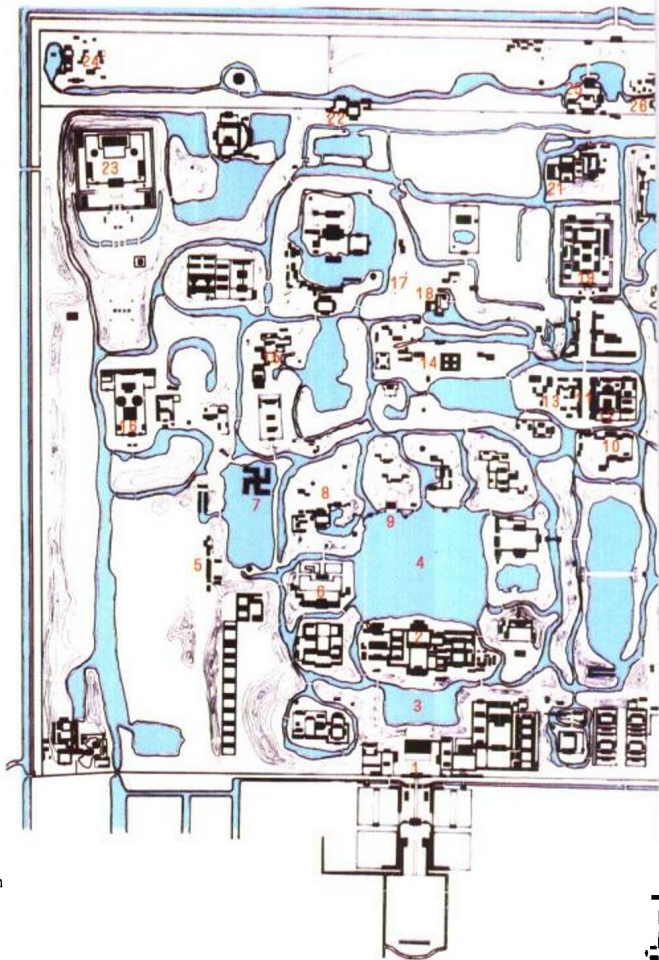
1900年，八国联军侵华，京畿大乱。圆明园劫余幸存的少量建筑与古树名木遭到彻底毁灭。随着清王朝的覆亡，遗址上的石雕、奇石、砖瓦又被大量盗卖、取用，黍离麦秀，昔日的“万园之园”渐同荒野，一代名园的盛衰兴亡从一个侧面反映了清王朝由盛而衰而亡的历史。

今天，圆明园遗址已演化成为一部中国近代史的象征。湖光林影间，昔日的繁华富丽不复可寻，空余西洋楼数处孤零零的断垣残柱供人凭吊。苍烟落照，秋风春雨，予人以丰富而广阔的想像空间。“沉舟侧畔千帆过”，今日圆明园以其独具的悲剧美和历史感，唤起人们去追忆、去探求一个民族的盛衰治乱，它所蕴含的撼人心魄的力量与其特殊的历史地位，已远超出一座帝王山水宫苑遗址的本身。

1. Justness and Honesty
2. Clear Sky over Nine Prefectures
3. Front Lake
4. Rear Lake
5. Mountain High, River Long
6. Largeness of Mind
7. Peace and Harmony Everywhere
8. House of Apricot Blossoms in Spring
9. Light of the Sky High and Low
10. Lotus in the Breeze in a Curved Pond
11. Market Street
12. Garden of Shared Joy
13. Stone Seat by a Stream
14. Simplicity and Tranquility
15. Spring at Wuling
16. Moonlit Dwelling in Cloud
17. Sound of Oriole in Swaying Willows
18. Graceful Water and Trees
19. Buddha's City
20. Clear and Universal Justice
21. Elegance of the Western Peaks
22. Cloud-like Crops
23. Palace of Peace and Blessing
24. Purple and Green Mountain Lodge
25. Fish Jump and Kites Fly
26. Distant Northern Mountain Village
27. Taoist Wonderland
28. Lake of Blessing
29. Three Pools Reflecting the Moon
30. Garden of Gentle Ripples
31. Gentleman's Study
32. Sunset over Snowy Peaks
33. Ripples-Watching Hall
34. Land of Unique Beauty
35. Palace of Extensive Cultivation
36. Sound of Lute on Stream-Flanked Lake
37. Jasper Terrace on Penglai Island
38. Overlooking the Island of Immortals
39. Garden of Luxuriance
40. Vast Vistas of Sea and Mountains
41. Scripture-Storing Hall
42. Purifying Study

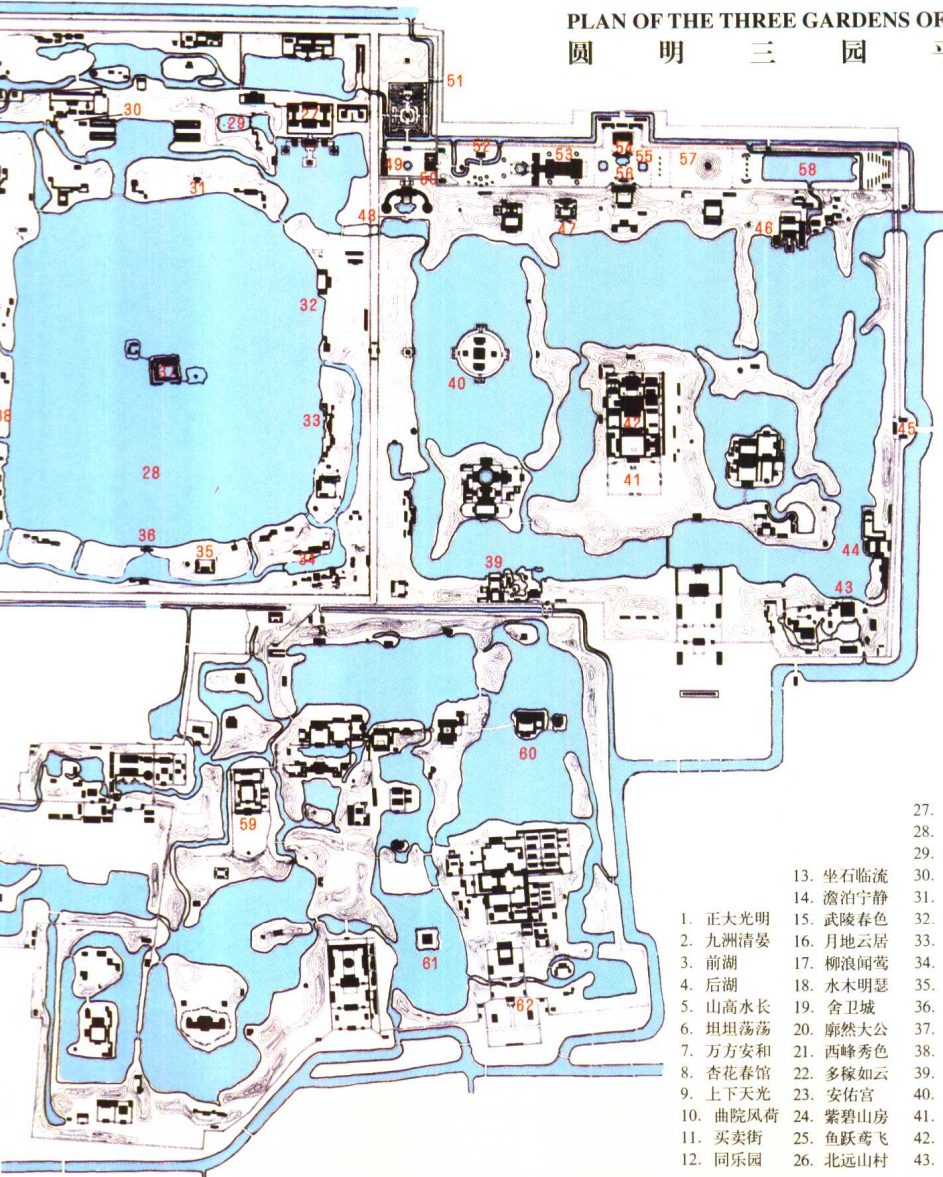
43. Likeness Garden
44. Mirror Garden
45. East Gate
46. Lion Wood
47. Baoxiang Temple
48. Building of Exotic Delights
49. Water Tower
50. Bird Cage
51. Labyrinth
52. Temple of Another Land
53. Overseas Hall
54. House of a Distant Land

55. Great Fountain
56. Display Fountain
57. Parallel Mounds
58. Square River
59. Study of Four Accords
60. Phoenix and Unicorn Islet
61. Green-Mirroring Pavilion
62. Gate to the Garden of Beautiful Spring



PLAN OF THE THREE GARDENS OF YUANMINGYUAN

圓 明 三 園 平 面 圖



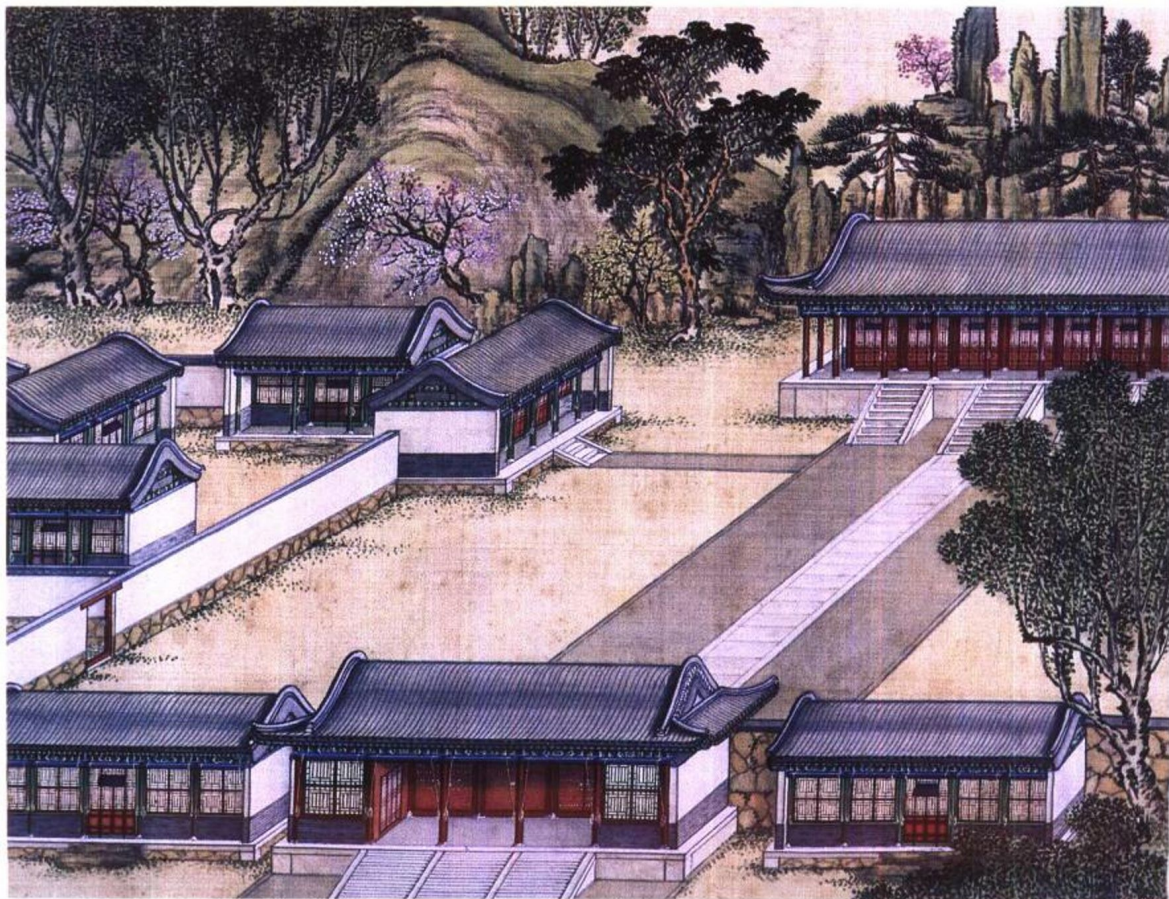
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|----------|----------|-----------|
| 1. 正大光明 | 13. 坐石临流 | 44. 鉴园 |
| 2. 九州清晏 | 14. 澄泊宁静 | 45. 东门 |
| 3. 前湖 | 15. 武陵春色 | 46. 狮子林 |
| 4. 后湖 | 16. 月地云居 | 47. 宝相寺 |
| 5. 山高水长 | 17. 柳浪闻莺 | 48. 谐奇趣 |
| 6. 坦坦荡荡 | 18. 水木明瑟 | 49. 蓄水楼 |
| 7. 万方安和 | 19. 舍卫城 | 50. 养雀笼 |
| 8. 杏花春馆 | 20. 廓然大公 | 51. 万花阵 |
| 9. 上下天光 | 21. 西峰秀色 | 52. 方外观 |
| 10. 曲院风荷 | 22. 多稼如云 | 53. 海晏堂 |
| 11. 买卖街 | 23. 安佑宫 | 54. 远瀛观 |
| 12. 同乐园 | 24. 紫碧山房 | 55. 大水法 |
| | 25. 鱼跃鸛飞 | 56. 观水法 |
| | 26. 北远山村 | 57. 线法山 |
| | | 58. 万河 |
| | | 59. 四宜书屋 |
| | | 60. 凤麟洲 |
| | | 61. 鉴碧亭 |
| | | 62. 绮春园大门 |

"Justness and Honesty"

This was originally the main hall in the Garden of Perfection and Enlightenment, where the Qing emperors held court. The inscribed board was in the hand of Emperor Yongzheng. There were sword-like rocks and ancient pines on the Hill of Long Life behind the solemn and quiet hall. The sword-like rocks have been moved to the path leading to Hanxin Pavilion at the foot of the Longevity Hill in the Summer Palace.

"正大光明"

原为圆明园正殿，雍正题额，是清帝视朝之所。殿后寿山剑石壁立，古松苍然，景象清幽肃穆。今颐和园万寿山麓含新亭山径边的剑石即为寿山遗物。



Notes: 1) The names within quotation marks are the names given to the scenic spots in Yuanmingyuan in the Qing dynasty.

2) The pictures of Yuanmingyuan reproduced in this book were the works of court painters of the Qing dynasty. They are preserved in museums in China and abroad.

注：①凡图片标题加引号者，为清代时圆明园景区名称，下文同

②书中圆明园景区绘画均为清代宫廷画师所作，现藏于海内外博物馆。



13

A portrait of Emperor Qianlong by Guiseppe Castiglione.

Qianlong was the longest ruling emperor of China of all time. Dressed in everyday clothes and looking serene and dignified, he is presented here as both an emperor and a man of letters.

乾隆皇帝画像（郎世宁绘）

乾隆是统治中国时间最长的君主。画中皇帝身穿常服，神态庄重安详，正是帝王兼文人双重身分的写照。



“Clear Sky over Nine Prefectures.”

This was the sleeping palace of the Qing emperors. With a lake in front and behind it, this was an extension of the palace area and the beginning of the scenic area. The nine islets in the Rear Lake were built during the reign of Emperor Yongzheng. They set the standard for the size of the landscapes in Yuanmingyuan. Structures built or expanded later in the garden were all based on the size of the islets.

“九州清晏”

是清帝的寝宫，前后临湖。既是宫廷区的延续，又是苑景区的起始。后湖九岛雍正年间即已建成，它们奠定了圆明园山水布局的尺度。以后御园的增修、扩建，均以此为基础而进行。