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From Study on Yuanming Yuan Interior Design

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LIU Chang



Tsinghua University Press

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To Design Practice for the Beijing Chateau

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# SHENXIU SIYONG

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From Study on Yuanming Yuan Interior Design  
To Design Practice for the Beijing Chateau

LIU Chang

Tsinghua University Press  
Beijing

“慎修思永”是圆明园四十景之一的“濂溪乐处”景点的主殿，是清代乾隆等帝王的喜至之所。作者从解读清官样式房图档等历史档案入手，对慎修思永殿的内檐装修和空间设计进行了细致剖析，并把研究所得精华融入北京首旅华远房地产公司的“北京公馆”项目的室内设计中。

本书是对古典皇家建筑的研究用于启发现代室内设计方法所进行的一次探索，适合广大历史文化爱好者、建筑学研究者、建筑师和房地产策划人员阅读。

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# PREFACE

The standard of coziness may experience changes as time goes by, but the fashion, luxury and splendor in the past, are well probably kept and reserved in different expressions today. Taunts of onlookers cannot tell whether it is nostalgic mood or pose as a lover of culture, exciting of inspiration or exhaustion of inspiration. Leaving the question of chicken and egg alone first, we can describe the phenomena with a glance at textbooks of architecture history. that art of ancient Rome embraced its Renaissance in the work song of Filippo Brunelleschi's construction team of Florence Cathedral, and after that, the rejuvenation reappeared with different names, such as Classicism, Greek Revival, Roman Revival, etc. I am not an expert on how current Chinese architecture should develop Chinese traditional culture, nor in modern words, how to revive or at least to focus a new genre with rejuvenation preference, but I will do the best to illustrate in the book that, the exploring of historical culture is the

foundation that it is inherited, and we shall be even more modest when facing the ancient culture with deep and rich accumulation, more steady in the world trends of riotous profusion.

In the spring of 2004, Mr. XU Peijian from Beijing Shoulu Huayuan Group, Mr. JIA Yingtao and I had a common chatting. Today when I recalled this cooperation, it's the talking that drove me to write down this book.

We first talked about a new trend called "Serving the Top" in the real estate project development, and mentioned the results of some projects of top luxurious house for richest people, say, George Town of Washington D.C. in US, location around Montchanin of Delaware State, where Du Pont family built up its career, and many domestic projects discussed one after another. For me, it is much familiar with that fashion masters make efforts on celebrities and personages to court their favor, and gain reputation for themselves. Of course, real

estate is more prolonged and expensive than fashion clothes, aesthetic problem of the building is more complicated as well. In addition, real estate is unmovable, that's why some could be the rich district or noble district. Architecture is never a pure science nor art, political and economic factors are always the considerations in evaluating buildings. Leaving the question of classes in society alone, buildings for the rich play a leading role in carrying forwards the culture created by common people.

Contrasted with noble district is the slum. I spent some years living in the Taitou Lane of Yangmeizhu Leaning Street, in the west of Dashalan, and I was deeply impressed that many buildings in Old Beijing Courtyard House Protection Zone are very close to slum. While many are rushing at Serving the Top, the wealthy, no present developers are really willing to improve slum land, and in many cases, the reconstruction of Beijing Old City Courtyard Protection Zone is performed due to business profit. Being profit-oriented is not the problem, as it is always the driving power everywhere and every time, I even view it as a kind of simplicity. The problem is that some administrators launch projects without serious consideration and factually speaking cheated public hand in hand with media (that actually is the tongue of the administrations) and developers under the name of right and honour, just for their own

benefits and some kind of short-term results. Mr. CHEN Zhihua from Tsinghua University gave two examples in his *Commentary After Half a Century of Practise*. One is Nanchizi. It reads:

The protection program of one area of Nanchizi has been published in the Beijing newspapers during the second half of 2002, but it seems more like a big joke. In this program, all old houses will be pulled down, and new ones will be built on the remains. New houses are all courtyard houses with second floor, forming array with rows and columns. You can never find out any relation between this kind of design and the meaning of protection. ... Several days later (that's after March 2003), Nanchizi program appeared on the newspaper once again, saying that the reconstruction program of Nanchizi, one of the Historical and Cultural Protection Zone, has been launched. "17 old Chinese courtyard houses have been reconstructed, ...with 2 floors under ground and 1 floor on the ground". There seems a mistake with haste that there should be 2 floors on the ground and 1 under ground. How can this reconstruction for noble buildings be performed in the Historical and Cultural Protection Zone, and in the capital of Beijing?

Another instance is Sanyanjing Lane. It reads:

The protection program of Sanyanjing Lane has been released from Feb. 21th to Mar. 6th

2003 in Beijing. Sanyanjing Lane is also one of the 40 protection zones, but the word RECONSTRUCTION is used in newspapers and television news. Media described this program as "to reconstruct Sanyanjing Lane as the first example of infusing Chinese Courtyard housing style and pattern into Historical and Cultural Protection Zone, and resembling ancient living residence." No one can understand how buildings resembling ancient residence buildings compose historical and cultural protection area, and what is, as it was printed in newspaper, the meaning of infusing traditional history and culture content into the Sanyanjing Lane Historical and Cultural Protection Zone. Is traditional history and culture content needed for Historical and Cultural Protection Zone, and how to infuse, like a hawker injecting water into pork?

Insightful are the Mr Chen's words, and silly is the way of so-called protecting. In fact, it cheated not only those who want to protect the old city, but also those top level persons, who knows little about architectural culture and the result of reconstruction, and they were the very motivation of the project. As foreign rich persons like to become sponsors for foreign culture, domestic rich persons have similar refined hobby. But situations in China are so complicated that it's almost the hardest thing to figure out for what you've sponsored or who took your money. From my point of view, the riches purchasing

Nanchizi must know that the slumland today once were imposing dwellings and spacious courtyards, and want to pay for the peace and purification of environment and heart with money from arduousness or luck, and they must feel happy and contented for joining a traditional culture club. But they, at least most of them, don't realize that the so-called residence with plentiful culture and cultural environment around infused by the salesman into their heads is actually careless and false artificial things without real historical essence. Maybe they are aware of that, but have no better choice in a country where carelessness and falseness are INFUSED everywhere.

In the Historical and Cultural Protection Zone people asserted, can't we today spare some time and have a peaceful mood to examine closely those old walls that generations stroked, delineated and mended, and concentrate our attentions on caring them with modern technological means? After all, the truth is that architectural designers need steady attitude, while society needs transparency and argument.

In the three participants of chatting, Mr. XU, Mr. JIA and I, it is I who didn't have to worry about paying the bill because of embarrassing pocket, so it is my work to spend more brain energy on talking and had almost digressed. Mr. JIA guided the topic back to "Serving the Top": isn't it also meaningful for recovering tradition if we



could explicitly announce traditional culture to rich people step by step?

But as a young man with just a few years of studying, whom can I serve, or what can I announce, even if considering the sense of accomplishment and enjoyment after doing so.

Mr. XU is a very successful real estate operator, and he talked about Beijing Chateau project at that time, which includes skyscrapers of only dozens of luxurious households with hundreds of square meters each. Instead of pretending to be deep by imitating the appearance of traditional culture, as dotting flecks on the face of a little girl to make her look old and experienced, the exterior of buildings totally adopts modern materials and style. As Mr. XU's own words, "I retained excellent designers including some masters from Germany and other foreign countries, but we can not decide how to reflect Chinese tradition in modern interior design. Current design makers don't know much about genuine traditional methods, while history professionals cannot pick up the appropriate material for design from history study. Now it's time for Beijing Chateau project to define intension and establish the image. I really feel that every chatting may give me inspiration."

At that moment, I saw the reflection of Mr XU's glasses, and thought it was time to show my interest; I am familiar with Chinese

traditional culture and the method of interior design. The impulsion of temptation and measurement of my own capability ran into my head simultaneously. I didn't know the next sentence when I spoke, but trying to avoid awkwardly silence, followed the logic of language itself, and hoping a conclusion might be drawn. I even didn't think of the result, no matter it would bring a quiet to escape or a period of busy time that might be beyond my tolerance.

"If the interior design of your project is given to someone like me, and is juxtaposed with that of masters from Germany, it must be inferior or even ridiculous. Frankly speaking, I don't think anyone in Beijing can make interior design that reaches the world level." I blank-mindedly showed some modesty for colleagues no matter necessary or not.

"I believe that the long lasting fine works of ancient China is not less good as that of masters of global fame today, while the latter may not match in excellence or beauty with the former if they haven't stood the test of time."

"Speaking of classical interior design in China history, there is a large amount of brilliant works in the royal building in middle period of Qing Dynasty. Common people cannot even imagine how superb they are; even most scholars today cannot understand their value thoroughly. As a person studying architecture history, I just get some

superficial knowledge." I must insist on being modest, no matter expressing it from heart and soul, or just something of common sense.

But someone must stop such endless humility and turns the conversation onto the right way, and that is Mr. JIA who deliberately conducts such techniques: "It is a great contribution if we can carefully and accurately study and copy, instead of plagiarize, those ancient masterpieces, and rebuild them with proper creativity on the land, where tradition was once and are being destroyed into debris. On the other hand, it is undoubtedly selling point in real estate trade."

"Well, but what to study?" I was entering the urn step by step, without knowing whether others let me to do so or it's my own willing in the subconscious.

"In fact, this kind of study and copy has been a common way in museums. The Department of Asian Art in the New York Metropolitan Museum has copied a courtyard in the Garden of Lion Forest of Suzhou, and Mr. CHEN Congzhou was the designer. Another instance is Peabody Essex Museum in Boston of US. People there have been engaged in a cultural exchange program with Anhui province for several years. They purchased a complete courtyard residence called Yin Yu Tang, moved the residence as a whole to the US for reconstruction. They also built basements under the old residence

to contain all equipments for maintenance. All work was done with extreme carefulness. They completely investigated how the host of Yin Yu Tang migrated through history, and made extensive research on the architecture of Anhui residence and local living tradition as well. Moreover, they built a small exhibition hall to record and demonstrate their production by videotape, intranet, regular exhibition, mini-library and etc. Although they copied the residence from China, their concept is novel, and design is precise. But it's not wise to do the same thing again."

At this moment, I began to talk on my research field: "I've participated in compiling *The Photo & Drawing Collection of Interior Features of the Forbidden City* when I worked in the Palace Museum. Countless exquisite interior examples can be found in that collection. Hence, it will be quite convenient and will not lose shape very much if we refer to the classic interior design and remains of the Palace Museum, and it must be totally different with so called the style of palace of Qing Dynasty that we can see everyday. The only shortcoming is too easy to be identified as nothing more than a replica."

Without further explanation, we all could imagine the unhappy faces of rich customers when they compare the real royal rooms and the imitating ones.

"It is ideal if we can use something that has

disappeared but still can be studied and rebuilt accurately, such as interior spaces in the ruins of Yuanming Yuan."

Although I hadn't found any surprising from others' eyes, I knew this conversation was not fruitless, and it would cost me much private time in the future.

"Yuanming Yuan can be far from only having Western Buildings, but the Garden of Gardens. Western buildings are only a small part of Changchun Garden, one garden among the three main parts of Yuanming Yuan. Every thing in the garden, from layout concept to furnishing items, is delicate and full of meticulousity. Research on Yuanming Yuan is quite hot, while leaving the area of interior spaces of the various buildings as blank. I've read huge piles of materials on interior design and features of Yuanming Yuan buildings, including literature, drawings and photos, even historical sites and remnants. As a result, I found there are strong ties between the style of interior features, room layout of Yuanming Yuan, other gardens of northwest suburb, and gardens known as the Three Seas, Rehe river in Chengde and that of imperial palaces in the Forbidden City. My thesis for the doctorate mostly relies on those documents." When listeners had shown interests of

concentrating on this topic, I began to talk more details, "Indeed, there are many interesting interior design instances in Yuanming Yuan, say, the main hall Shenxiu Siyong of Lianxi Lechu scenery site among the forty sceneries. This interior design shows extremely superb skills in function understanding, space organization and technique applications. We must learn the original meaning and essence of interior design and need creative design method if we want to transfer it into Beijing Chateau. I suppose it is needed to start a research phase as the first stage of design..."

One busy period began from then on since these two friends gave me courage, and expected this book. I cannot write with relaxed style, and I don't want to conceal the dullness and fatigue of research. For these reason, the main text part of my book will be similar with Chinese historical academic eight-part essay. If there is any missing part here, it should be that I cannot make acknowledgement in a separate section to those academic teachers, elders and colleagues who have helped or inspired me directly and indirectly, and that's why I keep numbers of footnotes in the book: I hope they could express some of my endless respect.

# Chapter 1

## Shenxiu Siyong, Lianxi Lechu, Yuanming Yuan

### 1.1 Yuanming Yuan, The First Para-Palace of Qing Dynasty

After the Manchu troops entered Shanhai Guan then conquered the central empire, the almost complete building forms of the Forbidden City are remained as gift for the Qing emperors from the God, therefore, learning and studying, then developing and improving them was most important. In the early and middle period of Qing dynasty, with the progress of crossing over the threshold of cultural differences, and promoting the blend of Manchu's culture and the Han nationality culture, emperors began to maintain, adjust and reconstruct the Forbidden City. At the same time, they spent much resource on building royal gardens. Mr. ZHOU Weiquan has precise and concise comments on it,

*"Outside Shanhai Guan is where the rulers of Qing dynasty came from, so they were not born for the humid and hot summer climate in Beijing. The imperial family already had*

*proposal to build palace for avoiding torridity in the period of Shunzhi. In addition to climate, since the rulers kept the tradition of riding and toxophily from their ancestors, they had special deep love for mountains, rivers and forests in nature. That's a big contrast with the Ming dynasty emperors who always liked or were forced to abide in palace. Emperors of Qing dynasty always hoped to live in outskirts with natural landscape."*<sup>①</sup>

For these reasons, from the period of Kangxi, the imperial court focused on constructing para-palace gardens and Xanadu gardens in the northwest of Beijing, besides rebuilding the West Garden (gardens in current Zhongnan Hai region) and the South Garden outside the Yongding Men. In the suburb of Beijing northwest, Xiangshan Mountain Xanadu, Jingming Yuan at Yuquan Mountain, Changchun Yuan (Chang, 4<sup>th</sup>

① ZHOU Weiquan, History of Chinese Classical Garden, Publishing House of Tsinghua University, 1999 (second edition), page 276.

tone, Changchun Yuan is different from Changchun Yuan in the 3 gardens of Yuanming Yuan) para-palace were built in the period of Kangxi, besides Chengde Xanadu and a series of Xanadus for paying a formal visit to imperial mausoleum and tour inspection. After Emperor Yongzheng was enthroned, he formally enlarged the Yuanming Yuan that was granted from Emperor Kangxi into a formal para-palace garden where was actually used as Versailles in France, and began the history which lasted for 5 Qing dynasty emperors of managing national affairs in the garden. In this period, Emperor Qianlong was probably most fond of garden making. Apart from greatly reconstructing and enlarging all gardens inherited from his father and grandfather majesty, he also built numbers of Xanadus for out visiting such as the Summer Palace of Yiheyuan, then called as Qingyi Yuan. The empire went down after the period of Jiaqing, and the gardens were less imperially presented gradually. Although the royal family tried to develop them, but never came back the past prosperity. Generally speaking, the top splendour of northwest suburb garden of Beijing was reached between the period of Yongzheng and Qianlong, and formed so called Three Mountains and Five Gardens (Figure 1) that has gain great fame. One popular view in current academia is that Three Mountains is

composed of Yuquan Mountain, Xiangshan Mountain and Wanshou Mountain, and Five Gardens is composed of Jingming Yuan in Yuquan Mountain, Jingyi Yuan in Xiangshan Mountain, Qingyi Yuan in Wanshou Mountain, Chang-Chun Yuan and Yuanming Yuan. Since Jingming Yuan, Jingyi Yuan and Qingyi Yuan themselves are located in these mountains, and form one body with their mountains respectively, when Three Mountains is mentioned, it also can refer to the Three Gardens, and vice versa. There are different understandings on the meaning of Five Gardens. Another view is that Five Gardens is not gardens listed above, but Five Gardens in Yuanming Yuan, which has the highest position in all royal gardens.<sup>①</sup>

The meaning of Five Gardens in Yuanming Yuan is not constant, but changing with the variance of situation of Yuanming Yuan.





This word firstly appeared in the 47<sup>th</sup> year of Qianlong. In that year, "followed the decree of his majesty, Shuchun Yuan is renamed to Chunxi Yuan"<sup>①</sup>, and Chunxi Yuan became one of royal gardens and a part of Yuanming Yuan from then on, which marks the peak of the size of the great Yuanming Yuan. The Five Gardens in the period of Qianlong includes Yuanming Yuan, Changchun Yuan (The Garden of Eternal Spring, not Changchun Yuan that literally means the Garden of Happy Spring), Qichun Yuan, Xichun Yuan (located at the western part of current Tsinghua University, and separated into Xichun Yuan and Jinchun Yuan after the period of Daoguang. Xichun Yuan was renamed to Tsinghua Yuan after the period of Xianfeng) and Chunxi Yuan (once was considered a part of current Peking University, but some latest research shows, gardens inside Peking Univ. are Shuchun Yuan that granted to the famous cormorant Minister Heshen in the past, the actual position of Shuchun Yuan is in the north of Changchun Yuan, in accordance with records in archives of Qing dynasty, which said Shuchun Yuan is near the north gate of Yuanming Yuan). In the 7<sup>th</sup> year of Jiaqing, "followed the decree of his majesty, Chunxi Yuan is granted to Princess Zhuangjing Gulun"<sup>②</sup>, and Xichun Yuan was granted to Miankai, Infante Dun, in the 2<sup>nd</sup> year of Daoguang. As a result, the Five Gardens became the Three Gardens. The period of

Five Gardens in Yuanming Yuan is the historical time in which the Large Yuanming Yuan occupied the most terrestrial area.

The most common used term is Three Gardens in Yuanming considering the longest coexistence and closest relations of Yuanming Yuan, Changchun Yuan and Qichun Yuan, while Xichun Yuan and Chunxi Yuan were used as royal gardens for only relatively a short time. In fact, this term also describes a developing phase of Yuanming Yuan: from the 46<sup>th</sup> year of Kangxi (1706AD) to the 10<sup>th</sup> year of Qianlong (1745AD), only Yuanming Yuan in the west of the three gardens existed; the construction of Changchun Yuan began around the 10<sup>th</sup> year of Qianlong (1745AD), and finished in the 16<sup>th</sup> year of Qianlong (1751AD); Qichun Yuan was granted to royal nobilities initially, and became royal garden in the 35<sup>th</sup> year of Qianlong (1770AD), and formally named as Qichun Yuan. Emperor Jiaqing established over 20 scenery groups in the garden, and completed the large scale of reconstruction and enlargement of Qichun Yuan. Hence, the primary pattern of Three Gardens in Yuanming is formed in the 35<sup>th</sup> year of Qianlong<sup>③</sup> (1770AD), but its prosperity is at the 19<sup>th</sup> year of Jiaqing (1814AD). Three Gardens in Yuanming shape like Chinese character 品, with a total area of 352 hectares (Figure 2). Occupying almost 200 hectares, Yuanming Yuan is the biggest garden among

① The Actual Management Principle of Imperial Household Department Determined By The Majesty collected in Yuanming Yuan (second), Edited by China First Library on Historical Archives, Shanghai: Ancient book publishing house of Shanghai, Page 1665.

② Yuanming Yuan (second), edited by China First Library on Historical Archives, Page 1665.

③ There is no conclusion about the Yichun Yuan's founding time and its appointment time as royal garden. History of Qing-Recordation of Officials said "Add one more general manager to Qichun Yuan in the 37<sup>th</sup> year of Qianlong", and emperor Qianlong gave order of making Qichun Yuan plaque with his own handwriting according to Statistics of All the Completed Projects. By the Ministry of Imperial Household Department, so it is well possible that this garden became royal garden in the 34<sup>th</sup>, or 35<sup>th</sup> year of Qianlong, and may experienced some reconstructions.

● Zhang Enyin, *Peering Into the Historical Vicissitude of Yuanming Yuan*.

● Emperor Kangxi, *The Recordation of the Royal Yuanming Yuan from [Qing dynasty] Yu Minzhong, The Research of Old Anecdote*.

the three; the second is Changchun Yuan, which has an area of 70 hectares; and Qichun Yuan, a little smaller than Changchun Yuan, has an area of 54 hectares. The three gardens were separated and enveloped with walls. As mentioned above, no matter Five Gardens or Three Gardens, or the construction differences among Yongzheng, Qianlong and Jiaqing, Yuanming Yuan is the core,



and there is no garden of western style, despite today's misleading propagandas and misunderstanding of the cultural openness of Qianlong. Yuanming Yuan was firstly built in the period of Kangxi, in which Emperor Yongzheng was still the 4th prince Yingzhen, and the garden was granted to him, but the accurate construction year has not been found in records. The *Research of Old Anecdote* said Yuanming Yuan "was built in the 48<sup>th</sup> year of Kangxi"<sup>●</sup>, but *Memoir of Kangxi* records that emperor Kangxi had been in Yuanming for banquet in the 46<sup>th</sup>

year of Kangxi, which means its history begins at least from that year. The main garden building was located around the Back Lake, with an area of about a thousand acres<sup>●</sup>. The name Yuanming was granted from the emperor in the 48<sup>th</sup> year of Kangxi (1709AD), which means "from Yuan to understanding all, it's oracle's manner, both Ming and bright, is wisdom of sage"<sup>●</sup>. Emperor Yongzheng expanded it with large scale in the 3<sup>rd</sup> year of his rein (1725AD), including to build the Greater Palace Gate and the front region of the hall for national affairs, to expand the garden towards east and form Fu Hai (The Lake of Felicity) scene with wide water area, and to build various garden scenery groups for resting, ceremony and Buddhism religion. Since the 13<sup>th</sup> year of Yongzheng, the garden boundary had reached the current north wall and the east wall of Fu Hai, and there had been at least 33 sceneries<sup>●</sup> with three-character name, and the royal garden of para-palace style, front court and rear garden, had been primarily formed. After Emperor Qianlong had his enthronement, in the 1<sup>st</sup> year of Qianlong (1736AD), he began to increase the scope of Yuanming Yuan. New sceneries include An'you Palace and several garden scenery groups at the east bank of Fu Hai, while many existed scenery groups were enriched and improved greatly. At the time of the 9<sup>th</sup> year of Qianlong, the whole garden was almost completed, and finally formed

● Zhang Enyin, *Taste Rise and Fall From the Grand Sight of Yuanming Yuan*, Beijing, the Forbidden City Publishing House, 1998.

● [Qing dynasty] Yu Minzhong, etc, *The Research of Old Anecdote Approved by the Majesty*, Beijing: Ancient book publishing house of Beijing, 1981.



the Forty Sceneries of Yuanming Yuan. In the same year, SHEN Yuan and TANG Dai protracted *The Cento Painting of the Forty Sceneries* (Figure 3, 4, 5, 6). After another period of enlargement, the construction was finally finished, and came the prosperity period of Yuanming Yuan. Just as Emperor Qianlong's own words,

*The magnificence in dimensions, the quiet and ease in the foothill, the lucidity and flaunt of the wind and leaves, the maturity of all kinds building for enjoying, all these sceneries are the most grandiose we've ever seen. Gathering elite of the welkin, assembling soul of the earth, it's the fairyland no one exceeds.*

● Now kept in Paris National Library of France, D.d.E Res B.9

● Emperor Qianlong, The Back notes of Yuanming Yuan from [Qing dynasty] Yu Minzhong, *The Research of Old Anecdote* Approved by the Majesty, page 1323.





■ To know more on the daily life of emperors of Qing dynasty, and their arrangement for living in Yuanming Yuan, please refer to Jia Jun, Study of Chaoqin (Court & Residence) Space in Para-Palace in Royal Garden of Qing Dynasty, [Thesis for doctorate], Beijing, Architecture Institute of Tsinghua University, 2001. Also valid for the following text.

■ Emperor Yongzheng, Recordation of Yuanming Yuan, from Yu Minzhong, The Research of Old Anecdote, page 1322.

■ Recordation of Emperor Yongzheng, Taiwan, Publishing House for Chinese Documents, 1968.

It is deterioration, even destruction following the brilliant summit. At around the Oct. 18, 1860, with the result of the second opium war, the union army of Britain and France started attack from the northeast of Beijing, the troop of Zenggelinqin was defeated and fled like shocked birds, and Yuanming Yuan were exposed in front of the enemies' face. They depredated and burned the gardens, leaving a land of ravage, almost without any buildings on it. In the following development period of Emperor Tongzhi, although the ruler made some remedy on the ruin, and proposed to reconstruct it, the engineering was stopped for the shortage of money in the 13<sup>th</sup> year of Tongzhi (1874AD). In year 1900, the alliance troop of eight states invaded Beijing, and plundered Yuanming Yuan once again. After that, Yuanming Yuan became totally wasteland, and was called Yuanming Yuan Site. An incomparable precious building complex turned into dust and existed only in memory forever.

From its history, we can see that Yuanming Yuan has accompanied five emperors of Qing dynasty, started from Emperor Yongzheng and ended with Emperor Xianfeng.

As the founder of Yuanming Yuan, Emperor Yongzheng firstly established the routine of solving government affairs in the garden every year, following the example of his father majesty, Emperor Kangxi, who once lived in the Changchun Yuan. Emperor

Yongzheng, for his first time, on 27<sup>th</sup> of the 8<sup>th</sup> month according lunar calendar, the 3<sup>rd</sup> year of Yongzheng (1725AD), "moved from Shenwu Gate, departed the city through Xizhi Gate, and stopped at the Yuanming Yuan for us honor"<sup>①</sup>, and the monarch wrote Recordation of Yuanming Yuan in the same year, saying that the primary purpose of his going there is that "all the affairs are well solved and the empire is flourishing, so he'd better relax himself and get out of clamour"<sup>②</sup>. From then on, Emperor Yongzheng went on staying in Yuanming Yuan for 203.8 days per year averagely, till he died ten years later, and the time he spent here exceeded that he spent in the Forbidden City annually. Unless he had to present some grand ceremonies such as the countryside fete and governing inspection, not did he come back to the Forbidden City. However, he still couldn't live a disengaged life, but in his own words, "Staying here is no difference with staying in the Forbidden City, and I have to solve all the affairs that I should as usual"<sup>③</sup>. (Figure 7)

It was Emperor Qianlong, who turned Yuanming Yuan into the real Garden of Gardens, and he visited there more frequently than his father. After the three-year period of mourning to the death of Yongzheng, he came to Yuanming Yuan for the first time, at the 11<sup>th</sup> in the 1<sup>st</sup> month of lunar calendar of the 3<sup>rd</sup> year of Qianlong (1738AD), as the new emperor of the dynasty, and he remained