

A 昔日皇宮掠影

Glimpse of the Former Imperial Palace

林京 編著

北京出版社





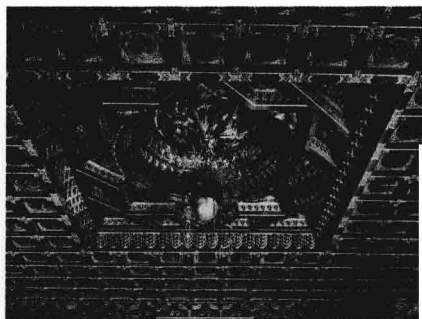
K928.76-64

1

昔日皇宮掠影

A Glimpse of the Former Imperial Palace

江苏工业学院图书馆
藏书章



紫禁城出版社

策 划 孙关根
责任编辑 江 英
封面设计 郑志标
照片整理 林 京
翻 译 王和平

昔日皇宫掠影

林 京 编著

紫禁城出版社出版

(北京景山前街故宫博物院內)

北京瑞宝画中画印刷有限公司制版印刷

新华书店北京发行所发行

开本 889 × 1194 1/36 字数 1.9 千 印张 1.55

2003 年 6 月第 1 版第 1 次印刷

印数 1—1500 册

ISBN 7-80047-430-5/J · 210

定价: 30.00 元

图书在版编目(CIP)数据

昔日皇宫掠影 / 林京编著. — 北京: 紫禁城出版社,
2003.6

ISBN 7-80047-430-5

I. 昔... II. 林... III. 故宫—清后期—摄影集
IV. K928.74-64

中国版本图书馆 CIP 数据核字(2003)第 040232 号

昔日皇宫掠影

林 京

人们常常用“东方古都”形容北京，而整个北京城的建筑布局则以紫禁城为中心。古代神话传说“天帝居于紫微垣”，人间帝王自诩为天帝之子，故古人亦将帝王的寝居称作紫微宫。由于皇宫系平民百姓严禁涉足之地，因此又称紫禁城。随着岁月的流逝，昔日皇城的辉煌已渐渐不复为人们所知，然而清代末年所留下的影像资料，则向后人展示了百年前紫禁城的真实风貌。其悠久深远的文化底蕴，瑰丽精美的古代建筑群，丰富珍贵的宫中宝藏，以及几代为都的浑然大气，吸引着倾倒了世界上许许多多国家的人们……

紫禁城是明、清两代的皇宫，始建于明永乐四年(1406年)，建成于永乐十八年(1420年)，至今已有近600年的历史。从永乐皇帝于北京紫禁城奉天殿(清代改名太和殿)受贺迁都定鼎，先后曾有24位皇帝在这座金碧辉煌、气魄雄浑的宫阙中执政、居住。其间曾出现过在中国历史上占有重要一页的康乾盛世。世界上现今还留存着不少古代宫殿，但北京故宫却是其中规模最大的一座。她占地72万平方米，近百个院落，建筑总面积16万平方米，拥有各种形式的宫殿、楼阁、斋堂、轩亭等9999间半，且集中国古典建筑风格和东方格调于一身，是现存最大的古代建筑博物院，被联合国教科文组织列为世界人类文化遗产。

晚清随着摄影术传入中国，照相亦逐步进入皇宫。光绪二十六年(1900年)日本皇家摄影师小川一真到北京考察，有幸拍摄了一组紫禁

城宫殿建筑的照片，堪称首次真实地记录了皇城原貌，实属一份难得的形象资料。这些皇宫建筑的旧照现在看来皆具有极高的学术及历史研究价值。鉴于小川的特殊贡献，意大利、瑞典等国先后授予他勋章，以示奖励。而小川来京之行是受日本东京帝室博物馆之托和资助，所以这组底片归东京帝室博物馆保存，并编纂了一册名为《清国北京皇城写真贴》的图录，从而将中国神秘的紫禁城九重宫殿呈现给了世人。它是研究中国历史文化、宫殿建筑、园囿艺术、美术装饰、文物考古诸方面的珍贵历史资料。同时颇具艺术价值，有些当年照片上的景致已成绝迹，其历史文化价值则更高。作为系统反映清末紫禁城全貌的老照片，其学术性、艺术性、系统性在百年前是首屈一指的。直到辛亥革命后溥仪退位未出宫时才另有一部《中国北京皇城写真全图》问世，并从不易见的角度清晰地记录了紫禁城建筑的影像，在有关宫殿历史的记载中应占有一定的地位。据当时的摄影师称：“我得有特殊的便利条件，对紫禁城的各宫殿进行考察和摄影。并得到紫禁城归国家所有的那一部分的内务部正式批准，同时得到共和国总统的特别代表协助，在前皇帝亲自指导下，得到参观紫禁城的良机，因而拍到大量照片资料，其中一些是以前没有见过的建筑物影像。”所拍的皇宫照片，不仅真实地记录了历史，而且是内行的、恰到好处地定格了紫禁城的原貌，对研究明清两代皇宫建筑及宫藏文物的修复极具参考价值，其历史意义是不言而喻的。

清末和民国初年所拍摄的京师的城池、宫阙、都苑之照与后来所拍的照片不同，不仅时代意义和文献价值不同，且其中有诸多景物现已不存或久已不存。辟如皇城建筑最前边的一道门，明代称大明门，清代保持原貌，只将门额改为大清门。民国建立后，改为中华门。而旧照片中仍为清代原貌，门前是棋盘街，门额是满汉文并列的“大清门”。天安门前两旁原有长安左、右门，早在40多年前被拆除。宫中

最大的太和殿内原挂有乾隆皇帝御题“建极绥猷”匾额，后柱上有一对楹联，在袁世凯洪宪帝制的丑剧中，命人把紫禁城前三殿所有宫殿和宫门上的匾额撤除，凿掉满文，重新镶上单一的汉文悬挂。更恶劣的是将清代皇帝上朝用的大宝座换上了为“中华帝国”皇帝特制的一把不中不西的高背龙椅。数十年后，故宫人根据当年的旧照片才得以恢复清代太和殿的原状陈设和金銮宝座。其它各处的室内原状陈设则已不存，仅在老照片中保留下来。中和殿正中原为交椅，左右设烛台，是较为特殊的陈设格局。至于皇宫的古建筑群，近600年来大体保持着明朝初建时的格局，然局部的宫殿仍有变化。这些变化有的载于宫中档案，有的则不见于档案或其它文献，但于老照片中仍得窥端倪。建福宫花园的延春阁，御花园内树立的竹篱墙；神武门外的北上门和百间朝房；景山前街类似现在角楼的两座习礼亭和牌楼；护城河上的木桥……如今均早已不存。钦安殿院落中天一门东南原有一座单檐木结构的流杯亭，现仅存石铺底座和石栏杆，如无旧照片为参证，便很难了解这一石座以前究竟作何用。还有现虽然存在的景物，如石雕的花纹，在历经数百年风吹雨淋日照之后，如今早已看不到那清晰的纹路。而清末的这批建筑旧照却定格了上述种种，由此可知这类旧照踪影不可估量的珍贵价值。

这批难得的清宫百年旧照大多拍摄之时，正值光绪庚子年(1900年)北京被八联军入侵占领之际，皇室外逃，宫中一片混乱，更无人按常规清扫管理，有些宫殿院落中草深过膝，就在如此沧凉的时刻，拍摄出了这批文献价值非同寻常的帝京旧影。

当置身景山的万春亭，举目俯瞰那一片琼楼玉宇的皇宫古建筑群时，是这般浩瀚宏敞。众多古建筑仿佛浑然一体，似一个巨大的棋盘错落有致。九重宫阙对称、和谐、严谨、完美，红墙黄瓦熠熠生辉。宫殿建筑之间分布着苍松翠柏、花辅山石及广场院落。其格局是按周

礼“前朝后寝”的宫室制度构思而建，以乾清门前的横街为界，横街以南是太和、中和、保和三大殿，为外朝，其气势非凡，雄浑壮观，巍峨屹立，引人遐想。横街以北即帝后寝居的地方，为内廷。这里的宫殿、御园、楼台、斋榭、亭阁栉比相连，布局紧凑。每座庭院有墙庑环绕，又以高大的宫墙围成更森严的内部禁区。其以乾清宫、交泰殿和坤宁宫为主，两翼为东西六宫等，犹如琼宫仙阙。精湛别致的角楼雄峙紫禁城四角，使秀丽的景色与宏伟的气势巧妙地结合起来。护城河似绸带围绕，波光潋滟，映现着城墙的倒影，使人留连。紫禁城犹如一位历史的巨人，记载着中国一个历史时代的智慧和力量、欢乐与忧患、骄傲与耻辱、衰落与新生，它是中华民族永远值得保护的伟大历史古迹。

A Glimpse of the Former Imperial Palace

Lin jing

Beijing is often described as "an oriental ancient capital" with the Forbidden City as its center in the layout. Old myth goes that the monarch in the heaven lived in the Ziwei constellation, so the abode of the emperor on the earth should be called, Ziwei Gong (Ziwei Palace), too, for the emperor considered himself the son of the Heaven. Ordinary people were never permitted to enter the imperial residence, hence comes the name of Zi Jin Cheng (the Forbidden City). So many years passed, people knew little about the magnificent city of bygone days. But fortunately, the old photos from the end of the Qing Dynasty may show us the real look of the Forbidden City 100 years ago, displaying her long standing culture, exquisite ancient buildings, and her unique quality as the capital of several dynasties. Along with the abundance of treasures collected in the court, it attracts countless visitors from all over the world.

With a nearly 600-year history, the Forbidden City, as the imperial palace of Ming and Qing Dynasties, began its construction in 1406 (the 4th year of the Ming emperor Yongle's reign) and was completed in 1420. It covers an area of 720,000 square meters with about 100 courtyards, altogether 9999.5 rooms including palaces, halls, towers, pavilions and lodges, combining the ancient Chinese architectural structure with oriental style. It is the largest and the most complete ancient palatial complex in existence and was ranked as the world cultural heritage by UNESCO in 1987. Totally

24 emperors lived here and reined the country for almost five centuries. It also witnessed the well-known flourishing times of Kangxi and Qianlong, a very important stage in the Chinese history.

During the late Qing Dynasty, the photographic technique was introduced into China. In 1900, the 26th year of the Emperor Guangxu's reign, a Japanese photographer, Ogawa Kazuma had the honor of entering the Forbidden City and took a set of pictures of ancient buildings in the imperial palace during his inspection tour in Beijing, which firstly recorded the original look of the imperial city. In view of Mr. Ogawa Kazuma's special contribution to the academic and history study, he was awarded medals by Italy, Sweden, and other countries. His Beijing tour was entrusted and sponsored by Dishi (Imperial Clan) Museum of Japan, these precious negatives were thus preserved by this museum. Meanwhile, an album entitled "True-to-life Pictures of Beijing Imperial City of Qing Nation" (*Qing Guo Bei Jing Huang Cheng Xie Zhen Tie*) was published, showing the wonders of mysterious Forbidden City to the general public. It is of great importance to study Chinese history and culture, palatial architecture, layout of gardens, as well as the arts and decorations, cultural relics and archaeology. In terms of academic standards, artistic values and systematization, these pictures were all regarded as the top level of that time.

Another photo album of the Beijing Imperial Palace was not published until the time of the last Emperor Puyi's abdication after the 1911 Revolution. The photographer of this album, with his professional eyes, took a large number of high quality pictures of the Forbidden City, thus acquiring a certain position in the court history materials. According to the photographer, "with the approval of the Ministry of Internal Affairs and the help of the special deputy of the President of Republic of China, guided by the former emperor himself, I had the chance to visit the Forbidden City and had many

pictures taken, some of which had never been seen before”. These photos not only recorded the real palatial complex in the past, but also revealed professionally the original look of the Forbidden City. They are very valuable documents in studying the buildings of the Imperial Palace and renovating the cultural relics in the Qing court. Its significance in history goes far beyond the words.

Many buildings and sights in these old pictures are no longer existent. For example, the gate stood in the farthest south of the Imperial City, was originally called “Da Ming Men” (Great Ming Gate), and then changed into “Da Qing Men” (Great Qing Gate) in the Qing Dynasty. After the Republic of China was founded, the gate was given another name, “Zhong Hua Men” (Gate of Chinese Nation). However, in the old pictures, the gate still kept its appearance of the Qing period, with the chess-board street in front of it and the gate-plaque of Da Qing Men in both Chinese and Manchu characters. In addition, on both sides of Tian An Men (Gate of Heavenly Peace) originally were the gates of Chang An Zuo Men (Left Gate of Permanent Peace) and Chang An You Men (Right Gate of Permanent Peace), which were torn down as early as 40 years ago. Another example in the old photos is that one can see the original tablet with four characters “Jian Ji Sui You”, written by Emperor Qianlong and a couplet was hung on the back pillars in the largest hall, Tai He Dian (Hall of Great Harmony). Furthermore, the characters on the plaques fixed on the facade of three front halls were all both in Chinese and Manchu, but now only Chinese remained, which was changed by Yuan Shikai, the arch usurper of the state power in the political scandal in 1915-1916. The imperial throne in Tai He Dian (Hall of Great Harmony) was also replaced by an armchair with a high back of neither Chinese nor western style. Several decades passed, according to an old picture, the staff of the Palace Museum restored the previous condition of Tai He Dian (Hall of

Great Harmony), such as the imperial throne in the Hall. In Zhong He Dian (Hall of Middle Harmony), as shown by the photos it is a folding chair but not the throne as usual that was placed in the center, on both sides of which were candlesticks. Besides the furnishings, a few building layouts were also changed, although the whole palatial complex kept its original shape of the Ming Dynasty. *Some of these changes were recorded in the history archives but some could not be found. These old pictures provide the missing parts.* They include Yan Chun Ge (Pavilion of Prolonged Spring) in Jian Fu Gong Garden; the bamboo fence in the Imperial Garden; the Bei Shang Men (Bei Shang Gate) and 100 rooms outside of the Shen Wu Men (Gate of Martial Spirit); Xili Ting (Pavilions of Practicing Rites) similar to the corner tower of the Forbidden City and decorated archway at the front-street of Scenery Hill (Jing Shan Qian Jie); the wooden bridge over the city moat ... None of them were in existence for a long time. Furthermore, to the southeast of the Tian Yi Men (Tian Yi Gate) in Imperial Garden originally was a single-roof pavilion of wooden structure with a mini floating cup canal in it, but now only the balustrade and stone paved base left. If without those precious photos, one could hardly imagine what the palace was really like before. Buffeted by wind and rain, the beautiful designs carved on the white marble balustrade and stone carvings in the imperial city have been corroded through the ages. These photos have offered us the brilliant beauty of the imperial buildings a hundred years ago.

Most of these valuable old pictures in the album were taken in 1900, when Beijing City was occupied by the Eight-Power Allied Forces. There were overgrown weeds in some courtyards because the imperial family fled from the palace, nobody followed the routine rule to clean up and took care of the yards and gardens. It can be said that these photos are more precious and valuable for they were taken under extremely difficult circumstances.

Standing in Wan Chun Ting (Ten-thousand Spring Pavilion)on the top of Jing Shan (Scenery Hill) and overlooking the grand and magnificent imperial complex, one can find so many buildings just like a vast palatial sea embracing a variety of palaces and halls in a unified entity, presenting a layout of symmetry, harmony, rigorousness and perfection. Towering pines, cypress trees, flower beds and rockeries are scattered in the courtyards and gardens.

The Forbidden City was built according to the regulation of “front the court and back the abode”, written in the historic book of Zhouli (the Rites of Zhou Dynasty). With the Qian Qing Men Square as the boundary, south of the square is the outer court, mainly including the imposing Tai He Dian (Hall of Great Harmony), Zhong He Dian (Hall of Middle Harmony), and Bao He Dian (Hall of Preserving Harmony); and to the north of it is the inner court, the royal abode areas, with the three back palaces as its center and 12 palaces altogether in the east and west as wings interwoven with pavilions, towers, studios, stages, lodges and gardens. Each yard has its own enclosing wall, making it more closely guarded and mysterious. The exquisite corner tower stands at each of the four corners of the Forbidden City and the enchanting city moat, like a fluttering green ribbon, flows slowly around the grandeur imperial palace. The picturesque scenery will long linger on your mind.

The Forbidden City is like a giant in history who witnesses untold touching stories of happiness and suffering, pride and humiliation in Chinese history. It also records the intelligence and strength of the Chinese people, the declining and regeneration of Chinese nation. It is a great historic site that is always well worth preserving by the Chinese nation.



大清门
Da Qing Men (Great Qing Gate)

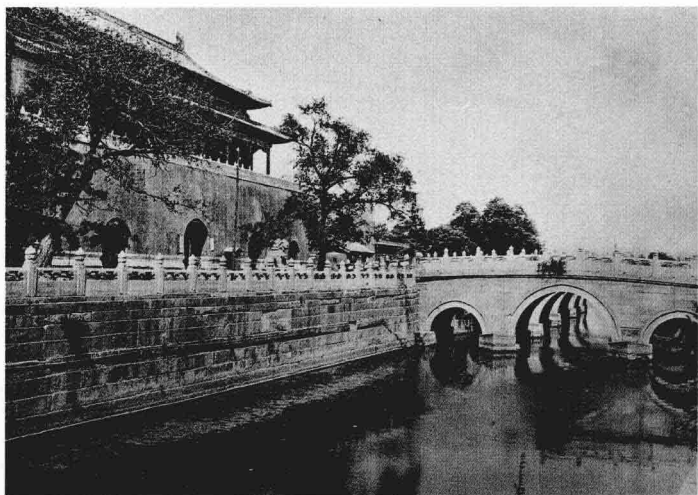


大清门
Da Qing Men



天安门

Tian An Men (Gate of Heavenly Peace)



外金水河

The Outer
Golden River



天安门前华表
An Ornamental pillar in front of Tian An Men
(Gate of Heavenly Peace)



天安门前大石狮
A stone lion in front of Tian An Men

天安门前华表侧面

Side view of an ornamental pillar
in front of Tian An Men

