

世界文化遗产 辽宁卷

福陵

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WORLD HERITAGE
LIAONING VOLUME
FULING IMPERIAL
TOMB

赵琛 著

中国建筑工业出版社

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罗哲文收赵琛为入门弟子

Professor Luo Zhewen accepted Zhao Chen as his apprentice

序言——星星之火

我对关外“一宫三陵”非常了解，当年申遗时，我还提议，三陵不可分割，以扩展项目参与申遗，并一举成功。当前我国古建研究面临的现状，建筑专业很少开课，古建技术即将失传，那些既是艺术家又是工人的建筑研究者们，后继无人。古建筑是凝固的历史，一个没有历史的民族就好比一个人失去了记忆，我多么希望后辈学者能够接过先师与我手中的尺笔，好好保护祖国几千年遗留下来的那些古建筑遗产。

当年，赵琛拿着厚厚的一摞书稿，以“愿乞一言以托不朽”的谦虚与诚恳的态度邀我为他作序，我内心生出万千感慨，也产生了很重的责任感。而这次，是我第三次为他写序言了，写他家乡的遗产。赵琛以家乡人的角度去看世界文化遗产，当然比其他人更多一份了解，更多一份感情，也更多一份权威。他始终站在全局的角度，客观描述历史，尤其是对清代帝王陵寝学的研究，将整个清代陵寝作为一个体系，不孤立不分割，横向对比，纵向研究，可谓独树一帜。很多人都了解自己家乡，自己周围的事，却不能了解全局，赵琛恰恰能做到既了解家乡，又了解全局，“知己知彼”。清代陵寝的保护工作也没有做到这样，几平陵与陵之间都是单独个体，甚至没有

联系，没有整体意识，对文物的保护也是相当不利的。赵琛的这种思维，给我们一种思考，一种关于文化遗产保护的整体思考。关于中国的文物保护工作，不是各自顾各自，也不是一个人单打独斗能够完成的。

赵琛，一个人能够二十余年，锲而不舍，持之以恒地做一件事，可以说是很了不起的，尤其是古建筑研究并没有经济上的收入。只摄影一项，就需要大量的金钱投入，有人说：“想让谁破产，就送他照相机”。现在的时代，是金钱时代，一些年轻人赚来的钱，都用于享受生活了。没有钱的工作，没人愿意干。然而就算一个人有足够的资金，也未必有这样的时间和兴趣。据我了解，赵琛这个人没什么嗜好，赚来的钱都花在古建研究上和摄影上了。很多人不理解赵琛，然而我理解。可能是因为他学美术的，所以对美学很有研究，因此在摄影上他比其他人更懂得审美和构图，加上他有胆识，有见识，更有猎人一样的耐力和精准的洞察力，使他在摄影上的造诣远非一般人能及。每次见到他，我的内心都会想到那句古话，所谓“天将降大任于斯人也”。

“德成而上，艺成而下”，赵琛却可以说是德艺双馨了，出类拔萃，是当代

学者中的佼佼者。七十年间，我研究古建筑，照片和摄影集看多了，只有文字的考察报告也看了很多，都觉枯燥，没什么新意。这本书却以独特的视觉，集摄影、绘画、文字于一体，摄影作品精彩，绘画生动真实，文字通俗易懂，三者结合，而治学态度严谨，书中甚至指出了申遗时测绘不准确的地方。曹雪芹写红楼，十年辛苦不寻常，赵琛却用二十余年时间做古建研究，时间的累积，阅历的丰富，知识的广博，其著作的内容和水平，同类书籍实难比肩。此外，全书还蕴涵了深厚的民族情感，对古建研究的未来的担忧，对历史文化遗产的发扬，对后来人的培养与关注。作者始终站在历史的角度，纵观全局，将自己的渺小融于热爱的古建研究中去，不拘泥于个人，不局限于时代，体现出一种无私的大爱与博爱。再次为赵琛作序，我深觉缘分匪浅，他以一己之力，力撑古建这座欲将倾颓之厦，使我在耄耋之年，总算看到了一点希望，“星星之火，期以燎原”，同时也对他在学术上有如此硕果而深表祝贺。

罗哲文



PREFACE — SPARKS OF FIRE

When Professor Zhao Chen invited me with an unpretentious sincerity to draw up a preface for his newly crafted manuscript under the pretext of “soliciting a word for the honor of eternity,” my heart was overcome with strong emotions, sensing a heavy burden of responsibility as well. This is my third time to write a preface for his works on legacies of his hometown.

I know quite well about “the Imperial Palace and Three Imperial Mausoleums” outside Shanhai Pass. I proposed then to combine the three mausoleums as an integral extended part in the application for World Heritage, and fortunately succeeded at one stroke. Currently, ancient Chinese architecture research is confronted with multifold problems, for instance, few ancient architecture courses are lectured, ancient architectural techniques are not being handed down and none is willing to inherit the craftsmanship of those architecture researchers who are both artists and architects. Ancient architecture is more or less like cemented and solidified history, and a nation without history is like a man with no memory. How I wish that the younger people could take over the historic task of preserving the legacy of our ancient architecture handed down through thousands of years. Professor Zhao Chen examines the world heritage from a perspective of a local scholar, which helps ensure a better understanding with a touch of emotion and a tinge of authority. He always stands on a global position so that he can see the panorama clearly and describe history objectively. He has done a spectacular job in his study of imperial mausoleums of Qing Dynasty, at which he looks as an integral system with methods of horizontal contrast and longitudinal researches. Many people know about their hometown and things around, but few understand things as a whole. However, Zhao Chen is one of the few who boast of holoscopic insights regarding mausoleums both in hometown and

throughout China. The protection of Qing mausoleums faces a dilemma, i.e. each mausoleum is protected separately without due consideration of preserving them as a whole, which is undoubtedly detrimental to heritage protection. What Zhao Chen has done ignites the introspection concerning the conundrum of how to carry out the nationwide cultural heritage preservation and protection, for a sound solution can’t be guaranteed by relying merely on individual or separate efforts.

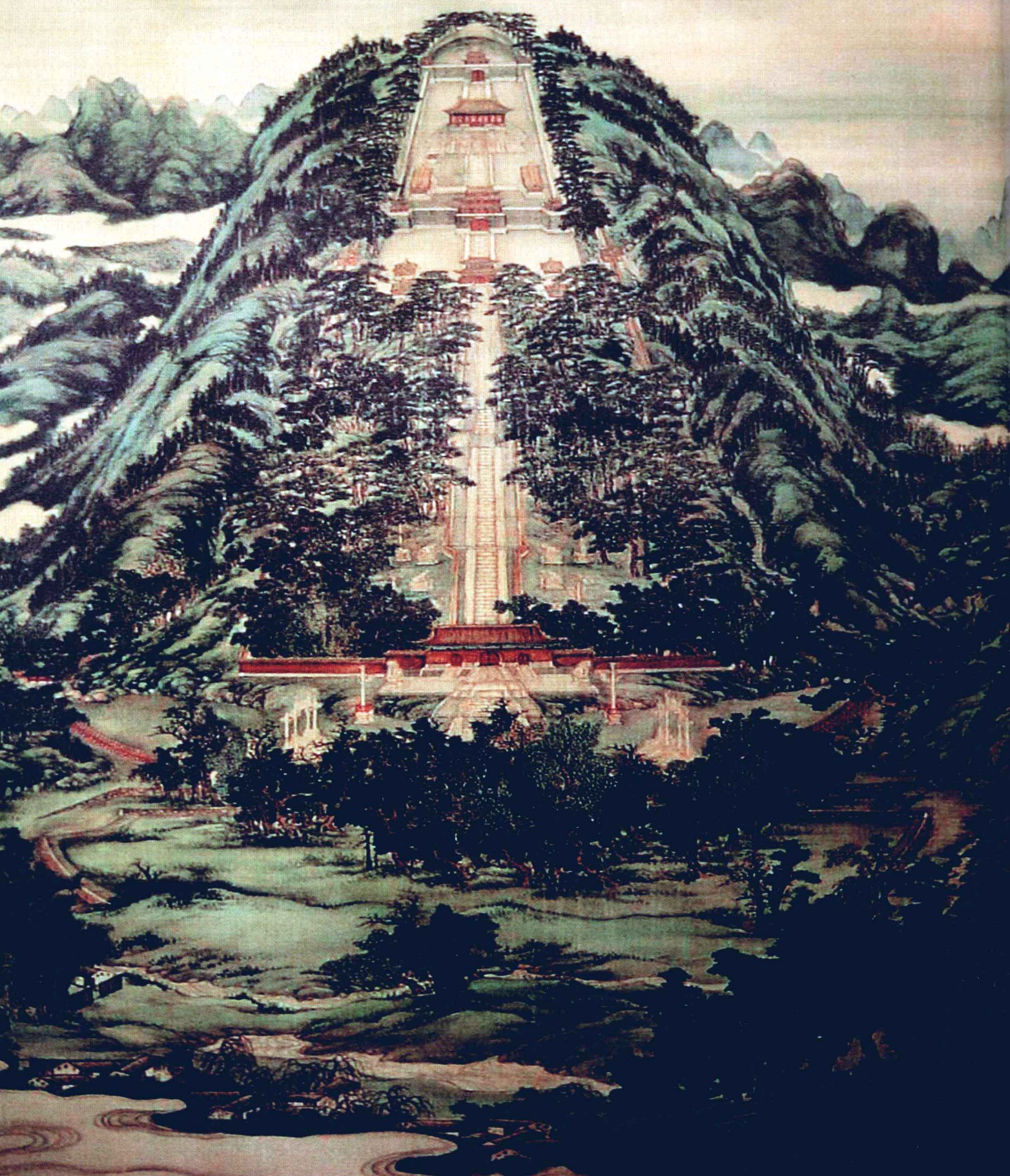
Professor Zhao Chen can be crowned with the wreath of greatness for his more-than-twenty-years unremitting perseverance in his study of ancient architecture, and, in particular, for the fact that it brings no economic returns. Take photography for example, it consumes a large amount of money, and a saying goes like this, “If you want someone to go bankrupt, send him a camera.” In an era of hot materialist pursuit when some young people dissipate their earnings, no job can arouse much attention or attraction if it brings no money at all. Even a person who is well off may have no time or think it uninteresting to study ancient architecture. As far as I know, Zhao Chen is attached to nothing but ancient architecture study and photography, in which he spends extravagantly. Many people probably don’t understand why, but I can understand his devotion. He majored in art with deep understanding of aesthetics, so he knows better the beauty and composition of photography. In addition, with his courage and knowledge, single-minded stamina, and accurate insights, he has made great achievements in photography that common people couldn’t match. Every time I lay my eyes on him, a saying naturally jumps out into my mind, “God is about to place great responsibilities on this man.”

“The achievement in virtue is held to be of superior worth, and the accomplishment of art in the next place.” Professor Zhao

Chen, one of the top scholars, can be acclaimed to be eximious in his quest of both virtue and art. In the course of ancient architecture study for the last seventy years, I have seen plenty of photos and albums and read a good many of tedious plain reports, most of which are humdrum and boring. But this book has a unique vision presented through combining photography, drawing and text. Wonderful photography, vivid drawing, easy-to-understand text, plus Zhao’s rigorous attitude in the study, all these features make the book outstanding. The minor mistake made in surveying and mapping in application for World Cultural Heritage well illustrates Zhao’s preciseness with facts and figures. It took ten years of extraordinary hardship for Cao Xueqin to finish the classic *Dream of Red Mansions*, while the study of ancient architecture cost Zhao over twenty years of his life. The author’s timeless efforts, rich experience, extensive knowledge, and unique content of the book make this book unparalleled. What’s more, his strong patriotism, his love and anxiety for ancient architecture, his concerns over passing down and cultivating a love for historical and cultural heritage could be sensed between lines of this book. Zhao always takes a historical perspective and devotes himself to the study of ancient architecture without considering individual welfare or limitation of his time, which demonstrates his selflessness and broadmindedness. I do feel it a great honor, at my ripe age, to write a few words for Zhao’s book again, and want here to extend my heart-felt congratulations on his academic achievements. His devotion and commitment to ancient Chinese architecture and culture kindles my hope in preserving and resurrecting ancient Chinese culture, believing “a little spark can start a prairie fire.”

Liu Zhewen 

福陵圖



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仁者乐山

沈阳周遭几乎没有山，所以从小时候起，我就对山特别向往。沈阳的山很少也都很小，记忆里小时候只去过一次棋盘山。自从姥姥给我讲了家族的历史，祖上世代守陵，我就常常去天柱山周围。在这座山脚下，安静地沉睡着一代帝王的英魂，这就是大清王朝的开拓者努尔哈赤的陵寝——福陵。福陵，因地处沈阳东郊，故沈阳人又称之为东陵。

福陵，前临浑河，背靠辉山、天柱山，两山之间还有一条兴隆岭。不过，正所谓“山不在高，有‘陵’则名”。天柱山，因为有了福陵，而成为沈阳独特的风景。

福陵对我来说，一直是个神秘而亲切的地方，却没有机会走近。十二岁那年，少年宫组织夏令营活动，其中一天的安排是去东陵公社采摘山里红，我心里很激动。路过福陵的正红门广场休息时，我还用车辙坑里的水画了一张正红门的画，无奈大门紧闭，无从知晓红墙里边是什么模样。福陵，在我的心目中就更加神秘了。

十七岁我约了两个少年宫的伙伴，带上速写本去福陵，当年路途非常遥远，坐车就需要半天时间，天黑前必须回来，所以只在陵寝里匆匆画了几张。直到考大学前，我还经常在前陵堡画速写，只是一直没有机会进到红墙里面去。十九岁考大学那年，姥姥说如果我考上了，就奖励我一架相机，虽然第一年我落榜了，不过姥姥还是送给我一架相机，她鼓励我明年再考。第二年我如愿考上了

鲁迅美术学院。爸爸的几位学生邀请我们全家出去郊游，让我选地方，我毫不犹豫地：“东陵”。那是我第一次真正亲眼看到福陵的全貌，并深深为之震撼。那次郊游勾起了我以后学习、研究和走上保护古建筑之路的最初冲动，成为我人生中重要的一课。此后不论是我前进的途中有了收获的喜悦，还是遇到坎坷艰辛，我都会去福陵转转，按动快门的刹那便是“忘我”，每次耗尽胶卷，才感到疲惫，这是我唯一的健身方式吧！

我从十二岁游学开始，爬吕山，登泰山，走遍了祖国的三山五岳，发现所有的山都比沈阳天柱山高，就连棋盘山的海拔都在一千米以上，而天柱山的海拔最高处仅两百多米，我不禁思索，为什么清朝皇帝会把努尔哈赤的陵寝选在天柱山？悟了很多年，后来研究才知道，古代选择陵址有“前有照，后有靠”“风水”学问，即要依山临水，也有一种说法是“两山夹一岗，辈辈出皇上”。而福陵，正符合上述条件，是一块千古难寻的风水宝地。风水学中也有，山者龙也之说，而有山必有水，所谓“有山无水休寻地”，福陵前有一个龙滩，据说是浑河流经多年冲积而成的小沙滩，弥补了风水学中的有山无水的缺憾。而天柱山经清帝王保护，岁月流转，在沈阳人心中早已成为一块圣地，它在人心中的高度，远远高于它的实际海拔，在这里的高度，已不是科学概念，而是人文概念，是一种精神，是大清的精神支柱。而我一直想把天柱山拍下来，最初围着福陵走，却怎么也没发现山在哪。后来在西边一处，

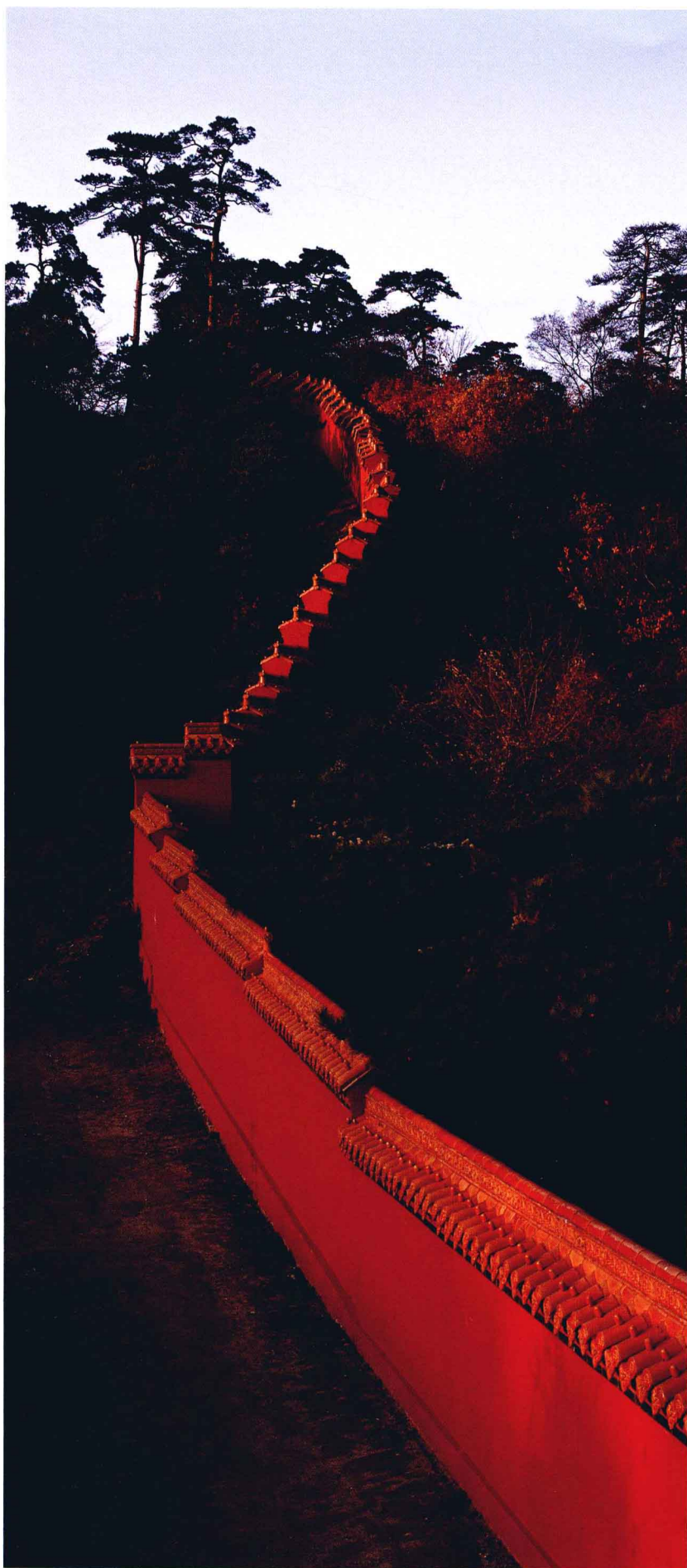
看到了一个高点的土坡。我猜想这应该就是天柱山了吧，也就真的只有一两百米的海拔。三百多年来，人们自发地保护着这片土地，如今在前陵堡的村落中，仍然住着很多当年看守福陵的人的后代，如：肇、赵、那、贺、赫、西等姓氏。他们都是满族人，只是很多已经被汉化了。

孔子曰：“仁者乐山。”（注解1）古代帝王陵寝选址、规划也主要受儒家“天人合一”思想的影响，认为天是赋予人仁义礼智本性的存在。在努尔哈赤长达27个字的谥号中，就有一个仁字，而福陵，也恰恰体现出了仁者乐山的一面。仁者，安于义理，仁慈宽容而不易冲动，性情就像山一样稳重不迁，所以用山来形容。努尔哈赤，一生戎马倥偬，从未停止过征伐，很多人难免质疑，甚至有人认为他残暴，争论一直未曾停止。很多开国君主的残暴，有诸多因素，更是无奈之举。秦始皇焚书坑儒，却不失为一伟大始皇帝，汉武帝晚年，相信巫蛊，杀戮太过，却也不失为一代明君。相反，南唐李后主的仁，却导致了亡国。努尔哈赤的仁，不是妇人之仁，而是大仁大义。忠义仁勇化身的关羽，就是努尔哈赤生前最为推崇的正义之神。很多人都想成为仁者，然而真正成为仁者的人却很少，成为大仁者更是凤毛麟角。福陵及其建筑，却在无声中诠释了努尔哈赤的仁，正是这种帝王之仁，才使后人对它尊崇膜拜，使之与天地同，与山水融，成为一种精神标志。保护福陵，就必须保护福陵的山，山是福陵建筑的组成部分，也是世界文

化遗产的组成部分。

我带着默默诠释精神的信仰，对福陵内心生出一种偏爱。我从最初的画，到后来的集中拍摄，至少已有20年了。从1998年开始，我每年都要对福陵进行一次集中拍摄，照片里留下了很多珍贵的资料，而比资料更珍贵的是记忆。很多人都说福陵的规制比昭陵小，但是，这并不影响福陵在我心中的神圣。永陵、福陵、昭陵，盛京三陵，加上已列入世界遗产名录的清东陵、清西陵，不仅构成了一组清朝帝陵体系，更是一部浓缩了的清朝历史。它们如同申遗时一样，可以说是一个不可分割的整体，研究其中任何一座陵寝，都不能孤立地去看，而必须站在整个体系基础上。只是这整体中的局部，在我心中的位置，各有千秋。

可能，每个人心中都有一片山林、一片净土，以求心灵的归隐。漫步在福陵的百年古松间，眼见碧水萦绕，青山如墨，万松叠翠，我的内心也多了一份宁静，一份喜悦。



THE BENEVOLENT FIND JOYS IN HILLS

There are almost no mountains around Shenyang, a city in northeast China. From my childhood, I have been longing for seeing mountains. There are hills, but few and small. In my memory, the only hill I paid visit to is Mount Qipan. Since I was quite acquainted by my grandma with the long history of the nearby mausoleum protection passed down on from the ancestors of my mother's family, I began visiting here and there around Mount Tianzhu now and then. Mount Tianzhu, as its name indicates, gives me a feeling that it looks like a heaven supporting pillar. At the foot of the mountain, a stately mausoleum stands there, in which a great emperor is sleeping peacefully. That is Fuling Imperial Tomb ("Fu" means blessings) of the founding father of Qing Dynasty, Nurhaci's tomb. Fuling Imperial Tomb is habitually called East Mausoleum by locals because it is located in the east of Shenyang.

Fuling Imperial Tomb lies on the bank of River Hun, with Mount Hui and Mount Tianzhu to its back, between which runs a Xinglong Ridge. However, as it goes, "no matter how high the mountain is, its name will spread far and wide if there is a 'mausoleum.'" Mount Tianzhu takes the advantage of Fuling Imperial Tomb and ranks one of the top scenic spots in Shenyang.

For me, Fuling Imperial Tomb has long been a place mixed with feelings of mystery and intimacy, where I have never had a chance to approach. At the age of twelve, I participated in the summer camp activities organized by Children's Palace. One of the arrangements that drove me excited was to pick Chinese hawthorn in Dongling Commune ("Dongling" means East Mausoleum). On our way there, we took a break on the square of front red gate of Mausoleum, which I had sketched with the rain water accumulated in motor tracks. I wondered what it would be like inside, but then only imagination could traverse beyond its red walls, because the doors were firmly locked. Mystery of the Mausoleum kept lingering in my mind and unrevealed.

At the age of 17, I covered a long way to Fuling Imperial Tomb with two of my friends, whom I made in Children's Palace with sketch boards. It took us half a day to take a bus, so I only finished a couple of sketches before it became dark. Before I went to college, I often went to the former Mausoleum fortress to draw sketches, but I never got an opportunity to go inside these red walls. When I was 19 years old, I should take the national university entrance exam. Grandma said to me that if I could be admitted, she would award me a camera. Although I failed that year, she still bought me a camera and encouraged me to try again. The next year, I was admitted to Luxun Fine Arts Institute as I had expected. Some of my father's students invited our

family to go outing. They let me decide where to go as kind of reward. Without any hesitation, Dong Mausoleum jumped out of my mouth. It was the first time that I saw the panorama of Fuling Imperial Tomb, and I was then deeply shocked. That outing triggered my interest and led me to the threshold of ancient architecture. It paved the way for my study, research and protection of ancient buildings in my later life. From then on, I would like to go to Fuling Imperial Tomb to celebrate or relax myself by taking pictures there whenever I made some achievements or encountered certain hardships. The clicking of camera shutters would refresh my mind with compliments and encouragements. I have ever been enjoying no other exercises than shooting pictures, in which since then I have engaged myself quite often.

From the age of twelve on, I started to climb Mount Lv, Mount Tai, etc. After having visited all the well-known high mountains across China, I found that they are all higher than Mount Tianzhu in Shenyang, the summit of which is only above two hundred meters, even far behind the 1,000-meter-high Mount Qipan. Accordingly, I couldn't help thinking why Emperor Nurhaci chose Mount Tianzhu as his resting place. Pondering over the puzzle for many years, I learned later in my research that selecting mausoleum sites in ancient times follows the rule of "mirror in front and mountain behind," the standard of "geomancy," that is, facing water and resting upon mountains. A folk adage supports this idea as follows, "between two mountains runs a ridge and the line of empire will never ends." The site of Fuling Imperial Tomb matches the above standard perfectly, a hard-to-find invaluable land with a good geomantic omen. One law of geomancy is that mountains take form of dragons, and wherever there are mountains there is water. Therefore, "never find resting site in a mountain without water." In front of Fuling Imperial Tomb, there is a dragon beach, which is said to be the sand deposit of River Hui after years of accumulation. And this offsets the defect of water for the Mausoleum in terms of geomancy. Protected by Qing emperors, Mount Tianzhu has become a holy place in the hearts of Shenyang people. Its height is much higher than its actual elevation, because people lay more humanistic weights over its scientific concept, which is a kind of spirit, the spiritual pillar of Qing

Dynasty. And I was trying to shoot down Mount Tianzhu, but couldn't find where the summit locates after walking around. Later, I found an earth slope from a point on the west side. I thought this might be Mount Tianzhu after thinking it over again and again because it is really only one or two hundred meters high. In the last three hundred years, the land has been well protected by the spontaneously organized locals. There are many descendants of the mausoleum defenders living in villages scattered about the former Mausoleum fortress areas, such as Zhao (肇), Zhao (赵), Na (那), He (贺), He (赫), Xi (西), who are Manchu people, but later many of whom have been assimilated by Han nationality.

Confucius once said: "the benevolent find joys in hills." (Note 1) In their selecting and planning of the mausoleum site, ancient Chinese were heavily influenced by the Confucian ideal "harmony between man and nature," which holds that man is endowed with the four cardinal virtues of human existence, i.e. humanity, justice, propriety and wisdom. In up to 27 characters of Nurhaci's posthumous name, there is a Chinese character "ren" (which means humanity), precisely reflecting the aspect that a true man loves the mountains. Humanity, which means being content with moral principles, manifests itself as tolerance, kindness, as firm and secure as mountains. The life of Nurhaci was full of battles and conquests. So many people can't help questioning that he was brutal and atrocious. Such arguments never ceased. There are many reasons why founding monarchs are cruel because they don't have a better alternative choice. Qin Shihuang, First Emperor of Qin Dynasty, burnt books and buried Confucian scholars alive, but after all, he was regarded as the first great Emperor; in his later years of Emperor Wudi in Han Dynasty, he killed many innocent people because of his deep belief in witchcraft, but he was appraised as a wise monarch. On the contrary, the humanity of Li Yu, Emperor in Late Tang Dynasty, led to the fall of an empire. However, the humanity of Nurhaci falls out of benevolence or kindness of a woman, but in the scope of righteousness. Guan Yu, Great General of Shu (蜀, a state of Zhou Dynasty) during Three Kingdoms Period, embodied with loyalty, humanity and braveness, is the hero most respected by Nurhaci. Many people want to be humane, but the truly humane people are rare, even

fewer can become great righteous men. The humanity of Nurhaci is well interpreted by Fuling Imperial Tomb and its architecture. It is this imperial righteousness that attracts later generations to revere and worship, and this spiritual worship is ranked as high as heaven and as durable as mountains and rivers. To protect Fuling Imperial Tomb, we must protect the Mount, on which the Mausoleum perches on. The Mount is the integral part of Fuling Imperial Tomb, and also a part of the world cultural heritage.

With the deep silent spiritual faith in the interpretation of Fuling Imperial Tomb, there is a preference in my heart towards the Mausoleum. From the drawing at the beginning to the later concentration on shooting, I have been doing this job for at least 20 years. From 1998, every year I come here to take pictures, in which a lot of valuable information is kept, and the more valuable things are the memories associated with it. Many people say that the size and scale of Fuling Imperial Tomb is smaller than that of Zhaoling Imperial Tomb ("Zhao" means brightness). However, this does not affect the sacredness of Fuling Imperial Tomb in my heart. Three Mausoleums of Shengjing ("Shengjing" means a flourishing place in Manchu and refers to Shenyang today) include Yong Mausoleum ("Yong" means eternal), Fuling Imperial Tomb and Zhaoling Imperial Tomb. They have all been listed in World Heritage List of UNESCO, together with East and West Qing Mausoleums. These mausoleums compose the whole system of Qing emperors' mausoleums, condensing the history of Qing Dynasty, which are distinguished by various qualities and weights in my mind. As in the process of applying for World Cultural Heritage, they are a whole integrity which can not be viewed separately. We must study each of them with the consideration of the whole system. They are the unrepeatable parts of the whole system, which also weigh differently in my heart.

There is probably a patch of woods, a pure piece of land in everyone's heart to rest his or her soul. Walking among the hundreds-years-old pines, enjoying the clear water, green trees and blue hills, calmness and delight spread in my heart.

At Shanwai Hall



福陵的爬山红墙 / 左页图

Uphill Red Wall of Fuling Imperial Tomb / Left Page





中国的陵寝学

研究中国古建筑，陵寝建筑是不可或缺的一部分。中国人对死很重视，古代一直尊崇“事死如生”的丧葬原则，《荀子·礼论》：“丧礼者，以生者饰死者也，大象其生，以送其死，事死如生，事亡如存”。就是主张对待死者如他活着之时，从而形成了独具特色的中国陵寝学。在人分三六九等的古代社会，坟墓也有严格的等级区分。帝王的坟墓称为“陵”，圣人的坟墓称为“林”，王公贵族的坟墓称为“冢”，一般官员或富人的坟墓称为“墓”，平民百姓的坟墓则称为“坟”。而封建帝王从登基那天起最关注两件事，一是长生不老，二是修建自己的陵寝。因为古人认为，修建陵寝关系到江山社稷是否会万年永固。可以说中国的陵寝学，融合中国古代宗教学、风水学、建筑学、雕塑艺术、装饰艺术、绘画艺术等诸多文化艺术于一体。在建设陵寝过程中，以何种哲学思想为指导，是与当时的帝王的综合修养密切相关的。古代修建帝王陵寝，是国家的重要工程，在建设过程中，有多少人参与，发生了多少故事，以及在后世的祭祀与守护中，与朝代兴亡也有着密切的关系。

我为什么提出陵寝学这个概念，就是从研究古建筑开始，就十分关注古代陵寝的建筑，尤其是帝王陵寝的建筑。在古代就算普通百姓安葬也讲究风水，何况是一代帝王，帝王陵寝建筑可以说是古建学中最高的学问，因为它并不是简单地涉及诸多的艺术门类，古代帝王都知道自己不可能长生不老，秦始皇十三岁登基，就开始为自己修陵。历代皇帝，都是一边让人喊万万岁，一边却早就为自己大兴土木，建造地下宫殿，希望灵魂永生，精神不死。

这些年为了研究，我的足迹遍访祖国的名山大川，甚至漂洋过海，踏上异国他乡，只为寻找那些被时间的洪流淹没的历史的蛛丝马迹。回想一下，我到过的国内的陵寝有，人文初祖的黄帝陵，炎帝陵，大禹陵，少昊陵，秦始皇陵，汉武帝陵，光武帝陵，唐太宗陵，唐高宗和武则天陵，宋太祖赵匡胤、宋神宗赵顼、宋哲宗赵煦陵，元成吉思汗陵，明孝陵及十三陵（注解2）等；圣人墓，著名的山东曲阜的孔林，河南省洛阳市老城武圣关羽的关林和湖北当阳关林；先贤名人墓，有屈原墓，李白墓，杜甫墓，刘禹锡墓，岳飞墓，海瑞墓，还有喀什的香妃墓，这是我去过最西边的陵寝了。近代，更有人

尽皆知的中山陵。国外，有日本的奈良、京都的天皇陵寝、青山墓园、多摩墓园等。由于国家不同，文化也不同，西方国家的墓大都是公墓，像法国的先贤祠，是一个有强烈的宗教色彩的集体公墓。中国的陵寝学，可以说是世界之最，唯一可以与之媲美的，可能只有埃及的金字塔，只是两者也有极大的不同，中国的陵寝是纯粹为死者建造的，同时更注重风水以及福荫子孙后代。

从春秋时代，孔子大力提倡“孝道”开始，厚葬之风日盛，历代不衰，并逐渐形成一套隆重复杂的祭祀礼仪和墓葬制度。上至皇帝，下至百姓，对坟墓的安置均格外重视。我国古代帝王陵寝，从周代开始，以“封土为坟”，秦汉时期称为“方上”，汉朝以山为陵，就是在山里打个隧道，我认为这很了不起，中山

靖王刘胜的墓以及双乳山汉墓都是如此。唐代则因山为陵，唐十八座皇陵中绝大多数都利用天然山丘，建在山岭顶峰处，居高临下，形成“南面为立，北面为朝”的形势。宋代帝陵则“头枕黄河，足蹬嵩岳”，乃“山高水来”的吉祥之地。宋陵在地形选择上与以往朝代不同，各陵皆东南高西北低。这是因为宋代盛行与汉代图宅术有关的“五音姓利”风水术，即把姓氏按五行分归五音，再按音选定吉利方位。赵，属于“角”音，利于壬丙方位，必须“东南地穹，西北地垂”。而明清以后则“宝城宝顶”，特别重视山川形胜，风水格外讲究，加之建筑的配合，皇陵的选择与规划都达到了空前的艺术水准。清朝陵寝的建造基本是沿袭明十三陵建造的，只是相比之下关内的清东陵与清西陵同明代陵寝风格上更相近，而清东

陵这块风水宝地，曾被明朝皇帝派人选看过，只是后来改朝换代，才成为清帝陵了。关外三陵虽然也有明陵遗风，但却更具满族特色。至清代，中国的陵寝学，可以说是发展至巅峰。

福陵的方城、宝顶建筑在山顶上，这在其他历代帝王陵寝中是独一无二的。为什么把努尔哈赤的陵寝选在这里并建在山顶上呢？这就跟沈阳人口中时常念叨的“龙脉”（注解3）有关。提及龙脉，这就涉及风水学，风水学在古代又称为“堪舆学”，是相地之术，即临场校察地理的方法，目的是用来选择宫殿、城池、墓地建设等。风水学的历史相当久远，在古代，是衣食住行的一个很重要的因素。因此，许多与风水有关的历史文献遗传和保留了下来。

MAUSOLEUM CULTURE IN CHINA

Mausoleum architecture is an integral part in the study of Chinese ancient architecture. Chinese people attach great importance to death and observe the funeral rule of “honoring the dead as the living.” According to the principles of *On Rites in Book of Hsun Tzu*, “in the funeral rites, one uses objects of the living to adorn the dead and sends them to their grave in a fashion that resembles the way they lived. Thus one treats the dead like the living, and one treats their absence just as one treated them when they were still present.” Such treatment of the dead as they were alive forms the unique funeral culture of China. People used to live in a society with strict and clear social status, and obviously hierarchy was also followed regarding funerals. For example, tomb of emperor was called “ling” (陵), and that of sage “lin” (林); tomb of nobility was named “zhong” (冢), that of common government official or rich people “mu” (墓), and that of civilians was “fen” (坟). From the day emperors were crowned, two things they most concerned about were how to be immortal and how to build their mausoleums, because in the eyes of ancient people, building of mausoleums counted for much because it might impact stability and rule of a dynasty. So the culture of mausoleum

in China can be regarded as an integration of religion, fengshui (geomancy), architecture, sculpture, decorative arts, painting and many others. In the process of mausoleum construction, what philosophy would be employed was closely related to the comprehensive knowledge of an emperor. What's more, the building and construction of imperial mausoleums were highlighted as major national projects. Therefore in the process of construction, the number of people involved, the stories which had happened, and the sacrifice and mausoleum guarding of future generations are all closely related to the rise and fall of a dynasty.

The reason why the study of mausoleum culture as a science comes up in my mind is that as soon as I started the study of ancient architecture, I paid close attention to ancient tomb buildings, especially the imperial mausoleum architecture. Even ordinary people's burial in ancient also attached importance to geomancy, let alone the emperors'. Imperial mausoleum architecture can be considered as one of the most sophisticated branches of ancient architecture in a sense that it covers subjects of geomancy, architecture, religion, culture and arts. Emperors in ancient times knew that they could not be immortal. Qin Shihuang started the construction of his mausoleum after he crowned himself at the age of 13. The emperors in every

dynasty on one hand enjoyed the longevity courtesy paid by their subjects, and on the other hand projected underground palaces for themselves as early as possible, hoping that their spirits could remain immortal.

In order to study ancient architecture, I visited many well-known historic relics and climbed many high mountains across China. I even went overseas to find those clues buried in the bed of the river of history. Tombs or mausoleums I visited include Huangdi Mausoleum (Huangdi, also Emperor Yellow, legendary ruler of ancient China), Yandi Mausoleum (Yandi, also Emperor Yan, another legendary ruler of ancient China), Dayu Mausoleum (Dayu, legendary first monarch of Xia Dynasty, best remembered for teaching the people flood-control techniques to tame China's rivers and lakes), Shaohao Tomb (Shaohao, son of Emperor Yellow and one of the mythical Five Emperors himself), Mausoleum of Qin Shihuang (first emperor of Qin Dynasty), Mausoleum of Emperor Wudi and Tomb of Emperor Guangwudi (of Han Dynasty), Mausoleums of Emperors Taizong, Gaozong and Wu Zetian (of Tang Dynasty), Mausoleums of Emperors Taizu (Zhao Kuangyin), Shenzong (Zhao Xu, 赵瑁) and Zhezong (Zhao Xu, 赵煦) (of Song Dynasty), Genghis Khan's Mausoleum (of Yuan Dynasty), Xiao Mausoleum (for Hongwu Emperor, founder of Ming Dynasty) and Thirteen Tombs (of Ming

Dynasty) (Note 2). Other famous tombs are Confucius Family Graveyard in Qufu of Shandong Province, Guan Yu Graveyard in Luoyang of Henan Province (Guan Yu, a general serving under the warlord Liu Bei during the late Eastern Han Dynasty era of China) and Guan Yu Woods in Dangyang of Hubei Province (as head and body of Guan Yu were buried in different places). Tombs for wise men such as Qu Yuan, Li Bai, Du Fu, Liu Yuxi, Yue Fei, and Hai Rui are also my visiting destinations. Abakh Hoja Tomb in Kashgar, however, is the farthest that I visited in west China. Mausoleum of Dr. Sun Yatsen, a recent and well-known tomb, is of course included. I also paid visits to some famous overseas mausoleums such as mausoleums for Japanese emperors in Nara and Kyoto, Aoyama Cemetery, Tamareien Cemetery and so on. Despite their respective distinct cultural differences in different nations, cemeteries in Western countries are mostly public, such as Pantheon of France, which is typically an open graveyard with strong religious colors. Mausoleum culture in China has a long history and nothing but the pyramids of Egypt is on a par within this aspect. In contrast with pyramids, mausoleums in China were always constructed for the dead while emphasizing geomancy and blessings to their offspring of the tomb owners. And emperor mausoleums of Qing Dynasty are perfect examples to support my point of view.

From Spring and Autumn Period, Confucius advocated filial piety and the prevalence of lavish funeral practice spread and gradually a complex of rites and ceremonies and the burial system formed. Tomb arrangement and construction were paid great attention to by people from loyal families to ordinary households. From Zhou Dynasty, mausoleums in ancient China began to “bury the dead into grave mound.” During Qin Dynasty, they were built with a “cubic shape on the ground.” Han emperors took mountains as their last resting place, that is, they dug tunnels in mountains, which I think is unusual. Mausoleum of Liu Sheng, Prince Jin of Zhongshan, and Tomb of Mount Shuangru of Han Dynasty are of this type. Mountains were employed as emperors’ mausoleums in Tang Dynasty, and most of their eighteen mausoleums take the advantages of mountains or hills. The mausoleums of Tang Dynasty, which were built on the topsides of natural mountains or hills, develop a politi-

cal ideological pattern of “facing South to reign and facing North to obey,” while the mausoleums of Song Dynasties, which rest emperors’ heads upon River Huang and place their feet towards Mount Song, is considered as an auspicious place of “water from high mountain.” The site selection of mausoleums of Song Dynasties are quite different from that of previous dynasties with the south-east part higher than that of the north-west. Because geomantic theory of “five notes and family name” was popular in Song dynasties, which is similar with the site selection of house and grave. The theory relates family names (classified into five elements) to five notes (of the ancient Chinese five-tone scale) and the bearing of house or grave is selected accordingly. According to this theory, the shared family name of Song Emperors is Zhao and it belongs to Jiao musical scale and the blessed place for Zhao is the east and the south. So, the principle of selecting mausoleum site “higher in the southeast and lower in the northwest” must be followed. During Ming and Qing dynasties, the mausoleums were built with “surrounded walls and domes,” and elegant features of mountains and rivers are emphasized, and together with the matching architecture, the selection and planning of mausoleums reach an unprecedented level. Mausoleums of Qing

Dynasty basically follow the construction of Ming Tombs only with East and East Qing Mausoleums inside Shanhai Pass sharing more similar features with mausoleums of Ming Dynasty. East Mausoleum sitting was once chosen by Ming Dynasty, but with the change of dynasties, it became the tomb site of Qing Dynasty. Three Mausoleums outside Shanhai Pass have some features of Ming mausoleums, but more Manchu characteristics. The culture of Chinese mausoleums and funerals reached to its heyday in Qing Dynasty.

The square city and dome of Fuling Imperial Tomb were built on the top of the hill. This is an exception among all mausoleums throughout all dynasties. Why did Nurhaci choose here and build his mausoleum on the top of the hill? It is related to the concept of “dragon vein” (Note 3), a popular idea held by Shenyang people. Dragon vein is related to geomancy, interpreting markings on the ground or the patterns of geographical features, which is used to select construction site of palace, city and cemetery. Geomancy boasts of a long history, which played an important role in every aspect in ancient time. So many historical literature and information related to geomancy are well preserved.



挂在大明楼上的福陵牌匾
Horizontal Board Inscribed with “Fuling Imperial Tomb” on
Grand Ming Tower



暮色隆恩门

Eminent Favor Gate at Dusk

为何定名为福陵？

福陵，满语称“瑚图灵阿蒙安”，创建于天聪三年（1629年），基本建成于清顺治八年（1651年），初称“太祖陵”、“先汗陵”。崇德元年（1636年）大清建国，定陵号为“福陵”，陵寝面积达19.48万平方米。《韩非子》曰“全寿富贵谓福”，取福气、运气之意，寓意大清福运长久。实际上当年的福陵是很简单的，只有山上几间房子，经康熙乾隆修葺和完善以后，才逐渐形成现在的规模的。福陵与新宾永陵、沈阳昭陵合称“关外三陵”或“盛京三陵”，

三陵中福陵面积最大，永陵面积仅1.1万平方米，昭陵面积16万平方米。

《清太宗实录》（注解4）中记录了皇太极安奉乃父时的祭文，称福陵是“川萦山拱，佳气郁葱”，是极好的“万年吉地”。古代为皇帝选择的陵寝地址，一般称为“万年吉地”。顺治元年（1644年）钦定：修福陵于陵西五里外取土，西南二十里外烧砖，正南百里外烧石灰。《清实录》（注解5）顺治八年六月条载：以永陵为启运山，福陵为天柱山，昭陵为隆业山。天柱山，原名为“石嘴头山”，以“天柱”为陵山命名，寓意福陵犹如

擎天大柱，支撑着大清江山。

福陵里面葬的是大清开国君主努尔哈赤及其孝慈高皇后叶赫那拉氏。陵寝建筑规制完备，礼制设施齐全，将中国古代环境地理学中宗教、信仰、习俗同自然环境相结合，使其达到建筑选址、规划、设计的统一，并成为中国古代陵寝建筑形式、雕刻以及综合理念的历史依据与鉴赏实物，对研究中国古代帝王陵寝建筑、规制及祭祀礼仪有着很重要的意义。所以2004年的时候，福陵就被列入了世界文化遗产名录。



WHY NAMED AS FULING IMPERIAL TOMB?

The building of Fuling Imperial Tomb was started in 1629 (the 3rd ruling year of Emperor Tiancong), and was completed in 1651 (the 8th year of Emperor Shunzhi's reign). Fuling Imperial Tomb was then called "Taizu Mausoleum" or "Forefather Khan's Mausoleum." In 1636 (the first ruling year of Emperor Chongde), the founding year of Imperial Qing Dynasty, the mausoleum was renamed as Fuling Imperial Tomb with coverage of 194,800 square meters. According to *Book of Han Feizi*, "Ripe age and richness are Fu," a connotation of good fortune and luck, which implies wishes of long lasting reign of Qing Dynasty. Originally, Fuling Imperial Tomb consisted of only a few simple houses on the hill after it was built. It reaches the current scale only after renovation and additional construction were made by later emperors. Fuling Imperial Tomb, Zhaoling Imperial Tomb in Shenyang and Yong Mausoleum in Xinbin

County are called "Three Mausoleums of Shengjing" or "Three Mausoleums outside the Pass." Of the three mausoleums, Fuling Imperial Tomb covers the largest area, Yong Mausoleum covers 11,000 square meters and Zhaoling Imperial Tomb covers 160,000 square meters.

The funeral oration recorded in *Chronicles of Hong Taiji* (Note 4) thinks highly of Fuling Imperial Tomb as "winding river and green mountains holding the blessing," which is an "auspicious land." In ancient China, mausoleum site selected by emperors is generally called "auspicious land." In 1644, the first ruling year of Emperor Shunzhi, he gave imperial edict as follows: To renovate Fuling Imperial Tomb, earth is excavated five li away to the west of Mausoleum, brick made twenty li away to the southwest and lime kilned hundred li away to the south. According to *Records of Qing Dynasty* (Note 5), one of the records of June in the 8th ruling year of Emperor Shunzhi reads as: "To keep Yong Mausoleum as Mount Qiyun (which means provok-

ing luck), Fuling Imperial Tomb as Mount Tianzhu (which means supporting pillar), and Zhaoling Imperial Tomb as Mount Longye (which means prosperity and wealth)." Mount Tianzhu, formerly known as "Mount Shizuitou," adopts the name of "Tianzhu" indicating the supporting pillar, which supports Great Qing Dynasty.

Inside Fuling Imperial Tomb, Nurhaci and his queen, Xiaocigao (Yehe Nara Menggu) were buried. Together with its complete set of mausoleum standards and ritual facilities, Fuling Imperial Tomb integrates religion, beliefs and customs of ancient Chinese environmental geography with nature, and unifies its building site selection, planning and design, which succeeds in transforming the architectural and sculptural concepts of ancient Chinese mausoleum architecture into physical forms, and attaches important significance to the study of Chinese ancient imperial mausoleum construction, standards, and etiquettes of sacrifice. So in 2004, Fuling Imperial Tomb was recorded onto List of World Cultural Heritage.