

The Traditional Chinese Architecture Series • Five Books on Ancient Architecture in Beijing

中国古代建筑知识普及与传承系列丛书 • 北京古建筑五书

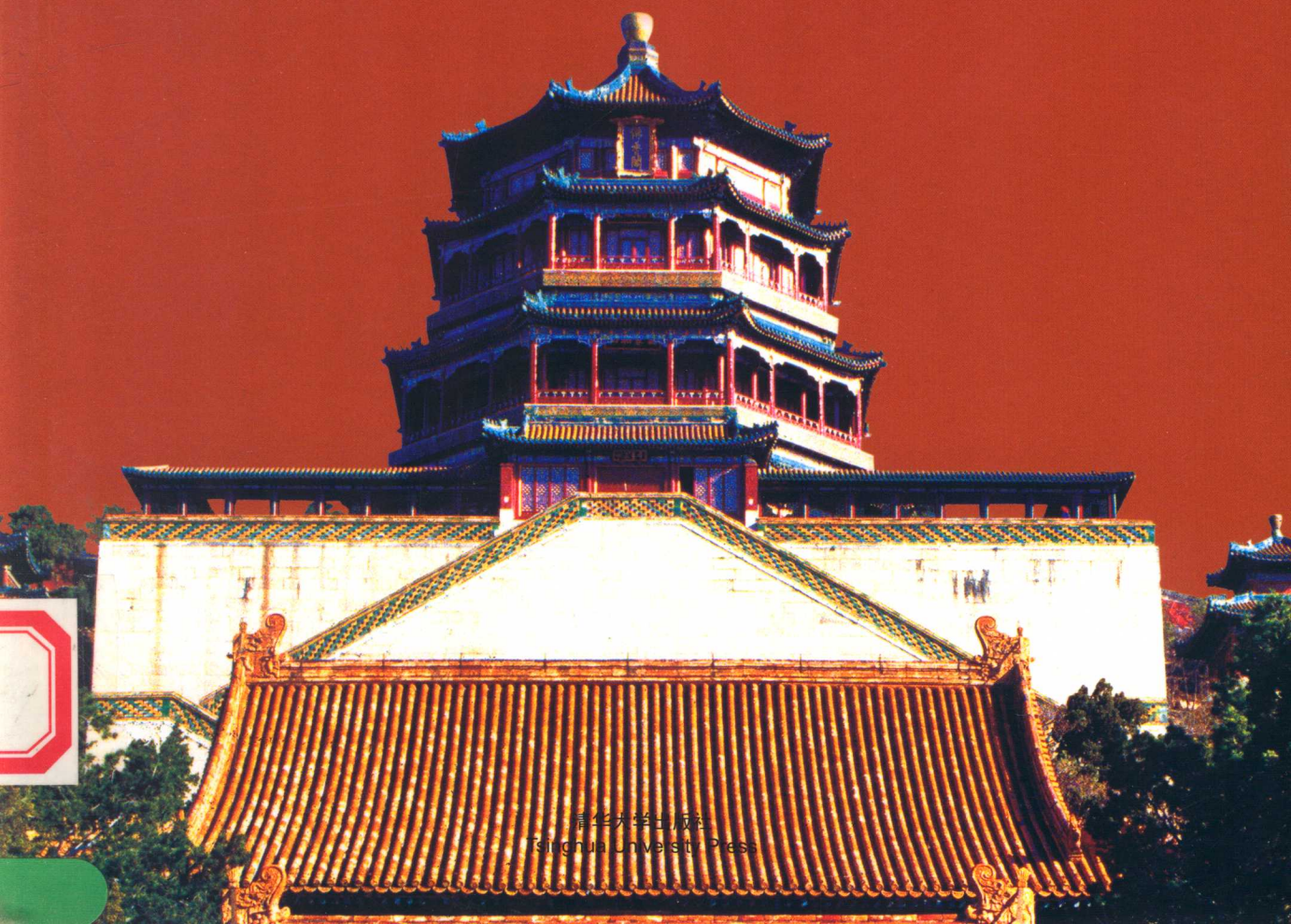
SUMMER PALACE

北京颐和园（英文版）



Jia Jun

贾珺 著



清华大学出版社
Tsinghua University Press

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For those interested in traditional Chinese architecture

Planned by Wang Qun and Zhu Wenyi

Presided over by Wang Guixiang and Wang Xiangdong

Executed by the School of Architecture, Tsinghua University

Sponsored by China Resources Snow Breweries Co., Ltd.

General Preface (I)

In early 2008, we finally finished our negotiation with Tsinghua University and held a brief press conference. Faced with perplexed-looking journalists and irrelevant questions, I thought to myself: this cooperative project is really necessary.

Behind all the clamor for “becoming a power” and “the rise of China”, Chinese people do not lack wisdom, determination, enthusiasm, or even fundig. What we lack—and this is essential—is “originality”, both in our products and in our thoughts. Without originality there would be no distinction, and without distinction there would not even be an identity.

The most distinct we have is our culture. The academia says that architecture is the crystallization of a nation’s culture. However, as Mr. Liang Sicheng said, quite politely, “Ancient buildings that have stood for centuries and neighborhoods filled with artistic charms, which are prominent embodiments of a nation’s culture, are often totally sacrificed for so-called ‘improvement’.”

Our purpose is to do something for the dissemination of knowledge about traditional Chinese architecture. We want to help to spread and hand down such knowledge by inviting experts to write books for the public. When we started, we were surprised by two facts because of our ignorance: first, that so many veterans and new talents are working so hard and so fruitfully in this field; second, that research in this field suffers from such a stunning shortage of funds.

We hope that the publication of the Traditional Chinese Architecture Series: Popularization and Continuation will make its due contribution to the spread of such knowledge, give more publicity to the results of the research done by veterans and new talents in the field, provide a means for readers to know more about traditional Chinese architecture, and add to our originality.

Wang Qun

Managing Director of China Resources Snow Breweries Co., Ltd.

Beijing, Jan. 1, 2009

General Preface (II)

One day in 2008, Professor Wang Guixiang told me that the negotiation for a big cooperative project was under way. China Resources Snow Breweries Co., Ltd. was going to invest as much as 10 million yuan in Tsinghua University's efforts to study traditional Chinese architecture and spread knowledge about it. That is an astronomical figure for such a purely theoretical field. As the president of the school, I took the news seriously and soon followed Professor Wang to the headquarters of CR Snow Breweries, where I met Managing Director Wang Qun in a large conference room. He impressed me as an affable and smiling man.

Even since that day, I had been pondering over a question: how can traditional Chinese architecture be related to beer, which came from the West? Mr. Wang's smile seemed to imply the answer: although there is apparently no relation between architecture and beer, things will change after CR Snow Breweries joins hands with Tsinghua—the study of traditional Chinese architecture will bear the deep mark of Snow Beer.

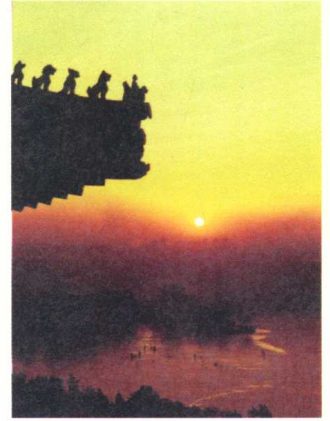
Shortly after that, a contract-signing ceremony was held at Tsinghua University, which gave me another opportunity to meet Mr. Wang. I still remember one episode of the event: having stamped the seal on the inauguration plaque which symbolizes cooperation, he saw that the ink was rather pale and sighed with regret. All at once I recognized his character—a perfectionist mindful of each and every detail.

A person who is strict with himself represents an enterprising company, which will surely put a strict demand on its partners. This quality is shared by its partner, the Architectural Design & Research Institute of Tsinghua University. Despite its modest size, this team can trace its history to the Society for Research in Chinese Architecture founded eighty years ago with financial assistance from the patriot Zhu Qiqian. Six decades ago, Liang Sicheng brought this undertaking to Tsinghua and wrote the first systematic book on history of Chinese architecture. Today, thanks to the hard work of Professor Wang Guixiang and his colleagues—some his junior and others his senior—as well as all the others in the architectural history community, the study of traditional Chinese architecture has borne a wealth of fruits. This team is yet another powerful force, and its cooperation with an equally powerful company is bound to produce outstanding results.

Managing Director Wang Qun and Professor Wang Guixiang, an entrepreneur and an architect, have brought about a successful marriage between the business field and the culture & education field. I am convinced that this cooperative project will usher in a new era for the study and dissemination of traditional Chinese architecture.

Zhu Wenyi

Dean of the School of Architecture, Tsinghua University
The campus of Tsinghua, dawn of Jan. 22, 2009



Foreword

Beijing is an ancient capital with a 3000-year history. Here numerous palaces, halls, temples, altars, and gardens, as well as downtown stores have gone through vicissitudes as dynasties rise and decline one after another. Being a landscape architectural genre of special appeals gardens are like puffs of beautiful fireworks, the resplendent light of which has shined through the weather-beaten historical picture scrolls at every turn. In fact, gardens have long been an indispensable part of the culture of the capital city.

The earliest record of the gardens in Beijing can be traced back to the imperial palace, Gold Platform, that was built for short stay by King Zhao of State Yan at Ji City during the Warring State Period. In the ensuing dynasties and eras, the Beijing area has developed into a famous capital city in the north. Every now and then gardens and abodes of vassals, mansions of governors or

warlords, temple gardens as well as attractions in the suburbs would spring up to become the important decorations of the city. In Liao dynasty, the Beijing area was renamed Youzhou and the city was chosen to be the alternate capital to Nanjing. The monarchs of the Liao regime had a great many imperial palaces and gardens constructed in succession in the suburbs of the city where they haunted. During the Jin Dynasty, Youzhou was renamed Middle Capital and for the first time became the proper capital city of the dynasty. Royal gardens flourished as never before. Imperial gardens scattered everywhere both inside and outside of the city while private gardens increased in number. During the Yuan dynasty, a new bigger city was constructed in the northwest of Middle Capital. Large bodies of water were introduced to the urban centre and the palaces were arranged surrounding the waters. Great efforts were made to construct royal gardens inside the city and in the suburbs. In the meanwhile, some Mongolian and Semu nobles as well as Han officials started to build private gardens in swarms and thus brought about another climax of garden art. In Ming dynasty the construction of the Forbidden City, the Imperial Garden, the Three Lakes in the West Royal Garden and the South Royal Garden was continued while the number of private gardens, temple gardens and public landscape gardens had greatly surpassed that of previous dynasties creating another all-time record.

After the Manchu regime crossed the Great Wall, they continued to use the capital city, palaces, temples and altars of Ming Dynasty and focused their efforts to construct royal gardens. It was owing to such efforts that the royal gardens of Qing Dynasty had seen the most prosperous time of all Chinese gardens in history. By the Qianlong Period, there were Royal Gardens inside the Imperial Palace and West Royal Garden inside the capital city. In the

south suburbs there was the South Royal Garden. Moreover, the northwest suburbs had simply become the convergence of up to ten large-scale royal gardens called in total as “Three Hills and Five Gardens” which mainly included the Yuanmingyuan Garden (Garden of Perfection and Brightness), the Garden of Exuberant Spring, the Clear Ripple Garden, the Garden of Serenity and Brightness, the Garden of Serenity and Amenity etc. There were still the Summer Resort of Rehe area and the Panshan Temporary Palaces in Jixian County and many other gardens and temporary palaces dispersed along the southward, eastward and northward hunting and touring route. An extremely magnificent scenic atlas had been woven up with all these royal gardens. In addition, many princes, officials, scholars and merchants followed suit to imitate them and built several hundred private gardens. The construction of temple gardens and public landscape gardens remained the pomp of that in Ming Dynasty. During this period, various gardens vied with one another to create the most significant page in Chinese garden history. It is a great pity that the garden system of Beijing suffered massive destruction in the invasion of the modern imperial powers, political turbulence, and numerous civil wars. Thus it is more necessary to treasure the remnant garden heritage, which has survived these disasters.

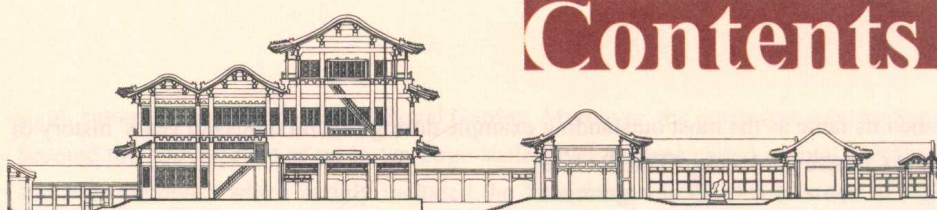
Among all the royal gardens of Qing Dynasty, the Summer Palace is one of the greatest achievements in gardening art and the only royal garden under integral preservation in northwest Beijing. No wonder it has been praised to be the unrivalled one for all time among traditional Chinese royal gardens. The Summer Palace was called Clear Ripple Garden at the beginning of its construction, starting in the fifteenth year of Qianlong Period (1850). The constructors integrated the natural scenery of Longevity Hill and Kunming Lake and imitated the design of West Lake in Hangzhou City in a large-scale renovation. In this process many classic techniques and methods of traditional gardening had been introduced into this garden. A great number of palaces, pavilions, towers, and kiosks had been constructed and trees and flowers grown with artificial rockworks and streams interspersed among them. The picturesque landscape and magnificent buildings has created a poetic dreamland, which has

established its fame as the most outstanding example during several thousand years' history of traditional Chinese gardening. (Title Picture)

In the tenth year of the Xianfeng Period (1860) Clear Ripple Garden, together with the Yuanmingyuan Garden and other royal gardens, suffered heavily in the fire and foray by Anglo-French Joint Armies and most part of it became a ruin. In Guangxu Period, Empress Dowager Cixi, insatiable in pursuit of the fun of the garden tour, went so far as to embezzle the war fund of the navy to rebuild the garden. She renamed it as Yiheyuan Garden (the present Summer Palace) and settled down permanently to handle imperial affairs here. This garden has witnessed the prosperity during the thriving Qianlong Period in the history of Qing Dynasty, the decline and then the momentary recovery of the empire in lingering death after a devastating disaster. It has also seen all the historic incidents such as the reform campaign in the Wuxu year (1898), the chaos in Gengzi year (1900) in late Qing Dynasty and the abdication of Manchu monarch etc. The rich historical information carried by the garden has caused profound emotional stirrings in the minds of latter generations.

Since 1949 the landscape and buildings of the Summer Palace have undergone several repairs. Beauty and harmony has been restored, and the garden has become one of the main attractions of Beijing city. In 1998 it was inscribed on the World Heritage List by UNESCO and since then has gained more appreciative attention from the whole world.

Based upon the achievements of the long-term study of the School of Architecture, Tsinghua University, this book represents further investigation and analysis of the garden. As far as the style of writing is concerned, it manages to maintain professional accuracy while attaining popularity. A detailed introduction has been made to the Summer Palace and former Clear Ripple Garden, the landscape layout, the philosophy of gardening, and key scenic spots with the purpose to arouse more interest in our readers. This book is also designed as our contribution to the commemoration of the Beijing 2008 Olympic Games.



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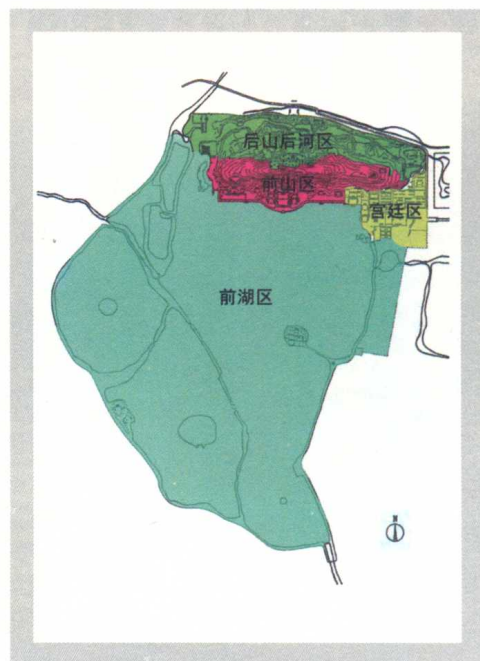


A Brief Introduction to the Summer Palace



The Summer Palace is located in the north suburbs of Beijing. Constructed during the Qing Dynasty as a large royal garden it is close to Yuanmingyuan Garden in the east and Jade Spring Hill in the west covering some 295 ha. There are two gates: the north gate and the east gate. The east gate serves as the main gate of the whole garden. Centered on Kunming Lake and Longevity Hill the scenery of the garden is the best example of ingenious fusion of natural landscape and artificial works among all the royal gardens of Qing Dynasty.

The whole garden is divided into four sections: the court area, front-hill area, front-lake area, and rear-hill and back-river area. (Fig. 0-01)



(Fig. 0-01) A Layout Plan of the Summer Palace of Today