

故宫

The Former Imperial
Palace in Beijing



¥ 80.00

故宫博物院 Palace Museum

筒子河

Palace Moat

筒子河

Palace Moat

筒子河

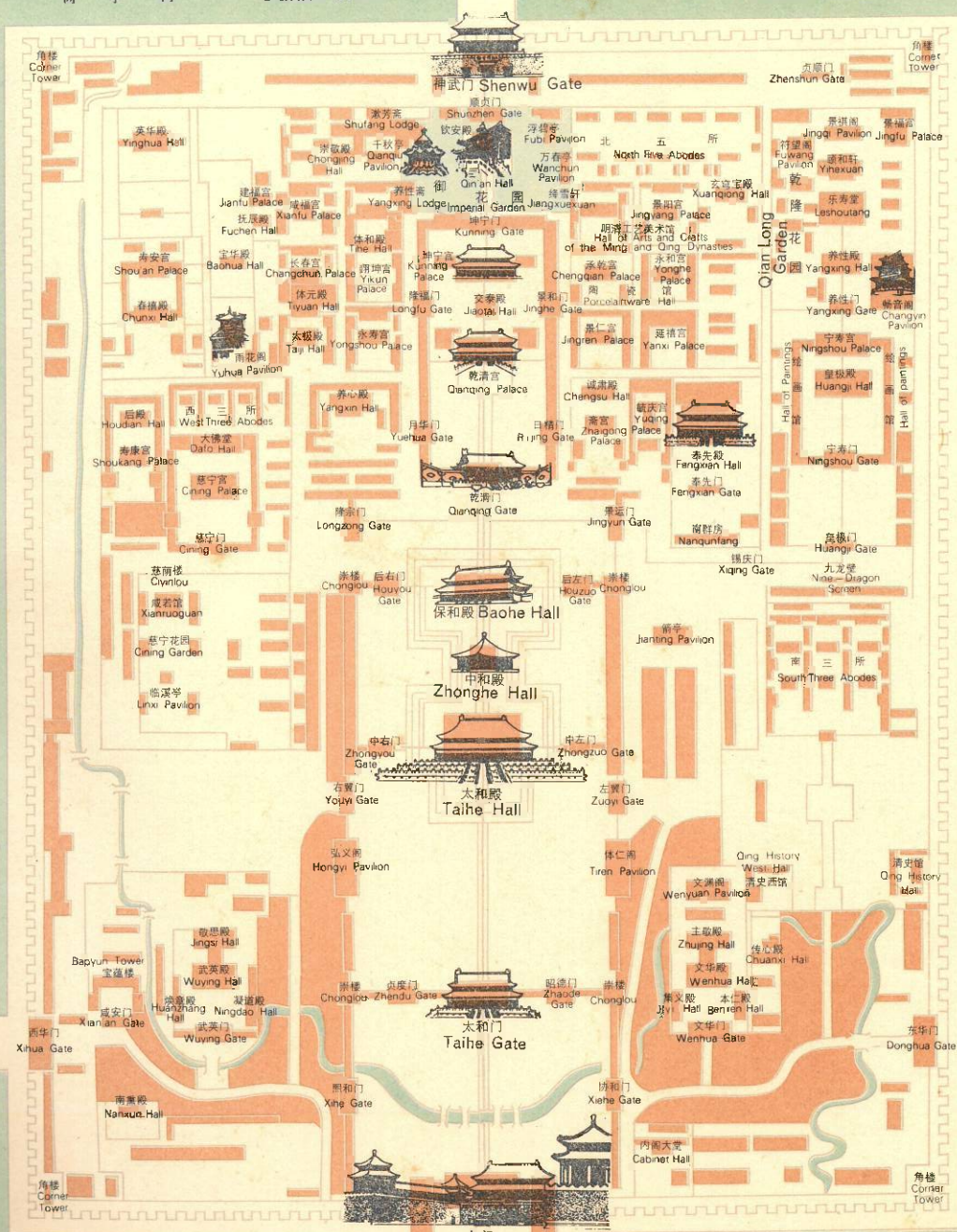
Palace Moat

筒子河

Palace Moat

筒子河

Palace Moat



筒子河

Palace Moat

午门 Wumen Gate

筒子河

Palace Moat

故宮

The Former Imperial Palace in Beijing

Bib. 60000317
It. 100005449
Barcode. 000010009991
Call no. DS796.8.F67
..... 6794
..... 1990
Date 17 Oct. 65

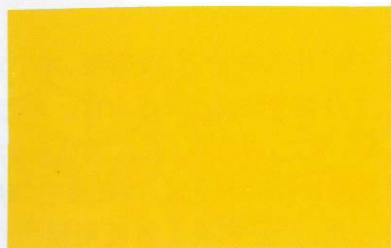
中国世界语出版社 北京

CHINA ESPERANTO PRESS, BEIJING, CHINA

目 录

CONTENTS

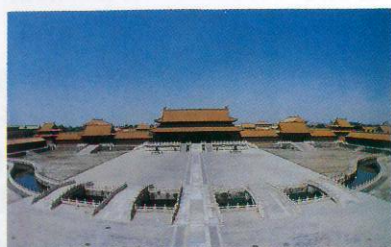
6



紫禁城——中国最大的皇宫

The Forbidden City—Former Imperial Palace

11



中轴线区

Along the Central Axis

94



前朝两翼区

Two Wings of the Outer Court

102



东西六宫

Six Eastern Palaces and Six Western Palaces

144



宁寿全宫

Outer Eastern Palaces

Fourth edition :June 1999

Published by China Esperanto Press, Beijing, China
Printed in China

Distributed by China International Book Trading
Corporation (Guojishudian)

35 W. Chegongzhuang Xilu, Beijing, China

P.O. Box 399, Post code: 100044

ISBN 7-5052-0263-4

06000

85-CE-461P

紫禁城——中国最大的皇宫

故宫又称紫禁城，是中国明（公元1368—1644年）、清（公元1616—1911年）两朝皇宫，曾有24个皇帝在此处理朝政和居住。

故宫以其悠久的历史，宏大的规模和独具特色的建筑艺术享誉世界。

故宫的建造始于明初。明朝开国皇帝朱元璋（公元1368—1398年在位）于1368年在应天府（今江苏省南京市）即位称帝，建号大明，改元洪武。洪武三年，朱元璋封皇四子朱棣为燕王，镇守北平。洪武三十一年朱元璋卒于南京，皇长孙朱允炆继位，是为建文帝。新帝为加强中央集权，采取“削藩”政策，此举激怒了实力雄厚的燕王。朱棣以“靖难”为名，发动了历时四年的“靖难之役”，攻陷南京，登上了帝位，改年号为“永乐”。

永乐元年（1403年）正月，朱棣将北平升为陪都，改称北京。翌年，下诏营建北京宫苑，并抽调大批官员、军士、工匠、民夫，分头采木烧砖，整治地基。至永乐十八年，紫禁城告成。这一规模宏大的宫殿建筑群座落在北京城的南北中轴线上，占地72万平方米，共有房舍号称9999间半（现存8000余间），约15万平方米，是中国迄今保存最完整的帝王宫阙。

为修建这座巨大的“城中之城”，明王朝倾全国人力物力，征集能工巧匠10万余名，民夫逾百万。所用建筑材料采自全国各地，木料采自湖广、江西、山西等省；汉白玉出自北京房山县；埧地金砖烧制于苏州；砌墙用砖来自山东临清。真可谓“量中华之物力，给予人间之仙阙”，堪称中国古代宫殿建筑之最。

紫禁城的建筑布局分外朝、内廷两部分。外朝以太和、中和、保和三大殿为主体，左右衔连文华、武英两殿。三大殿以北为内廷，内廷又分

中、东、西三路。中为乾清宫、交泰殿、坤宁宫，其后是御花园；中路两侧为东、西六宫。东六宫向南是奉先殿、斋宫、南三所，西六宫往南为养心殿。内廷外围东有宁寿全宫，西有慈宁、寿安诸宫。这种布局，充分体现了古礼所谓“前朝后寝”格局，前朝为“大内正衙”，后寝即所谓“三宫六院”。

如此恢宏浩繁的建筑群，所以未给人纷杂之感，主要因为在建筑手法上突出了一条极为明显的中轴线。它南起永定门，北至钟鼓楼，全长8公里，皇家禁苑部分约占1/3。整个紫禁城的建筑物以中轴线为中心展开，天安门为其序幕，外朝三大殿形成高潮，景山为终曲。整个建筑群主从分明，跌宕起伏，前后呼应，左右对称，由此形成紫禁城乃至整个北京城的雄伟气魄和井然有序。

中轴线两边，还伸出了几条次轴线；左有文华——东六宫轴线，右有武英——西六宫轴线，两边又分列宁寿全宫、慈宁诸宫。渐次连接的五条轴线宛如五根金线，将紫禁城纷繁复杂的诸多庭院贯连成五串珍珠，撒在北京城中心，璀璨夺目。

紫禁城作为中国古代建筑的代表作，在艺术处理上有鲜明特点。主要表现在建筑大师们善于将建筑物的各种构件进行艺术加工，从而使构件本身既有实用功能，又有美化建筑物的装饰作用，这突出地表现在紫禁城的屋顶上。中国古建筑的屋顶，由于木结构的缘故，形体显得庞大浑厚，为造好大屋顶，聪明的工匠们巧妙地利用木质建筑材料的特点，将整个屋顶做成曲面形，从屋檐到屋的四角都微微翘起，观之如巨鹏展翅，大雁凌云。在长期实践中，中国匠人又创造了庑殿、歇山、攒尖等屋顶形式（见以下各

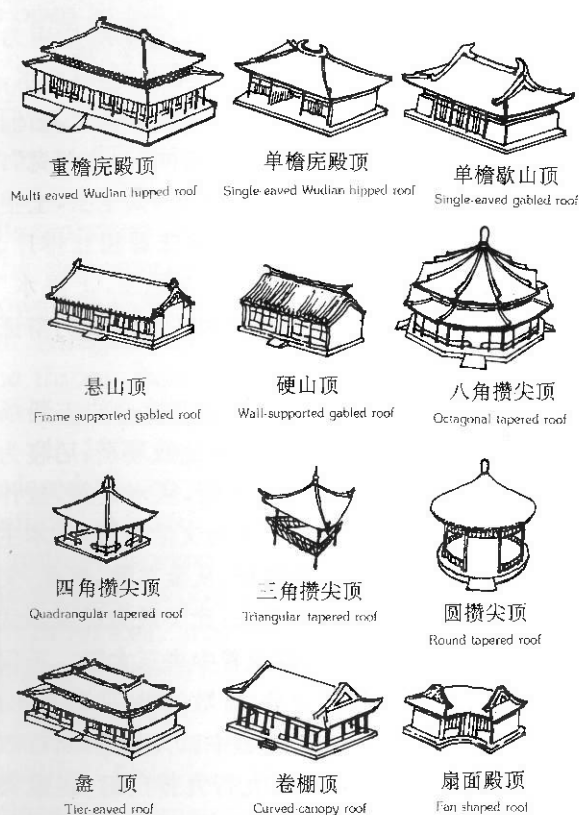


图), 以及各种形式交叉组合的复杂形态, 如紫禁城角楼, 就是这种复杂形态的典型代表。特别值得一提的是, 紫禁城殿亭楼阁的屋脊和飞檐上的压脊构件被加工成形态各异的神兽和仙人, 它们各自不仅有特定的寓意, 而且数量的多寡是建筑物等级的标志。这些外表看似装饰性的构件, 还具有必不可少的实用功能。正是由于建筑师们在建造屋顶时从整体到局部都作了艺术加工, 突出了民族特色, 从而使屋顶成为中国古建筑的主要特征之一, 并为世界建筑业在建造同类建筑物时提供了摹仿的范式。

中国古建筑的另一特征, 表现为建筑工匠

们不但敢于而且善于巧妙设色, 他们利用颜色的强烈反差使建筑物主体突出, 层次分明。紫禁城宫殿, 远望如金波荡漾的浩瀚之海。它以黄绿色为主调, 顶盖为黄色琉璃瓦, 下饰青绿为主调的彩画, 殿身为红墙、红柱、红门窗, 底为汉白玉台基, 殿内地面多为绛色。如此大胆地将黄与兰、红与绿、白与黑放在一起, 产生了强烈的色彩对比效果。这一传统的设色手法与某些绘画流派所称道的色彩柔和、含而不露大相径庭, 使建筑物颜色的主调鲜明突出, 辅调策应生辉, 给人以清心爽目之感。

紫禁城的室内装饰和陈设也别具特色。人们巧妙地利用房屋内部结构、装饰与室内家具、珍宝、字画等物融为一体, 用结构与装饰的精美反衬陈设的珍奇与华贵, 反之亦然, 二者互为表里, 相得益彰。在客观上给人的感觉是, 无论走进一所殿堂或迈入一方居室, 仿佛都是在艺术陈列室中徜徉。如清康熙时代(十七世纪中叶至十八世纪上半叶)的木制家具, 以其用料讲究、制作精良、雕刻华美著称于世, 成为中国木制家具一绝。精美的家具与室内古香古色的屏风、隔断、博古架相配, 即使斗室也不会给人以局促之感, 反而使人觉得室内空间宽敞、纵深有序。至于紫禁城的主要殿堂, 由于天花板均为大面积的沥粉贴金彩画, 天花板正中又有雕刻精妙的金龙藻井, 再加上阔门、敞窗、金砖殿面互相辉映, 尤显得开阔明亮, 恢宏庄严。

无论是宫阙还是亭榭, 本是一种物质架构, 但深层次地反映了特定历史时期的文化内涵和文明程度。封建王朝的宫苑以其相沿成制的定式表现出封建王朝的礼制秩序、政治规范和伦理精神, 其中需要突出表现的是皇权至高无上的尊严。作为皇宫建筑师们必须从整体布局、规

模乃至具体形式、色彩、装饰、陈设诸多方面用一种直观的能充分体现集权政治和森严等级的形式特征表现出最高统治者的精神内涵。正是在这一点上，紫禁城以其精绝神幻的建筑形式，给人一种皇权至上、辉煌绝伦的精神感受。

这突出表现在代表皇权的主要建筑物集中于中轴线，其中太和殿为重中之重，它巍然座落于前朝的中心位置。这里是皇家政治活动的中心，皇帝即位、大婚、朝会、赐宴以及命将出征和殿试均在这里举行，所以它的体量最大，等级最高，充分体现了皇权第一的思想。其他如中和、保和殿虽然也是皇帝频繁活动的场所，但它们毕竟不是重大活动的中心，所以它们的建筑规模、豪华程度明显逊于太和殿，表现出严格的等级区别。以垂脊兽为例，太和殿设置十尊，且兽体硕大，保和殿设置九尊，中和殿仅七尊；而中轴线两侧的东西六宫主殿仅设置五尊。由此不难看出，紫禁城内人与人之间复杂的等级关系，即封建社会的等级制度，在这里被明白无误的建筑形式完整地体现出来了。等级是权力的象征，也是皇权赖以维系的基础，这其中礼制与政治的内涵却被我们聪明的古代匠人以简洁明快的物质架构昭示于世人。

最值得一提、也是令今人叹服的是，紫禁城的表象特征将中国古代神秘的哲学观念完整地传达给世人，它的成组或单体建筑无论是方位、朝向、形体或装饰都有特定的含义，绝非随意而置，恣肆拼凑，而是按照古已有之特定的观念组合而成的。

阴阳五行哲学观念在中国流行了近 3000 年。所谓阴阳，初指日光的向背，向日为阳，背日为阴。后来，古代思想家用这个概念来解释自然现象，提出“一阴一阳谓之道”，把阴阳交替看作

宇宙的根本规律，并以此比附社会现象，引申为上下、君民、君臣关系等等。所谓五行，系指水、火、木、金、土五种物质，古代思想家认为，它们是构成万物的基本元素。五行之间“相生相克”，相生意味着相互促进，如“木生火，火生土，土生金，金生水，水生木”等；相克意味着相互排斥，如“水胜火，火胜金，金胜木，木胜土，土胜水”等。这些观点具有朴素的唯物论和自发的辩证法因素。

按照上述观念，外朝为皇帝活动的主要场所，皇帝为阳，从火主大，故作施政场所；后寝为帝后颐养寝卧之地，皇后为阴，从水主藏，故作寝居之处。中轴线以东，多为文治宫殿，从木主春；以西，属兵刑、武备要地，从金主秋。据此，文华殿为讲经习文之所，居东；武英殿为设谋谈武之地，座西，一文一武拱卫着中央三大殿。不仅如此，数字也有阴阳之分，奇数为阳，偶数为阴，所以屋脊兽多为奇数。奇数中以九为尊，所以故宫大门（除东华门）均用九行九排门钉；皇家器物多以九件陈列，以示皇权至尊至贵，天下无双。

毫不夸张地说，阴阳五行学说渗透到紫禁城各个角落，成为建筑工匠们施工的指导原则。

紫禁城以其完美的古代建筑艺术、丰富的文化精神内涵而成为中国古代文明的象征。在这里，还藏有大量的历史文物和艺术品，其中有许多是稀世绝宝。1925 年紫禁城改名为故宫博物院。新中国成立后，中国政府每年拨巨款对它进行保护和维修。现在的故宫，已成为中国最负盛名的旅游热点。

The Forbidden City — Former Imperial Palace

The former Imperial Palace, also known as the Forbidden City, was the residence to 24 emperors of the Ming and Qing dynasties from 1420 to 1911. Now it is open as the Palace Museum.

Zhu Yuanzhang founded the Ming Dynasty in 1368 and made Nanjing his capital. He made his fourth son Zhu Di the Prince of Yan and commander of Beijing garrison. Zhu Yuanzhang died in 1398. His grandson Zhu Yunwen succeeded him. The new emperor wanted to reduce the power of local garrison commanders. Zhu Di, enraged, staged a revolt and usurped the throne from his nephew. He decided to move the capital to Beijing.

In 1406 Emperor Yong Le (Zhu Di) ordered the construction of the palace in Beijing. A hundred thousand artisans and a million workmen were conscripted on the project. Wood was sent from southern provinces, marble cut at Fangshan in Beijing's outskirts, bricks for paving the ground baked in Suzhou, Jiangsu Province, and bricks for the walls made in Linqing, Shandong Province. The new palace was completed in 1420.

The Imperial Palace is composed of the Outer Court and the Inner Court. In the Outer Court along a single axis are the three main halls: the Hall of Supreme Harmony (Taihedian), the Hall of Central Harmony (Zhonghedian), and the Hall of Preserving Harmony (Baohedian). On either side of them are two minor halls: the Hall of Literary Glory (Wenhuedian), and the Hall of the Martial Spirit (Wuyingdian).

The buildings in the Inner Court are arranged along three routes. On the central line are the three main halls: the Palace of Heavenly Purity

(Qianqinggong), the Hall of Union (Jiaotaidian) and the Palace of Earthly Tranquility (Kunninggong). At the northern end of this line is the Imperial Garden. Parallel to the central line are the Six Western Palaces and the Six Eastern Palaces. To the south of the Six Eastern Palaces are the Hall of Worshipping Ancesters (Fengxiandian), the Palace of Abstinence (Zhaigong) and Nansansu; to the south of the Six Western Palaces is the Hall of Mental Cultivation (Yangxindian). On the eastern side of the three main halls is the Palace of Tranquil Longevity (Ningshougong); on the western side are the Palace of Motherly Tranquility (Cininggong) and the Palace of Longevity and Peace (Shou'angong).

The entire palace area, rectangular in shape and 720,000 square meters in size, takes up one-third of the 8-kilometer-long central axis of the old Beijing city from the city gate of Yongdingmen on the south to the Drum and Bell Towers on the north. This harmonious assemblage of buildings displays the best characteristics of Chinese architecture — majestic style, flawless construction, fine coordination of the whole and the parts.

Most of ancient buildings in China have large wooden roofs with upturned eaves. They fall in several types such as Wudian hipped roof, gabled roof and capped roof (see pictures). A representative masterpiece is the Corner Tower at each of the four corners of the Imperial Palace. The zoomorphic ornaments (*liwen*) on the roof ridges in the palace deserve particular mention. They are in the shapes of divine animals and immortals. Their number on the roof ridge is decided by the importance of the building — the

more important a building the larger is the number. Another feature of the Imperial Palace is the bold application of colors. The dominant colors are yellow and dark green: yellow glazed roof tiles and large stretches of dark green in the ornamental painting. The walls, pillars and windows are painted vermilion. The halls stand on white marble terraces. Such sharp color contrast is against the usual concept that colors should be combined on a graduation basis.

The furniture, treasures and works of painting and calligraphy are arranged to merge with the interior as a whole. One feels entering an art display in every building. The wooden furniture such as treasure shelves, partition screens and tables and chairs made during the reign of Emperor Kang Xi of the Qing Dynasty from the mid-17th to the early 18th century in the Imperial Palace are masterpieces. They are famous for their elaborate carvings and meticulous workmanship. With all these furniture in the room one does not feel crowded. The gilded ceiling and the coffered ceiling in the center, wide doors, large windows and golden paved floor make the main halls in the Imperial Palace seem more spacious than they actually are.

The Imperial Palace represented the supreme power of the emperor and strict hierarchy of feudal China. The size, layout, color, ornaments and interior decoration of a building were decided by its political and spiritual status. The imperial authority was well displayed by the buildings on the central axis. The Hall of Supreme Harmony, the center of the emperor's activities, is located in the middle of the Outer Court. This is where grand ceremonies were held, such as the accession of a new emperor to the throne,

the emperor's birthday, or the pronouncement of important edicts. On each of its roof ridges there are 10 zoomorphic ornamental animals, the largest number allowed, and their size is much larger than those on other buildings. The Hall of Preserving Harmony has nine, the Hall of Central Harmony has seven, and the main halls in the Six Eastern Palaces and Six Western Palaces have only five.

The construction of the Imperial Palace followed strictly the mythological philosophy of ancient China. The direction, shape and ornamentation of each group of buildings or individual building all bear certain significance. According to the ancient philosophy, the universe is made of the Yin and Yang and five elements (metal, wood, water, fire and earth). Such belief is 3,000 years old in China. The emperor belonged to yang (male), so he ruled the country from the Outer Court. The empress belonged to yin (female), so she stayed in the Inner Court. According to the philosophy odd numbers belong to yang while even numbers belong to yin. The number of most zoomorphic ornaments in the Imperial Palace is odd. And it also believes nine is the highest number. So ornamental objects, even the door knobs in the Imperial Palace are in the number of nine to symbolize the highest authority of the emperor.

The former Imperial Palace keeps a great quantity of historic relics and artistic objects. In 1925 it was turned into a museum. Since the founding of the People's Republic in 1949 the central government has repaired and renovated it on several occasions. It allots large sums every year for its maintenance. Now it is a hot tourist attraction in China.

中轴线区

中轴线区是故宫最主要的部分,它包括前三殿和后三宫。前三殿分别为太和殿、中和殿、保和殿,是皇帝从事政务活动的主要场所;后三宫包括乾清宫、交泰殿和坤宁宫,是皇帝居寝和憩息之所。

中轴线建筑以高大、宏阔、豪华为特征,以表现皇家宫殿的至尊至贵以及皇权统治的绝对权威。

Along the Central axis

The former Imperial Palace is divided into the Outer Court and Inner Court. Along the central axis are the three major imperial halls and three inner palaces. The emperor conducted state affairs in the three major halls, Taihe, Zhonghe and Baohe, while the three inner palaces, Qianqing, Jiaotai and Kunming served as living quarters of the emperor and his consorts.

All the structures along the central axis are grand and magnificent, symbolizing the supreme power of the imperial rule.



故宫远眺

Bird's-eye view of the Palace.





天安门 原为皇城正门,建于明永乐十五年(1417年),初名承天门。此门重楼九楹,高33.7米,称天安门,取皇帝“受命于天,安邦治民”之意。新中国成立后,天安门已成为中华人民共和国的象征。

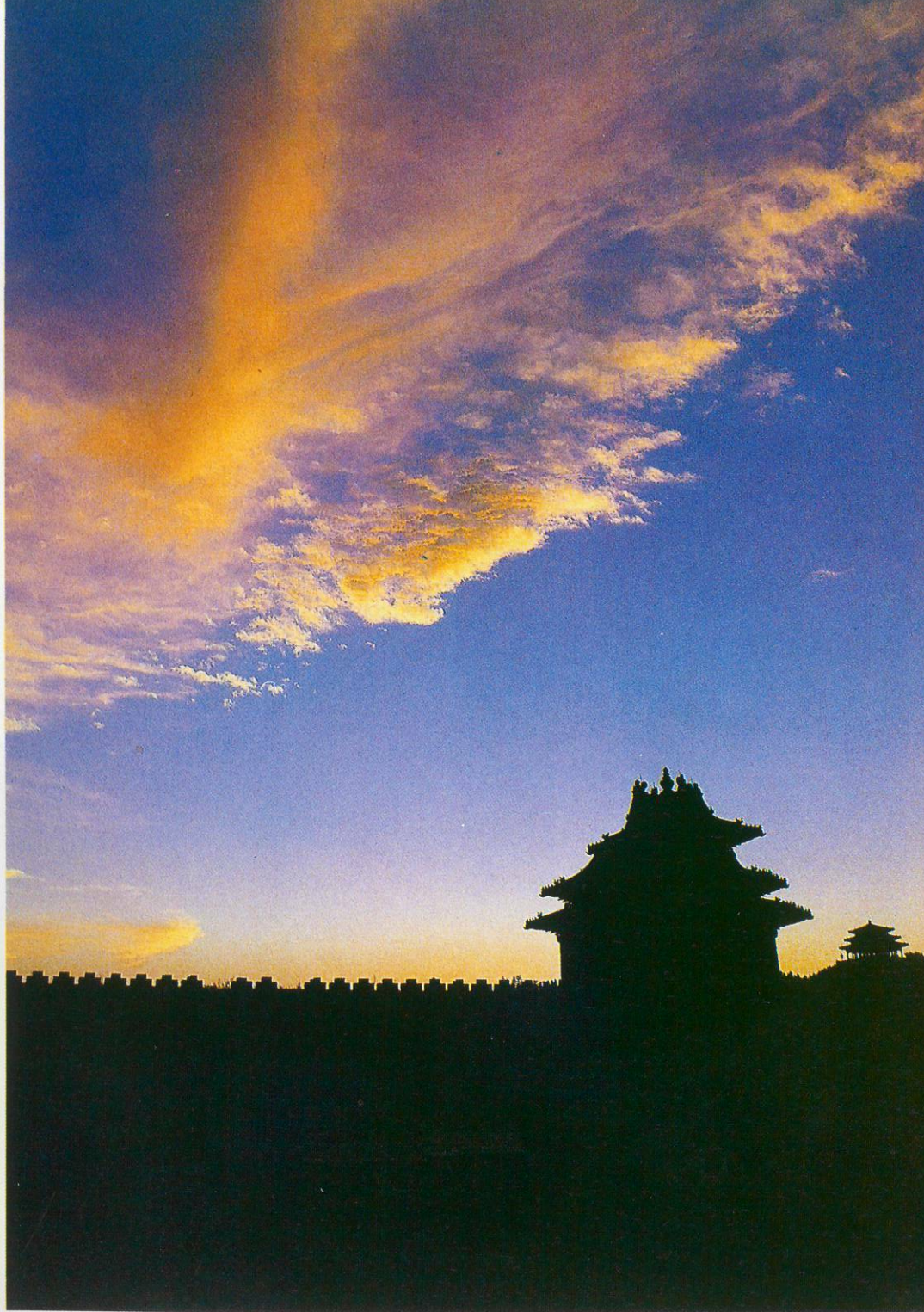
Gate of Heavenly Peace (Tian'anmen) Tian'anmen was the front gate of the Imperial Palace during the Ming and Qing dynasties. Originally built in 1417 and named Chengtianmen, it was burnt down and rebuilt several times. The present gate tower, 33.7 meters high and with five openings, was rebuilt in 1651 and renamed Tian'anmen (Gate of Heavenly Peace). The imposing tower today is a symbol of the People's Republic of China.



华表 天安门前后各立华表一对。中国的华表起源甚早，初为木制，为纳谏而设，后发展成路标，称华表。现在的华表已无原意，只起装饰作用。其顶端蹲兽叫“犼”，为古人想象中的神兽。天安门后华表犼头朝里，寓意皇帝不要沉湎于宫廷宴乐，应常出宫体惜民情，故叫“望君出”；前华表犼头朝外，提醒皇帝不要迷恋山水，应回朝勤政，因而叫“望君归”。

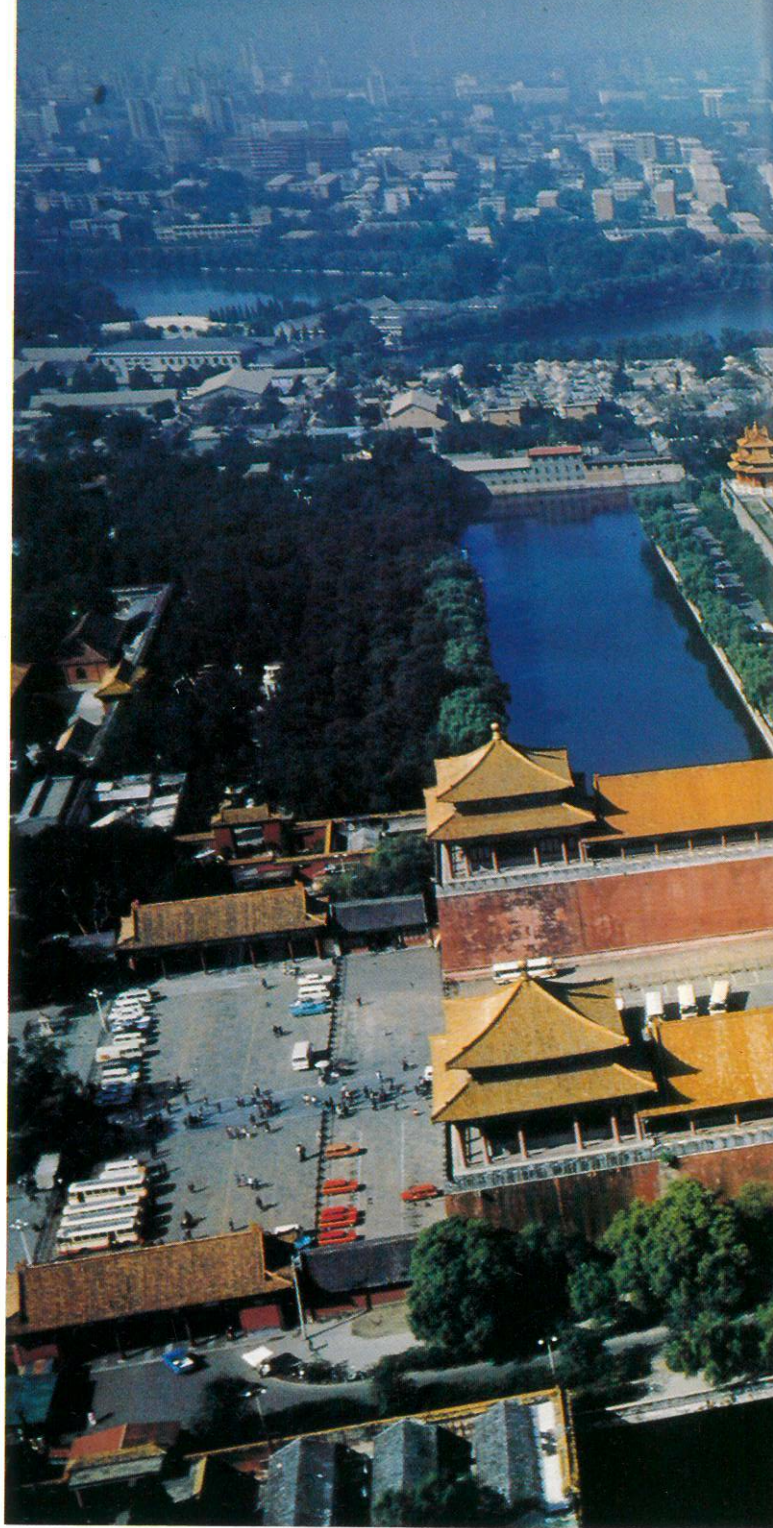
Huabiao Before and behind the Gate of Heavenly Peace stand two pairs of sculpted white marble columns called huabiao. The original purpose to erect wooden poles was for the ruler to solicit complaints from the common people. It eventually became a land mark and finally an ornamental object. The squatting mythical animal at the top of each huabiao in front of Tian'anmen is called "hou". It faces south. The legend says it kept an eye on the emperor while he was on an inspection tour and reminded him to return to the capital to attend to state affairs.





角楼 故宫城墙四隅各设角楼一座，它们均为六个歇山
组合而成的奇特整体。每楼三层屋檐设计有 28 个翼
，72 条屋脊，造型精巧玲珑，堪称中国古建一绝。

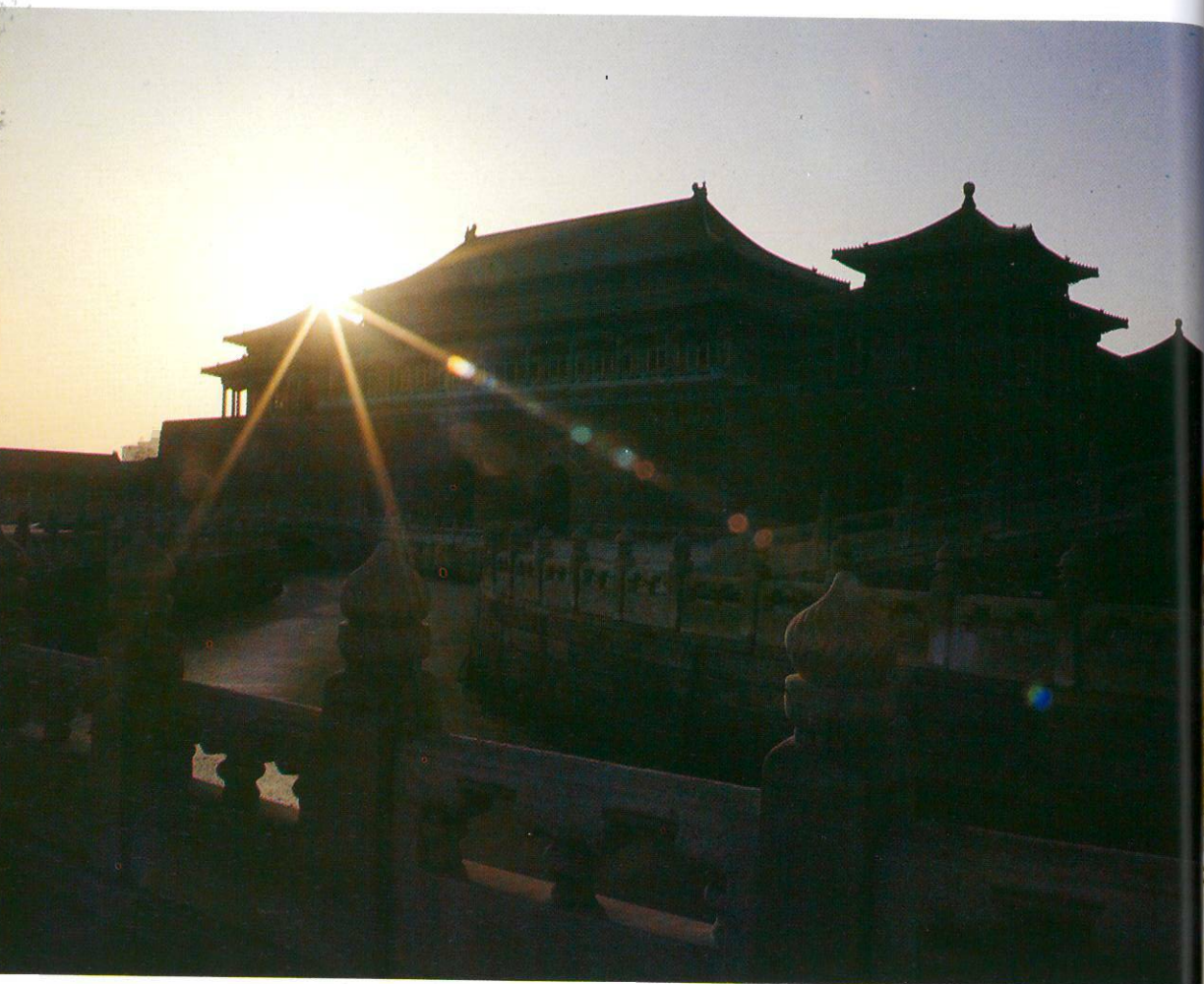
Corner Tower At each of the four corners of the Palace stands a unique tower, each with six hipped and gabled roofs. The three-tiered eaves sloping into 28 upturning curves, together with 10 gables and 72 ridges, add much grace to the structure.



午门 位于天安门北、端门后，它座落于京城南北中轴线上，居中向阳，位当子午，故名午门。城台上建崇楼五座，俗称“五凤楼”。门为五洞，中门供皇帝出入，叫“御路”；王公大臣走左右门；掖门平时不开，唯殿试时，文武进士按单双号分进左右掖门。



Meridian Gate (Wumen) It is the largest gate of the palace and stands on the central axis of Beijing City. Surmounted by five pavilions, this massive gate is also known as the "Five-Phoenix Tower". The gate has five openings. The central one was used exclusively by the emperor. Court officials passed through the two gates near the central one. The two sidegates were opened only to let in successful candidates of imperial examinations.



午门余晖

Sunset over Meridian Gate.

内金水河 源于北京西郊玉泉山,从故宫西北角地流入宫中,河道弯弯曲曲,水碧似玉,故又名玉带河。

Inner Golden Water River Fed by spring water from Yuquan Hill on the western outskirts of Beijing, the canal runs from northwestern corner and through the Palace. It is also called "Jade Belt River" for its clear water of emerald color.