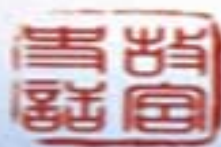


故宫

中华文明史话

(中·英·文·双·语·版)
· HISTORY OF CHINESE CIVILIZATION ·

《中华文明史话》编委会
◎ 编译



History of
the Forbidden City

史话

中国大百科全书出版社

目 录

- 一、紫禁城的营建
- 二、紫禁城的建筑布局
- 三、古代建筑撷英
- 四、紫禁城遗事
- 五、从皇宫到博物院
- 六、故宫珍藏
- 七、Construction of the Forbidden City
- 八、Structure of the Forbidden City
- 九、Selected Examples of Ancient Chinese Buildings
- 十、Stories in the Forbidden City
- 十一、From Imperial Palace to Museum
- 十二、Some Invaluable Collection

一、紫禁城的营建

引言

故宫是明清两代的皇宫，是天子居住和处理日常政务的场所。从明朝永乐皇帝兴建紫禁城算起，它已有六百余年的历史了。72万平方米的紫禁城，建造了大小无数、式样繁多的建筑，殿堂寺宇、亭台楼阁、花园假山、水池鱼藻，应有尽有。民间传说有房间九千九百九十九间半，仅比玉皇大帝居住的天宫少半间，这还是因为皇帝是上天之子，规格要逊让上天一筹，否则不加节制，还不知要建多少呢。传说固然不等于科学，但它也向人们透露出鳞次栉比的宫殿数量之多。这些宫殿不仅是中国古代建筑的杰作，同时也是封建礼制的集中体现。皇帝端坐于金鸾宝殿上，大臣依品秩顺序站立在广场上，无数的石阶既是君臣衔接的通路，也是二者隔阂的界标。眼前纷纷缭绕的香烟，耳畔阵阵响起的韶乐，将皇帝的威严与大臣的卑微，烘托得淋漓尽致。除建筑外，故宫还是中国古代文物收藏最为集中的地方，书画、陶瓷、钟表、玉器、漆器、金石、文献典籍、宗教造像、珍宝、宫廷日用与陈设品等数量众多，制作精美。故宫专门设立书画、陶瓷、钟表、玉器、漆器、青铜、珍宝等陈列馆，展示中国文化的博大精深，吸引了成千上万的中外游客驻足于此，流连忘返。可以说这里的每一块砖，每一片瓦，都有自己的故事；这里的每一处房屋，都和当时的政治有着千丝万缕的联系。正大光明匾的背后，究竟有多少阴谋陷阱？金鸾宝座的魔咒，又引来多少血雨腥风？梵华楼帝王打坐参禅，修道还是忏悔？珍妃井后妃沉冤难雪，家事还是国事？我们将打开故宫这扇承载了厚重历史的大门，将大家导引其中，作浮光掠影式的介绍。

1. 为什么选择北京为都城

在明朝迁都北京以前，北京就曾经是辽、金、元三朝的都城。辽、金、元是中国北方少数民族建立的政权，均设都于此，目的是同南方汉族政权相对峙，在军事战略上居于有利位置。明初立国，以南京为都，南京虎踞龙蟠，自古以来就被认为是建都的理想之地。开国皇帝朱元璋死后，皇位由其孙朱允炆（后称建文帝）继承。建文帝采取削藩政策，削弱各地藩王的权力，朱元璋第四子燕王朱棣借机联合其他藩王，于1399年发动“靖难之役”，四年后攻陷南京，建文帝失踪，朱棣即位，是为明成祖。明成祖虽夺取了皇位，但在封建正统观念看来，他毕竟是谋逆篡位，拥戴建文帝的人始终对他心怀不满，朱棣在南京也感到不安全，加之他长期居住在北方，已不太习惯南京的气候，因此总想找机会将都城迁往他的藩邸--北平，只是担心大臣们反对才没有公开提出。但迁都计划一直都在按部就班进行，当时北平已改称北京，朱棣也经常北上巡视，出征蒙古残余势力。他住在北京的时间越来越长，北京逐渐成为明朝政治、军事和文化中心。时机成熟后，他命令大臣开始营建北京，营建紫禁城，并于1421年正式迁都北京。

2. 紫禁城是如何营建的

故宫也称紫禁城，它是明清两代的皇宫。皇帝也称天子，所谓天子，就是上天之子的意思。上天居于紫微垣（《后汉书》卷四十八谓：“天有紫微宫，是上帝之所居也。”），上天之子在人间也应住在与之相应的宫殿，所以皇宫也称紫宫。皇帝居住之地又是禁地，久而久之，皇宫就被称为紫禁城了。明清紫禁城是在元大内基础上修建的，它包含两层含义：一是元大内建筑格局对紫禁城的营建有借鉴参考作用，一是紫禁城部分沿用了保存下来的元代建筑。

紫禁城修建的准备工作始于永乐五年（1407），与营建北京城时间一致。因为紫禁城是北京城的中心，是全城营建中最重要的一环，修筑北京城自然以营建帝王宫殿为先决条件。而正式动工则始于永乐十五年（1417），到永乐十八年（1420）全部完工。这一时期营建了三殿（奉天殿、华盖殿、谨身殿，清朝称太和殿、中和殿、保和殿）、两宫（乾清宫、坤宁宫）、文华殿、武英殿等建筑，形成了轴心对称、前朝后寝的基本格局。永乐十九年（1421），宫殿建成不到半年，由雷击引起的火灾便将三大殿毁于一旦。正统五年（1440），明英宗发各监局及轮班匠三万余人，操军三万六千人，用了一年半的时间，重修奉天、华盖、谨身三殿。嘉靖三十六年（1557）和万历二十五年（1597），三大殿又遭雷击，前者不仅焚毁了三大殿，且殃及文楼、武楼、奉天门、左顺门、右顺门、午门外左右廊。后者与前者相似，只是未波及午门以外地区。紫禁城，特别是三大殿及其附属建筑的屡毁屡修，使原有格局发生了一些变化。正统时期的重建工程，由于参加过永乐朝紫禁城建筑的著名工匠如蒯祥等尚在，原建筑结构与施工方法一如前朝。加之营建紫禁城的石、木、砖、瓦等建筑材料尚有存余，故修复工程进展顺利，基本保持了建筑的原貌。嘉靖朝对被毁建筑的修复，采纳了严嵩的建议，总的原则是不饰铺张，减小規制。三大殿除三台旧基不变外，其余相应缩减。由于木材砍伐过量，特别粗大的木材已难寻找，有些地方只得采用中心一根、外用八瓣共成一柱的包镶法。明梁也是如此，或三檩一根，或四檩一根。楠木也被杉木替代。万历至天启年间对紫禁城的修复，采取了更为简约务实

的方案。天启元年（1621）御史王大年提出了再求节俭的建议：“夫茅茨土阶，光照帝德，卑宫陋室，无间禹功。今一街石也，而费十余年之开斫，劳数万夫之推挽，孰若量减其阔厚，轻省以奏功；顶石大者，亦为量减，似于制无碍。至若花石、金砖采运费烦，铁力等木召买艰难，以别项酌抵。”这项建议除街石、顶石尺寸仍照旧例外，其余主张均被天启帝接受。

宫殿营造所需石料，主要开采于北京附近。顺义牛栏山与门头沟马鞍山青砂石、白虎涧等处的豆渣石、房山大石窝青白石、河北曲阳大理石为其主要石源。宫殿所用石材不仅数量多，规格也相当大。尤其是早期，台基上面的阶条石要“长同间广”，即石料的长度和每间的面宽相一致。殿前御道石板及中轴线上的御街，也要铺巨形石板。据统计，明代修筑紫禁城所需的5000千克以上的石材在万块以上。紫禁城现存许多石雕，如保和殿后长达17米的丹陛石便是明代遗存（清乾隆年间将原图案剔除，在旧石上重雕新图案）。而陈设所需石材，如乾清、坤宁二宫春云出谷、泰山乔岳、神龙云雨、天地交泰、玉崑山光诸石，更出自云南等地。砖是建造宫殿的另一项重要材料。建造宫殿的砖因形状与用途不同分成两种：一种是用来修筑城墙、宫殿的城砖，一种是用铺地的方砖。城砖以山东临清窑烧制最多。据《明会典》记载，临清窑烧造有城砖、副砖、券砖、斧刃砖、平身砖、望板砖、方砖多种。它取土当地，先用大小筛子筛选，然后用水过滤沉淀，再从沉淀池中取泥，反复踩踏，入模脱坯。用柴禾、麦秸烧窑，烧半月，涸半月，每窑需柴八九万斤，每窑烧制1000~4000块不等。用于铺地的细料方砖多出自苏松七府。其制造方法为，先取黏而不散、粉而不沙的泥土，运至烧制地“冻土”，分解其结构，使泥土无硬块。其次为练泥，即将“冻土”加水和泥，反复踩踏，使其黏稠。再次制坯，坯成后需在通风处放置两月，晾干后方可入窑烧造。烧窑相当讲究，一般每窑只装100块左右，周围用杂砖相护，以防烧窑水滴在方砖上出现白斑。窑温先低后高。先用糠草熏一个月，再用片柴、棵柴各烧一月，后用松枝烧40天，方可出窑。这些砖运至北京后，还需砍磨加工、抄平、铺泥、弹线、试铺、墁平、浸油等多道工序。由于此砖工艺独特，制作考究，费用相当高，除帝王宫殿及陵墓外，尚未见用于其他地方，民间也因此称其为“金砖”。紫禁城所用木材主要来自四川、湖南、湖北、浙江、江西、山西等地。这些木材主要通过水

路运抵京城，湖北、湖南、四川、江西等省由汉水、湘江、嘉陵江、赣江汇入长江，转入大运河、通惠河，浙江由大运河直接北上，山西则通过桑干河、永定河。采集到的皆为名贵大木，楠木居多，长者六七丈，直径一丈六七尺，存放在神木厂和大木仓。据载，大木仓有仓房3600间，在永乐朝营建京都及紫禁城工程完毕后，其库存木材仍有38万根之多。

修建如此庞大的宫殿建筑群，不仅需要大量精良的建筑材料，还需科学的组织者及优秀的能工巧匠，紫禁城的成功建造，凝聚着工程组织者与施工者的心血与才智。在这项复杂、庞大的工程中，工程组织者首先修浚了北京通惠河，使它与运河、长江相接，这样就可以确保各项建筑材料畅通无阻运抵京师，从而为营造紫禁城提供了一个良好的大环境。其次是打通护城河、太液池、紫禁城内河，将它们与紫禁城地下排水系统相连，解决了施工用水和排泄雨水问题。再次是组织科学施工。从永乐五年（1407）征集匠役于北京，到永乐十五年

（1417）正式营建紫禁城，共有十年时间，正式营建只用了三年多的时间，这就要求在十年的准备工作中，必须做到一切齐全，万事俱备。为此，组织者在北京设置了神木、大木、台基、黑窑、琉璃五大厂，负责收集各地运送的材料，烧制青瓦、琉璃，预制各种构件。这些构件均按实际工程设计，型号、样式齐全，计算精确，从而为实际施工缩短了时间，提高了效率。在这些工程组织者中，陈珪、阮安尤为突出。泰宁侯陈珪，系永乐帝心腹重臣，永乐登基后，陈珪留守北京，负责北京修缮工程。他规划有方，很受朱棣的赏识，在营建紫禁城时，被授缮工印。阮安为太监，又名阿留，交趾（今属越南）人。正统年间以营建北京城池九门、两宫、三殿及王府衙门而称誉当时。工匠中以木匠蒯祥最为杰出。蒯祥，吴县（今江苏苏州）人，善于主持大型工程。永乐年间紫禁城宫殿、正统年间对三大殿的重修，他都参与其中。他能用双手握笔，画双龙合之如一。宫中每有修缮，必请蒯祥。蒯祥“略用尺准度，若不经意，既造成，以置原所，不差毫厘。指使群工，有违其教者，辄不称旨。初授职营缮所丞，累官至工部左侍郎，食从一品俸，至宪宗时，年八十余，仍执技供奉，上每以蒯鲁班呼之”。因修建紫禁城有功而从匠人升为高官的尚有石匠陆祥，木匠蔡信、徐杲，瓦工杨青等。陆祥构思巧妙，曾经用方寸之石，镂刻方

池，池内鱼龙荇藻之类皆备。杨青所粉饰的宫墙栋梁，色彩鲜艳，别具一格，深受时人赞誉。

清朝入关后，基本沿袭紫禁城的基本格局，但许多建筑由于火灾等原因被烧毁，新建的也有局部的改变。特别是随着功能要求的不同，乾隆时新建了皇极殿区及许多佛堂与戏台等建筑。

二、紫禁城的建筑布局

1. 天子居中

建筑是一种文化，不同的文化会创造出不同的建筑风格。中国古代建筑蕴含着丰富的象征意义，这种象征意义，可以理解为一种建筑语言。紫禁城宫殿建筑代表与象征着皇帝意趣，是皇权建筑语言最集中的体现。具体表现在：

天子居中

“未睹皇居壮，安知天子尊。”北京城的整体规划是以紫禁城为中心的。皇帝居帝都中心，不仅是其合法的标志，也是其贵为天子、替天行道的象征。紫禁城三台从结构上看，有人认为是一“主”字，暗示帝王拥有四海，为万民之主。三台高出地面许多，为上接天穹、下连沃壤的直接诠释。也有人认为是“土”字，寓意“溥天之下，莫非王土”，皇帝是大地的主宰。坐落在它上面的太和殿，面阔11间，进深5间，用72根巨大的柱子承托起在古建筑中等级最高的重檐庑殿顶，更将皇权至上、帝王无上尊贵这一主题，表现得淋漓尽致。外朝的中和、保和、文华、武英与内廷的乾清、坤宁、日精、月华等，主旨都在于宣扬君命天授，建筑物本身象征天地人之间的融合。

2. 阴阳五行

中国古代哲学家认为阴和阳为世界两大对立的主体，阴阳者，天地之道，万物之纲。阳为干，为奇，为上；阴为坤，为偶，为下。五行是以木、火、土、金、水为构成世界的五大元素，与之相对应的方向为东、南、中、西、北，颜色为青、赤、黄、白、黑。木居东，为青；火居南，为赤；土居中，为黄；金居西，为白；水居北，为黑。五行中既相生，又相克。相生的次序为，水生木，木生火，火生土，土生金，金生水；相克的次序为木克土，土克水，水克火，火克金，金克木。紫禁城分外朝与内廷两部分。外朝在前，为阳，其数为奇，纵向的太和、中和、保和为三，横向的文华、太和、武英为三。大殿的主基用三重须弥座叠砌，称为三台。前朝门为五重，午门亦称为五凤楼。内廷在后，为阴，其数为偶，故中轴线上，分列乾清、坤宁二宫，东西各有六宫相配。其台基等亦为偶数。按照五行相生规律，东方为木，其色为青，位于东华门附近的文华殿，覆以绿色琉璃瓦。北方属水，在宫后苑及景山周围，种植大量树木，以衬水生木。中央为土，紫禁城中轴线正殿全部为黄琉璃瓦覆盖，并将墙壁、油饰做成赤色，以应火生土之说。而紫禁城外朝中轴线几乎不用绿色，不植树木，也是怕土木相克。阴阳五行在建筑中的体现，常常归之于风水。以风水言之，南京的皇宫由于南京城特殊的地理位置，皇城采用填湖修建的方法，导致皇城地势倾斜，呈南高北低之势。它不仅成为朱元璋颇为后悔的一桩心事，也是朱棣迁都北京的原因之一。所以在紫禁城营建伊始，风水、地势、走向自然引起人们关注。从宏观上看，北京北依太行，东临沧海，北高南低，冬季向阳背风，夏季纳阴迎风，大环境上对紫禁城颇为有利。从微观上看，紫禁城北部高出南部一米有余，宫殿背后用挖城池之土堆成景山，金水河之水来自干（西）方，沿内廷宫墙自西向东出于巽（东）方，显然符合古代建筑风水思想。景山的堆砌是在元大内延春阁废址上进行的，其功能有二：一是成为紫禁城北部的屏障，作为整座宫殿的收束，使皇城气势为之一振；一是借此镇压元代皇室之风水，断其命脉。朱棣在营建紫禁城时，元朝残余势力尚存，他们撤出北京至大漠后，仍维持旧有朝廷，

准备同明朝抗争。而景山所处位置，既是元大内后宫延春阁旧址，又是明代北京城的几何中心，选择北京城中心，人工堆砌制高点，镇压元朝风水，自然是紫禁城设计者经过缜密思考而选取的方案。

3. 中轴线

紫禁城的建筑格局是以中轴线为核心次第排列的，中轴线是其主体。以明朝建筑为例，它南起大明门（清时称大清门，位置在人民英雄纪念碑附近），北至景山，全长约2500米。大致分成四个区段。

第一区段由大明门至午门，全长约1250米，为总长度的一半，由大明门、千步廊、承天门、端门、午门组成倒“T”字形平面。大明门建于平地，单檐庑殿顶，三券砖门。千步廊狭长低矮，起导引作用。至承天门前，两侧的空间豁然开朗，构成广场。承天门立于城台之上，面阔九间，重檐歇山顶，券门为五。端门广场较承天门广场略有收缩，午门广场在同宽于端门广场同时，加长深度。午门为向南敞开的“凹”字形，中为高大的重檐庑殿顶大殿，两翼前伸，各建一重檐方亭，以低平廊庑联结，以此突出午门--紫禁城宫阙的雄伟壮观。第一区段的布局，采用了抑--扬--抑的手法，从狭长的千步廊到承天门完成了由抑到扬的过程，从端门到午门完成了由扬到抑的过程。四座城门渐次排列，越向北，间隔越短，城台高度越高，三券洞门变成了五券洞门，平地而起的单檐庑殿顶变成了带有双翼的重檐五凤楼。宫阙愈来愈庄严雄伟，压抑感也越来越强烈，犹如音乐的序曲，由低回悠扬渐次加快弦律，为主题曲的出现完成最后的铺垫。

第二区段中轴线主体建筑包括奉天门、文楼、武楼、奉天殿、华盖殿、谨身殿等，即外朝部分。它的布局与第一区段正好相反，采用了扬--抑--扬的变化手法。从表象上看，抑--扬--抑与扬--抑--扬正好相反，而从前后衔接上看，仍为一抑一扬起伏变化关系。第一区段的抑--扬--抑是在为第二区段更广阔范畴上扬作铺垫。第一区段的抑扬变化趋势是由小到大，之所以到午门紧紧收束，乃是为了更好地突出奉天殿的威严。同样的原理，奉天门广场在午门压抑气氛之下豁然开朗，特别是在宽度外延上，与后面的奉天殿广场相同，显然是保持建筑物本身变化的和谐韵律，不致使从午门到奉天殿广场的过渡太突兀、太不平衡。奉天殿广场与奉天门广场同宽，但进深长于后者，呈正方形，奉天殿高跨三层白石台基上，台基向南部广场凸出，左右由文楼（文昭阁）、武楼（武成阁）及东西两廊庑组成，四角各有一崇楼。

象征皇权至尊无上的奉天殿，正面九间，进深五间，被三万余平方米的宽阔广场和层层罗列的台基石栏拥立于“主”字形台基上，宁静稳重，肃穆庄严。中轴线上建筑至此达到高潮。平面方形、重檐攒尖顶的华盖殿与平面长方形、重檐歇山顶的谨身殿作为奉天殿的陪衬，排列在三台后部，起衔接后寝的作用。

第三区段主要包括乾清宫、坤宁宫、东西六宫及宫后苑（即今日御花园位置，明代称为宫后苑，清代改称御花园，沿袭至今），即后妃的内廷生活区。宫殿建筑较为密集，很少见到外朝那样较为宽阔的广场，故气势上难以与奉天三殿相比，只是作为高潮以后的过渡。

第四区段即景山，景山从严格意义上审视，已经超出了紫禁城范围，但其设置的目的，显然是出于对紫禁城总体格局的考虑。景山除镇压元朝风水外，主要还在于它对紫禁城的收束作用。紫禁城的中轴线分布基本上是以门、广场、殿堂高低疏密组合为主，至奉天殿，这种组合达到高潮，如何在建筑主体不能太大，以免夺去外朝空间气势的同时，又能使和谐有律的宫殿群有一强有力的结束，堆土为山，以为紫禁城之屏障，无论在方位、气势，还是追求变化、避免呆板上，都堪称上乘构思。

中轴线上集中了大多数重要的宫殿建筑，代表了明清两代宫廷建筑的最高水平。大门、长廊、石桥、广场、宫殿这些建筑物的高度、体量、规格由小到大，由远及近，逐次强化，达到极致。同时，借助左右相邻的对称建筑，由东西两个方向向中轴线辐辏，最终完成对中轴线上的建筑至尊地位的渲染与烘托。建筑师通过毫无感情色彩的砖瓦木石，将帝王的尊严和封建帝国的气概表现得淋漓尽致。

4. 左右对称

有中轴线从某种意义上便意味着左右对称，否则便无轴心可言。左右对称是形成中轴线的先决条件，反过来，也可视为中轴线的必然结果。午门的两翼，文华与武英、文楼与武楼为外朝对称的主体。午门两翼是一座宫阙门楼间左右位置上的对称，相对中轴线的间距较小，为近对称。文华、武英则为两座建筑实体遥相呼应，间距较大，为远对称。文楼与武楼对称，介于二者之间，为适中对称。由于对称建筑的大小、位置远近、与中轴线所保持的联系不尽相同，处理起来的手法也不相同。近距离对称建筑体积较小，且通过廊庑与中轴线保持联系，与主体建筑构成一个整体。中距离对称建筑与其作用一样，保持较大体积但不逾越规范，形式上以南北纵向为主，减少了视觉上的高大感。文华、武英远距离对称，体积稍大，以求视觉上平衡，其南北位置在午门与文楼、武楼之间，更需形式上的变化。这就使得紫禁城整体格局上没有千篇一律的呆板之感，规矩中有变化，变化中不失规矩。外朝对称如此，内廷亦然。由东西六宫对乾清、坤宁二宫的对称，均是外朝对称思想的延续，就连宫后苑，在其建筑、道路、花坛树木的安排上，也尽量对称，以保持全局格调的完整与统一。

5. 四合院组合

如果将紫禁城宫殿分解开来，便会发现它是由许多封闭院落组合成的一个整体，院落是紫禁城宫殿最基本的组成单位。东、西六宫、文华、武英、奉天、乾清、坤宁等宫殿，皆为封闭院落。这种封闭院落，受到元代北京四合院的影响。北京四合院起源于元代，元代攻占大都后，规定须以八亩地建筑一份宅室，既不许超出，又不许缩小，元大都从此成为街巷平直、四合院整齐划一的基本格局。紫禁城的营筑，显然从元大都旧有建筑中吸取了有益的东西。但四合院落毕竟属于民居，与帝王宫殿不可同日而语。民居四合院落，东西南北皆有房，大门多开于侧面，有影壁遮挡。紫禁城院落，实际多为三合，即北东西三方向上安排殿宇，南部多设大门。大门设于正中，有的左右尚有旁门相配，个案虽有殿堂门、影壁门、垂花门或随墙琉璃门的区别，但其居正中以及左右对称关系，则是恒定不变的。此外，宫廷庭院有宏大的广场，没有民居四合院的低矮压抑之感，四合虽围，却不封闭。封闭院落因功能的不同在大小和组合上略有区别。外朝为皇帝处理朝政的地方，其院落明显大于内廷生活区内的院落，内廷出于生活起居之需，院落都较小，且都独立。

三、古代建筑撷英

1. 浴德堂

浴德堂位于紫禁城武英殿西北角，由前部殿堂与后部浴室组成。浴德，不仅是盥洗身体，更重要的是沐浴思想，涤除恶念，提高自身的修养与德行。浴德堂的建筑比较独特，浴室前有券洞与前殿相连，券洞中砌墙为屏风，遮挡住浴室门。浴室墙体厚度在1米以上，可以保证室内温度不受外部环境影响。墙内壁贴白色瓷砖。顶部为瓮顶，瓮顶正中开采光天窗，天窗上部为圆形小屋。浴室外西北有井、井亭、灶屋，灶屋通过墙孔将热水送入浴室，浴室内还有一个出水孔，起排泄污水作用。这种独特的建筑充满神秘感，关于它的用途也说法不一。有人认为它是元朝宫廷遗存的浴室，有人认为是乾隆为其爱妃香妃专门建造的具有伊斯兰风情的浴室。传说香妃生在新疆，不仅长得靓丽动人，而且天生异香。乾隆在平定新疆叛乱后，把她迎请到宫中，为安慰她的思乡之情，专门建造了清真寺、宝月楼以及浴德堂。还有人认为它是用于修书的。因为自康熙十九年（1680）起，武英殿就是皇家修书、印书的场所。印书需要用热水将纸煮熟或染成不同的颜色，浴德堂即是煮纸、染纸的地方。这些说法都有一定的道理，但也都有值得商榷的地方。现在浴德堂已经对公众开放。

2. 畅音阁

清朝入关后，经过顺治、康熙、雍正三朝的励精图治，政局稳定，经济富足，统治者逐渐松弛武功，开始贪图舒适享乐。乾隆精通音律，喜欢戏曲，在宫中亲自编曲操练，戏曲由此进入大清内廷。有人曾为此赋诗一首：“大雪茫茫柳絮飘，芒鞋毡帽善摹描。古稀天子逢几暇，自谱新声和玉箫。”“古稀天子”就是乾隆，他在70岁的时候，取唐朝诗人杜甫“人生七十古来稀”之句，自命为古稀天子。“逢几暇”是说他在宫中每天都要处理许多军国大事，几乎没有时间放松一下自己，如果真的抽出一点时间娱乐一下，也是万几余暇。乾隆还专门让人刻了一方“万几余暇”印章，以示自己是勤政爱民的一代明君。现在古代绘画作品中，还经常能见到这方印章。只不过我们不太相信他的这种说法，事实上他花在吟诗赏画、游山玩水上的时间一点也不少。单说他爱看戏，为了满足自己的这一嗜好，就在紫禁城里修建了好多戏台，现在尚存畅音阁、倦勤斋、漱芳斋、风雅存、长春宫5处戏台。其中以畅音阁戏台最为宏大壮观。它建于乾隆三十七年（1772），分福台、禄台、寿台3层，3层通过中间的天井相连，特别适合演神仙一类的戏，因为演员可以通过天井从空中降下。畅音阁戏台正中与四角，各埋有一口大缸，为的是有一个良好的音响效果。畅音阁的对面是阅是楼，皇帝、皇后可以端坐于此，细细欣赏演员的精彩表演。自从乾隆喜欢看戏以后，后来的帝后有不少都受了影响，宫中设立升平署，专门管理内廷演戏等事情，有时也请外面的名角来宫中唱戏，如果赶上帝后生日、各种节令，大戏要唱好多出，且不止一天。当时京城内的许多名角，都曾进宫唱过戏，故宫现在还保留着当年的戏单。特别是慈禧太后，不仅喜欢，而且内行，谁要是不认真，哪怕出一点小错，她都会听得真切。赶上她高兴，给你指出来，不罚你，算你走运；若是不高兴，那就是你自找的。据说有一次，名伶孙怡云唱《玉堂春》，当唱到“羊入虎口有去无还”时，最后一个音还没有落地就被轰了出去，他忘了慈禧就是属羊的，这不是找着犯忌讳吗，没人头落地就算侥幸了。后来人们将唱词改成了“鱼儿落网有去无还”可能就和这位爱戏的太后有关。慈禧爱戏，客观上推进了京剧的发展，京剧能

够成为国粹，其中也有她的功劳。1922年溥仪与婉容大婚，在漱芳斋唱戏3日，花费白银达3万两。帝后们喜欢京剧，乐此不疲，大臣们则苦不堪言，蒙恩有幸一同观剧的大臣们只能在两廊侧目观瞧，没有座位，只好盘腿打坐。据说晚清大臣张之洞陪慈禧太后看戏，因为时间太长，等戏唱完了，两腿都站不起来了。

3. 楔赏亭

“永和九年，岁在癸丑。暮春之初，会于会稽山阴之兰亭，修楔事也。群贤毕至，少长咸集。此地有崇山峻岭，茂林修竹。又有清流激湍，映带左右。引以为流觞曲水，列坐其次。虽无丝竹管弦之盛，一觴一咏，亦足以畅叙幽情。是日也，天朗气清，惠风和畅。仰观宇宙之大，俯察品类之盛，所以游目骋怀，足以极视听之娱，信可乐也。夫人之相与，俯仰一世。或取诸怀抱，晤言一室之内；或因寄所托，放浪形骸之外。虽趣舍万殊，静躁不同，当其欣于所遇，暂得于己，快然自足，不知老之将至。及其所之既倦，情随事迁，感慨系之矣。向之所欣，俯仰之间，已为陈迹，犹不能不以之兴怀。况修短随化，终期于尽。古人云：‘死生亦大矣。’岂不痛哉！每览昔人兴感之由，若合一契，未尝不临文嗟悼，不能喻之于怀。固知一死生为虚诞，齐彭殤为妄作。后之视今，亦犹今之视昔，悲夫！故列叙时人，录其所述。虽世殊事异，所以兴怀，其致一也。后之览者，亦将有感于斯文。”

这是东晋大书法家、文学家王羲之所写的名篇《兰亭序》。对中国古代文学稍有兴趣的人就一定不会陌生。东晋永和九年（353），王羲之与朋友在兰亭修楔，面对良辰美景，毕至群贤，感慨中生，挥毫为文，留下了脍炙人口的《兰亭序》一文。会稽山阴即今天的浙江绍兴，“修楔”是古时一种风俗，即每年农历三月初三，人们都要走出家门，到水边去洗浴，这样可以消除灾病，保持一年的健康。一些文人雅士也常在此天相约聚会，作诗文，饮美酒，赏佳景。为得酒趣，他们将酒杯置于水边，酒杯随水流动，停在谁面前，谁就要作诗一首，否则那杯酒是免不掉的。此种习俗始于民间，后来又进入宫廷。在紫禁城乾隆花园中，有楔赏亭一座，亭子下面，水道蜿蜒曲折，借助旁边引出的井水，君臣可效仿前贤，曲水流觞，酣畅宴饮，得半日轻闲。楔赏亭建于乾隆时，是这位风流天子当年游戏享乐的历史见证，只是用石头凿的水渠人工痕迹太明显，缺少自然气息，周围虽有古树、敞轩、假山，但毕竟地方太小，又位在低处，故不能登高望远，极目舒怀。

4. 文渊阁

满清统治者在以武功得到天下后，更注意文治在维护封建秩序方面的作用，特别是清初的康熙、雍正、乾隆三朝。康熙朝编纂了《全唐诗》和《古今图书集成》等书。《古今图书集成》是继明朝《永乐大典》之后又一部大型类书，全书字数达1.6亿，堪称当时世界上最完备的百科全书。雍正朝编纂了《子史精华》、汉文《大藏经》等书。乾隆朝编纂了《四库全书》。《四库全书》是中国历史上最大的一部文史类丛书，共有36304册（中国国家图书馆所藏原文津阁本），编辑者均为当时的一流学者，其中刘统勋、余敏中等16人为总裁官，纪晓岚等为总纂官，戴震、王念孙、翁方纲等4千余人参与其事。全书共抄录7份，分别贮藏北京紫禁城文渊阁、圆明园文源阁、承德避暑山庄文津阁、沈阳故宫文溯阁等处。文渊阁就是为贮存《四库全书》而于乾隆三十九年（1774）仿照浙江天一阁藏书楼建造的。从外表看为两层，内部因设暗层，实际为三层。里面一层内设一宝座，是专为乾隆看书准备的。山墙以磨砖对缝砌筑，顶用黑色琉璃瓦、绿色琉璃瓦剪边。在皇宫内，一般使用的是黄色琉璃瓦，明黄是天子的颜色，与民间说的“黄袍加身”意思是一样的。黑色按照中国的五行学说，属于北方，主水。书籍最怕火，以水来克火，这样就能保证辛辛苦苦编修的这部大书不至于毁之一炬。其实我们上边所谈的藏书处，名字中都带水，是同样的含义。紫禁城中存放书籍、文献、档案的地方还有多处，它是研究明清历史不可缺少的文献资料。1949年以后，政府对这批书籍、文献、档案进行了归口管理，专门成立了中国第一历史档案馆，负责明清两朝皇帝起居注、诏书、奏折的管理与研究，另一批珍贵的皇家藏书则拨调给国家图书馆。当然，故宫博物院也建有自己的图书馆，收藏相关文物、明清历史、地方志等书籍，为广大爱好者和研究者服务。

5. 九龙壁

参观紫禁城，所见最多的应该是龙了。龙并不是自然界中真实的生物，而是经过人们想象加工而成的神圣动物。因为它有象征帝王的含义，所以皇宫建筑、器物、服饰上，到处都能看到龙的影子。影壁是古代建筑形式之一，它主要是起遮挡作用。以九龙为主题进行影壁创作的并非紫禁城一处，山西大同和北京北海公园也有。选择“九”也是有讲究的。“九”在数字中最大，皇宫大门门钉每排每列都是“九”，帝王被称为“九五之尊”，这些都是为了突出皇帝至高无上的地位。紫禁城内的九龙壁在皇极殿的对面，长71.6米，高3.5米，宽2.94米，底为石头座，中间为270余块各色琉璃组成的九条巨龙。九条巨龙形态各异，在碧波中翻飞腾跃，气势宏大，形象生动。

6. 建筑上的楹联

楹联又称楹帖、对联，是张挂壁间或楹柱上的联语。它是由桃符演变而来的。流传最早的是五代后蜀孟昶所撰“新年纳余庆，嘉节号长春”联语。楹联短则四、五、六、七言，长则几十甚至百余言，可自由组合，但一定要平仄调和，对仗工整。楹联既可叙事论理，也能状物抒情。它将对语艺术与书法艺术完美结合，二美兼具，相得益彰，文化内涵蕴藉而悠远，千百年来备受世人喜爱。楹联纵长横窄，左右各一，张挂于殿堂楹柱两侧，形式上具有美化与装饰之实用功能，是建筑物中不可或缺的组成部分。紫禁城宫殿内楹联随处可见，以内容而言，这些楹联大致分两种情况，一是在重要殿堂书写的有关儒家伦理纲常、为君之道、治国方略、修身养性等内容，如太和殿“帝命式于九围，兹惟艰哉，奈何弗敬；天心佑夫一德，永言保之，遯求厥宁”。乾清宫“表正万邦，慎厥身修思永；弘敷五典，无轻民事惟难”。“立仪法正天下，要慎修其身，思长久之道；弘布五常之道，勿轻视民役，知民之艰难”。一是在休闲娱乐等处所书写的闲情雅致、咏物状怀之语，如文渊阁“插架牙签照今古，开编云气吐芳芬”。三希堂“怀抱观古今，身心托豪素”。风雅存戏台“自喜轩窗无俗韵，聊将山水寄清音”。后者较前者要轻松、有意思，虽然谈不上无俗韵，但总比从儒家经典中找出的全是说教且让人看不懂的句子好得多。

四、紫禁城遗事

1. 挺击•红丸•移宫三案

明神宗时，郑贵妃有宠，她想立自己的儿子福王朱常洵为太子，遭到支持太子朱常洛的大臣们的极力反对，事情未能如愿。万历四十三年（1615）五月，一男子手持木棍，突然闯入太子所居之慈庆宫，打伤了守卫大门的人，直冲到前殿，才被太监抓住。经巡城御史审问，知道他是蓟州村民张差，此人看情形似乎有疯癫症，遂交移刑部审讯。郎中胡士相认定张差患疯癫病，但主事王之竑却认为另有隐情。复审中，张差承认郑贵妃宫中太监庞保、刘成是幕后指使，因此人们都怀疑郑贵妃欲谋杀太子，扶立福王。明神宗和太子都不想把事情闹大，只以疯癫罪将张差处以凌迟。不久支持太子的刑部、都察院、大理寺联合多次会审庞保、刘成，庞、刘矢口否认涉案。明神宗密令太监处死庞保、刘成，全案遂无从查起。这就是挺击案。

明神宗死后，太子朱常洛即位，可没过多久他就得了重病，服了掌管御药房太监崔文升进的泻药后病情加剧，鸿胪寺丞李可灼又献自称为仙方的红丸，朱常洛服二丸后马上一命呜呼。朝臣群起弹劾崔、李二人，有人怀疑是郑贵妃指使下毒，也有人认为是皇帝自己坚持要服用的，与崔、李二人无关。此事在朝中引起轩然大波，久而不决。天启二年（1622），为了平息事端，将崔文升发遣南京，李可灼遣戍。到了魏忠贤擅权时，此案又被推翻，崔文升提升为总督漕运，李可灼也免去了戍边之苦。魏忠贤败后，崔文升第二次被发遣南京。这就是红丸案。

朱常洛死后，16岁的皇太子朱由校当立，抚育他的李选侍（选侍是没有获得正式嫔妃名号的宫眷，地位高于宫女）与心腹太监魏忠贤密谋，企图挟持皇太子长期占据乾清宫，以操纵朝政。给事中杨涟、御史左光斗等为防止他们干预朝事，入宫拥皇太子登舆，进入慈庆

宫。两天后迫使李选侍迁出乾清宫，并拥戴朱由校即位。这就是移宫案。

梃击、红丸、移宫三案均发生在明朝末年的宫闱之内，一时间轰动朝野。一方是以王之桢、杨涟、左光斗等为代表的东林党人，一方是以魏忠贤为代表的阉党，双方各执一词，莫明是非。在魏忠贤得势后，三案遂成为他打击东林党人的口实，三案对加剧明末党争起了推波助澜的作用。

2. 南书房康熙擒鳌拜

南书房位于乾清门内西侧，康熙即位的最初几年，经常在这里读书学习。这里是康熙读书的场所，并不是清朝政府的职能部门，但由于清朝一些重要文臣曾在此任值，能够接近天颜，所以翰林院的翰林们都以能入值南书房为荣耀。入值者每四个人为一班，五天轮换一次，其职责是为皇帝讲经解史，编修重要的书籍，代为整理皇帝的文章书稿，有时还草拟诏书，可以说是皇帝的顾问，皇帝不明白或拿不准的事情，通常咨询他们后做出决断。鳌拜是清初名将，曾被封为第一巴图鲁（满语意为第一武艺高强之人）。顺治皇帝死时，曾委托索尼、苏克萨哈、鳌拜、遏必隆四人为顾命大臣，辅佐年方8岁的康熙皇帝。没过多久，四人顾命便变成鳌拜一人独揽朝纲了。他专权跋扈，结党营私，顺之者昌，逆之者亡。康熙在他眼里只不过是一个不懂事的小孩子，一个摆设而已。不扳倒鳌拜，康熙就不能真正亲政，按照自己的想法处理国家大事。为了打倒鳌拜，康熙挑选了十几个与他年纪相仿的宫中太监和八旗少年，在南书房练习布库（满语摔跤的意思）。这些宫中太监和八旗少年年纪虽轻，但经过训练，武功已经很高。康熙七年（1668）的一天，15岁的康熙召见鳌拜入宫议事。事前他们已经作了周密的安排，一个太监扶着断了一条后腿的椅子让鳌拜坐下，鳌拜根本没有发觉这里面的玄机，也没有意识到末日的来临，还像往常一样大摇大摆地坐下。一个太监递上热茶，趁鳌拜喝茶的时候，康熙看准时机，将手中的茶杯重重地向地上一摔，扶椅子的太监顺势将椅子拉倒，鳌拜躲闪不及，摔在地上，还没有爬起来，早已准备好了的这群布库小儿一拥而上，将鳌拜擒下。随后康熙立即下诏，列举鳌拜种种不臣行为，宣布将其绳之以法。康熙机智勇敢制服鳌拜，赢得了臣民的拥戴。他在位61年，先后平定三藩，收复台湾，开疆扩土，开创了清朝盛世。

3. 正大光明匾的背后

中国古代帝王的继位方式，一般是由嫡长的太子在皇帝驾崩以后登基成为新皇帝。但满族为游牧民族，入关以前实行的是八旗制度，满族八旗最高权力的正常更迭，是“择贤而立”，由各旗旗主以此为原则共同推举新君主。皇太极就不是长子，而是凭借出众的才能被推举成大汗的。入关后的第一位皇帝顺治，也非长子，如果按照汉族政权继承制度，他们均不能成为一代帝王。8岁的康熙也非长子，他能够成为皇帝，是因为他出过天花，不会夭折，所以顺治帝临死之时，听从了大臣们的建议，宣布立玄烨承继帝位，玄烨即位后改年号为康熙，所以我们习惯称他为康熙皇帝。康熙在位61年，儿子很多，他们都想坐在皇帝的宝座上，可天无二主，国无二君，皇帝只能有一位，所以他们便明争暗斗，康熙尽管立过太子，可是立了又废，废了又立，总是举棋不定，直到临死前，才选定四子胤禛为继承人，胤禛就是后来的雍正皇帝。但此举招致诸多猜疑，有人说诏书被篡改了，传位于四子，实际是传位给手握军权、在西北征战的大将军十四子胤禵，胤禛将诏书中的“十”改成了“于”。雍正继位的合法性受到了极大的质疑，兄弟之间出现了激烈的争斗，雍正的几个弟弟，不是被贬，就是被杀。这反映出清朝皇权继承制度的不完备。为了解决这一问题，减少皇家内部的争斗，雍正开始考虑实行秘密立储制度。所谓秘密立储制度，就是皇帝生前秘密选定继承人，并将写有继承人名字的诏书放入特制盒子中密封起来，放置在乾清宫内“正大光明”匾的后面。等他死后，众皇子与大臣们一起打开盒子，宣布新君人选，这样既可以“择贤而立”，又不至于引起兄弟间的猜忌与相互残杀。为什么要放在“正大光明”匾后面，一是因为乾清宫是雍正的寝宫，放在那儿最安全。二是这“正大光明”四字，是顺治皇帝写的，不仅字写得好，含义也十分深刻，用康熙的话来说，是“结构苍秀，超越古今。仰见圣神文武精一执中，发于挥毫之间，光昭日月，诚足媲美心传”。立储诏书放置于此，更显得神圣庄严。不过具有讽刺意味的是，分明是背后秘密进行，不能公之于众，却又要和“正大光明”联系到一起。到了他儿子乾隆的时候，对秘密立储还是放心不下，索性在过了60年皇帝瘾后，

直接把嘉庆推向前台，自己安稳地当了太上皇。“正大光明”匾额背后，分明隐藏着阴森可怕的杀气，也透露出皇帝确立储君的几许无奈。

4. 重华宫清茶宴群臣

乾隆喜欢附庸风雅。文人雅集，少不得品茗题诗，流连唱和，这等事自然也少不了他来帮忙凑趣。重华宫是雍正赏赐给乾隆的潜邸，最初称乐善堂。所谓潜邸，就是还没有即位前居住的地方。如北京的雍和宫，就是雍正的潜邸，当时称雍王府。雍正即位后，端居紫禁城，别人也不敢住了，最后就捐给了寺庙，称雍和宫，专门为他诵经祈福。但雍和宫离紫禁城较远，而重华宫却在大内之中，这可以看出雍正皇帝对他这个儿子的宠爱，反正早晚要入主大内的，离那么远多麻烦，索性在宫里住下算了。据历史学家研究，雍正能登上帝位，也有乾隆的一份功劳。康熙到了晚年，对儿子们永无休止的争斗感到非常厌倦，常常是将孙子们带在身旁，这其中最钟爱弘历（就是后来的乾隆）。有一次祖孙在山中打猎，弘历遇到一只猛虎，他面无惧色，倒是老虎吓得伏卧在地，动弹不得，直到被射杀为止。康熙认为弘历将来必享富贵。可是要想弘历富贵，就必须将皇位传给雍正，这样才能父死子继。雍正似乎也明白康熙心意，死后就把帝位传给了乾隆。让其住在乐善堂内，分明是一种暗示。重华宫之名，是乾隆坐上皇帝宝座后改的名字。为了附庸风雅，从乾隆元年（1736）开始，每年元月的前十日中，必选一日在重华宫举行茶宴。参与茶宴的都是大清朝的饱学之士，有时是18人，喻意18学士登瀛洲，有时是28人，意为天官28星宿。人数不多，自然是优中选优，才思不敏捷，只知道喝茶，不能够作诗的人，是没有资格坐在这里的。重华宫茶宴上的茶，称为三清茶，三清是指松子、梅花、佛手，将它们用雪水烹制，水清新沁香。据说大臣们的题诗联句，有些还留在重华宫中。但这些应酬之作，不会有什么佳作，更何况伴君如伴虎，乾隆在身旁，大臣们都提心吊胆，哪还有闲情逸致挥毫为诗呢。看看故宫所藏紫砂壶上的两首乾隆御题诗：“溪烟山雨相空濛，生衣独坐杨柳风。竹炉茗碗泛清瀨，米家书画将无同。松风泻处生鱼眼，中冷三峡何须辨。清香仙露沁诗脾，座间不觉芳隄转。”“径穿玲珑石，檐挂峥嵘泉。小许亦自佳，昨来龙井边。”就可以知道这些诗真是平淡而又乏味。重华宫开了茶宴传

统，后继者也不敢贸然取消，否则就会落个不孝的罪名。这一传统一直延续到道光年间。此后，清廷内外交困，也就没人顾及风雅了。

5. 养心殿慈禧垂帘听政

养心殿原本是紫禁城西六宫中的一座普通宫殿，按照外朝内寝的建筑功能区分，这里应是后妃居住的地方。可是到了雍正年间，雍正非常喜欢这里静谧的氛围，开始在这里处理起军国大事，特别是它与外廷的军机处相距很近，军机要务，可以迅速上传下达，这就提高了办事效率。从此这个并不太显著的宫殿，见证了18~20世纪初期中国历史发展的轨迹。慈禧垂帘听政的地方，就在养心殿东暖阁。

慈禧姓叶赫那拉，乳名兰儿，满洲镶蓝旗人。道光十五年（1835）生，咸丰二年（1852）入宫，赐兰贵人。咸丰六年（1856）生下载淳（即后来的同治皇帝）。咸丰十一年（1861），咸丰皇帝病逝于承德避暑山庄，6岁的载淳即位，她被尊为圣母皇太后，徽号“慈禧”。咸丰临死之时，曾下诏让肃顺等大臣辅佐年幼的皇帝，慈禧为了不使大权旁落，怂恿慈安皇太后联合恭亲王奕訢，发动政变，史称“辛酉政变”。政变成功后，慈禧与慈安开始垂帘听政。所谓垂帘听政，就是坐在帘子后面发号施令。在养心殿东暖阁，前后置有两个座位，前面是一个单人坐的龙椅，后面是可坐两人的宝榻，中间用黄色帷幔隔离。同治小皇帝坐在前面，慈禧与慈安坐在后面，大臣们进殿奏事时，就放下帷幔，主事的自然是太后，小皇帝只是传声话筒而已。同治没当多长时间皇帝就死了，慈禧又立4岁的载湉为帝，也就是光绪皇帝。光绪七年（1881），慈安暴病而亡，慈禧便独揽朝政。尽管后来光绪皇帝亲政了，但她还是不肯放权，将“戊戌变法”扼杀在血雨腥风中。她前后实际统治中国长达48年。在这48年中，清王朝开始走向崩溃，而慈禧却不顾国势日益衰弱的现实，依然过着豪华奢侈的生活，还将用来武装大清海军的经费移作修建颐和园之用。每逢她的寿辰，总要大张旗鼓搞各种庆祝活动。各地官员借祝寿之名，巧取豪夺，老百姓民不聊生，苦不堪言。章太炎曾有一副对联，讽刺慈禧的祝寿活动。“今日到南苑，明日到北海，何日再到古长安？叹黎民膏血全枯，只为一入歌庆有；五十割琉球，六十割台湾，而今又割东三省，痛赤县邦圻益蹙，每逢万寿祝疆无。”或许这可以看成民众对她独揽大权、垂帘听政的一种评价。

五、从皇宫到博物院

1. 溥仪退位

由意大利人执导拍摄的《末代皇帝》使世人知道了中国最后一位皇帝多变的一生。在这部电影中，三岁的溥仪身穿龙袍，被抱置在太和殿的龙椅上，接受百官的朝贺。这个小孩子，哪里见过如此大的场面，不停地哭泣，在一旁的人连忙安慰道：“别哭，别哭，快完了，快完了。”历史上的大清王朝，真的如人所说的那样，在他即位的三年后，完了。这里，我们不妨把历史向后审视一下，看看清王朝都发生了哪些事情。1840年鸦片战争，国人首次与洋人在贸易、军事、政治的全面对话中失败。此后不久，广西金田爆发了由洪秀全领导的太平天国农民起义，起义军一路北上，迅速席卷了南中国，并在南京建国，遥对北京，与大清朝分庭抗礼。若不是农民起义军在战略方针上的失误，加之曾国藩、李鸿章、左宗棠等“中兴诸将”三军效命，也许大清的命运此时就结束了。中日甲午战争爆发，花费巨资组建的北洋水师瞬间化为乌有，满清政府不仅损失了精锐的海军，还要割地赔款，偌大国家败于只有弹丸之地的倭寇，顿时全国群情激愤，此时的华夏大地，“干柴”遍布，只需要一支点燃它的火把。1911年辛亥革命在武昌响起的第一枪，如同一尊火炬，迅速燃遍全国，各地纷纷响应，宣布独立。在位只有三年的宣统皇帝被迫宣布退位。中华民国从此诞生。

2. 古物陈列所

中国博物馆的兴建，是吸收西方优秀文化的结果，也是中西文明相互交融的产物。尽管在此之前，中国古代也有类似博物馆性质的皇家收藏机构，但这些机构仅仅是为皇家少数人服务的，并不具备陈列展出、为公众服务的功能。清朝末年，一些到国外考察或在国内兴办实业的人士，逐渐认识到了博物馆对开启民众智慧、提高社会文明程度的作用。清末状元张謇就曾上书给张之洞，主张筹建京师博物馆，他自己还身体力行，在家乡江苏南通筹建了南通博物苑。曾任两江总督的端方也将自己的私藏公之于众，积极筹建海王村博物馆。康有为也不遗余力，向世人介绍西方博物馆的情况。可见当时有识之士均已意识到建设博物馆的重要性。溥仪退位后，社会动荡不安，一些外国不法商人趁机大肆收购中国古代文物，并将这些文物盗运至国外。国内一些不法之徒为求暴利，不惜拆毁寺庙，挖掘古墓，甚至偷盗皇宫中的贵重物品。当时传言刚刚就职北洋政府国务总理的熊希龄在热河（今河北承德）都统任上时，曾参与盗卖热河清宫的宝器，舆论遂为之大哗。大总统袁世凯迫于舆论压力，命人查办此事。为避免此类事情的再度发生，政府与逊清皇室人员协商，决定将热河与沈阳皇宫中的珍贵物品运往北京，以求妥善保管。溥仪退出的前朝，恰好可以改建成博物馆。1914年，在民国政府内务总长朱启钤等人的支持下，古物陈列所正式成立。它直接隶属民国政府内务部，首任所长为治格。古物陈列所成立之初，首先将武英殿辟为陈列室，后来又开放了文华殿，太和、中和、保和三大殿也偶尔接待外国贵宾。古物陈列所作为中国第一座皇家宫廷博物馆逐渐走向正轨。但随着故宫博物院的成立，古物陈列所影响力逐渐减小，而且由于北京处于军阀交战的中心，政权更迭频繁，1937年“七·七事变”后又沦陷为敌占区，生存与发展出现了大的危机。1946年，这座在中国博物馆发展历史上占有重要位置的博物馆与故宫博物院合并，从而完成了它文化变革的历史使命。

3. 北京故宫博物院

溥仪退位后，并没有离开紫禁城。根据当时民国政府与清朝达成的《清室优待条件》协议，溥仪只是退出前朝，也就是乾清门以南的地方，因为这些建筑按照其功能是皇帝处理朝政的地方，既然清帝已经退位，帝国不复存在，将这些地方归属民国政府，事属必然。但后廷是帝后生活居住区，太后、皇妃等都居住于此。袁世凯等原本为清廷旧臣，与爱新觉罗家族有着千丝万缕的联系，他们也想借助这股势力同孙中山领导的革命军对峙。所以溥仪仍然安居紫禁城的后半部，依然使用宣统年号，享受皇帝待遇，一帮遗老遗少照旧三拜九叩，俯首称臣。1922年12月1日溥仪与婉容结婚，还是按照大清皇帝的礼仪举行，这实际上是不承认中华民国的存在。加之袁世凯称帝、张勋复辟等丑剧不断发生，人们逐渐认识到，不驱逐溥仪出宫，封建残余势力就会妄想死灰复燃。1924年11月，控制北京的国民军总司令冯玉祥强令溥仪等搬出紫禁城后廷，溥仪等提出各种理由企图拖延，但国民政府拒绝了他的这些无理要求，溥仪无奈，只得迁往他父亲的醇王府暂住。随后，清室善后委员会成立。1925年10月10日，正式成立故宫博物院。故宫博物院成立后，工作重点是清点故宫旧藏各类物品，开辟陈列场所，接待参观游客，编辑出版各种宣传品。但由于时局动荡不安，政权更迭不断，故宫博物院领导机构屡次更变，特别是首任院长易培基蒙冤辞职，含恨离世，给初期博物馆的建设带来了很大的损失。

1931年，日本发动了震惊中外的“九·一八事变”，东北三省陷入日寇铁蹄之下，华北告急，平津震动，人们已经隐约感到前所未有的危机。故宫博物院理事会鉴于形势严峻，决定挑选院藏精品，迁往上海。国民政府批准了这一计划，故宫也开始挑选文物，准备装箱。当时故宫所藏文物分散多处，文物研究的基础相对薄弱，真伪鉴别难以定夺，一些文物尚在展出，各个陈列室还要正常开放。有人担心古物南迁，势必影响人心，引起社会不安，政府应该以保卫国土为第一要务，坚决反对文物南迁。为避免不必要的麻烦，1933年2月5日，第一批2118箱文物悄悄装上了板车，集中在太和门前。天黑以后，由军警

护送前往门火车站，开始了它漫长的迁徙之路。最初这批文物是准备运往上海租界的，但这时突然有人提出寻求外国保护不安全也有损国体，提议文物应在洛阳和西安安置。可洛阳和西安没有适当的地方，文物仍按原计划运至上海，暂时租仓库临时保存。但由于事出仓促，在上海租借的临时库房并不理想，周围人烟稠密，常常发生火警，治安状况也不乐观。为安全起见，故宫理事会决定在南京筹建故宫博物院南京分院及文物库房，分院地点在朝天宫，文物库房选择在朝天宫明伦堂后土山下。库房全部用钢筋水泥建筑，上下共三层。1936年，文物由上海安抵南京。1937年“七·七事变”后，南京作为国民政府的首都，形势已难以保证。故宫文物再次疏散。此次文物迁徙分南、中、北三路分批进行。南路初至长沙，存放于岳麓山湖南大学图书馆，并凿山为洞，准备长期存放，但战火不久就延至两湖地区，不得已再徙贵阳。在贵阳存放不到一年，日寇频频空袭贵阳，1944年，桂林等地失陷，南路文物最后迁往四川巴县。中路由汉口经宜昌、重庆、宜宾，最后至四川乐山。北路经徐州、宝鸡、汉中、成都，抵达峨眉。三路文物历经千辛万苦，但在故宫博物院员工及一大批热爱祖国文化人士的热心帮助之下，南迁文物无一丢失，堪称奇迹。

1945年，随着八年抗日战争的胜利结束，南迁文物开始回迁，但这批文物抵达南京后，并没有运往北京，而是留在了故宫博物院南京分院的文物库房中。此后解放战争爆发，北京已经不可能将存放在南京的文物运回。北京解放前夕，南京国民政府曾命令马衡将留在北京故宫的珍贵文物南迁，并在东单机场停留专机等待，但马衡借口文物装箱一定要安全稳妥，一再拖延时间，直到解放军进城，文物也没有成行。而存留在南京的那批国宝，约有1/6被运往台湾，这批文物主要包括书画、陶瓷、珍宝、图书、文献等。1965年，台北市外双溪故宫博物院新馆落成并对外开放，华夏珍藏从此在海峡两岸一分为二，隔海相望。

4. 沈阳故宫博物院

沈阳故宫位于辽宁沈阳市旧城中心。清初名盛京宫阙，入关后称奉天行宫。它占地6万多平方米，有建筑90多所，300余间，是仅次于北京故宫的清朝皇宫建筑。建筑上承袭了中国古代建筑的传统，集汉、满、蒙族建筑精华为一体，具有很高的历史和艺术价值。沈阳故宫建于1625年，建筑布局分东、中、西三路。东路为清太祖努尔哈赤时期建造的大政殿与十王亭。中路为皇太极时期修建的大清门、崇政殿、凤凰楼、清宁宫、关雎宫等。西路是乾隆时期增建的文溯阁、嘉荫堂和仰熙斋等。

东路大政殿与十王亭建筑时间最早，是满族入关以前的建筑。满族女真部落起源于白山黑水之间，以游牧为主要生存方式，其首领努尔哈赤在与明朝的多年争战中，势力逐渐西进，后来定都盛京（今沈阳）。盛京不仅自然条件良好，适宜居住，更重要的是在军事上处于与明朝交战的有利位置。大政殿居中，殿为八角重檐攒尖顶木结构，须弥座台基上，绕以青石栏杆，大殿八面由木隔扇门组成。正门前金龙蟠柱，殿顶为黄琉璃瓦绿剪边，殿内有团龙藻井。大政殿是颁布诏书、宣布军队出征、迎接将士凯旋和皇帝即位的地方。大政殿两旁分列左翼王、右翼王、正黄旗、正白旗、正红旗、正蓝旗、镶黄旗、镶白旗、镶红旗、镶蓝旗十个亭子，称为十王亭。十王亭是左右翼王和八旗大臣办公的地方，其建筑类似少数民族的帐篷，所不同的是帐篷可以流动迁移，而亭子则固定不动。中路为整个建筑群的中心，分前后3个院落。前院有大清门、崇政殿、飞龙阁、翔凤阁；中院有师善斋、协中斋、凤凰楼；后院有清宁宫、关雎宫、衍庆宫、永福宫、麟趾宫。中院和后院两侧各有一跨院，称东、西两宫。东宫有颐和殿、介祉宫、敬典阁；西宫有迪光殿、保极宫、继思斋、崇谟阁。大清门是沈阳故宫的正门，是文武群臣候朝之处，为五间硬山式建筑。崇政殿是故宫的正殿，建于后金天聪时，为皇太极日常临朝的地方，是沈阳故宫最重要的建筑。为五间九檩硬山式，设隔扇门，前后有出廊，围以石雕栏杆。顶盖黄琉璃瓦镶绿剪边。殿前东置日晷，西设嘉量。凤凰楼也建于后金天聪年间，为三层歇山式，深广各3间，四周有围

廊，顶盖黄琉璃瓦绿剪边，是休息和宴会之所。西路为乾隆四十七年（1782）至四十八年（1783）增建，包括戏台、嘉荫堂、文溯阁、仰熙斋等。文溯阁是清代收藏《四库全书》的七阁之一，为三重硬山前后出廊式建筑，黑琉璃瓦绿剪边。东侧有一碑亭，内立乾隆《御制文溯阁记》，详细记录了建阁和《四库全书》的修撰过程。

沈阳故宫在清朝灭亡后被辟为博物馆，是中国较早的博物馆之一，先后称为沈阳古物陈列所、奉天故宫博物馆、国立沈阳故宫博物院等，1955年命名为沈阳故宫博物馆，1986年改为沈阳故宫博物院。沈阳故宫博物院藏品多半是旧皇宫遗留下来的宫廷文物，如努尔哈赤用过的剑，皇太极用过的腰刀和鹿角椅等。

5. 台北故宫博物院

北京故宫博物院于抗日战争前夕，为了避免珍贵文物遭受厄运，曾选择重要文物南迁。但南迁的文物并没有转运北京，在人民解放战争即将胜利之时，国民政府命令故宫博物院挑选一部分贵重文物以军舰转运台湾。文物运台后，先存放台中市，并建一小型陈列室，公开展示所藏文物。但这里库房与陈列室都较小，前来参观者人数也不多，于是再次选择台北市士林区外双溪为新馆址，并于1965年建成新馆，对外开放。外双溪山环水绕，风景秀丽。台北故宫博物院的建筑设计吸收了中国传统宫殿建筑形式，淡蓝色的琉璃，米黄色墙壁，白色大理石栏杆环绕在青石基台之上，庄重大方，清丽典雅。新馆为纪念孙中山先生百岁诞辰，曾命名为中山博物院。运台文物主要为书画、铜器、瓷器、玉器、皇家陈设用品、文玩、图书、文献及其他工艺品，初为23万余件，连同档案30余万件及捐赠、收购1万余件，目前共有60万件。在台北故宫博物院的收藏中，有甲骨文2万多片，馆藏甲骨文数量列世界甲骨收藏机构第二位。馆藏瓷器则包括从原始陶器到明清瓷器不同阶段代表作品，堪称一部形象的中国古代陶瓷器发展史。铜器有龙纹盘、毛公鼎、牺尊等商周时期的国家重器。其中毛公鼎是现存铜器中铭文字数最多、内容相当丰富的西周铜器。馆藏玉器包括从新石器时期的玉璧、玉圭、玉璜到闻名海内外的清代玉雕翠玉白菜等。馆藏书画有从唐至清历代名家的代表作，如王羲之《快雪时晴帖》、孙过庭《书谱》、颜真卿《祭侄文稿》、怀素《自叙帖》、范宽《溪山行旅图》、苏东坡《黄州寒食诗帖》、黄公望《富春山居图》后部长卷等。馆藏善本古籍有近2万册，包括中国最完整的《四库全书》一部。明清档案文献包括清朝历代皇帝所批奏折、军机处档案、清史馆档、实录、起居注、满文老档等，有些已成孤品，这些均是研究明清历史不可缺少的珍贵资料。

六、故宫珍藏

1. 《中秋帖》与《伯远帖》

北京故宫博物院现珍藏各类文物约150万件。这些文物大致可以划分为书画、碑帖、陶瓷、玉器、漆器、珐琅器、竹木牙角器、青铜器、金银器、雕塑、藏传佛教造像、家具、织绣、钟表、印章、宫廷生活用具等类。它们主要为清宫旧藏，包括紫禁城以及沈阳故宫、承德避暑山庄等皇家收藏品与陈设品。1925~1949年间，故宫还接受德国侨商杨宁史捐献的青铜器及郭葆昌捐献的瓷器等重要文物。1949年以后，故宫博物院藏品主要来源有以下几个方面：一是没收非法古董商所藏；一是接受爱国人士的捐献；一是向社会征购，补充遗缺，特别是那些曾属于清宫、由溥仪偷偷带出宫外的书画珍品；一是与其他博物馆、考古机构进行交流，互通有无。我们从这些文物中，遴选一些代表性作品加以介绍。

《中秋帖》与《伯远帖》

《中秋帖》为王献之所书。王献之，字子敬，小字官奴，王羲之第七子。因曾任中书令，职掌中枢机要，人称“王大令”。他性情放达，好山水，流连忘返于会稽（今属浙江）境内的明山秀水，并发自内心地赞美说：“从山阴道上行，山川自相映发，使人应接不暇。”后人常以“山阴道中”来比喻美好事物接踵而至。王献之在书法方面资质敏悟，显示出超人的天赋。真、隶、行、章草、飞白、草书、八分诸体具精，尤擅行草书，书法流畅劲利，字体妍丽遒美，逸气与媚趣甚至超过了王羲之，所以当时人并称其父子为“二王”。《中秋帖》笔画厚阔，结体欹斜，笔法沉着痛快，呈现出舒张圆劲之势，这正是王献之“一笔书”的特点与神采。

《伯远帖》是王珣问候友人病况的一封信。王珣，字元琳，祖籍琅琊临沂（今属山东），生于京口（今江苏镇江）。出身名门望族，富于才学，雅好典籍，以词翰著称，深受晋孝武帝重用。他曾梦到有

人以如椽大笔相赠，醒后自忖“此当有大手笔事”。不久，皇帝崩逝，哀册谥议皆为王珣草拟。后世所谓“大手笔”者即由此而来。《伯远帖》书法瘦劲古秀，顿笔含章草遗意，行笔出入顿挫，锋棱俱在，劲健纵横，无造作板滞痕迹。意境悠游恬淡，尽显江左风华。

王献之《中秋帖》、王珣《伯远帖》与王羲之《快雪时晴帖》曾被乾隆皇帝特辟专室“三希堂”收藏，三帖遂被称为“三希”。《中秋帖》、《伯远帖》二帖在末代皇帝溥仪出宫之际由璠贵妃带出紫禁城，被大收藏家郭葆昌所得。郭秘不示人，直至去世前，才将此事告知其子郭昭俊。郭昭俊因生活所迫将其抵押在香港一家教会银行。1951年11月底抵押到期，但郭已无力赎回，拟请公家取赎。10月25日，文物局副局长王冶秋得知此消息后，立即请示中央人民政府，周恩来总理指示其在“保证其非赝品及安全送至国内”的条件下，以私人身份前往赎回。11日晚，王冶秋与身为故宫博物院院长的文物收藏、鉴定家的马衡登上了南下广州的列车。当时由北京到广州须先经上海，再由上海换车，但因遇到大雾，列车晚点40分钟才抵达上海，此时离开往广州的列车发车只有5分钟时间。马衡以为赶不上了，谁知王冶秋提前通知了上海军政委员会，所以只用5分钟就完成倒运行李等事情，虚惊一场后于15日抵达广州。16日，王冶秋、马衡开始买西装、照相、买船票，化装成商人模样，取道澳门赴香港。18日，他们乘利德轮抵达澳门，二人原准备一起渡港，但当时关口严紧，王冶秋、马衡不能暴露身份，于是改由徐伯郊等三人代为去港，与郭昭俊谈判。徐伯郊等三人乔装改扮，数次渡港，才于22日夜上岸，并与郭昭俊见面，在答应给郭3万元港币后，郭同意由政府赎回二帖。28日，徐伯郊等护送“二希”抵达广州，王、马等到车站候接“二希”，牵动人心的“二希”终于在典当到期前两日以港币458376.62元被成功赎回。

《快雪时晴帖》溥仪在出宫时也想夹带出去，只是被细心的门卫查出，扣留下来，后来此件作品被带到台北故宫博物院收藏。北京故宫博物院中的“三希堂”依旧，只是专门贮存它们的3件文物却暂时不能团聚。

2. 《步辇图》

《步辇图》长129厘米，宽38.5厘米，是阎立本为唐朝与吐蕃（今西藏地区）友好交往所画的一幅作品。公元七世纪，地处中国西南的吐蕃开始强大起来，贞观八年（634），赞普松赞干布遣使臣到长安，向唐朝求婚，李世民答应了他的请求，决定将文成公主许配给松赞干布。贞观十五年（641）春，吐蕃相国禄东赞到长安来迎接文成公主。文成公主进藏，带去很多书籍和工匠，这些对促进吐蕃经济、文化的发展起了重要的作用。此画描绘的便是李世民接见吐蕃使臣禄东赞的情景。李世民端坐在由宫女抬着的步辇上，另有宫女手持掌扇和华盖。禄东赞拱手而立，态度虔诚。此画不仅具有艺术价值，更具有历史价值，是汉藏人民友好往来的真实见证。

3. 唐三彩马

唐三彩是指将制成的陶坯烧到1100度左右后重新上釉，二次入窑烧制而成的一种新工艺。出现于唐高宗、武则天时期，盛唐时期达到顶峰。它以铅为熔剂，配以铜、铁、钴等作着色剂，烧制出绿、黄、白、赭、蓝等深浅不同的各种颜色。故宫博物院收藏有20余件唐三彩马，件件丰肥适度，骨肉匀停，有奔腾万里之势，是唐朝国势强盛的真实写照。唐朝统治者有西北少数民族血统，衣冠制度沿袭周、隋，作为马上天子的李渊、李世民父子皆以骑马善射出名。李世民曾说：“大丈夫在世，乐事有三：天下太平，家给人足，一乐也；草浅兽肥，以礼畋狩，弓不虚发，箭不妄中，二乐也；六合大同，万方咸庆，张乐高宴，上下欢洽，三乐也。”他还让阎立本画出昭陵六骏样本，命工匠雕刻成浮雕，永远陪伴其左右。唐明皇李隆基驯养舞马在自己生日的千秋节上应节踢踏，翩翩起舞。杨贵妃一家骑马列队出行，声喧整个长安城；虢国夫人骑马入宫，“淡扫蛾眉朝至尊”。王维《观猎》：“风劲角弓鸣，将军猎渭城。草枯鹰眼疾，雪尽马蹄轻。忽过新丰市，还归细柳营。回看射雕处，千里暮云平。”张祜《观徐州李司空猎》：“晓出郡城东，分围浅草中。红旗开向日，白马骤迎风。背手抽金镞，翻身控角弓。万人齐指处，一雁落寒空。”李白“五花马，千金裘，呼儿将出换美酒，与尔同销万古愁”。这些均反映出马已成为唐人日常生活的组成部分。

4. 韩熙载夜宴图

《韩熙载夜宴图》长335.5厘米，宽28.7厘米，为五代画家顾闳中绘制。顾闳中，江南人，南唐后主时画院待诏。据《宣和画谱》记载：后主李煜欲重用韩熙载，又“颇闻其荒纵，然欲见樽俎灯烛间觥筹交错之态度不可得，乃命闳中夜至其第，窃窥之，目识心记，图绘以上之”。也就是让顾闳中将韩熙载的生活情况以绘画的形式记录下来，看看传闻是否属实，最后决定用不用他。还有一种说法是：李后主对韩熙载晚年生活荒纵颇为不满，希望借助此画，使其悔过自新。全图共分五个段落，似一幅完整的连环画，细致地描绘了宴会上弹丝吹竹、清歌艳舞、主客揉杂、调笑欢乐的热闹场面，真实地再现了韩熙载夜宴宾客的情景。此画线条工细流畅，色彩绚丽清雅，是中国美术史上传承有绪的绘画佳作。

5. 永乐、宣德款铜造像

明朝政府吸收了元朝扶植喇嘛教的一些做法，保持藏传佛教在西藏等地的至尊地位，不断邀请藏地高僧到内地，加封“大宝法王”、“护教王”等各种称号，并为寺庙修建、佛像铸造提供经济上的帮助，使藏传佛教得以弘扬光大。永乐、宣德款铜造像，是明朝专门为藏地高僧制造的一种佛教造像，因造像上面刻有“大明永乐年施”、“大明宣德年施”而得名。这种造像五官匀称，面庞略向下倾，眉眼细长，静穆柔美，略带笑意。佛细腰宽肩，肩与腰呈倒三角形，腰身多直立，双腿结跏趺坐，作说法或禅定状。菩萨持剑、杵等法器，以双臂者居多，间或四臂。腰身呈“S”形，上半身偏长，小腹部紧收，脐窝深陷，肌肤富有弹性。尤其是菩萨宝冠、璎珞、项饰、耳珰等，更令人眼花缭乱，叹为观止。造像底座为双层仰覆莲座，仰莲瓣略短，覆莲瓣稍细长，仰覆莲瓣之间夹成锐角，莲座底部略大于上部，平稳匀称。莲座上层和下层各有一周镶嵌整齐的连接珠纹饰。永乐、宣德款铜造像具有精致细美的皇家气派，由于造像本身所特有的内涵——皇帝钦赐西藏高僧神圣之物，便决定了它必须用上乘铜材、最优秀的工匠、最先进的铸造工艺来完成，这些恰恰是其他铜造像难以企及的。

6. 何朝宗达摩渡海像

何朝宗是福建德化窑瓷塑家，主要活动在明朝嘉靖、万历年间。中国艺术表现山水风光贵在突出境界，表现人物则强调传神，传神是艺术家追求的最高境界，也是衡量艺术品成功与否的标志。成功的艺术作品，常常是将人物神态的表现放置在最重要的位置，并通过种种艺术手法将其真实、形象地表达出来。何朝宗的瓷塑作品也不例外，他常常将作品放置在特定的环境中表现主题。达摩渡海像便是典型。达摩也称达磨，为“菩提达摩”的简称，相传为南天竺人。南朝宋时从古印度航海到广州，因与梁武帝面谈不和，遂渡江北上，先到洛阳，后住嵩山少林寺。传说他曾在嵩山面壁十年，修道参禅，最终彻悟。他是中国佛教禅宗创始人。瓷塑达摩像，明眸深邃，虬髯卷曲，双手合抱胸前，凝视远方，脚下一片汪洋大海，东渡弘法的抱负与坚韧不拔的决心在此特定场合被表现得恰如其分。何朝宗的瓷塑人物，吸收了魏晋南北朝以来佛教造像的优秀传统，使之具有超尘绝俗之轩昂气宇，只可意会不可言传的聪明睿智，令人仰之弥高。同时，又根据各种神祇的不同特性，从现实生活中加以提炼，大胆创新，增加了平民百姓的审美倾向与要求，和蔼可亲但没有媚俗之感，凛然起敬却不生畏惧之念，神之品相，人之魅力，天国与人间，全部凝聚在一件瓷雕艺术品中，望之俨然，即之也温。能够烧造出如此精美的瓷塑作品，除与何朝宗高超的技巧有关外，也与德化窑使用的瓷土与烧制技术密切相关。首先，德化窑瓷土中氧化硅含量较高，在高温作用下，常常呈现出玻璃品相，胎体细密，透光度好。其次，从釉色上看，别的瓷窑由于使用含有较高氧化铁的原料，作品纯净度相对较低，白瓷或泛黄，或泛青。德化窑使用的氧化铁含量低，氧化钾含量高，这就克服了白瓷纯净度不够的缺憾，使其釉色更加纯净，光照之下尤为明亮。再次，瓷塑家充分掌握了瓷土烧制过程中的收缩程度，利用这种收缩度，使作品立体质感更加突出。

7. 故宫钟表

准确计时是人类社会发展的需要与追求。很早以前，中国人就发明了日晷、滴漏等计时器。日晷又称“日规”，是中国古代利用日影测求准确时间的一种计时仪器。它由指针和圆盘组成，指针也叫“晷针”、“表”，垂直地穿过圆盘中心，圆盘叫做“晷面”，呈45度角斜置在台子上，南高北低，晷面平行于赤道面，晷针的上端指向北极，下端指向南极。晷上下两面刻画出12个格，每个格代表两个小时，即古时的一个时辰。当太阳光照日晷时，晷针的影子就会投向晷面，太阳由东向西移动，晷针影子也慢慢地反方向由西向东移动。春分至秋分间，看晷上面的刻度，秋分至下一年春分之间，看下面的刻度，人们通过晷针影子就可以知道时间了。滴漏是另一种计时方法。古人通过观察自然界岩洞中节奏均匀的滴水现象而受到启发，在容器中蓄水，下设一小孔，令水滴下，以漏滴三下为一秒，以漏滴六十秒为一分，以六十分为一时，以二时为一个时辰，这样就非常精确地计算出秒、分、时、辰、日。后来人们又进一步加以改进，将滴漏使用的容器分高低放置，并在每一个容器内置放刻有时辰的浮标尺，浮标尺随水位的变化而改变，根据浮标尺人们就可以看清是几时几分了。故宫博物院钟表馆内就有一个很大的计时滴漏，太和殿东侧等处也置放着石质日晷。它们都是古人计时的物证。

16世纪中期以后，欧洲传教士进入中国，欧洲钟表也因此被带到了中国。1601年，意大利传教士利马窦向明神宗进献了两座自鸣钟，在当时的宫廷内引起了轰动。康熙皇帝倾慕欧洲的科学技术，收集了许多西洋科学仪器和各类钟表。当时来华的传教士，大多要带上几件西洋钟表献给中国皇帝或王公大臣。故宫收藏的钟表一部分来自英、法、瑞士等国，这些西洋钟表造型美观，工艺精致，实用与艺术相结合，充分反映了那一时期欧洲钟表制造的高超水平。如英国制造的铜镀金象拉战车表，长136厘米，高72厘米，它以战车为题材，创造出一群英国士兵征战的场景。大象在上紧发条后，眼睛、鼻子、尾巴都可以自由活动，战车轮子也能转动行走，车顶部的表也可以随车轮转动而更换角度，方便人们观看。铜镀金写字人钟，长77厘米，高231

厘米，这个西装革履之人左腿蹲立，右腿跪地，手执毛笔，上弦后能在纸上写出“八方向化，九土来王”八个大字。此钟表显然是专门进贡给清廷的礼物。还有一件能升降的楼阁钟，每隔一个时辰，就会在《茉莉花》音乐的伴奏下升起，曲终之时，它又会回到原始状态，看似不高的中国古代楼阁，但当其全部展现时，便显得非常壮观。另一部分则是由宫廷的“做钟处”制造。“做钟处”制造的钟表，既吸收了西洋钟表材质精美、构思独特的优点，又加入了许多中国传统文化的因素。如紫檀边框多宝格博古挂屏中，嵌入一钟表，方便实用，美观典雅。

结束语

“不到长城非好汉，不游故宫真遗憾”，这句流传于民间的谚语真实地道出了故宫在人们心目中的地位。的确，作为数朝都城，历史遗留给北京的痕迹很多，人们独对长城与故宫青睐有加，那是因为前者是普通民众精神的象征，而后者则是神秘帝王文化的缩影。其所蕴含的思想、文化、艺术等在历史时空的不停变换与叠加中，更显得高深莫测。红墙高耸，庭院深深，故宫是一部厚重的中国历史与艺术百科全书，期待有兴趣的朋友，在这里获得营养与知识，并对书写这一历史的先民与艺术家们，表示崇高的敬意。

七、 Construction of the Forbidden City

Introduction

The Forbidden City was the imperial palace of the Ming and Qing dynasties where the Emperor, or the Son of Heaven, lived and worked. Starting from the construction of the Forbidden City in the reign of the Yongle emperor in the Ming dynasty, it has a history of around 600 years. Within an area of 720,000 square meters, there are numerous and various styles of buildings, gardens, ponds and artificial hills, etc. Legend says that there are 9,999 and a half bays (the space between four pillars) within the Forbidden City, only a half bay less than the residence of the Jade Emperor, as the emperor was the Son of Jade Emperor. These buildings are not only masterpieces of the traditional Chinese architecture but also the best examples of the feudal ritual hierarchy: The emperor sat on the throne in the Hall of Supreme Harmony with courtiers standing in line according to their titles. The stone steps served as the passage and the division line between the emperor and the courtiers. The burned incenses and the imperial music best presented the majesty of the emperor and the inferiority of the courtiers.

In addition, the Palace Museum which is situated in the Forbidden City is the largest collector of ancient Chinese artifacts, including paintings, ceramics, timepieces, jades, lacquers, gold and silver, books, statues, etc. Every tile, every brick here has its own story; every house has political implication. Behind the tablet Justice and Honor, could we know how many conspiracies took place? How many disasters incurred by the lust for the ultimate power? When the emperor meditated in the Sanctuary of Buddhist Essence (Fanhua Lou), was he praying for eternity or repenting of his own faults? The

miserable death of Concubine Zhen was a family affair or a state affair? Let's go through the gates to see with our own eyes a brief history of the Forbidden City.

1. Why Beijing Became the Capital?

Holding a strategically important position to confront with the Han regime in the south, Beijing was the capital of Liao, Jin and Yuan, the three northern minority dynasties before it became the capital of the Ming dynasty. Nanjing was the first capital of the Ming dynasty as it was an ideal choice for capital since ancient time. After the death of the first Ming Emperor Zhu Yuanzhang, his grandson assumed the throne and became the Jianwen Emperor who began to suppress feudal lords which was taken advantage by his uncle Zhu Di, the fourth son of Zhu Yuanzhang, to start the Jingnan Campaign in 1399.

Four years later, Zhu Di's army took Nanjing, the Jianwen Emperor disappeared and Zhu Di was enthroned in Nanjing and known in history as Emperor Chengzu of the Ming dynasty. His enthronement was regarded as usurpation by the supporters of the Jianwen Emperor, that made him feel unsafe in Nanjing. At the same time, he lived in northern China for a long time and could not be accustomed to the weather in Nanjing. Therefore, the emperor preferred to move back to Beiping, his fiefdom while he was the prince. He did not openly discuss this to avoid the opposition of the courtiers. However, all the preparation went on as planned. Then, Beiping was renamed Beijing and was frequented by Zhu Di to expel the Mongolian armies. More and more time he spent in Beijing, more and more important Beijing became politically, militarily and culturally. When the time came, he ordered to build the Forbidden City and officially moved the Ming capital to Beijing in 1421.

2. How Was the Forbidden City Built?

The Forbidden City was the imperial complex of the Ming and Qing dynasties. The Chinese emperor claimed himself to be the son of Heaven. The North Star, which in ancient China was called the "Purple Numinous Star", appeared to be located in the center of the heaven and never moved; people believed that the emperor of heaven was dwelling there in a palace called "Purple Numinous Palace". Therefore, the palace where the Son of Heaven lived in was named "Purple Palace" after the numinous Pole Star. In addition, entrance to the heavily-guarded imperial palace was restricted to the imperial family and high government officials. Thus it was also called "the Forbidden City". The Forbidden City of the Ming and Qing dynasties was established on the ruins of the Great Within (Da Nei) of the Yuan dynasty. The format of the Great Within was used as reference to the construction of the Forbidden City and some Yuan dynasty buildings remained in the Forbidden City.

The preparation for the construction of the Forbidden City started in 1407, the fifth year of the Yongle period (1403 - 1424) which was the same year the construction of Beijing city started. The Forbidden City was in the center therefore the most important part of the project. The actual making of the Forbidden City began in 1417, the fifteenth year of the Yongle period, and completed in 1420 with the Hall of Receiving Heavenly Mandate (the Hall of Supreme Harmony in the Qing dynasty), the Hall of Canopy (the Hall of Central Harmony in the Qing dynasty), the Hall of Discretion (the Hall of Preserving Harmony in the Qing dynasty), the Palace of Heavenly Purity, the Palace of Earthly Tranquility in the center and the Hall of Literary Brilliance, the Hall of Martial Valor in the flanks. In 1421, no more than half a year after the completion of the Forbidden City, a fire caused by lightning ruined the Three Front Halls in the outer court, which were rebuilt in 1440 at the effort of more than 60,000 laborers and soldiers for a year and a half. However,

in 1557 and in 1597, not only the Three Front Halls were burnt by lightning once more, the buildings along the way to the Meridian Gate were destroyed as well. The frequent burning and rebuilding of the Forbidden City, especially that of the Three Front Halls and its attached buildings, changed the original arrangement of the Forbidden City. Thanks to the artisans including Kuai Xiang who participated in the construction of the Forbidden City in the reign of Yongle, the reconstruction in the Zhengtong period (1436 - 1449) followed the original method and used the stones, timbers, bricks and tiles left from last time. All this helped to keep the original view of the Forbidden City. However, in the Jiajing period (1522 - 1566), the general principle proposed by Yan Song was to reduce the scale and to be less luxurious. Within the Three Front Halls area, only the three-tiered white marble terrace remained unchanged.

At that time, it was already difficult to find extremely large wood, skilled artisans sometimes had to use fir tree to replace Phoebe zhennan wood (nanmu) and use several trees instead of one wood to make a single pillar. The restoration in the Wanli period (1573 - 1619) and Tianqi period (1621 - 1627) was even simpler. In 1621, the first year of Tianqi's reign, Wang Danian submitted a written statement to the Emperor which read "The humble house and clay terraces will not damage the merits of the emperor but deliver his virtue. The stone pavement took a decade to chisel and thousands of laborers to transport. It is better to reduce its size and reduce the number of Dingshi too. As it is very difficult to collect and transport the huashi and "golden brick", better replace it with other materials." Most of these suggestions were taken by the emperor.

Most of the stones were taken in the neighborhood of Beijing, mainly in Shunyi, Fangshan and Quyang of Hebei province. Numerous stones were used. In the early years, the length of the stones in the terrace was required to be the same as the width of each of the bay. The Imperial Path in front of the halls and the imperial road on the central axis needed large stones as well. In the Ming dynasty, more than ten thousand of stones heavier than 5,000 kilograms were used to build the Forbidden City.

For example, the 17-meter-long stone at the rear of the Hall of Preserving Harmony (Baohedien) was a heritage of the Ming

dynasty (in the Qianlong period, original patterns on the stone were removed and new patterns were carved on). The stone boulders displayed in the Palace of Heavenly Purity (Qianqing Gong) and the Palace of Earthly Tranquility (Kunning Gong) came from Yunnan province. The brick was another important building material and could be divided into two groups according to its different shapes and uses. One was wall brick for the city walls and palatial walls, the other was square bricks for the palace floor.

Most of the wall bricks came from Linqing, Shandong province. In the record of the Ming Code (Ming Hui Dian), various bricks were made in Linqing Kiln. Local clay were first sieved then filtered with water. The mash then were taken out from the sediment reservoir, stepped on repeatedly, put into the model and fired with wood and straw for half a month, then dried for half a month. 1,000 to 4,000 bricks could be made in one kiln. The floor bricks mainly came from the seven cities in the South of Yangtze River. The process was as follows: first to transport the sticky and loose clay to the kiln to make it into frozen clay containing no stiff blocks inside, then to add water and mash to the frozen clay for many times to make it more sticky and then put it into the model again.

After airing the brick for two months till completely dry, it would be fired in a kiln. Each kiln contained around 100 bricks surrounded by other types of bricks to avoid the watermarks on the bricks. The temperature inside kiln started low and became higher and higher. It was first fired by straw for a month then with firewood for two months, at last with pine branches for 40 days. When these bricks were transported to Beijing, more process awaited ahead, including chopping, polishing, and oiling. These bricks were called "golden bricks" due to the unique production technique and high costs. Today, this kind of brick is found only in the imperial palaces and imperial tombs. Most of the timbers used in the Forbidden City came from Sichuan, Hunan, Hubei, Zhejiang, Jiangxi, and Shanxi provinces through rivers and canals. Most of these precious timbers were Phoebe zhennan wood. They arrived in Beijing through waterways. Timbers of Sichuan, Hubei, Hunan and Jiangxi came by the Yangtze River, then to the Grand Canal till Tonghui River, those from Zhejiang province went directly to the Grand Canal. Shanxi

province put the timbers into the Sanggan River then Yongding River.

The timbers were stored up in the Heavenly Wood Factory (Shenmu Chang) and Huge Wood Storage (Damu Cang). The Huge Wood Storage was said to have 3,600 bays. After the construction of the capital city and the Forbidden City was finished, there remained as many as 380,000 timbers in storage.

The construction of a large-scale palatial compound required careful organization and excellent craftsmanship. The officials in charge first ordered to dredge the Tonghui River in Beijing, connecting it with the Grand Canal and the Yangtze River to secure the passage of timber transportation which provided a good environment for the making of the Forbidden City. Then the drainage system in the Forbidden City was linked with the moat, the inner river and the waterway of Northern Sea (Lake Taiye Chi) to solve the problem of introducing water into the City and drain the raindrops away. Finally it was to efficiently organize the site work. All the labourers were commanded to Beijing in 1407. It took ten years to prepare all the construction materials.

As the actual construction work took just 3 years starting from 1417, it required the preparation to be comprehensive and thorough. Therefore, five factories were built in Beijing to collect timbers, fire tiles, make glazed components and various construction parts in advance. These components and parts were made to order according to the actual use in the construction including all types and all sizes. Among all the organizers, Chen Gui and Ruan An were the most prominent. Chen Gui, titled Marquis of Taining was relied on heavily by the Yongle Emperor. After the enthronement of the Emperor, Chen Gui stayed in Beijing responsible for the construction work. His good organization was appraised highly by the Emperor and was bestowed the Seal of Construction (Shangong Yin). Ruan An was an eunuch born in present-day Vietnam, well-known for the building of the nine gates of the Beijing city, the Three Front Halls and the two main Palaces in the Forbidden City and the princes' mansions. Kuai Xiang was the most outstanding artisan. Born in Suzhou, Jiangsu Province, he was good at organizing large-scale construction project. He participated in the construction of the

Forbidden City in the Yongle period and the restoration in the Zhengtong period. He could draw two dragons which looked the same when closed with brushes in two hands at the same time.

Whenever a construction started in the Palace, Kuai Xiang was consulted. He was always accurate in making plans with an easy attitude. The artisan who failed to follow his teachings failed to satisfy the emperor. He was promoted step by step to the first-grade officials in the Construction Ministry. He kept working at the age of eighty and was referred to as Kuai Luban by the emperor. (Note: Lu Ban was a master craftsman in China active in the fifth century B.C.) Other artisans like mason Lu Xiang, carpenter Cai Xin, Xu Gao and tiler Yang Qing were promoted to be officials too. Lu Xiang was a genius in composition and was able to carve within a very small stone a pond with fishes, dragons and weeds. The colour used by Yang Qing was unique, bright and colourful which won him a very high reputation.

In the Qing dynasty, the basic structure of the Forbidden City remained but after many buildings were burned down, the newly built ones had partial changes more or less. Especially in the Qianlong period, with different demands on the functions of the Palace, the area centered on the Hall of Imperial Supremacy and many Buddhist Halls and opera stages were built.

八、 Structure of the Forbidden City

1. Son of Heaven in the Center

Architecture reflects culture. The ancient Chinese buildings contained rich symbolic meanings which could be regarded as a unique architectural language. The palaces of the Forbidden City represented the wills of the Emperor and embodied fully the imperial architectural language.

Son of Heaven in the Center

"If never see the splendor of the imperial residence, how could one know the supremacy of the Son of Heaven?" The city planning of Beijing centered on the Forbidden City. The emperor resided in the center of the capital which symbolized the legitimacy of his imperial power and the right he owned on behalf of the Heaven. Some say the shape of the three-tier terrace of the Forbidden City indicates "主" (master) to show that the emperor was the master of all the people. The three-tier terrace is much higher than the ground which symbolizes a link between the Heaven and the Earth. Others say that it is in the shape of "土" (earth) indicating that all the land on the earth belonged to the emperor. Above the terrace, there is the Hall of Supreme Harmony (Taihe Dian) with a width of 11 bays and a depth of 5 bays, the roof of which is held up by 72 huge columns. The Hall of Supreme Harmony is featured with the highest level of double-eaved hip roof which fully represents the supremacy of the imperial power.

If we look at the names of the Halls in the Outer Court such as the Hall of Central Harmony (Zhonghe Dian), the Hall of Preserving Harmony (Baohé Dian), the Hall of Literary Brilliance (Wenhua Dian) and the Hall of Martial Valor (Wuying Dian) and that in the Inner

Court including the Palace of Heavenly Purity (Qianqing Gong), the Palace of Earthly Tranquility (Kunning Gong), the Gate of Solar Essence (Rijing Men) and the Gate of Lunar Essence (Yuehua Men), we can see the main point is to show that the imperial power was bestowed from Heaven and the imperial buildings a meeting point of Heaven, Earth and the human being.

2. Yin, Yang and the Five-element Theory

The ancient Chinese philosophers regarded Yin and Yang as two opposing bodies of the world. Yin and Yang work together to make the world run properly. Yang is the main stem (gan), odd number and is superior. Yin is earth (kun), even number and is inferior. The five elements refer to Wood, Fire, Earth, Metal and Water which form the world. The corresponding directions of the five elements are East, South, Center, West and North. The corresponding colors are green, red, yellow, white and black. Woods grow in the east with green colour. The fire stays in the south with red colour. Earth is in the center in yellow, metal west in white and water in the north with the black color.

The five elements generate and overcome each other. The generating order is: Water nourishes Wood; Wood feeds Fire; Fire creates Earth (ash); Earth bears Metal; Metal carries Water. The overcoming order is: Wood parts Earth; Earth absorbs Water; Water quenches Fire; Fire melts Metal and Metal chops Wood. The Forbidden City consists of two parts, the Inner Court and the Outer Court. The Outer Court is in the front as Yang in the odd number. Vertically, the Hall of Supreme Harmony, the Hall of Central Harmony and the Hall of Preserving Harmony are three halls. Horizontally, the Hall of Literary Brilliance, the Hall of Supreme Harmony and the Hall of Martial Valor are three halls too. The terrace supporting the main halls has three tiers and is called the three-tiered terrace.

There are five gates in the Outer Court. The Inner Court is behind the Outer Court in even number as Yin. Therefore, in the central axis in the Inner Court, the original plan has only the Palace of Heavenly Purity and the Palace of Earthly Tranquility winged with six palaces in the west and another six in the east. The steps and terraces are all in even number. Through the generating rule of the Five Elements theory, the Hall of Literary Brilliance close to the Gate of Eastern Flower was covered with green tiles. In the gardens of

northern part and the areas surrounding Coal Hill, there are woods and flowers to make sure that Water nourishes wood. In the central axis of the Forbidden City, all the main buildings are covered with yellow glazed tiles and their walls were painted red to correspond with the rule "Fire creates earth". There is almost no tree in the central axis of the Outer Court in the fear that wood may part earth.

In the architecture, Yin, Yang and Five Elements theory are often known as Feng Shui. Because of the geological feature of Nanjing, the Imperial Palace in Nanjing was not based on a smooth ground which was one reason that caused the Yongle Emperor to move the capital to Beijing. The Feng Shui of the Forbidden City was in the spot light from the very beginning. Generally speaking, Beijing enjoys a good geological setting with Mount Taihang in the north and sea in the east and the northern part of Beijing is higher than the southern part. The northern part of the Forbidden City is about one meter higher than the southern part and the palace is protected by the Coal Hill behind. The water of the Golden Water River comes from the West and goes out through the East which all meets the Feng Shui requirements. Coal Hill is based on the ruins of the Pavilion of Extending Spring of the Great Within of the Yuan dynasty. It served two purposes. One was to protect the northern part of the Forbidden City and the other is to suppress the Feng Shui of the imperial family of the Yuan dynasty. When the Forbidden City was in construction, the remaining Yuan forces retreated to the desert preparing a comeback. The location of the Coal Hill is not only the ruins of the Pavilion of Extending Spring but also geometrical center of the Beijing city in the Ming dynasty. It was a thoughtful choice of the designer to make an artificial hill to suppress the Feng Shui of the Yuan dynasty.

3. The Central Axis

The layout of the Forbidden City focuses on the Central Axis. In the Ming dynasty, it started from the Great Ming Gate (Daming Men) in the south (it was called the Great Qing Gate in the Qing dynasty located close to today's Monument to the People's Heroes) and ended at the Coal Hill with a total length of 2,500 meters divided into four sections.

The first section was from the Great Ming Gate to the Meridian Gate with a length of 1250 meters which was half of the total length. It included the Great Ming Gate, Thousand-pace Corridor (Qianbu Lang), the Gate of Accepting Heavenly Mandate (Chengtian Men), the Gate of Correct Department (Duan Men) and the Meridian Gate (Wu Men). The Great Ming Gate did not have terraces with hip roof and three brick doorways. The Thousand-pace Corridor was narrow and the roofs were low to serve as passage.

When came to the Gate of Accepting Heavenly Mandate, the space became open and wide enough to be a square. The Gate of Accepting Heavenly Mandate was high above walls with 9 bays in width and five doorways. The square in front of the Gate of Correct Department was not as big as the square in front of the Gate of Accepting Heavenly Mandate nor as deep as the square in front of the Meridian Gate. The Meridian Gate was in the shape of "凹" facing south. Above the walls, there was a grand double-eaved hip roofed hall in the center and a square pavilion on each wing connected with the central hall by low buildings with roofed open corridor. The layout of the buildings in the first section was like the music going down, up and down again. It served as the prelude to welcome the appearance of the main melody.

The buildings in the second section included the Gate of Receiving Heavenly Mandate (Fengtian Men), the Literary Pavilion (Wen Lou), the Martial Pavilion (Wu Lou), the Hall of Receiving Heavenly Mandate (Fengtian Dian), the Hall of Canopy (Huagai Dian) and the Hall of Discretion (Jinshen Dian), in a word, the part of

the Outer Court. The layout of the second section followed a up-down-up rhythm. The plaza in front of the Gate of Receiving Heavenly Mandate was open and wide after the narrowness of that in front of the Meridian Gate which served as a smooth transition between the Meridian Gate and the plaza in front of the Hall of Receiving Heavenly Mandate (Fengtian Dian), the width of Fengtian Dian plaza was the same as that of Fengtian Men Plaza , but Fengtian Dian Plaza was longer. High above the three-tiered white marble terrace and surrounded by the Literary Pavilion, the Martial Pavilion, corridor rooms and lofty pavilions on four sides, the Hall of Receiving Heavenly Mandate which symbolized the supremacy of the imperial power had nine bays at facade and five bays in depth. The 30,000 square meter plaza and the tiers of terrace and railings created a solemn atmosphere which brought out the climax of the buildings in the central axis. As foil to the grand hall, the Hall of Canopy and the Hall of Discretion were behind it above the tiered terrace leading to the Inner Court.

The third section was the Inner Court including the Palace of Heavenly Purity, the Palace of Earthly Tranquility, the Six Palaces in the East and in the West and the Imperial Garden. The palaces in this part were crowded and not as grand as the halls in the Outer Court.

The fourth section was the Coal Hill. In a strict sense, the Coal Hill was out of the Forbidden City but it was built to complete the Forbidden City which relied on the gates, plazas, halls and palaces in the center to highlight the grandeur of the Outer Court. The Coal Hill served as a forceful end to the palatial complex.

Most of the important buildings were in the Central Axis which represented the highest level of palatial architecture in the Ming and Qing dynasties. The different types of buildings, the varied sizes, the arrangement of spaces and the symmetrical auxiliaries on the two sides completed the masterpieces of Chinese architecture.

4. Symmetrical Arrangements

A central axis implied the existence of a symmetrical arrangement. The wings of the Meridian Gate, the Hall of Literary Brilliance and the Hall of Martial Valor, the Literary Pavilion and the Martial Pavilion are the main symmetrical buildings in the Outer Court. The two towers on the wings of the Meridian Gate were close to each other and could be regarded as immediate symmetry. The Hall of Literary Brilliance and the Hall of Martial Valor were two buildings far apart on the two sides of the Outer Court and could be regarded as remote symmetry.

The distance between the Literary Pavilion and the Martial Pavilion were in the middle and therefore moderate symmetry. As the distance between the symmetrical buildings and their relations with the central axis were different, various formations were applied . For the immediate symmetrical buildings, they were small in size and linked with the main buildings by the corridor. The moderate symmetrical buildings were somewhat larger in size and often arranged in a southern-northern order to make it look more moderate and highlight the buildings on the Central Axis. The Hall of Literary Brilliance and the Hall of Martial Valor were far apart therefore large in size and diversified in formation to maintain the visual balance. This arrangement remained the Forbidden City as a whole but with changes in details. The buildings in the Inner Court followed the same rule.

5. Combination of Courts

If we look at the parts of the Forbidden City separately, we will find out that it is composed of many enclosed courts. The court is the basic unit of the Forbidden City. The enclosed courts in Beijing started in the Yuan dynasty. After conquering Dadu (Cambalu, now Beijing), the Yuan rulers commanded that each residence should cover an area of 8 mu (one mu approximately equals 667 square meters), no more nor less, which set up the fundamental layout of Beijing. The construction of the Forbidden City benefited from this structure but changed it to serve the imperial use. The courts for the common people had rooms on four sides and the main gate on the side. Most of the courts in the Forbidden City had rooms on three sides and gate in central south. The plazas in the Forbidden City reduced the oppressive feelings brought by the enclosed spaces. The size of the enclosed courts varied according to the function. For example, due to the political nature, the courts in the Outer Court were much larger than those in the Inner Court which were separate residences.

九、 Selected Examples of Ancient Chinese Buildings

1. Hall for Cultivating Virtues (Yude Tang)

Situated at the north western corner of the Hall of Martial Valor, Hall for Cultivating Virtues is consisted of the hall in the front and the bath at the rear. The hall name indicates the importance of self cultivation. The building is unique. A doorway links the front hall and the bathroom, with a screen wall in the doorway blocking the view to the bathroom. The walls of the bathroom are over 1 meter thick which secured the temperature within. There are white tiles covering the walls and a window on the ceiling to allow sunlight. In the north west outside the bathroom there are a well and a kitchen. Hot water was conveyed from the kitchen to the bathroom through the holes on the wall..

In the bathroom, a draining hole would take the waste water away. There are different stories about Hall for Cultivating Virtues. Some say it was a bathroom left by the Yuan court. Some say it was built by the Emperor Qianlong of Qing dynasty for his beloved Fragrant Concubine. It was said that the Fragrant Concubine was born in Xinjiang (autonomous region). She was beautiful and born with a natural fragrance. After the victory over the rebellion in Xinjiang, Qianlong took her to the capital, and ordered to build a mosque and the Hall for Cultivating Virtues to ease her nostalgia. Other scholars think that it was used for book printing. Starting from 1680, the Hall of Martial Valor was the imperial book printing workshop. When printing, hot water was needed to cook and dye paper. That is why the Hall of Cultivating Virtues was there.

2. Pavilion of Pleasant Sounds (Changyin Ge)

Under the reign of Emperor Shunzhi, Emperor Kangxi and Emperor Yongzheng, the Qing dynasty enjoyed political stability and economic prosperity for a quite long time. The ruling class gradually got relaxed in military practice and pursued more luxurious life. Emperor Qianlong loved music and opera. He introduced the opera into the Qing court. A poem says that Emperor Qianlong always buried himself in hard work. If he had a rare spare time, he would compose music to play with Xiao(a traditional Chinese musical instrument).

However, it is hard to believe that the Emperor worked so hard without leisure. Many theatres were built in the Forbidden City to meet his love for operas. The five remaining are the Pavilion of Pleasant Sounds, the Lodge of Retirement, two theatres in the Lodge of Fresh Fragrance and one in the Palace of Eternal Spring. The Pavilion of Pleasant Sound is the largest one. It was built in 1772 with three floors, the Floor of Happiness, the Floor of Prosperity and the Floor of Longevity connected with a removable ceiling in the centre. When playing gods or immortals, the actors could fly down from the ceiling. Five vats were buried down the four corners and the center of the Pavilion to achieve good sound effect. Opposite to the Pavilion is the Hall for Viewing Opera where sat the Emperor and Empress. Shengping Department was in charge of the performance in the court. Sometimes, famous actors were invited to play in the court. When celebrating the birthdays of the Emperor or the Empress, the performance would go on for several days. Some of the concert programmes were kept in the collection of the Palace Museum. Empress Dowager Ci Xi was an expert of operas. She was able to point out the mistakes of the actors

It was said that once, when Sun Yiyun, a famous actor, was singing "the goat was eaten by the tiger unable to come back" he was driven out of the stage before finishing the sentence as the

Empress Dowager was born in the year of Goat. Later, the wording of it was changed into "the fish was caught in the net unable to come back". The love of the Empress Dowager on operas promoted the development of the Peking Opera. In 1922 when the Last Emperor Puyi got married, 30,000 liang of silver was spent on the opera in the Lodge of Fresh Fragrance which lasted for three days. The imperial family had great fun in viewing the opera but not the courtiers in company. The courtiers who had the honor to accompany the emperor in viewing the operas were put in the corridors on the two sides without seats. The only choice was to sit down cross-legged on the floor.

3. Pavilion to Enjoy the Pure Water Ceremony (Xishang Ting)

In 353, when the sage calligrapher Wang Xizhi had party with friends in the Orchid Pavilion, he wrote down the most famous prose Lan Ting Xu (Preface to the Poems Composed at the Orchid Pavilion). As a tradition, on the third day of the third month of the lunar calendar, people would bathe in river to get rid of illness and remain healthy for one year. Literati often met on that day to compose poems, drink wine and enjoy beautiful landscape. To have more fun, wine cup was put on the surface of a stream which flew with the water. When it stopped in front of a person, he had to write a poem or drink it up. This tradition was introduced to the court. In the Qianlong garden inside the Forbidden City, there is a pavilion with curved waterways which enabled the emperor and the courtiers to enjoy in the same way. The Pavilion to Enjoy the Pure Water Ceremony was built in the Qianlong period. Being too artificial, it lacked the natural environment. Though surrounded with ancient trees, open pavilions and rockery, it was situated low and narrow, unable to climb up and look afar.

4. Pavilion of Literary Profundity (Wenyuan Ge)

The Manchurian rulers attached great importance to the function of literature in governing the nation. Many books were compiled under the reigns of Kangxi, Yongzheng and Qianlong. The Complete Library in Four Branches of Literature (Si Ku Quan Shu) compiled in the Qianlong period was the largest project in Chinese history on the books of culture and history. It includes 36,384 volumes and was edited by leading scholars of that time. Seven copies were made and stored up in the Pavilion of Literary Profundity in the Forbidden City, the Pavilion of Literary Source in Yuanmingyuan, the Pavilion of Literary Ford in the Summer Resort in Jichang and the Pavilion of Literary Origin in Shenyang Imperial Palace, etc.

The Pavilion of Literary Profundity was built in 1774 to store up the Complete Library in Four Branches of Literature. It copied the Pavilion of Heaven and One (Tianyi Ge) in Zhejiang. Looking from outside, people may think there are two floors in the building but actually there are three. There is a throne in the first floor which was reserved for Emperor Qianlong.

The roof was covered with black glazed tiles with green border. Usually, in the imperial palace, yellow glazed tiles would be used. However, according to the Five Elements Theory, the black color corresponded with North and water. Books were fear of fire. Water could drown fire and save the books. In addition to the pavilion, many places in the Forbidden City were used to store up books and archives. They are important documents in research of the history of the Ming and Qing dynasties. After 1949, the First National Historic Archive Center was established to take care most of the imperial archives. Some precious rare books went to the National Library. The Palace Museum also owns a library.

5. Nine-Dragon Screen (Jiulong Bi)

The motif of dragon is everywhere in the Forbidden City. Though not a real animal in life, the implication of emperors made it sacred and appeared on the imperial buildings, objects and dresses. The screen is one form of the ancient architecture to serve as an eye block. The Nine-Dragon Screen exists not only in the Forbidden City but also in the Beihai Park, and Datong, Shanxi province. The number nine was chosen with care. Nine is the largest single digit which embodies the supremacy of the Emperor. The Nine-Dragon Screen stands next to the Hall of Imperial Supremacy in the Forbidden City. It is 71.6 meters long, 3.5 meters high and 2.94 meters wide. Above the stone base, there are nine dragons consisted with more than 270 pieces of multi-colored glazes.

6. Couplets on the Buildings

Couplets emphasize on the harmony of tones and identical number of words. It is a perfect combination of calligraphy and language art. The couplets are always in a pair put on the two sides of a hall for decoration. There are many couplets in the Forbidden City, of which some were Confucius teachings, some were literati verses.

十、Stories in the Forbidden City

1. Three Mysteries of the Late Ming Dynasty

In the late 16th century the heir presumptive of the reigning Emperor Wanli was his eldest son Zhu Changluo. However, the Emperor wanted to designate Zhu Changxun, the son of his favorite Lady Zheng, as crown prince but failed due to the fierce opposition from the ministers.

In 1615 a man armed with a wooden staff managed to chase off eunuchs guarding the gates and broke into the Palace of Benevolent Celebration (Ciqing Gong), then the crown prince's living quarters. He was eventually subdued and thrown in prison. Initial investigation found him to be a lunatic, but upon further investigation by a more conscientious magistrate named Wang Zicai, the man confessed to being party to a plot instigated by two eunuchs working under Lady Zheng. According to the confession, the two eunuchs had promised the man with rewards for assaulting the crown prince thus implicating the Emperor's favourite concubine in an assassination plot. Presented with the incriminating evidence and the gravity of the accusations, Emperor Wanli personally presided over the case in an attempt to spare Lady Zheng and laid the full blame on the two implicated eunuchs who were executed along with the would-be assassin. Although the case was quickly hushed up, it did not squelch public discussion and eventually became known as the Case of the Palace Assault

The old Emperor died and Zhu Changluo ascended the throne as Emperor Tai-Chang. He soon fell ill. An attending eunuch Cui Wensheng prescribed a laxative, which gave the new Emperor

terrible diarrhea. Finally a minor court official named Li Kezhao, an amateur pharmacist, offered him a red pill. The pill seemed to make him better, and Li Kezhao was praised and exalted by the recovering monarch, who asked for, and received a second dose. The next morning Emperor Tai-Chang was found dead in his bed. The opinions in the court were quite divided. In 1622, Cui Wensheng was dispatched to Nanjing and Li Kezhao was exiled. When Wei Zhongxian took power, Cui Wensheng got promoted and Li Kezhao back from exile. However after the downfall of Wei Zhongxian, Cui Wensheng was dispatched to Nanjing again. This was known as the "Case of the Red Pills".

After the death of Zhu Changluo, the sixteen-year-old Crown Prince Zhu Youjiao should succeed. However, Lady Li who brought up the Crown Prince conspired with the head eunuch Wei Zhongxian in the hope of controlling the Crown Prince in the Palace of Heavenly Purity to manipulate state affairs. Officials Yang Lian and Zuo Guangdou entered the Palace and moved the crown prince to the Palace of Benevolent Celebration. Two days later, Lady Li was forced to leave the Palace of Heavenly Purity. Zhu Youjiao took over. This was the so-called "Case of Changing Palaces".

All the three cases happened in the courts of the late Ming dynasty. The fight between the Donglin Party and the Eunuchs was intense. The three cases were used by Wei Zhongxian to suppress the members of Donglin Party after he took power.

2. Arrest of Oboi by the Kangxi Emperor

The South Study (Nan Shufang) was situated in the west inside the Gate of Heavenly Purity. Kangxi studied there in his early years after enthronement. It was a place for study having no political functions. However some important ministers used to work there. It became a great honor for the scholars in Hanlin Yuan to enter the South Study on duty. Four scholars came in as a group which switched in five days. They served as advisors to the Emperor, lecturing in classics literature, compiling books and drafting documents. Oboi was a famous military commander of the early Qing dynasty. He was bestowed the rare honorific title of Baturu meaning brave warrior.

Before death, Emperor Shunzhi appointed Sonin, Suksaha, Oboi and Ebilun to be the Executive Ministers to assist the eight-year-old Emperor Kangxi. It didn't take long to leave Oboi the sole regent in dictatorship. To him, the young emperor was a mere boy. In order to take the power back, Kangxi selected more than ten eunuchs and teenagers from the Eight Banners to practice wrestling in the South Study. In 1668, Kangxi asked Oboi to come to the Study. With pre-arrangement, Oboi was seated in a chair with a broken leg held by a eunuch. When Kangxi gave a hint, the eunuch pulled down the chair while Oboi was drinking tea. Before he got up, the well-prepared young wrestlers poured in and had him arrested. Crimes of Oboi were declared by Kangxi soon after. Ruling for 61 years, Emperor Kangxi suppressed the border rebellions, recovered Taiwan, enlarged territory, laying a good foundation for the development of the Qing dynasty.

3. Behind the Tablet Justice and Honor

Traditionally, the eldest son of the imperial family should succeed the throne after the death of his father emperor. Living a nomadic life, the Manchurians practiced the Eight Banner System before their entrance to the Shanhaiguan Pass. The key principle of the Eight Banner System was to select a capable ruler. Huangtaiji was not the eldest son. He was nominated Great Khan out of his outstanding talent. Emperor Shunzhi was neither the eldest son. They were not entitled to succeed according to the succession system of the Han tradition. Eight-year-old Kangxi was chosen to be the emperor because he survived smallpox hence would not die young. Kangxi ruled over the empire for 61 years (1662 - 1722) with many sons who fought for the throne.

Although Kangxi designated a crown prince, he removed him later and named him again, always undecided. Finally he chose the fourth son Yinzhen to be his successor at his deathbed. This caused debate amongst ministers. Many claimed that Yinzhen, the prospective Emperor Yongzheng distorted the will, and some suggested the will had chosen Yinti, the fourteenth prince, who was apparently the favorite, as successor. The legitimacy of Yongzheng's succession had been greatly doubted. Brothers fought fiercely. To prevent these princes from vying for the throne, Emperor Yongzheng established the secret institution of successor selection. He wrote the name of the successor on a piece of paper, had it locked in a small box then hid it behind the tablet. Another copy was always carried by the Emperor. After his death, the box would be opened in front of these princes and ministers. The tablet Justice and Honor was written by Emperor Shunzhi with significant implications. It appeared to be more solemn to put the will behind the tablet. But his son, Emperor Qianlong, did not trust this institution that much. After his reign of 60 years, Qianlong resigned the throne to Emperor Jiaqing. He held the title "Senior Emperor" until his death.

4. Tea Party in the Palace of Double Glory

The Qianlong Emperor loved elegant pleasures. It was one of his favorites to compose a poem or sing a verese in a literati gathering. The Palace of Double Glory was his residence bestowed by Emperor Yongzheng before he took over the throne. Its original name was the Hall of Joy and Benevolence. It was located in the Great Within, from which we can tell how much Emperor Yongzheng favored this son. It was said that Qianlong also contributed to Yongzheng's succession to the throne.

The old Kangxi Emperor was tired of the endless political fights among his sons. He often kept grandsons his company. Hongli, the prospective Emperor Qianlong, was his favorite. Once when these two men were hunting in the mountains, they came across a tiger. The young boy was brave and calm but the tiger was scared to a standstill till it was killed. Kangxi believed that Hongli was extraordinary and would enjoy immense fortune. That's why he passed the throne to Hongli's father Emperor Yongzheng. After Qianlong became the emperor, he changed the name of his former residence from the Hall of Joy and Benevolence to the Palace of Double Glory.

Starting from 1736, the Tea Party took place in one of the first ten days of the first month in the lunar calendar. The attendees were all learned scholars. Sometime there were eighteen attendees to indicate the eighteen scholars in the Hall of Literature in the time of Emperor Taizong of the Tang dynasty. Sometimes there were twenty-eight to correspond with the twenty-eight constellations in heaven. In a word, only the well-versed elites had the privilege to sit for the Tea Party. The tea was named Three Purity which referred to pine seeds, plum blossom and Buddha's fingers cooked with snow waters. Some of the courtiers' poems remained today in the Palace of Double Glory but not many were masterpieces. It was difficult to compose excellent works while the emperor was close. The Tea Party in the

Palace of Double Glory became a tradition which could not be cancelled by the successors in fear of being criticized as impiety. This tradition lasted to the Daoguang period(1820 - 1850).In the following years, the Qing Court was confronted with various sufferings and difficulties which made literati elegance no longer an imperial favorite.

5. Empress Dowager Cixi Ruling Behind the Curtains

The Hall of Mental Cultivation (Yangxin Dian) used to be one of the ordinary palaces in the Six Western Palaces. It was a place for empresses and concubines. In the Yongzheng period (1723 - 1735), the Emperor loved its quietness and started to attend state affairs here. It was close to the Office of Grand Council of the State (Junji Chu) which improved working efficiency. Hence on, the Hall of Mental Cultivation witnessed the historic development of China from eighteenth century to early twentieth century. The Empress Dowager Cixi ruled behind the curtains in the Eastern Chamber of Warmth.

Cixi was from Manchu Yehenara clan belonging to the Bordered Blue Banner. Born in 1835, she entered the imperial palace in 1852 and was entitled Noble Lady, Concubine of the Fifth Rank. In 1856, she gave birth to Zaichun, the future Tongzhi Emperor. In 1861, the Xianfeng Emperor died in the Imperial Summer Resort in Rehol. Six-year-old Zaichun succeeded the throne. She was elevated to be the Empress Dowager Cixi. Before his death, the Xianfeng Emperor named "Eight Regent Ministers: to direct and support the future emperor. Cixi took advantage of the Empress Dowager Ci'an and conspired with Prince Gong to start a coup ousting the regent ministers successfully.

In the Eastern Chamber of Warmth, two seats were located with one in the front and one at the back. The front one was a dragon chair for a single person and the one at the back were for two. The two seats were separated by a yellow curtain. When the ministers came in for audience, the Empress Dowagers would make decisions and the young emperor pass the words. The Tongzhi emperor died very soon. Cixi then made four-year-old Zaitian to be the Guangxu Emperor. In 1881, Empress Dowager Ci'an died of a sudden illness. Cixi became the only regent. She refused to return the power to the Guangxu Emperor after he had reached the age of accession to power. Cixi destroyed the Hundred Days' Reform and was the actual

ruler of China for 48 years. During this period of time, the Qing dynasty was pushed to collapse. Disregard the reality of a weak country, Cixi continued to live a luxurious life and embezzled the fund for the navy to build the Summer Palace. Her grand annual birthday celebration was a great torture to the livelihood of the ordinary people.

十一、 From Imperial Palace to Museum

1. Abdication of Puyi, the Last Emperor

The movie *The Last Emperor* directed by Bernardo Bertolucci reveals the varied life of the last Chinese monarch to the world. In the movie, the three-year old Puyi was put in the throne in the Hall of Supreme Harmony in dragon robe to be congratulated by the courtiers. The child was scared to cry. People comforted him by saying "Don't cry. Don't cry. It is over." Three years later, the Qing dynasty really came to an end. Let's look back at the events happened in the Late Qing dynasty. In 1840, the Opium War broke out, the Chinese faced failure militarily, economically, and politically. Then came the Taiping Rebellion led by Hong Xiuquan. In the First Sino-Japanese War(1894 - 1895) the Beiyang Fleet of the Qing dynasty was defeated, which ignited national resent. The 1911 Revolution forced the emperor to abdicate. Then the Republic of China was founded.

2. The Bureau of Exhibition of Antiquities

In ancient China, there were imperial institutes on collection serving only the imperial family. They would not display the artifacts nor show it to the public. At the end of the Qing dynasty, some learned scholars and industrialists who visited western nations realized the museum's function in educating public and increasing social civilization. Zhang Jian established a private museum in Nantong, Jiangsu. Duan Fang, a former governor showed his own collection to the public and actively prepared to build Haiwang Cun Museum. Kang Youwei also made efforts to introduce practices in western museums.

When Puyi abdicated, the nation was in turmoil. Foreign dealers purchased lots of ancient Chinese treasures and took them abroad illegally. In pursuit of huge profits, some Chinese damaged temples, dug into tombs and steal from the imperial palace. There was a rumor that the new Prime Minister Xiong Xiling had participated in the selling of imperial treasures in Jerol when he was in charge there. It was a huge controversy which caused an official investigation. To avoid similar incidents happening again in the future, the government negotiated with the abdicated imperial family to move the treasures in the imperial palaces in Jerol and Shenyang to Beijing for better preservation.

In 1914, The Bureau of Exhibition of Antiquities was established in the Outer Court. The Bureau was under the direct control of the Interior Department. The Hall of Martial Valor was initially used for displaying, then the Hall of Literary Brilliance opened. The Three Main Halls in the Outer Court were used to receive foreign dignitaries. However with the establishment of the Palace Museum, the influence of the Bureau became smaller and smaller. The war with Japan put it in great danger. In 1946, the Bureau merged with the Palace Museum.

3. The Palace Museum in Beijing

Puyi's abdication did not force him to leave the Forbidden City. According to the Articles of Favorable Treatment of the Qing House agreed between the Nationalist Government and the Imperial Family, Puyi only retreated from the Outer Court where the emperors dealt with state affairs. The imperial family still lived in the Inner Court where the court continued to use the imperial calendar and keep imperial ritual, addressing Puyi as emperor. On December 1st, 1922, Puyi got married. The grand wedding ceremony followed the imperial format. This instance, along with many others including Zhang Xun's restoration, made public realize the importance of expelling Puyi out of the Forbidden City. In November 1924, General Feng Yuxiang ordered to expel Puyi out of the Forbidden City by force. On October 10, 1925, the Palace Museum was established. The museum started to sort out the old imperial collection, open exhibition galleries, receive visitors and issue publications. However, due to political turbulence, the museum management changed frequently. The wrong accusation of Yi Peiji, the first director-general, proved to be a great loss to the new museum.

In 1931, Japanese army invaded the three northeast provinces (Liaoning, Jilin and Heilongjiang) in China. The board of the Museum decided to move important works of art to Shanghai. This move was approved by the Nationalist Government but caused a huge controversy. Some people were worried that the transport of antiquities might stir social turmoil and insisted on detaining them. To avoid trouble, the first group of 2118 crates was quietly collected and put together in front of the Gate of Supreme Harmony, then escorted by the police to the railway station after dark on February 5, 1933. Their destination was concession in Shanghai but was opposed by some people who argued that it was insecure and harmed national dignity. Their suggestion was to store the crates in Luoyang and Xi'an, however, proper storage was not available there. The crates had to be kept in a temporary storage in Shanghai, although it was not an

ideal choice with dense population, bad public security and frequent fire alarm. The Board decided to establish Nanjing branch of the Palace Museum and build up storages in the Chaotian Palace. The storage was a three-floor building in reinforced concrete. In 1936, the crates safely arrived in Nanjing.

In 1937, the national situation became worse. The artifacts were divided into three groups heading south, north and central China. The southern-bound objects first moved to Changsha then to Guiyang, in 1944 to Ba county (Ba Xian) in Sichuan province. The northern-bound objects went through Xuzhou, Baoji, Hanzhong, Chengdu finally arrived in E'mei of Sichuan province. The last group was transported via Yichang, Chongqing, Yibin till Leshan in Sichuan province. In spite of the long distance, all the difficulties and dangers, there was no single loss.

In 1945, after the victory over Japan, the crates were moved back to Nanjing and stayed in the storage in the Nanjing branch. Then, civil war broke out; it became impossible for the museum to transport them back. Before the liberation of Beijing, the Nationalist government in Nanjing asked Ma Heng, the director of the Palace Museum, to pack the treasures in Beijing Palace Museum and transport them to Nanjing. On the excuse that the packing had to be secure, Ma Heng delayed the departure time till the PLA entered Beijing. One sixth of the artifacts in Nanjing were moved to Taiwan, including paintings, calligraphy, ceramics, curios, books and archives. In 1965, the National Palace Museum in Taipei opened to the public.

4. The Palace Museum in Shenyang

The Imperial Palace is situated at the heart of Shenyang old city. Its original name was Mukden (Shengjing) Palace. After the Manchurian entered the Shanhaiguan Pass, it was named Imperial Palace in Fengtian. With an area of 60,000 square meters, it has more than 90 buildings with 300 bays which are regarded as the imperial architecture of the Qing dynasty inferior only to the Forbidden City in Beijing. Built in 1625, the Imperial Palace arranged in three axes in the east, center and the west absorbed advantages of Chinese, Manchurian and Mongolian architecture therefore had high historical and artistic values. The buildings made in the Nurhaci period are in the east, made in Huangtaiji period are in the center, and those in the west were made in the Qianlong period.

Hall of Great Policy (Dazheng Dian) and Ten King Pavilions (Shi Wang Ting) in the east were the earliest buildings made before the Manchurian entered the Shanhaiguan Pass. The Manchurians lived a nomadic life. After years of wars with the Ming dynasty, Nurhaci forced west. Later Shengjing was made capital. Shengjing enjoyed wonderful natural conditions suitable for living and military advantages to fight with the Ming government. The Hall of Great Policy was in the center above the terrace. It was the venue to issue mandate, declare war and enthrone. On the two sides are the Ten King Pavilions which were the offices of the Eight Banners, the Left Wing Commander and the Right Wing Commander. The shape of the pavilions was similar to the tents but immovable. The Central Axis was the center of the complex with three courts. There are Great Qing Gate, Chongzheng Hall, Flying Dragon Tower, Flying Phoenix Tower in the front court, Shishan Lodge, Xiezhong Lodge and Phoenix Tower in the middle court and Qingming Palace, Guanju Palace, Yanqing Palace, Yongfu Palace and Linzhi Palace in the back court. The two latter courts were flanked with small courts which were called the Eastern Palaces and the Western Palaces. The Great Qing Gate is the main gate of the Imperial

Palace and the waiting venue for the ministers before the audience. Chongzheng Hall is the most important Hall where Huangtaiji dealt with daily state affairs. The Phoenix Tower served as banquet venue or resting place. The buildings in the west were built between 1782 and 1783 by the Qianlong Emperor.

After the fall of the Qing dynasty, it turned into a museum under the name of Shenyang Bureau of Exhibition of Antiquities, the Palace Museum in Fengtian and National Palace Museum in Shenyang successively. In 1955, it was named Shenyang Palace Museum. Most of its collection came from the old palace, including the sword of Nurhaci and the waist knife of his son Huangtaiji.

5. The Palace Museum in Taipei

Many important works of art of the Palace Museum in Beijing were removed south before the Anti-Japanese War. However, before the victory of the People's Revolutionary War, the KMT government selected parts of the valuable artifacts and removed them to Taiwan. In Taiwan, they were first stored up in Taizhong. A small show room was built for there public display. The storage and the show room didn't have enough space and attracted few visitors. Shuangxi, a place enjoyed beautiful landscape with mountains and rivers, in Shilin district, Taipei, was then chosen for the new museum which opened to the public in 1965.

The design of the National Palace Museum in Taipei used traditional architectural elements with bluish colored glazes, grey-yellowish walls and the stone terraces surrounded with white marble railings. The museum used to be named Zhongshan Museum to commemorate Doctor Sun Yat-sen. The works of art moved to Taiwan included paintings and calligraphy, bronze ware, ceramics, jades, curios, books and other antiquity about over 230,000 pieces with more than 300,000 archives and over 10,000 donations and new acquisitions, the total number is around 600,000 pieces. Among the collection, there are more than 20,000 oracle bone inscriptions which ranked the second in the world.

The ceramic collection spanned a millennium which forms a vivid history book on ancient Chinese ceramics. The bronze wares include the significant national ritual vessels of the Shang and Zhou dynasties like the plate with dragon designs, Mao-kung Ting and the Animal-shaped Tsun Vessel with Gold and Silver Inlay. The Mao-kung Ting is the bronze with largest inscriptions ever discovered. The jades in the National Palace Museum include Bi, Gui, Huang of the Neolithic time to the renowned Jade Cabbage of the Qing dynasty. the master paintings and calligraphy include Timely Clearing After Snowfall by Wang Xizhi, Treatise on Calligraphy (Shu Pu) by Sun Guoting and Travelers among Streams and

Mountains(Xishan Xinglü) by Fan Kuan. The museum collected almost 20,000 volumes including one copy of the Complete Library in Four Branches of Literature. Some of the documents in their archive are the only copy in the world, therefore very precious in research on the Ming and Qing history.

十二、Some Invaluable Collection

1. Note Starting with Zhongqiu (Zhongqiu Tie) and Letter to Boyuan (Boyuan Tie)

The Palace Museum in Beijing has about 1.5 million artifacts based on the collection of the Qing Court including that of the Forbidden City, the Imperial Palaces in Shenyang and the Imperial Summer Resort in Jehol. The artifacts include paintings and calligraphy, steles and rubbings, ceramics, jades, lacquer, enamel, bronze, gold and silver, sculptures, Tibetan Buddhist Statues, furniture, textile, clocks and watches, seals etc. From 1925 to 1949, The National Palace Museum in Beijing received artifacts donated by W. Jannings and Guo Baochang. After 1949, the new acquisition of the museum came from the following sources: confiscation of the illegal dealers' collection; donations; public purchase focused on the treasures taken out by the last emperor Puyi and exchanges with other museums and archeological institute. We choose some of the important works of art to share with the reader.

Note Starting with Zhongqiu (Zhongqiu Tie) and Letter to Boyuan (Boyuan Tie)

The Note Starting with Zhongqiu is the calligraphy of Wang Xianzhi whose courtesy name was Zijing, the seventh son of Wang Xizhi, a master calligrapher. Wang Xianzhi loved beautiful landscape and traveled a lot in the Zhejiang province. He was a talented calligrapher good at various writing styles and was most famous for his cursive running script. Some say his stroke is so free and elegant that even better his father. The father and the son were entitled "Two

Wang" which also means two kings in Chinese. Note Starting with Zhongqiu (Zhongqiu Tie) fully represents Wang Xianzhi's distinctive skills of writing with one stroke.

Letter to Boyuan (Boyuan Tie) was sent by Wang Xun to a friend inquiring his illness. Wang Xun was born into a prestigious family in Jingkou, the present-day Zhenjiang, Jiangsu Province. His courtesy name is Yuanlin. Wang Xun, knowledgeable and well-versed, was a favorite of the Emperor of Jin Dynasty. He once had a dream that he was given a huge writing brush. When he woke up, he thought that something important may happen to him. Soon, the emperor died. Wang Xun was asked to draft all the memorial documents. The calligraphy in the Note is slender with a classical touch. The strokes and the pauses connect unconstrained which reminds one of calmness and reclusive life.

The Qianlong Emperor put Note Starting with Zhongqiu, Letter to Boyuan and Timely Clearing After Snowfall by Wang Xizhi (ca. 303 - 361) in the Hall of Three Rare Treasures. The first two notes were taken out of the Forbidden City by the Honorable Concubine Jin when the last emperor left the Forbidden City and acquired by connoisseur Guo Baochang. Only before his death, Guo Baochang revealed the secret to his son Guo Zhaojun. Later, when life became difficult, Guo Zhaojun mortgaged them to a church bank in Hong Kong.

When it was going to be due at the end of November, 1951, Guo was not able to buy them back. When Wang Yeqiu, the deputy director of National Administration of Cultural Heritage learned it on October 25, he reported immediately to the central government. Premier Zhou En'lai instructed to buy the calligraphy back in the name of a private person on the condition that they are genuine works of art. On November 11, Wang Yeqiu went on the train to Canton with Ma Heng, Connoisseur and Director of the National Palace Museum. they arrived in Canton via Shanghai on November 15. They started to change suits into a merchant and bought ship tickets to Hong Kong via Macao the next day.

However, when they arrived in Macao on November 18, the tight security check at the ports forced them to stay and send three other people to negotiate with Guo Zhaojun in Hong Kong. After being

offered 30,000 Hong Kong dollars, Guo Zhaojun agreed to buy back the two notes by the government. On November 28, the two Rare Treasures arrived in Canton and received by Wang Yeqiu and Ma Heng. They were eventually bought back at 458,376.62 Hong Kong dollars two days before duetime. When Puyi left the Forbidden City, he also wanted to take out the Timely Clearing After Snowfall but was detained by the guards. This masterpiece was now in the collection of the National Palace Museum, Taipei. The Hall of Three Rare Treasures remained the same in the Forbidden City, but the Tree Rare Treasures are no longer together.

2. Emperor Taizong Receiving the Tibetan Envoy (Bunian Tu)

Emperor Taizong Receiving the Tibetan Envoy is 129 cm long, 38.5 cm wide. It is a painting by Yan Liben to show the friendly encounter between the Tang dynasty and Tubo (present-day Tibet). In the seventh century, Tubo became more and more strong. In 634, the King Sontzen Gampo sent an envoy to Chang'an, the capital of the Tang dynasty to propose a marriage. Emperor Taizong (Li Shimin) accepted the proposal and decided to marry Princess Wencheng to him.

In 641, Ludongzan, the Prime Minister of Sontzen Gampo came to Chang'an to accompany the Princess back to Tibet. She brought with her many books and craftsmen which played a very important role in the Tibetan cultural and economical development. This painting depicts the scene Emperor Taizong receiving Ludongzan. The Emperor sits on the sedan surrounded by maids holding fans and canopy. The envoy stands aside seriously. This painting has not only artistic value but also historic value which is a true witness of the friendly relations between the Han nationality and Tibetan nationality.

3. The Polychrome-glazed Pottery Horse of the Tang Dynasty (Tang Sancai)

Tang Sancai was a new technique appeared and fully developed in the Tang dynasty. The molded earthen ware was fired for a second time after the glaze following a firing at 1100 centigrade. Lead was used as solvent, copper, iron and cobalt as colorant to create various colors of different shades. Each of the twenty some polychrome-glazed pottery horse in the Palace Museum is well formed, strong and forceful. They are the epitome of the power of the Tang dynasty.

With blood of the minority in the North West, the Tang emperors especially Li Yuan and Li Shimin were good at horse-riding and shooting. Li Shimin used to say: "there are three pleasures of life: the universal peace and satisfying life of every family; the good hunting in the wild; and a happy unified country. He asked Yan Liben, the court painter to make drawings of the six horses he loved most and ordered craftsmen to engrave them as bas-reliefs in his tomb. Horses appeared very often in the poems and prose of the Tang dynasty which showed the importance of horses in their daily life.

4. The Night Revels of Han Xizai (Han Xizai Yeyan Tu)

The Night Revels of Han Xizai is a hand scroll approximately 335.5 cm long and 28.7 cm wide painted by Gu Hongzhong (active from 943 to 960 C.E.), a court painter for the Southern Tang Emperor Li Yu. Recorded in the Painting Catalogue of the Xuanhe Period (Xuanhe Huapu), Li Yu wanted to appoint Han Xizai to be a high official in court but heard that Han was excessed in revelry with singsong girls and banquets held in his private mansion.

Gu Hongzhong was then sent by Li Yu to Han's mansion at night to spy on him recording his life with the painting for the emperor to decide whether to use him or not. Yet in another version of the story, the Emperor Li Yu was not satisfied with the life of Han Xizai who was his leading official and used this painting to admonish him. This scroll has five distinct sections showing Han Xizai listening to the music, watching dancers, taking a rest, drumming and seeing guests off which was a vivid depiction of Han's nightlife. This scroll with smooth brushwork, beautiful and elegant colour is a masterpiece of Chinese painting.

5. Brass Buddhist Statues with the Mark of Yongle or Xuande Period

The Ming government continued to support Tibetan Buddhism and kept its supremacy in Tibet. High-ranking Tibetan lamas were invited to the imperial court to receive titles including Karmapa Khyenno and Guardian Prince of Doctrine. Economic support was given to build lama temples and cast Buddhist statues in the hope of promoting Tibetan Buddhism. Bronze Buddhist statues with the mark of Yongle or Xuande period were statues exclusively made for the high lamas. They are famous for the mark "Made in the Yongle Period of Great Ming" and "Made in the Xuande Period of Great Ming". This kind of statues has well-proportioned face with slim eyebrows.

The half smiling Buddha looks calm and beautiful in full-lotus posture with mudra of teaching or mudra of meditation. His shoulder broad and waist narrow in the shape of an upside-down triangle. The Bodhisattva holding Buddhist instruments like swords and pestle often has two arms, or sometimes four arms with the body shaped in "s". The decoration of the Bodhisattva is fascinating. There is crown, tassels and ornaments on the neck and ears. The statues are supported with the lotus base decorated with beaded patterns. The Buddhist statues made in the Yongle and Xuande periods represented best the delicate imperial beauty. As gift from the emperor to the high lamas in Tibet, it used the best brass material, the most excellent craftsmen and the most advanced techniques which made it far beyond other brass Buddhist statues.

6. Statue of Dharma Crossing the Sea by He Chaozong

He Chaozong was a porcelain sculptor active in the Jiajing and Wanli periods of the Ming dynasty. The Chinese art is aimed to show the invisible beauty of the landscape and the spiritual likeness of the portrait. The facial expression is a key element to judge the artistic achievement and is required to be presented faithfully and vividly. The works of He Chaozong is a good example. He often created a setting to show the theme of the works. Dharma, a short term for Bodhidharma is said to be born in South Hindu. He sailed to Canton from ancient India in the Southern Song dynasty. Failing to have a good talk with Emperor Wu of the Liang dynasty (Xiao Yan), he took a northern-bound boat, first to Luoyang, then to the Shaolin Temple in the Songshan Mountain. The legend goes that he meditated in the Songshan Mountain for ten years before.

Dharma was regarded as the founder of the Chan sect of Buddhism in China. In the statue, he was depicted with deep eyes and curled hair. He crossed his hands on the chest looking at the land afar with the sea beneath his feet. His ambition of spreading the Buddhism in the East and his determination was very well conveyed. He Chaozong applied the Buddhist sculpting tradition passed down from the third century on his sculptures bestowing it with unearthly splendor and unspeakable wisdom. He noted the artistic trends of the common people, modified the sculptures without compromising the different nature of various gods. His Buddhist sculptures are friendly but not vulgar, respectable but not fearful.

The dignity of Buddha and the human charm matched perfectly in the sculpture. The porcelain clay of Dehua Kiln and the advanced firing skill also contributed to the making of the exquisite porcelain work. The Dehua Kiln contains a relatively high level of SiO_2 , under high temperature, which appear to be glass-like and is able to form fine porcelain body and increase transparency. The Dehua Kiln used less Fe_2O_3 and more K_2O which increased the whiteness of white

porcelain and made the glaze color look purer and brighter under the sun. With full knowledge of the clay change during the firing, the porcelain sculptor made the works of art more three-dimensional.

7. Timepieces

The pursuit of accurate timing develops with the progress of human society. Ancient time-measuring instruments in China include the sundial and water clock. A sundial is a device with its style and a round disk that measures time by the position of the Sun. The sun casts a shadow from its style (a thin rod or a sharp, straight edge) onto the flat surface of the round disk marked with twelve lines indicating the hours of the day. The round disk is put into an angle of 45 degrees to the platform with the top part facing south and the lower part facing north.

The flat surface is at the same level with the equator. As the sun moves across the sky, the shadow-edge progressively aligns with different hour-lines on the plate. One hour line signifies two hours in modern sense which was one hour in ancient Chinese calendar. When the sun is moving from the east to the west, the shadow of the style is moving from the west to the east. During the period between the spring equinox day and autumn equinox day, people should read the hour lines on the top, during the period between the autumn equinox day and the next spring equinox day, people should read the hour lines on the bottom to tell the time. Water clocks works differently. Inspired by the dripping water in the cave, the ancient Chinese used a water container, drilled a hole at its bottom to make the water dropping.

When the water drip three times, it was counted for one second, sixty second was counted for one minute, sixty minutes for one hour and two hours for one ancient Chinese hour. Later, the water containers were put in different position. Each had a buoy marked with hour lines. The change of the water level would cause the change of the buoy which allowed people to read the time. In the Clocks Gallery of the Palace Museum, we can find a large Water Clock and there are sundials to the east of the Hall of Supreme Harmony. They are all witness of time-measuring method in ancient China.

Since middle sixteenth century, Jesuits came to China with clocks. In 1601, Matteo Ricci submitted two chime clocks to Emperor Shenzong of the Ming dynasty which stirred the imperial palace. The emperor Kangxi admired the European scientific technology and collected lots of scientific instruments and clocks. It became a fashion for the Jesuits to come to China with some western clocks and watches as gifts to the emperor or the courtiers. Some of the clocks and watches collected in the Forbidden City came from western countries like Britain, France, and Swiss. These timepieces had beautiful shapes with sophisticated techniques which represented the best clock-making skills in the Europe. The gilt brass elephant chariot was 136 cm in length and 72 cm in height with a scene of a group of British soldiers at fight.

When winded, the eyes, nose and tail of the elephant could move and the wheels of the chariots and the watch on the top of the chariot could move too. Another piece was the Gilt Copper Writing Man Clock which was 77 cm in length and 231 cm in height. This man in suits kneeling the right leg held a brush. When winded, he could write in the paper eight Chinese characters meaning People come from all the directions to admire the emperor which showed it as a gift to the Qing court. In the collection, there is a pavilion clock of which the pavilion could move upward and downward. Every one hour, the pavilion could move upward in the music of Jasmine Flower. When the music ended, it came back to its original status. The Chinese pavilion looked very glorious when it was fully presented. In addition to the clocks made in the West, there are also clocks made by the clock workshop in the Imperial Court. The clocks made at the workshop added traditional Chinese elements to the western features. For example, a clock was inlaid into the hanging screen of a sandalwood framed antique shelf which was practical and elegant.

Closing

The old saying "One who fails to climb the Great Wall is not a hero, who fails to visit the Forbidden City will truly regret" tells the importance of the Forbidden City in the minds of people. The Great Wall is a symbol of the power of the ordinary people and the Forbidden City an epitome of the imperial culture. The art and culture overlapped in time and space which became more mysterious and attractive. Within the red walls and numerous courts, the Forbidden City is an encyclopedia of Chinese art and history. With the book, we would like to show our respects to the talented ancestors and we hope that you can get something new from it.