

附件1：殊像寺殿堂内部陈设物和塑像调查报告

APPENDIX 1: INVENTORY OF SCULPTURE AND INTERIOR FURNISHINGS

一、殊像殿堂内部陈设物和塑像调查报告

1. Report on Sculpture and Interior Furnishings

1. 清代

调查依据：以清宫内务府于乾隆五十三年至宣统二年登记的《殊像寺佛像供器漆木器皿等项清档》为依据，重点对乾隆五十三年、嘉庆十三年、道光十七年、咸丰七年、同治七年、光绪十七年、宣统二年的陈设册做调查分析（见附件：殊像寺陈设综合清单）。

殊像寺始建于乾隆三十九年，竣工于乾隆四十年。伴随着寺庙的兴建，殿堂的内部装修、陈设物、供奉佛像、供法器等业务也相继进行。据乾隆五十三年陈设档案统计，殊像寺内共有各种塑像1934尊，供、法、乐器485件、佛经18部235套24册、佛龕87座，其它陈设品682件。根据官方陈设册，殊像寺的主要陈设物及器物已经分类列入《表一》：

1. Qing Dynasty

This investigation is based on the ‘Detailed List of Buddhist Idols, Implements used for Offerings, and Lacquered Wood Implements’ recorded in the 53rd year of the reign of Emperor Qianlong (1788) through the 2nd year of the reign of Emperor Xuanzong (1910) by the Office of the Imperial Household at the Qing Court. The investigation and analysis of the furnishings inventory focuses on the 53rd year of Emperor Qianlong (1788), the 13th year of Emperor Jiaqing (1808), the 17th year of Emperor Daoguang (1837), the 7th year of Emperor Xianfeng (1857), the 7th year of Tongzhi (1868), the 17th year of Emperor Guangxu (1891) and the 2nd year of Emperor Xuantong (1910) (for a selection of Qing Dynasty listings of furnishings in Shuxiang Temple see the Reference Volume).

The construction of Shuxiang Temple began in the 39th year of the reign of Emperor Qianlong (1774) and was completed in the 40th year (1775). In addition to the construction of the temple, the halls and rooms of the temple were appointed with interior decorations, furnishings, and Buddhist statues and implements of worship over a period of time. According to the furnishings report done in the 53rd year of Emperor Qianlong (1788), there were a total of 1,934 statues of various kinds in Shuxiang Temple, 485 pieces related to offerings, religious symbols, and musical instruments, 18 *bu* (sets) of the Buddhist scriptures, 235 *tao* (volumes) and 24 *ce* (books); 87 stands with niches for Buddhist statues, along with another 682 furnishings. Based on the official inventory, the main types of furnishings from Shuxiang are listed below in Table 1:

表一：殊像寺主要类型的陈设物

Table 1. Main types of furnishing in Shuxiang Temple

(1) 供器、法器：如五供、七珍、八宝、奔靶壶、嘎叭拉鼓、铃杵等；	1. Implements used for offerings, and musical instruments used in Buddhist ceremonies: for example, the Five Offerings (<i>gong</i>), the Seven Gems (<i>zhen</i>), the Eight Auspicious Symbols (<i>bao</i>), a type of <i>benba</i> (Tibetan for bottle/jug) for sacred water, a skull drum (<i>gabala</i>) made from a human head and a type of bell with a bronze/metal striker.
(2) 佛塔、佛龕；	2. Pagoda-shaped stands with niches for Buddha statues.

<p>(3) 满文佛经: 主要有藏经、大藏全咒经、西番丹书克经、清字经等;</p>	<p>3. Manchu Buddhist scriptures: mainly the <i>Tripitaka</i> (the Buddhist canon), the accompanying Complete Set of Chants, ‘Western Tibetan Study Scriptures’ (<i>Xifandanshukejing</i>), <i>Qingzijing</i>.</p>
<p>(4) 塑像: 主要有佛像、菩萨像、天王护法像等;</p>	<p>4. Statues: the main statues are of Buddhas, Bodhisattvas, and Temple Guardians.</p>
<p>(5) 家具: 如条案、炕案、香几、椅、琴桌、落地罩、宝座床、罗汉床以及用于陈放供法器的供桌、供案、供柜等;</p>	<p>5. Furniture: long narrow tables, tables for the <i>kang</i>, long tables for incense burners, chairs, table for <i>qin</i> (musical instrument), a wooden partition frame [for hanging curtain], large throne base, Arhat seat and other altar tables and cabinets on which offerings and utensils are placed.</p>
<p>(6) 织绣: 如锦垫、坐褥、拜垫、羊毛花地毯、欢门幡、红白毡等;</p>	<p>6. Weaving and Embroidery: for example, embroidered cushions, padding for chairs, prayer mats, colored woolen carpets, <i>huanmenfan</i> [long narrow strips of fabric on each side of the inside of the door that drop halfway down from the ceiling], red and white felt often used for putting under the mattress on a <i>kang</i>.</p>
<p>(7) 书画: 如对联、横披、山水画、御笔字等;</p>	<p>7. Paintings and Calligraphy: for example, couplets, horizontal scrolls, landscape paintings, emperors’ calligraphy.</p>
<p>(8) 屏蔽类: 如壁子匾、挂屏、炕屏等;</p>	<p>8. Screens: inscribed wooden tablets for the wall, vertical hanging screens, <i>kang</i> screens.</p>
<p>(9) 其它: 如痰盒、炉瓶盒、冠架、洗、鼎、盘、如意以及净房内用具等。</p>	<p>9. Other Categories: for example, small square personal spittoons, small hand warmers, hat racks, round washing basins, cooking pots (<i>ding</i>), plates, <i>ruyi</i> scepter [symbol of good luck], and toiletry utensils.</p>

从乾隆五十三年至嘉庆十三年陈设档案来看, 殊像寺殿堂内部陈设物没有太大的变动, 但是, 嘉庆年比乾隆年缺少“倚云楼高宗御笔字壁子挂屏一件”、“清凉楼东稍间供桌上设洋漆六方龕一座, 玻璃门内供白玉无量寿佛一尊, 左右设洋漆六方龕两座, 玻璃门内供铜无量寿佛一尊”。

The archive records of furnishings from the 53rd year of the reign of Emperor Qianlong (1788) until the 13th year of the reign of Emperor Jiaqing (1808) show that there were not many changes to the interior furnishings of Shuxiang Temple. However, during the reign of Emperor Jiaqing (1808), a number of objects were listed as missing: “one hanging screen with the Emperor Qianlong’s calligraphy in Yiyun Building, a hexagonal holder with a niche for a Buddhist statue made from imported lacquer and located on an altar table in the second bay east of the center of Qingliang Building and one white jade statue of Amitayus from inside its glass-paneled holder, along with two hexagonal Buddha niche holders of imported lacquer, and one bronze statue of Amitayus from its glass-paneled holder.”

道光年间, 殊像寺殿堂内部陈设物与塑像有了明显的减少, 这与道光朝国势衰微, 秋猕礼废, 谕令内务府“依嘉庆朝陈设清册, 清点各处什物, 酌集于几处, 著人妥为照管”、“狮子园陈设与

外八庙等处陈设，遵照原奏，俱归并坦坦荡荡存收”有关（见道光十七年十二月《殊像寺佛像供器漆木器皿等项清档》记载）。下面以倚云楼情况为例：

During the reign of Daoguang (1821-1837), there was a marked reduction in the number of statues and internal furnishings in Shuxiang Temple. This was related to the decline of the Qing dynasty under Emperor Daoguang and the abandonment of the Mulan Weichang (hunting grounds); the Qing Court Office of the Imperial Household was ordered to ‘Take stock of the articles listed in the archive records for furnishings at Emperor Jiaqing’s court and assemble them at several locations so that they can be looked after properly.’ ‘Furnishings from the Lion’s Garden and the Outer Temples, in accordance with an imperial edict, were assembled together at Tantan Dangdang’ (a location near Qiwan Building). During the 12th month of the 17th year of the reign of Emperor Daoguang, the records in the ‘Detailed List for Buddhist Statues and Lacquerware and Wooden Implements at Shuxiang Temple’ were compiled; an example of which follows from Yiyun Building:

倚云楼 Yiyun Building

紫檀黄杨木冠架一件移坦坦荡荡	-one red sandalwood hat holder, moved to Tantan Dangdang
紫檀木香几一件，上设青绿铜炉瓶盒一分，铜匙箸紫檀盖座玉鼎，移坦坦荡荡	-one red sandalwood incense table with one green bronze hand warmer, one jade ornamental cooking vessel (<i>ding</i>) with [inside] a copper spoon and pair of chopsticks, a sandalwood cover and base, moved to Tantan Dangdang
官釉铜口元洗一件，紫檀座缺腿—移坦坦荡荡	-one glazed basin manufactured in the imperial kiln and its sandalwood stand, with the leg missing, moved to Tantan Dangdang
紫檀木炕案一张，有伤损处	-one sandalwood table for the <i>kang</i> which is slightly damaged
大圣文殊师利菩萨赞佛法身，礼经一部计九套移坦坦荡荡	-one copy of the scriptures of the sacred Manjusri Dharmakaya [embodiment of the Truth and the Law]; a total of nine cases moved to Tantan Dangdang
左设铜珐琅奔靶壶一件，紫坛座，移坦坦荡荡	-on the left-hand side there was one enameled bronze <i>benba</i> jug [for sacred water], and a sandalwood stand, moved to Tantan Dangdang
左设铜铃杵一分，移坦坦荡荡	-on the left-hand side there was a bronze bell and metal rod (to strike the bell), moved to Tantan Dangdang
左设嘎叭拉鼓一件，镶嵌宝石不全移坦坦荡荡	-on the left-hand side there was a <i>gabala</i> drum with jewels encrusted on the sides (some missing), moved to Tantan Dangdang
右设铜珐琅米碟一件，移坦坦荡荡	-on the right there was a bronze enamel small plate for rice, moved to Tantan Dangdang

清档所记载的“移坦坦荡荡”说明殊像寺的部分文物已按道光皇帝“酌集于几处”的旨意集中到避暑山庄内的“坦坦荡荡”。据统计，道光十八年所移陈设物和塑像均来自香林室、倚云楼

两处建筑，共67件，其中佛塑像18尊、佛经12部、供法器4件、佛塔1座、书6部、小件器皿、用具26件。

'Moved to Tantan Dangdang' refers to the fact that some of the artifacts at Shuxiang Temple were, in accordance with Emperor Daoguang's wishes, 'assembled in several places' and moved to Tantan Dangdang in the Imperial Summer Resort. According to statistics, there were 67 items of furnishings moved out of Xianglin Room and Yiyun Building, which included 18 Buddhist statues, 12 sets of Buddhist scriptures, 4 implements used for offerings, one Buddhist idol pagoda, 6 complete sets of books, and 26 small implements and utensils.

咸丰年间，殊像寺香林室内的陈设仍在移往“坦坦荡荡”，共16件，如嘉庆七年陈设档案记载：

During the reign of Emperor Xianfeng, 16 items of furnishings from Xianglin Room were moved to Tantan Dangdang. An example of the furnishings listed in the archive records for the 7th year of the reign of Jiaqing include:

香林室 Xianglin Room

东次间落地罩内面	-On the second bay to the east there were long curtains that went to the ground
西设宝座床一铺、 上铺红白毡各一块(虫蛀)、 黄宁绉缙丝靠背坐褥迎手一分、 左设紫檀嵌玉如意一柄移坦坦荡荡	-On the western side was one large throne seat -A red and white felt often used on the seat (damaged by insects) -One yellow fine silk seat cushion with back and arms -On the left side of the cushion was one <i>ruyi</i> scepter made of sandalwood inlaid with jade, moved to Tantan Dangdang.
右设填漆痰盒一件移坦坦荡荡	-On the right was a black lacquer spittoon in the shape of a small box, moved to Tantan Dangdang
竹股扇一柄移坦坦荡荡	-One bamboo framed fan, moved to Tantan Dangdang
左设黑漆描金炕案一张上设移坦坦荡荡	-On the left was a black lacquer table for the kang with painted gold stripes, moved to Tantan Dangdang

光绪、同治两朝殊像寺的殿堂陈设物，在数量上无太多变化。到了宣统年间，一些纸质文物出现了较严重的“风碎”现象。据宣统三年十二月《殊像寺佛像供器漆木器皿等项清档》统计，殿内有佛像1916尊，供、法、乐器485件，经卷18部216套，佛龕87座、其他陈设品632件，总计3354件[原有清单中有111项已遗失了]。

There were no great changes to the number of pieces of furnishings in the halls and rooms of Shuxiang Temple during the reign of Emperors Guangxu and Tongzhi. However during the reign of Emperor Xuantong (1910), some of the artifacts made from paper were in a fragile state. During the 12th month of the 3rd year of the reign of Emperor Xuantong according to statistics in 'Detailed List for the Buddhist Statues and Implements in Shuxiang Temple', there were 1,916 Buddhist statues, and 485 implements used for offerings, religious symbols and musical instruments, 18 scripture *bu* (sets), 216 book *tao* (volumes), 87 stands with niches for Buddhist images and 632 other types of furnishings, a total of 3,354 individual objects [total loss from original inventory is 111 items].

二、民国日伪时期

2. Republican / Japanese Manchoukuo Period

民国日伪时期，避暑山庄外八庙的建筑遭到严重破坏，山庄外庙内的文物屡有丢失。殊像寺也不例外，目前所知情况如下：

During the Republican and Japanese Manchoukuo Periods (1930s-1940s), the Imperial Summer Resort and Outlying Temples at Chengde were severely damaged and many of the artifacts were lost. Shuxiang Temple was no exception, and the information below is what we presently know about this period:

1914年，姜桂题以陈列山庄文物为名，将一些珍贵文物装船运走。其中有殊像寺会乘殿中楠木佛龕里的金、玉、翠质佛像，乾隆使用过的金碗筷、瓷盘，文殊菩萨身上的108颗珍珠。

In 1914, Jiang Guiti (a former senior military officer in both the Qing Army and Yuan Shikai's Republican Army, later appointed as the Military Governor of Rehe (Jehol)), used the pretext of exhibiting some artifacts from the Imperial Summer Resort to remove some of the most valuable pieces. These included the gold, jade and *feicui* (the highest quality of jade) Buddha statues from the *nanmu* Buddhist niche holders in Huicheng Hall, along with the gold bowls and chopsticks and plates that Emperor Qianlong used, and 108 pearls from the statue of Manjusri (*Wenshu*).

1926年，汤玉麟任热河都统，在其统治期间，从殊像寺拿走饰有99颗珍珠的文殊菩萨经一部，镀金铜佛730尊（高八寸），铜五供1套（每件高一尺），绢地丝边画释迦牟尼佛像十轴（每轴长一丈三尺，宽五尺），镀金铜释迦佛1尊（高六寸）。

In 1926 Tang Yulin was appointed as the Military Governor of Rehe (Jehol). During his rule a set of the Manjusri Sutra with 99 pearls and 730 of the small 8-inch gilded bronze Buddha statues were removed. He also took one set of the bronze Five Offerings (*gong*) (each piece one *chi* high), ten scroll paintings on silk of Sakyamuni (each scroll was one *zhang* and three *chi* long x five *chi* wide) along with one gilded bronze statue of Sakyamuni (6 *cun* high) [1 *zhang* = 3.3m; 10 *chi* = 1 *zhang*; 1 *cun* = 3.3 cm].

1933年6月9日，承德被日本侵略军占领，成为伪满洲帝国的一部分，文物也成为日军的战利品。据说，殊像寺内的满文大藏经被劫走一部分，其余则散失，下落不明。

On June 9, 1933 the Japanese military occupied Chengde and it became part of the Manchu Empire. Artifacts were considered spoils of war. One complete set of the Manchu language *Tripitaka* [Buddhist canon] at Shuxiang Temple was reportedly removed and the others also disappeared.

1947年，国民党十三军拆毁僧房几十间，并砍伐古木修炮楼、建工事，在此期间，殊像寺的陈设可能有所丢失。

In 1947 the 13th Division of the KMT Army tore down more than twenty of the monks' rooms and cut down many of the old trees to build an artillery blockhouse and other buildings. During this time many of the furnishings in Shuxiang Temple may have also have been lost.

三、殊像寺殿堂内部陈设物和塑像清册

3. Current Inventory of Interior Furnishings and Statues belonging to Shuxiang Temple

殊像寺现存山门、钟楼、鼓楼、会乘殿、宝相阁等建筑，其殿堂内部陈设物和供奉佛像清册如下（山门与会乘殿的内部陈设物与雕像的现状详情，见卷二）：

The buildings presently extant at Shuxiang Temple are Shanmen (the Gatehouse), the Bell Tower, the Drum Tower, Huicheng Hall, Baoxiang Pavilion, and the monks' quarters building. The current inventory for the

furnishings, Buddhist statues, and other implements inside these buildings is below. The general conditions of furnishings and statuary in Shanmen and Huicheng Hall are discussed in detail in Volume 2.

山门 Shanmen (Gatehouse):

1. 殿内两侧供泥胎护法神立像两尊；
2. 中供木质金漆大肚弥勒佛一尊（原供于天王殿）（照片 24-25）。

1. On the west and east sides of the interior are statues of Generals *Ha* and *Heng* (temple guardians) made from clay on wood armature (Photo 24).
2. In the center is a lacquered and gilt wooden statue of Maitreya (Milefo) (originally in Tianwang Hall) (Photos 25).

钟楼 Bell Tower:

存铜钟一口，高142公分，钟纽高42公分，钟口径112公分。钟的腹部有上下两层铭文：上层是“大明万历丁巳年六月吉旦，当今皇帝，中宫皇后王氏、皇贵妃郑氏、顺妃李氏，同发诚心，铸造大铜钟一口下愿。敕建圣祚隆长寺供奉”，“皇帝万岁万岁万万岁”，下层分四面，计十六个字：“法轮常转，佛日增辉，帝道遐昌，皇图永固。”

One bronze bell, 1.42m high with a bell knob 42cm tall; the diameter of the bell mouth is 1.12m (Photo 14). The main part of the bell has two lines of inscription: the top line reads, 'During the reign of Emperor Wanli in the great Ming Dynasty in the year of *dingyi* on an auspicious morning in the sixth month; the emperor with the Empress Wang, and the imperial concubine Guifei [number one concubine] whose surname is Zheng and the concubine Shunfei [number four] whose surname is Li, together made a sincere offer, to have the bell cast in exchange for blessings. It has been approved by the Emperor to build Shengzhuo Longchang Temple to house the bell. Long, long, long, long live the Emperor.' The next phrase has 16 characters and reads: 'Forever preaching the Dharma, the brilliance of the Buddha increases daily, the result of the reign of the Emperor is prosperity and the Emperor will reign over great lands forever' [This bell was later moved to Shuxiang Temple].

钟楼的殊像寺散存文物清单

Items from Shuxiang currently in the Bell Tower

序号 No.	藏品号 Registration no.	名称 Name	件数 Quantity	备注 Photo reference
1	00307—00311	五供 1 set of '5 gong' (offerings),	1套 set, 5件 pieces	照片1
2	00701—00705	五供 1 set of '5 gong' (offerings)	1套 set, 5件 pieces	照片2
3	00672	木刻金漆韦陀 Gilded carved wooden statue of Weituo (Temple Guardian) [originally in Tianwang dian]	1	照片3
4	00705—00728	木漆供盘 Lacquered offering plates	24	照片4
5	无藏品号 No registration number	琉璃香炉 Glazed ceramic incense holder	1	照片5
6	无藏品号 No registration number	铜香炉 Bronze incense holder	1	照片6
7	无藏品号 No registration number	铜钟 Bronze Bell	1	照片7
8	无藏品号 No registration number	木背光 Wood screen (placed behind large statues)	1	照片8

9	无藏品号 No registration number	红漆描金香几 Red lacquered small table	1	照片9
10	无藏品号 No registration number	木架 Wooden frames	2	照片10
11	无藏品号 No registration number	八宝莲花托 '8 Auspicious Symbols' lotus support	3	照片11
12	无藏品号 No registration number	脚踏莲花 Lotus base	1	照片12
13	无藏品号 No registration number	雕像残件 Fragments of sculpture	5	照片13
14	无藏品号 No registration number	铜钟 Bronze Bell	1	照片14
15	无藏品号 No registration number	五供底托 Bases for '5 gong'	4	照片15
16	无藏品号 No registration number	火焰宝珠顶 'Flame and precious pearl' decorative knob	2	照片16
17	无藏品号 No registration number	文殊残件（手及半边脸） Hand and half of face of Manjusri statue	2	照片17
18	无藏品号 No registration number	铜锣 Bronze gong (musical instrument)	1	照片18
19	无藏品号 No registration number	帽缨 'Mao yin' ('hat top' designating status)	1	照片19
20	无藏品号 No registration number	石柱头 Stone balustrade column	1	照片20
21	无藏品号 No registration number	雕像附属肢体 Statue appendages	1	照片21
22	无藏品号 No registration number	鼓 Drum	1	照片22
23	无藏品号 No registration number	经格木雕门 Sutra Shelves	1	照片23

鼓楼：

楼内无原有的陈设物

Drum Tower:

There are no original furnishings inside the building.

会乘殿（照片 26-34）：

1. 殿内正面供木质金漆三大士像。中间是骑青狮的文殊菩萨，西为骑朝天吼的观音，东为骑白象的普贤像。

2. 佛像前有三张供案和三张供桌。

3. 中间供案两侧各有一株漆木珊瑚树。

4. 供桌两侧各有一座三层楠木塔。

5. 东西两侧山墙各有杉木经格三十三架、经柜十一座（十一套三层经格及十一座有扇门的经柜）（见《殊像寺简述》，2号区，照片76、77）。

6. 殿内有一小青铜钟，尚未弄清该钟是否属会乘殿旧物；中口沿残，并有子弹弹孔，乾隆44年造。

7. 有殿钟、木架各一座。
8. 前门上方悬挂着乾隆御笔字诗匾两面。
9. 另有供桌、供案及座。

Huicheng Hall (Photos 26-34):

1. There are statues of the Three Great Beings made of gilded wood in the center of the hall. In the center is a statue of Manjusri (*Wenshu*) riding on a green lion. To the west is a statue of Avalokitesvara (*Guanyin*) riding on a *chaotianhou* [mythical beast], and to the east is a statue of Samantabhadra (*Puxian*) riding a white elephant (Photo 26).
2. In front of the Buddhist statues are two rows of three rectangular offering tables (Photo 27).
3. On either side of the center rectangular offering table are painted wooden coral trees (Photo 28).
4. At both ends of the offering tables are three-tiered *nan* wood holders for Buddha statues (Photo 29-30).
5. On each of the east and west gable walls are 33 sutra shelves and 11 cabinets made of Chinese fir wood (11 sets of 3 shelves and 11 double-door cabinets) (see *Description*, Area 2, Photos 76, 77).
6. In the hall is a small bronze bell; it is not known whether it belongs to the original furnishings. The edge of the bell is slightly damaged and there is a bullet hole in it. The bell was cast in the 44th year of the reign of Qianlong (1779) (Photo 31).
7. A wooden stand for a hall bell is extant (Photo 32).
8. There are two wooden boards hanging above the front door inscribed in Qianlong's calligraphy (see Vol. 2, *Assessment of Significance* for explanation) (Photo 33).
9. Additional wooden offering tables (square and rectangular) and seats are currently in the hall (Photo 34).

宝像阁:

1. 阁内有重建的漆木文殊菩萨像一尊，两侧各有一尊力士护法神像。2003年重建时使用了部分原件。
2. 塑像置于用鸚鵡岩雕刻的大须弥座上。

Baoxiang Pavilion:

1. Inside the pavilion is a reconstruction of the painted wood statue of Manjusri (*Wenshu*) flanked on either side by a Dharma protector. The statues were reconstructed in 2003 incorporating remaining original fragments.
2. The statues are situated on a large carved sumeru base of tuff stone.

原来放在殊像寺的其它器物

Other Objects Originally from Shuxiang

铜锅（照片35）

Bronze cauldron (Photo 35)

1972年将原来每年腊八给喇嘛煮粥的大铜锅从饌香殿搬到普宁寺。锅重5吨，搬迁时曾重新拆装，有18个钢条支撑，现在用作消防储水。

In 1972 a large bronze cauldron, which was used for cooking congee every December 8 in the lunar calendar, was moved from Zhuanxiang Hall to the courtyard of the Main Hall in Puning Temple, and re-assembled from pieces. It is about 5 tons and supported by 18 steel rods. The cauldron is now used for storing water for fire prevention.

佛经

清乾隆时期，《满文大藏经》仅刷印出12部，分藏于北京、沈阳、承德皇家寺庙中。殊像寺会乘殿内东、西两侧山墙的杉木经格中存放了其中的一部，如今经卷全无。关于其它几部大藏经的下落，目前的说法有些矛盾：存于其它寺庙的《满文大藏经》有两套侥幸存世。其中一套一分为二，分别藏于北京故宫博物院和台北故宫博物馆。另一套基本完整，存于西藏布达拉宫的三界殿。另外一套被日本军国主义分子盗走了，目前藏在东京国立图书馆；一套藏在法国巴黎国立图书馆以及另外一套下落不明[按照承德市文物局报告]。目前，《满文大藏经》已由北京紫禁城出版社重新刊行。

Scriptures

During the reign of Qianlong, there were 12 complete sets of the Manchu-language Tripitaka (Buddhist canon) translated, published, and sent to Beijing and Shenyang as well as the Chengde Imperial temples. One complete set was placed on the sutra shelves on the east and west gable walls in Huicheng Hall in Shuxiang Temple. However, no part of this set is known to survive. Other sets of the scriptures survive but there are conflicting reports about their current location: 'Two other sets survive in other temples; one set was divided into two and is kept in the Beijing Imperial Palace Museum and the Taipei Imperial Palace Museum; another complete set is kept in the Three World Hall in the Potala in Tibet; one set was stolen by the Japanese imperialists and is now in Tokyo; one set is in the Paris Library and the whereabouts of the remaining sets are unknown' [from CCHB reports]. The Beijing Forbidden City Publishing Company is presently undertaking the reprinting of this work.

档案出处 Archival Sources

1、乾隆五十三年《殊像寺佛像供器漆木器皿等项清档》

35th year in the reign of Qianlong, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

2、嘉庆十三年《殊像寺佛像供器漆木器皿等项清档》

13th year in the reign of Jiaqing, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

3、道光十七年《殊像寺佛像供器漆木器皿等项清档》

17th year in the reign of Daoguang, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

4、咸丰七年《殊像寺佛像供器漆木器皿等项清档》

7th year in the reign of Xianfeng, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

5、同治七年《殊像寺佛像供器漆木器皿等项清档》

7th year in the reign of Tongzhi, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

6、光绪十七年《殊像寺佛像供器漆木器皿等项清档》

7th year in the reign of Guangxu, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*

7、宣统二年《殊像寺佛像供器漆木器皿等项清档》

2nd year in the reign of Xuantong, *Qing Dynasty Archives of Buddhist Idols, Implements used for Offerings and Lacquered Wood Implements*



1. 五供
Set of '5 gong' (offerings)



2. 五供
Set of '5 gong' (offerings)



3. 木刻金漆韦陀
Gilded carved wooden statue of Weituo (Temple Guardian), (originally in Tianwang dian)



4. 木漆供盘
Lacquered offering plates



5. 琉璃香炉
Glazed ceramic incense holder



6. 铜香炉
Bronze incense holder



7. 铜钟
Bronze Bell



8. 木背光
Wood screen (placed behind large statues)



9. 红漆描金香几
Red lacquered small table



10. 木架
Wooden frames



11. 八宝莲花托
8 'Auspicious Symbols' lotus support



12. 脚踏莲花
Lotus base



13. 雕像残件
Fragments of sculpture



14. 铜钟
Bronze Bell



15. 五供底托
Bases for '5 gong'



17. 文殊残件（手及半边脸）
Hand and half of face of Manjusri statue



18. 铜锣
Bronze gong (musical instrument)



20. 石柱头
Stone balustrade column



16. 火焰宝珠顶
'Flame and precious pearl' decorative knob



19. 帽缨
Mao yin ('hat top' designating status)



21. 于钟楼内发现一多手观音的残片
Fragment of a many-armed sculpture



22. 存于钟楼内且的一面鼓；目前用来储存其他器物
Old drum used as storage for other objects now in the Bell Tower.



鼓的细部。
Detail of the drum



23. 原来用于会乘殿的经格木雕门。
Pieces of sutra shelve doors from Huicheng Hall



会乘殿经格木雕门的细部。
Detail of decoration on sutra shelve doors from Huicheng Hall



24. 山门, 哼哈二将
Shanmen, Heng and Ha statues



25. 山门, 弥勒佛
Shanmen, Maitreya statue



26. 会乘殿, 普贤、文殊、观音佛像
Huicheng Hall, Samantabhadra, Manjusri, and Avalokitesvara statues



27. 供桌
Offering table



28. 漆木珊瑚树
Lacquered wood coral trees



29. 楠木塔
Nan wood pagoda



30. 楠木塔
Nan wood pagoda



31. 铜钟
Bronze bell



32. 木架
Wooden frame



33. 乾隆御笔匾
Board with Qianlong's calligraphy



34. 供桌及座
Offering tables



35. 铜锅 (现在普宁寺)
Bronze cauldron

附件2：殊像寺散落重点建筑与装饰石构件明细表

APPENDIX 2: INVENTORY OF ARCHITECTURAL AND DECORATIVE STONE ELEMENTS

图例序号	地点	构件用途	数目	现状描述	照片编号
1	文保所东南花架	台基石	1	红沙岩，有细作金边	(1)
2	文保所踏步	台基石	1	红沙岩，有细作金边	(2)
3	文保所踏步	台基石	1	红沙岩	(3)
4	东院墙大槐树下	混砖	1	青砖磨制	(4)
5	饗香堂东门口外南侧	台基石等	8	红沙岩6块，青砂岩2块	(5)
6	月台一层踏步东侧	宇墙抱鼓	1	鸚鵡岩，较完好	(6) (7)
7	月台一层踏步东侧	宇墙角柱	1	鸚鵡岩，较完好	(6) (8)
8	月台一层踏步东侧	宇墙石构件	1	鸚鵡岩，埋于土中	(9)
9	月台一层踏步西侧	宇墙角柱	1	鸚鵡岩，较完好	(10) (11)
10	演梵堂南槛墙西侧	柱顶石	6	红沙岩	(12)
		台基石	30	红沙岩	(12)
		槛墙陡板	2	青砂岩	(12)
		炉口砖	1	城砖	(12)
11	天王殿东院墙北	台基石	8	青砂岩3块，红沙岩5块	(13)
		槛墙陡板	6	青砂岩1块，红沙岩5块	(13)
		水嘴挑头	1	红沙岩，残损	(13)
		腰线石	1	红沙岩，较完好	(13)
12	山门殿东侧院墙北石桌，石凳	槛墙陡板	1	青砂岩，较完好	(14)
		黄石假山石	7	黄石（硅质石灰岩）	(14)
13	东幢杆西侧	米白	1	红色花岗岩	(15)
14	山门殿东侧院墙北	未知	1	鸚鵡岩，雕有纹饰，残损	(16) (17) (18)
		槛墙陡板	1	青砂岩，残损	(16) (19)
		未知	2	花岗岩圆柱形石礅	(16) (19)
		台基石	1	红沙岩，残损	(16) (19)
15	西角门西侧院墙北	未知	2	红沙岩，边缘轻微风化	(20)
16	鼓楼外东南侧	角柱石	1	红沙岩，边缘严重风化	(21)
17	鼓楼外西北侧	冰纹路平板石	1堆	红沙岩、青砂岩均有，为后期修路所剩	
18	鼓楼外西北侧	布纹板瓦	1堆	维修建筑所剩	
19	会乘殿西月台宇墙侧门	宇墙角柱	2	鸚鵡岩，局部残损	(22) (23)
20	会乘殿外西北角	腰线石	1	红沙岩，长1.2米	(24)

21	会乘殿外东北角 假山石上	钉帽	1	黄琉璃, 残损	(25)
		滴水	1	黄琉璃龙纹滴水, 残损	(25) (27)
		瓦当	3	布纹3号, 残损	(25)
		砖雕	4	青砖平雕, 残损	(25) (26) (27)
		瓷片	10	瓷器残片	(25)
22	会乘殿东月台宇墙侧门	宇墙角柱	1	鸚鵡岩, 顶部残损严重	
23	指峰殿南槛墙东侧	槛墙陡板	5	青砂岩4块, 红砂岩1块	(28)
		石匾	1	红砂岩石匾一角	(28)
24	面月殿南槛墙西侧	琉璃件	1堆	筒瓦、板瓦、勾头等	(29)
25	面月殿北槛墙西侧	槛墙陡板	2	青砂岩1块, 红砂岩1块	(30)
26	月台二层踏步西侧	宇墙转角 角柱	1	鸚鵡岩, 头部残损	(31)
27	月台二层踏步东侧	转角角柱	1	鸚鵡岩, 基部残损	(32) (35)
		抱鼓	1	鸚鵡岩, 完好	(32) (33)
		宇墙斜角柱	1	鸚鵡岩, 完好	(32) (34)
28	会乘殿东侧跨院东配房	砖件、琉璃 构件	1堆	基址清挖后堆放	(36)
		未知	1	青砂岩制作	(37) (38)
29	会乘殿东侧跨院正房	砖件、瓦 构件		基址清挖后堆放	(39)
30	宝相阁东36米	鸚鵡岩残片	1	渣土堆中的鸚鵡岩残片	(40)
31	宝相阁东南	台基构件	1	鸚鵡岩	(41)
32	宝相阁东	台基构件	2	鸚鵡岩	(42)
33	宝相阁东	台基构件	1	鸚鵡岩	(43)
34	宝相阁北	须弥座构件	1	鸚鵡岩	(44) (45)
35	宝相阁北	须弥座构件	1	鸚鵡岩	(46)
36	宝相阁西	台基构件	1	鸚鵡岩	(47)
37	宝相阁西19米	台基构件	6	鸚鵡岩	(49) (50) (51) (52)
38	宝相阁西22.9米	未知	2	鸚鵡岩	(53)
39	慧喜殿南	台基构件	4	青砂岩	(48)

Inventory of Architectural and Decorative Stone Elements

Item No	Location	Component Type	Quantity	Description	Photo No.
1	pergola to the SE of site management quarters	platform stone	1	red sandstone, base stone finely worked on the edge	(1)
2	path, site management quarters	platform stone	1	red sandstone, base stone finely worked on the edge	(2)
3	path, site management quarters	platform stone	1	red sandstone	(3)
4	under large scholar tree in the east courtyard wall	ornamental brick (<i>hunzhuan</i>)	1	made from grey building brick	(4)
5	southern side, outside east doorway of Zhuangxiang Hall	platform stone	8	6 pieces of red sandstone, 2 pieces of green sandstone	(5)
6	eastern side of the walkway of the first level of the raised open platform	drum stone from balustrade	1	tuff, basically intact	(6) (7)
7	eastern side of the walkway of the first level of the raised open platform	corner pillar of balustrade	1	tuff, basically intact	(6) (8)
8	eastern side of the walkway of the first level of the raised open platform	stone balustrade component	1	tuff, buried in the ground	(9)
9	western side of the walkway of the first level of the raised open platform	corner column from balustrade	1	tuff, basically intact	(10) (11)
10	western side of the south sill wall of Yanfan Hall	column base stone	6	red sandstone	(12)
		stone from platform terrace	30	red sandstone	
		sill wall vertical stone	2	green sandstone	
		brick found at the entrance of a fire place	1	town brick	
11	north of the eastern wall of Tianwang Hall	platform stone	8	3 pieces of green sandstone, 5 pieces of red sandstone	(13)
		sill wall vertical stone	6	1 piece of green sandstone, 5 pieces of red sandstone	
		cantilever slab from scupper	1	red sandstone, damaged	
		stone from band course	1	red sandstone, basically intact	
12	stone table and seats at the north of the eastern side of the perimeter wall of Shanmen	sill wall vertical stone	1	green sandstone, basically intact	(14)
		yellow stone used for rockeries	7	yellow stone (silicon limestone)	
13	western side of the east banner pole base	rice grinder	1	red granite	(15)

14	north of the eastern side perimeter wall of Shanmen	unknown	1	tuff carved with a pattern, damaged	(16) (17) (18)
		sill wall vertical stone	1	green sandstone, damaged	(16) (19)
		unknown	2	granite round stone seat	
		stone from the platform	1	red sandstone, damaged	
15	north of the western perimeter wall in the western corner	unknown	2	red sandstone, edges slightly weathered	(20)
16	outside SE side of the Drum Tower	stone from corner pillar	1	red sandstone, edges slightly weathered	(21)
17	outside NW side of the Drum Tower	stones from crazy paving	1 pile	red sandstone and green sandstone left over from later path repairs	
18	outside NW side of Drum Tower	unglazed, patterned roof tiles	1 pile	left over from later repairs	
19	side gateway of the west balustrade of the raised, open platform of Huicheng Hall	corner column of balustrade	2	tuff, damaged in sections	(22) (23)
20	NW corner outside Huicheng Hall	band course stone	1	red sandstone, 1.2m long	(24)
21	on the rockery outside the NE corner of Huicheng Hall	tile cap	1	yellow glazed tile, damaged	(25)
		flat tile with patterned end	1	yellow glazed tile with a dragon pattern, damaged	(25) (27)
		roof tile	3	woven pattern No: 3, damaged	(25)
		brick relief	4	flat carving on grey brick, damaged	(25) (26) (27)
		pieces of porcelain	10	broken fragments of porcelain	(25)
22	Side gateway of the balustrade of the eastern raised terrace of Huicheng Hall	corner column of balustrade	1	tuff, top severely damaged	
23	eastern side of the southern sill wall of Zhifeng Hall	sill wall vertical stone	5	4 pieces of green sandstone, 1 piece of red sandstone	(28)
		stone tablet	1	corner of a red sandstone tablet	
24	western side of the southern sill wall of Mianyue Hall	glazed objects	1 pile	cylindrical tile, plain flat roofing tile, eave tile with patterned end, etc.	(29)
25	western side of the northern sill wall of Mianyue Hall	sill wall vertical stone	2	1 green sandstone, 1 red sandstone	(30)
26	western side of the walkway on the 2 nd level of raised, open platform	corner column of balustrade	1	tuff, top end damaged	(31)
27	eastern side of the walkway on the 2 nd level of the terrace platform	corner column	1	tuff, damaged base	(32) (35)
		round ornamental stone (balustrade)	1	tuff, completely intact	(32) (33)
		angled corner column of balustrade	1	tuff, completely intact	(32) (34)

28	eastern side-hall of the eastern side yard of Huicheng Hall	pieces of brick and glazed objects	1 pile	put into a pile after clearing up the footings	(36)
		unknown	1	made from green sandstone	(37) (38)
29	main room in the eastern yard of Huicheng Hall	bricks and tiles		in a pile after clearing up the footings	(39)
30	36m east of Baoxiang Pavilion	damaged pieces of tuff	1	damaged fragments of tuff in a pile of rubble	(40)
31	SW of Baoxiang Pavilion	platform component	1	tuff	(41)
32	east of Baoxiang Pavilion	platform components	2	tuff	(42)
33	east of Baoxiang Pavilion	platform component	1	tuff	(43)
34	north of Baoxiang Pavilion	<i>sumeru</i> base	1	tuff	(44) (45)
35	north of Baoxiang Pavilion	<i>sumeru</i> base	1	tuff	(46)
36	west of Baoxiang Pavilion	platform component	1	tuff	(47)
37	19m west of Baoxiang Pavilion	platform components	6	tuff	(49) (50) (51) (52)
38	22.9m west of Baoxiang Pavilion	unknown	2	tuff	(53)
39	south of Huixi Hall	platform components	4	green sandstone	(48)



1、台基石
platform stone



2、台基石
platform stone



3、台基石
platform stone



4、混砖
ornamental brick



5、台基石等
platform stone



6、宇墙抱鼓
drum stone from
balustrade



7、宇墙抱鼓
drum stone from balustrade



8、宇墙角柱
corner baluster



9、宇墙石构件
stone balustrade component



10、宇墙角柱
corner baluster



11、宇墙角柱
corner baluster



12、石材和砖
stone and brick



13、石材
stone pieces



14、槛墙陡板跟黄石假山石
sill wall and rockery stone



15、米白
rice grinder



16、雕刻的鸚鵡岩
carved tuff



17、雕刻的鸚鵡岩
carved tuff



18、雕刻的鸚鵡岩
carved tuff



19、雕刻的鸚鵡岩
carved tuff



20、风化的红沙岩
weathered red sandstone



21、角柱石
corner column stone



22、宇墙角柱
corner baluster



23、宇墙角柱
corner baluster



24、腰线石, 长1.2米
stringcourse stone, 1.2m long



25、钉帽、瓦当
tile ends and caps



26、钉帽、瓦当
tile ends and caps



27、钉帽、瓦当
tile ends and caps



28、槛墙陡板
vertical sill wall ashlars



29、琉璃件（屋顶）
glazed components (roof)



30、槛墙陡板，砖材
vertical sill wall ashlars, brick



31、宇墙转角角柱
corner baluster



32、栏杆构件
balustrade pieces



33、抱鼓
carved balustrade component



34、宇墙斜角柱
baluster



35、转角角柱
baluster piece



36、砖件、琉璃构件、石构件
brick, glazed components, and stone



37、青砂岩制作
dressed sandstone



38、青砂岩制作
dressed sandstone



39、砖件、瓦件
brick and tile



40、鸚鵡岩残片
scattered tuff fragments



41、台基构件
platform component



42、台基构件
platform component



43、台基构件
platform component



44、须弥座构件
sumeru pedestal component



45、须弥座构件
sumeru pedestal component



46、须弥座构件
sumeru pedestal component



47、台基构件
platform component



48、台基构件
platform components



49、台基构件
platform component



50、台基构件
platform component



51、台基、须弥座构件
platform component



52、台基、须弥座构件
platform component



53、未知
unknown

附件3: 殊像寺园林景观调查报告

APPENDIX 3: INVESTIGATION OF TREES AND GARDEN FEATURES

殊像寺园林景观评估报告 Shuxiang Temple Landscape Assessment Report

中国古典园林按设计意图分为皇家园林、私家园林和寺庙园林。寺庙的园林化是中国寺庙的一大特点，东晋的慧远法师就曾在庐山“造精舍，尽山林之美”，开创寺庙园林之先河。殊像寺虽然不是寺庙园林化的首创之作，但其丰富的人工造景艺术却是皇家寺庙园林的典型代表。

Classical Chinese gardens can be divided into three main categories: imperial gardens, private gardens and temple gardens. Gardens are an important characteristic of a Chinese temple. During the Eastern Jin dynasty, Abbot Huiyuan pioneered the notion of the temple garden through application of the classical principle, 'building a monastery by integrating all the beauty of the mountains and vegetation'. Although Shuxiang Temple is not one of the first examples of this practice, it is representative of the use of a variety of artistic landscaping skills in the creation of an imperial temple garden.

1. 殊像寺自然条件简介 Overview of Shuxiang Temple's Natural Environment

殊像寺位于燕山山脉的低山丘陵地带，座落在承德市狮子沟北侧的山麓上（东经117° 56'、北纬41° 00'），海拔330—390米，南侧有一条季节河流过。这一带属燕山腹地，在大地构造上属于内蒙古背斜与燕山沉陷带的过渡地带。在远古的地质时期，这里曾是一个广阔的河湖盆地，几经沧桑的变化和多次岩浆活动，形成了不同时代的地层。承德市的山地丘陵绝大部分由紫色的侏罗纪砾岩（即承德砾岩）组成，属丹霞地貌景观。殊像寺一带的山体则有所不同，主要是由变质流纹岩组成，化学成分比较复杂。殊像寺的土壤类型主要是褐土。气候类型属于暖温带和寒温带的过渡地带，夏季温凉，冬季严寒，雨量适中，年平均46%为静风。年平均温度8.9℃，七月平均气温24.5℃，无霜期160天，年平均降水量545.4毫米⁽¹⁾。这一地区分布在山地的乡土树种主要是以油松为主的针叶林和油松、蒙古栎、五角枫、山杨为优势树种的各种针阔叶混交林。山下平原区分布着以杨、柳、榆、槐、椿为主的夏绿林。野生动物主要有野兔、雉鸡、松鼠、喜鹊、乌鸦、麻雀等。

Shuxiang Temple is located in a hilly area along the Yanshan Mountain range. The temple is located at the foot of a hill on the northern slope of Shizi [Lion] Valley in Chengde at 330–390m above sea level. On the southern side of the temple flows a seasonal river. Tectonically, the area is located where the Inner Mongolia valley anticline and the Yanshan depression meet. In early geological times this area was a large lake and river basin. Changes over a long period of time and frequent magma activity resulted in the formation of rock strata of different periods. The rock in the hilly and mountainous regions is almost completely made up of a purple Jurassic conglomerate (Chengde conglomerate); it belongs to the *danxia* geomorphology. The mountains where Shuxiang Temple lies are slightly different and composed primarily of volcanic rhyolite, a rock of complex chemical composition. The soil around Shuxiang Temple is mainly cinnamon brown. Climatically, the site is on the border between a warm temperate zone and frigid temperate zone, where the summer temperature is warm to cool and winter temperatures are low. There is a moderate amount of rainfall and calm weather [no wind] occurs 46% of the time. The average annual temperature is 8.9°C; the average temperature in the month of July is 24.5°C. There are 160 days without frost and an annual rainfall of 545.5mm. The main tree species in the hilly areas is a conifer, Chinese Pine (*Pinus tabulaeformis*). Other types of conifers and latifoliate grow amongst the pine; the most prevalent species are Mongolian Oak (*Quercus mongolica*), Mono Maple (*Acer mono*) and David Poplar (*Populus davidiana*). In the flat regions below the mountains and hills the green summer vegetation includes primarily poplars, willows, elm, Japanese pagoda trees and Chinese toon plants. Wild rabbits, pheasants, squirrels, magpies, crows, and sparrows are the most common wild animals and birds.

2. 殊像寺的相地艺术 The Selection of the Setting for Shuxiang Temple

无论是寺庙还是园林景观的营建，“相地合宜、构园得体”都是建园伊始的关键，而殊像寺的“相地”除了考虑建庙的基本要求外（小气候条件、水源、交通、薪源等），还要综合考虑宗教要求、政治要求和园林要求。

From the beginning of construction, the classical notion of ‘siting and appropriateness’ was emphasized in both the buildings and landscape of the temple complex. Moreover, the ‘siting’, or the use of the local setting, meant that consideration was not only given to basic setting elements such as climate, water resources, transportation and sources of timber, but also to religious, political, and garden requirements.

2.1 宗教要求 Religious Requirements

殊像寺在中轴线阶梯式排列各个主殿，使礼佛者步步高攀，抬头仰视佛国的殿宇，崇敬之心油然而生，这正是中国寺庙“相地”时惯用的手法。寺庙的“相地”讲究“坐北朝南”、“前有照、后有靠”，狮子沟北侧山麓正好符合这一要求。宝相阁内楹联：“佛说是本师，宏宣象教；天开此初地，示现狮峰”也一语双关的印证了在狮子沟北侧山麓修建殊像寺的宗教意义。

The main halls are laid out along the main axis of the complex in a terrace-like arrangement, such that Buddhist worshippers gradually ascend the tiers of the complex while admiring the halls of the next level, each representing a Buddhist realm on a progressively higher plane of existence. This layout causes visitors to adopt an attitude of respect and adoration resulting from the placement [of temple buildings and landscape] within the existing environment and setting, according to common practice in Chinese temples. Another means of implementing this notion is the location of the temple on a north-south axis, “facing the sun to the south, and protected by the mountains to the north”. The foot of the mountain/slope on the northern side of Shizi [Lion] Valley fits in neatly with these requirements. A couplet in Baoxiang Pavilion reads, ‘The basis of the teachings lies in the words of the Buddha, the dissemination of the religion; when the land was formed and the skies opened, the lions and [mountain] peaks were created’. This is a play on words that highlights the religious significance of constructing the temple on the northern slopes of Shizi [Lion] Valley.

2.2 政治要求 Political Requirements

纵览承德的皇家寺庙，营建时间虽然延续80余年，但寺庙的择址却不约而同的选择了朝向避暑山庄，这绝不是偶然的。象征各民族利益与信仰的寺庙众星捧月般簇拥在象征中央政府的避暑山庄周围，这正是“民族大团结”与“皇权为中心”的统治思想在景观上的生动体现。象征满族利益的殊像寺当然也服从了这一“规划思想”。另外，殊像寺是乾隆来热河经常驾临的地方，选址在西北门外，沿松云峡可直抵殊像寺，这也是相地的一个重要因素。

It took more than 80 years to complete the construction of all the imperial temples in Chengde. When selecting sites for the various temples, there was a conscious effort made to ensure they all faced the Summer Resort. The temples grouped around the Imperial Resort, which is symbolic of the central government, in the form of a crescent moon, symbolize the interests and religions of the various ethnic groups in China. This is a vivid representation of the policy of national unity and the thought that imperial authority is at the center of all authority applied to the physical landscape and layout of the overall site itself. As a symbol of Manchu interests, Shuxiang Temple is naturally in keeping with the guiding philosophy behind the overall layout. Shuxiang Temple was frequently visited by Qianlong when he came to Rehe [Chengde]. This explains why the temple was located just outside the northwest gate of the Resort along Songyun Gorge. This is also an important element of the idea of proper placement within the immediate setting.

2.3 园林要求 Garden Requirements

外八庙中安远庙、普乐寺是台地建庙；溥仁寺、溥善寺、普佑寺和广源寺是平地建庙；其它寺庙均为坡地建庙。《园冶》相地篇中认为“园地为山林最胜”，坡地建庙的选址则更能体现出

寺庙的园林要求。地形的复杂多变和地势的逐级抬高，不但使主体建筑层层步入高潮，增加了寺庙的雄伟气势，而且也是“因高借远”和“对景”成功的关键。在乾隆时期，殊像寺所处的山麓古树林立、草木丰茂，南有旱河流经，是建庙的首选之地。殊像寺向东可借景普陀宗乘之庙和磬锤峰，这一点也被乾隆皇帝所乐道：“双峰恒并峙，半里弗多纡”、“地分台麓示居国，座挹锤峰供养云”。向西可借景广安寺（1772年建）和罗汉堂（1774年建）。向南可远借避暑山庄的虎皮宫墙和古俱亭。同样，在普陀宗乘之庙红台顶和古俱亭俯视松柏掩映的殊像寺也是一方盛景。

Anyuan Temple and Pule Temple were both constructed on natural terraces. Puren Temple, Pushan Temple, Puyou Temple and Guangyuan Temple were erected on flat ground. The remaining temples were constructed on slopes. In the chapter on 'siting' in the *Book on the Construction of Gardens*¹, it is stated that 'mountains and forests make a garden look grand'. By constructing a temple on the slopes of a hill, builders were able to fulfill these requirements. The ever-changing topography of the site along with the changing grade not only afforded the architects the opportunity to construct subsequent grand halls with each rise in terrain, but also added a sense of majesty to the temple complex; the classical ideals of 'capturing far-off vistas from high terrain' and 'joining landscapes' are embodied in the temple. During the Qianlong period, the foothills in which the temple is located had scattered plantings of ancient trees, lush grasses and bushes, with a dry brook bed to the south. It was due to this setting that the architects chose the location for the site of the temple. To the east of the temple extends a landscape that includes Putuozongcheng Temple and Hammer Peak. Emperor Qianlong commented on this vista, 'The two peaks stand opposite each other forevermore, and within half a *li* there are few bends,' 'the landscape is divided into terraces and slopes, while Hammer Rock supports the clouds.' The western vista included Guang'an Temple (built in 1772) and Arhat Hall (built in 1774), neither of which is extant. Far to the south one could see the palace rubble masonry wall of the Summer Resort and Guju Pavilion. Shuxiang Temple itself was magnificent, sheltered amidst the pines and cypresses when seen from the red terrace at Putuozongcheng Temple or Guju Pavilion.

3. 殊像寺植物景观评估 **Assessment of the Vegetation Landscape at Shuxiang Temple**

3.1 历史上的植物景观 Historical Vegetation Landscape

3.1.1 植物种类 Varieties of Vegetation

同外八庙的其它寺庙一样，油松 (*Pinus tabulaeformis*) 是殊像寺植物配置的骨干树种，它在适生性、形态、气韵、寿命上都是承德寺庙的首选。从目前保留的古树上分析，殊像寺的油松是建庙时人工栽种的。除油松外，国槐 (*Sophora japonica*) 也是殊像寺的一个主要树种，分布在山门南侧和僧房区。但是，从定植点和树龄上分析，现存鼓楼东南侧的国槐（古树0054）不是乾隆时期栽种的。

As with the other outlying temples, the main species of tree planted at Shuxiang Temple was the Chinese Pine (*Pinus tabulaeformis*). This variety was chosen for all of Chengde's temples due to its suitability to local conditions, its shape, charm and longevity. An investigation of the oldest remaining trees has revealed that these were most likely planted at the site at the time of the temple's construction. In addition to the Chinese Pine, the Japanese Pagoda tree (*Sophora japonica*) was another popular species and was planted on the southern side of Shanmen and near the monks' quarters. However, investigation of the location and age of plantings, reveals that the Japanese Pagoda tree planted on the southwestern side of the Drum Tower (ancient tree no. 0054) was probably not planted during the Qianlong period.

目前，乾隆皇帝多次称赞的香林室的“香林”是何树种还有待研究，但可以初步肯定它是在建庙前就生长在殊像寺山上的野生乔木。另外，假山上除了油松外是否配置了其它的植物也应作进一步研究。清凉楼周围的山坡地是否保留了原生树种也无有力证据。

Research has yet to be undertaken on the type(s) of trees planted in the *xianglin* ('fragrant forest') that Emperor Qianlong admired on many occasions. However, initial investigations confirm that it was a type of wild tree that grew on the hill where Shuxiang Temple was located. Further research should be conducted to

determine if there were other varieties of plantings on the rockeries in addition to the Chinese Pines. There is still no evidence that any of the original species remain on the hill around Qingliang Building.

盛期殊像寺的地被植物应该和现在有很大的不同。目前遍布殊像寺的野生草本植物是上层乔木被破坏后的次生草本，大部分属阳性植物，而盛期殊像寺茂密乔木的林荫下应该生长着喜荫或耐荫的草本植物，例如披针叶苔草 (*Carex lanceolata*)、隐子草 (*Cleistogenes caespitosa*)、大油芒 (*Spodiopogon sibiricus*)。

The vegetation cover at Shuxiang Temple was probably very different during its peak period from now. At present, all that remains of the wild vegetation are secondary shrubs, which are mostly intolerant vegetation, that have grown since the demise of the large trees. At its height, the temple would have had growing in the shade of the thick foliage of these trees, shrubs and grasses that thrive in shade or are shade-tolerant, such as *Carex lanceolata*, *Cleistogenes caespitosa*, and *Spodiopogon sibiricus*.

3. 1. 2 殊像寺植物配置特点 Vegetation Mix at Shuxiang Temple

3. 1. 2. 1 山门外 Outside Shanmen

4株国槐在石狮南侧呈一字形对植，据赵喇嘛（希陵阿，1900年出生，11岁入庙，见卷二《殊像寺价值评估综合报告》附件3）说是建庙6年后栽植。

Two Japanese pagoda trees grew on either side of the stone lions, forming a row of four trees. According to Lama Zhao (Ximai'a), born in 1900 and who became a lama at Shuxiang Temple when he was eleven years old (see Significance Assessment Appendix 3), these trees were planted six years after the completion of the temple.

3. 1. 2. 2 山门至会乘殿区 Area from Shanmen to Huicheng Hall

作为伽蓝七堂式规整对称的平面布局，油松在道路和建筑分割成的空地上呈行列式栽植，但个别配置成列不成行（如山门北侧和月台南侧）。单组配置株数为2、4、6、8、9，这与承德其它汉式寺庙的油松配置方式是类似的。在月台前，油松的列间距通常为4米，行间距通常为5米，距道路最近1.2米，距建筑最近2米。月台上每株油松都设置六角形红砂岩定植穴，边长为80厘米。月台上油松配置密度远远超出其正常生长的极限密度，平均株间距为3.5米，最小株间距为3.1米。

Shuxiang Temple was built according to the layout prescribed for temples with seven main halls. The Chinese pines planted along the pathways and in vacant areas divide the buildings in rows. Occasionally, there would be individual trees that were planted outside this prescribed area (such as on the northern side of Shanmen and the southern side of the main terrace). The number of trees planted in individual clusters was 2, 4, 6, 8, and 9. This layout and grouping is similar to the way Chinese pines were planted in other Han-style temples in Chengde. In front of the terrace, the rows of pines were generally 4m apart in one direction and 5m apart in the other direction. The rows were 1.2m from the pathway and the closest row of trees to the buildings were 2m away. Each pine on the terrace had an hexagonal red sandstone border, each side of which measured 80cm in length. Tree density on the terrace was far greater than normal, the average distance between trees being 3.5m and the shortest distance 3.1m.

3. 1. 2. 3 假山区 Rockery Area

殊像寺假山区油松的配置方法与传统假山的乔木配置方法相同，即在假山营建时预留出栽植穴，呈自然式配置。预留位置一般在山脚、山腰、道路转折处、洞口旁、巅顶建筑旁，但一般不会在峰顶、涧底和涧顶等处栽植大型乔木。

The layout of the pines in the temple rockery was in keeping with the layout of tall trees traditionally found in rockeries. Small planting gaps were left during the construction of the rockery so that the trees appear to have grown wild. Space for trees was generally left at the base of the rockery, at its mid-section, turning

points in a path, beside the entrances to culverts and next to the building on the summit. Generally, large trees would not be planted at the top of the rockery, the bottom of the ravines or on top of culverts.

殊像寺假山规模宏大，地形复杂，除配置油松外还应配置其它灌木和藤本植物作补充，以免形成“秃山野岭”、“刀山剑树”，但目前还没有相应的依据。

The rockeries at Shuxiang Temple cover a large area over different terrains. It is probable that other bushes and lianas [climbing vines] were used to supplement the Chinese pines to avoid the appearance of just barren hills and mountains and protruding rockpiles and tall trees. However, conclusive evidence of this intent has yet to be found.

3. 1. 2. 4 宝相阁至清凉楼 Area from Baoxiang Pavilion to Qingliang Building

此区自然山体占主体，建筑较少，从宝相阁北侧的3棵古松很难判断出殊像寺盛期的植物景观。在承德的皇家寺庙中，后院拥有自然山体的寺庙很多，但明确植物配置方式的只有普宁寺和罗汉堂，采用的是人工油松纯林的片林栽植。具有明显园林风格的殊像寺在后院山区的植物配置上是否有所不同？或者会不会保留更多的原生树种？目前仍没有详尽的史料证实。

This area is mainly a natural hillside. It is difficult to judge whether the three ancient pines growing to the north of Baoxiang Pavilion belong to the vegetation landscape of the site at its height. Many of the imperial temples at Chengde have natural hills as landscape features in the courtyards (behind the main hall) but only Puning Temple and Arhat Hall have precise records of their tree layout: Chinese pines, planted in rows. Is it likely that Shuxiang Temple, with its unmistakable garden style in the hilly area of the back courtyard, would have had a different layout and mixture of plants from these two other sites? Or would there have been more native species of trees retained? At present, there is no available historical information to answer these questions.

3. 1. 2. 5 香林室组 Xianglin Complex

在这组小巧精致的园林庭院中，乾隆皇帝不但以“香林”来命名主体建筑，还多次诗兴大发，称赞“香林”的超凡脱俗。可以想象建庙之前这里就长满奇花异卉，尤其是这片拥有檀木般净香的天然树林更是让乾隆乐此不疲，但要明确确定植物的种类和生长方式还需进一步查证。

In this group of exquisite garden courtyards, Emperor Qianlong used the name *xianglin* ('Fragrant Forest') for the main building. It is also reputed that he was inspired to write poetry about the landscape here praising Xianglin as delivering one from worldly cares. One can easily imagine that prior to the construction of the temple the whole site would have been covered with flowers and grasses, particularly as this area was renowned for the clean, refreshing, and fragrant wild trees with the aroma of sandalwood, of which Qianlong [reputedly] never tired. However, further research needs to be undertaken to determine precisely what type of vegetation grew here and how it was grown.

下面五首诗是乾隆皇帝描写香林室组的御制诗：

Below are five poems written by Emperor Qianlong himself about the Xianglin complex [no English translation is provided]:

香林室 乙未
室筑花宫侧，檀林拥净香。
最宜引呼吸，可以悟真常。
庭树有嘉荫，砌葩无俗芳。
如云皆是药，识者大医王。

香林室 丙申

塞山富者林，兹以近佛地。
异众独名香，而室幸斯置。
俯仰枚檀丛，厌饫薺卜味。
满志惟清静，谋目足葱翠。
何当屏万虑，从修入闻思。

香林室 己亥

是林无不香，是处香之最。
室筑梵宫旁，自应余津逮。
润以沆瀣精，吹以薺卜籁。
耳根及鼻观，合相成静会。
五木与都梁，火气直宜汰。

倚云楼 乙未

寺傍隙地一区分，倚阁为楼亦可欣。
虚牖却无来去相，容容常挹德山云。

倚云楼 丙申

倚云云亦倚其楼，正可义经悟气求。
若论山田沾渥雨，丰隆只合此间收。

倚云楼口号 己亥

山楼两架倚晴晖，莫谓无云便拟归。
试看青葱峭茜者，蔚林诡石岂其非。

根据乾隆御制诗的描述和香林室的园林景观特点进行分析，香林室组中所谓的“香林”应该具备以下几个要求：

Close reading of the poems by Qianlong on the landscapes in the Xianglin Complex suggests that the vegetation in the area needed to meet the following requirements:

(1)先有林，后建室。此树种应该是承德地区海拔300米-700米丘陵山地阳坡的野生乡土树种。

There were wild trees there prior to the building of the temple. The species would most likely have been native to Chengde and growing on sunny slopes in hilly areas about 300-700m above sea level.

(2)此树种为油松或落叶阔叶树种，乔木或小乔木，为纯林或与油松形成混交林，数目在3株—15株之间。

These trees would have been Chinese pine or a deciduous species of tree. Groups of trees would have numbered three to fifteen and represented either a single species or a mixture of Chinese pine and other species.

(3)“香林”在夏季能形成明显树荫，并且可能会散发出清香，香气有可能来源于花朵、树干或枝叶，也有可能来源于寺庙的香火。

'Xianglin' [the fragrant forest] would have provided shade and cover in summer. The trees there would have produced a fresh fragrance exuded by their blossoms, trunk or leaves; the fragrance attributed to the trees

may also have come from burning incense in the central religious structures.

(4)庭院中有大量的野生草本花卉分布。

There would have been a number of wild grasses and flowers growing throughout the courtyard.

在承德地区分布的野生树种中符合上述条件的有：青檀 (*Pteroceltis tatarinowii*)、油松 (*Pinus tabulaeformis*)、糠椴 (*Tilia manshurica*)、蒙椴 (*Tilia mongolica*)、蒙古栎 (*Quercus mongolica*)、栎树 (*Koelreuteria paniculata*)、胡桃楸 (*Juglans manshurica*) 等。

The wild species that fulfill the above-mentioned requirements in the Chengde area include: Qintan tree (*Pteroceltis tatarinowii*), Chinese pine (*Pinus tabulaeformis*), Manchurian linden (*Tilia manshurica*), Mongolian linden (*Tilia mongolica*), Mongolian oak (*Quercus mongolica*), Panicked goldraintree (*Koelreuteria paniculata*) and Manchurian walnut (*Juglans manshurica*).

3.1.2.6 僧房区 Lama Quarters

僧房区建筑密集，但布局灵活多变，等级制度森严，历史上的植物配置也应与主庙区有所区别。从历史照片分析有可能栽植了国槐。

The buildings in the area of the Lama Quarters were quite dense. The overall layout was flexible and had variations, however the buildings were constructed in accordance with the relevant rules and regulations. Historically, the arrangement of flora in these areas should have been different from the main areas of the temple complex. Historic photographs show that Japanese pagoda trees grew there.

3.2 园林植物的现状 Condition of Garden Flora

3.2.1 古树现状 Table of Ancient Trees

(见表1 - See Table 1)

(表Table 1) 殊像寺古树明细表 Table of Ancient Trees at Shuxiang Temple

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition			倾斜 Lean		防护 Protective Measures			其他 Notes	
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports		避雷 Lightning rods
0053	槐	<i>Sophora japonica</i> L.	1780	96	15	12	山门东南	中	8	稠密	正常	东南	极严重	2	0	无	建庙后6年栽植
0054	槐	<i>Sophora japonica</i> L.	不详	76	15	17	鼓楼东南	优	11	稠密	正常	无	无	0	0	有	应列2级
0894	油松	<i>Pinus tabulaeformis</i> Carr.	1774	62	8	5	一院西南角	死亡	---	--	--	西南	严重	0	0	无	树头平展2002年夏死亡, 现扒皮保护
0895	油松	<i>Pinus tabulaeformis</i> Carr.	1774	62	9	22	山门西北	中	8	稀疏	正常	无	无	0	0	无	
0896	油松	<i>Pinus tabulaeformis</i> Carr.	1774	60	10	22	山门西北	中	7	稀疏	正常	无	无	0	0	无	
0897	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	5	21	山门东北	弱	4	稀疏	偏黄	无	无	0	0	有	
0898	油松	<i>Pinus tabulaeformis</i> Carr.	1774	74	10	23	山门东北	中	11	稀疏	正常	东	轻微	0	0	无	双干, 8米处分干

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition				倾斜 Lean		防护 Protective Measures			其他 Notes
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports	避雷 Lightning rods	
0899	油松	<i>Pinus tabulaeformis</i> Carr.	1774	64	8	15	钟楼西南	中	5	稀疏	正常	东南	极严重	2	0	无	双干, 10米处分干
0900	油松	<i>Pinus tabulaeformis</i> Carr.	1774	54	6	19	钟楼西	中	6	稀疏	正常	无	无	0	0	无	树干下部0.1平方米树皮损伤
0901	油松	<i>Pinus tabulaeformis</i> Carr.	1774	74	5	16	天王殿东	中	6	稀疏	偏黄	北	明显	0	0	无	双干, 1.8米处分干, 一主枝1933年后死亡
0902	油松	<i>Pinus tabulaeformis</i> Carr.	1774	42	5	17	天王殿东南	弱	5	稀疏	偏黄	东	明显	0	0	无	上枝秃裸, 树干基部0.2平方米树皮损伤
0903	油松	<i>Pinus tabulaeformis</i> Carr.	1774	64	8	15	鼓楼东	优	12	茂密	偏黄	西北	严重	0	0	有	树干在8米处向西北伸展

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition			倾斜 Lean		防护 Protective Measures			其他 Notes	
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports		避雷 Lightning rods
0904	油松	<i>Pinus tabulaeformis</i> Carr.	1774	54	6	16	天王殿东北	死亡	—	—	—	南	严重	0	0	无	2001年春大风吹毙
0905	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	5	17	月台南	死亡	—	—	—	无	无	0	0	无	树干基部树皮严重损伤 2001年春大风吹毙，存残桩
0906	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	5	18	月台南	优	7	茂密	偏黄	无	无	0	0	无	上枝秃裸
0907	油松	<i>Pinus tabulaeformis</i> Carr.	1774	50	6	17	月台南	优	6	稀疏	偏黄	无	无	0	0	无	
0908	油松	<i>Pinus tabulaeformis</i> Carr.	1774	42	5	16	月台南	弱	4	稀疏	偏黄	无	无	0	0	无	上枝秃裸
0909	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	7	10	指峰殿南	优	9	茂密	正常	无	无	2	0	无	
0910	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	5	18	面月殿南	优	11	茂密	正常	无	无	0	0	无	

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition				倾斜 Lean		防护 Protective Measures			其他 Notes
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports	避雷 Lightning rods	
0911	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	6	17	面月殿南	优	8	茂密	偏黄	无	无	0	0	无	
0912	油松	<i>Pinus tabulaeformis</i> Carr.	1774	70	8	17	面月殿东	中上	16	茂密	偏黄	南	严重	0	3	无	双干, 2米处分干
0913	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	7	17	面月殿东	中上	5	茂密	正常	无	无	0	0	无	
0914	油松	<i>Pinus tabulaeformis</i> Carr.	1774	48	6	17	面月殿东	中上	7	稀疏	正常	无	无	0	0	无	树干基部0.1平方米树皮损伤
0915	油松	<i>Pinus tabulaeformis</i> Carr.	1774	36	5	17	面月殿东	中	5	稀疏	正常	无	无	0	2	无	
0916	油松	<i>Pinus tabulaeformis</i> Carr.	1774	58	8	17	面月殿东	中上	8	茂密	正常	东北	明显	0	2	无	
0917	油松	<i>Pinus tabulaeformis</i> Carr.	1774	58	7	16	指峰殿西	中上	14	茂密	正常	无	无	0	0	有	
0918	油松	<i>Pinus tabulaeformis</i> Carr.	1774	52	6	16	指峰殿西	中	7	稀疏	正常	东北	危及古建	2	0	有	

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition				倾斜 Lean		防护 Protective Measures			其他 Notes
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports	避雷 Lightning rods	
0919	油松	<i>Pinus tabulaeformis</i> Carr.	1774	40	4	11	指峰殿西	弱	4	稀疏	偏黄	东南	极严重	1	1	无	
0920	油松	<i>Pinus tabulaeformis</i> Carr.	1774	40	4	11	指峰殿西	中	6	稀疏	偏黄	东北	严重	2	0	无	
0921	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	6	11	指峰殿西	中	8	稀疏	偏黄	东南	极严重	2	0	无	
0922	油松	<i>Pinus tabulaeformis</i> Carr.	1774	58	10	20	会乘殿东	优	6	稀疏	正常	南	严重	0	2	有	
0923	油松	<i>Pinus tabulaeformis</i> Carr.	1774	46	5	17	会乘殿东	优	6	茂密	正常	东南	严重	0	0	无	
0924	油松	<i>Pinus tabulaeformis</i> Carr.	1774	48	5	17	云来殿南	优	7	茂密	正常	东	极严重	2	0	无	
0925	油松	<i>Pinus tabulaeformis</i> Carr.	1774	60	9	20	云来殿南	中	11	稀疏	偏黄	东南	严重	0	2	无	树干基部0.2平方米树皮损伤
0926	油松	<i>Pinus tabulaeformis</i> Carr.	1774	42	6	20	会乘殿北	中	6	稀疏	偏黄	东南	严重	0	2	无	树干基部0.2平方米树皮损伤

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition				倾斜 Lean		防护 Protective Measures			其他 Notes
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports	避雷 Lightning rods	
0927	油松	<i>Pinus tabulaeformis</i> Carr.	1774	50	5	20	会乘殿北	中上	7	茂密	偏黄	南	严重	0	2	有	
0928	油松	<i>Pinus tabulaeformis</i> Carr.	1774	60	7	18	会乘殿北	中	7	稀疏	正常	南	严重	0	2	无	树干基部0.1平方米树皮损伤
0929	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	5	17	会乘殿北	中	6	茂密	正常	西	轻微	0	0	无	
0930	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	6	17	雪净殿南	优	7	茂密	正常	无	无	0	0	无	
0931	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	5	19	雪净殿南	中上	6	茂密	正常	无	无	0	0	无	
0932	油松	<i>Pinus tabulaeformis</i> Carr.	1774	58	8	18	雪净殿南	优	10	茂密	正常	无	无	0	0	有	
0933	油松	<i>Pinus tabulaeformis</i> Carr.	1774	58	8	20	会乘殿西	中	8	茂密	偏黄	东南	严重	0	2	有	
0934	油松	<i>Pinus tabulaeformis</i> Carr.	1774	42	8	18	宝像阁北	优	12	茂密	正常	无	无	0	2	有	

编号 No:	树种 Species	拉丁名 Latin Name	栽种时间 Date	胸径 (厘米) Diam (cm)	最大冠幅 (米) Max Crown (m)	树高 (米) Height (m)	地点 Location	树势 Condition				倾斜 Lean		防护 Protective Measures			其他 Notes
								评价 Overall	主枝数 (活) Number of branches	叶量 Leaf quantity	叶色 Leaf appearance	方向 Direction	程度 Degree	支撑 Shoring	拉线 Cable supports	避雷 Lightning rods	
0935	油松	<i>Pinus tabulaeformis</i> Carr.	1774	44	7	17	宝像阁北	中	9	稀疏	正常	无	无	0	2	无	下枝秃裸
0936	油松	<i>Pinus tabulaeformis</i> Carr.	1774	60	12	16	宝像阁北	优	1	茂密	正常	西南	严重	0	2	无	2000年修宝像阁锯掉树头

按殊像寺古松的栽植规律，有据可查的古松至少有95株。目前殊像寺有成活古松40株，古槐2株（包括古树0054）。古松的平均胸径51.72米，平均树高16.93米。（见表1）

Based on traditional principles [of layout] there would have been at least 95 ancient pines planted at the complex. At present, only 40 of these survive, including two Japanese Pagoda trees (one of which is designated ancient tree no. 0054). The ancient pines have an average trunk diameter of 51.72cm and an average height of 16.93m. (See Table 1.)

据赵喇嘛（希唛阿）回忆，山门外的4棵国槐，一棵是光绪22年被大风刮倒，将西边石狮子砸下；另外两棵在民国1-2年被大雪压折后伐去。这一说法略有出入，因为1933年历史照片中清晰可见两棵国槐。另有承德的老人回忆当时殊像寺内大部分古松被军阀汤玉麟砍伐。从1933年至1992年殊像寺死亡古松12株。2000年至2002年死亡古松3株（见表1）。

According to recollections recorded from Lama Zhao (Ximai'a), one of the four Japanese Pagoda trees planted outside Shanmen was blown over during a windstorm in the 22nd year of Guangxu's reign [c. 1896], damaging the stone lion to the west. Another two collapsed under the weight of snow in the first or second year of the Republic and were later cut down. There is some apparent inaccuracy in this statement, as one can clearly see two Japanese Pagoda trees in the historic photos of 1933. Some other elderly Chengde residents recall that most of the ancient pines in Shuxiang Temple were cut down by the warlord Tang Yulin during the Warlord Period. Twelve ancient trees died between 1933-1992. A further three trees died between 2000-2002 (see Table 1 for details).

风倒是殊像寺古松死亡的主要原因，目前55%的古松出现明显倾斜。尤其是月台上的古松，由于速生期生长密度过大，造成下枝严重秃裸，树干尖削度小，容易引起风倒，树皮或木质部损伤的古松更易引起风折。目前73%的倾斜古松已作了支护保护。

Wind is the major cause of destruction for the ancient pines. At present, 55% of the ancient pines are growing at an angle. The ancient pines on the terrace in particular suffer from this problem. Since they

grew too quickly and too closely together, the lower branches are seriously denuded and the trunks do not have enough of a taper, causing them to be blown down easily. The bark and quality of the wood have also deteriorated, causing the branches and trunks to break in the wind. Currently, 73% of the ancient pines growing on an angle have been equipped with supports to help save them.

油松封顶前成活主枝较少，造成树势衰弱，容易使油松提前进入衰老期，对自然灾害的抵御能力也会大大下降。0908号古松和0935号古松出现明显的向心秃裸现象，这正是衰老的表现。而且，油松封顶后向心更新能力极差，唯一的办法是采取人工复壮的综合措施来增强树势，提高古松抵御自然灾害的能力。

The survival rate of the branches at the top of the Chinese pines is low, causing the trees to deteriorate and age prematurely, as well as greatly reducing their ability to resist natural threats. Ancient pines nos. 0908 and 0935 are becoming denuded at the center, a sign of aging. Once the top of a Chinese pine begins growing inward, its ability to renew itself is reduced and a series of artificial measures are required to improve its condition and ability to resist natural threats.

目前危害殊像寺古松的病虫害主要是：松大蚜、松毛虫、松叶褐斑病、红蜘蛛；危害国槐的病虫害主要是：槐尺蠖、蚜虫和红蜘蛛，在现有的防护水平上不会引起古树的死亡，但应防止其它景区的小蠹虫和松材线虫对古松毁灭性的危害。

The major diseases and pests threatening the health of the ancient pines are: aphids (*Cinara pinea*), pine-moths (*Dendrolimus pinidiatrea*), pine needle brown spot, and red mites. The pest and diseases threatening the Japanese Pagoda trees are mainly moth larvae, aphids and red mites. With the current protective measures in place the ancient trees should be safe from most pests and diseases. However, action should be taken to prevent Ambrosia beetle (such as *Xylosandrus crassiusculus*) and pine nematode from neighbouring scenic areas spreading to the temple complex and killing the trees.

3.2.2 新植油松现状 Condition of Recently Planted Chinese Pines

经过二十世纪90年代和2001年两次补栽油松，目前殊像寺内共有新植油松59株，平均胸径7厘米，平均树高4.5米，处于旺盛生长的速生期。在前院，虽然大部分油松都是按古松的位置进行补栽，但由于补栽的油松树龄较小、数目不够，目前并没有形成较好的景观效果，而且有7株油松由于各种原因失去顶端优势，在自然状况下很难长成与其它油松协调一致的景观树。另外，会乘殿北面许多新植油松栽植在古建筑基址上，应做及时的调整。

Chinese pines were planted on the site during the 1990s and in 2001 and there are currently 59 new Chinese pines in the complex. The average diameter of the trunks is 7cm with an average height of 4.5m. The trees are in a rapid growth period. In the front courtyard most of the new pines have been planted in the original locations of ancient pines. However, they are young trees and insufficient in number to impact the visual landscape. Seven of the pines have lost their apical dominance for some reason and it will be difficult for these pines to mature and fit in with the tree landscape created by the other pines. Many of the pines planted to the north of Huicheng Hall have been planted over archaeological footings and this requires addressing.

3.2.3 野生木本植物现状 Condition of Wild Trees Growing in the Complex

目前在殊像寺野生生长的木本植物主要有椿树、榆树、蒙桑，主要分布在跨院和后院，大部分处于旺盛生长的壮年期，但有个别植株生长在建筑基址上（详见表2）。

The main species of wild vegetation growing in the temple complex are Chinese toon, elm and Mongolian mulberry. These trees are mainly in the small side courtyards and the back courtyard. Most of them are in their prime growing period, but some of the trees are growing over building footings (see Table 2).

3.2.4 野生灌木和草本植物现状 Condition of Wild Bushes and Grasses in the Complex

殊像寺的山区由于上层乔木的破坏，形成了天然次生灌草丛群落，主要分布在殊像寺的林间隙地和无林空地中，这些草本植物的种类和组群方式应该与殊像寺盛期密林下的林荫草本群落有极大的不同，主要是华北地区海拔300米—500米生态条件下适生的中生杂类草植物。殊像寺中有较好的向阳背风小环境，深厚的土层，复杂的地形和较少的人为干预，为草本植物的繁茂生长创造了较好的条件，草群密集总盖度在90%以上，叶层平均高度为30—40厘米，生殖枝层高达80厘米—100厘米。目前殊像寺天然灌草丛生长状态基本稳定，以禾本科、菊科、豆科、蔷薇科植物为优势种，主要灌木和草本植物种类详见表2、表3。

In the hilly areas of Shuxiang Temple, since many of the trees have been destroyed, secondary shrubs and grasses have grown up in clumps. These are mainly distributed between the trees and areas without trees. The species of grasses and their tendency to grow in clumps are two aspects in which the present vegetation varies dramatically from that of earlier times, when the site would have been fully planted with trees and grasses would have grown in small clusters in the shade of the trees. The grasses are mainly a mixture of wild grasses that grow at 300-500m above sea level in northern China. In the temple there is a small microclimate on the sunny slopes, which are largely protected from wind; the soil layer is deep with the terrain constantly changing and very little human intervention. All of this provides the grasses with lush growing conditions and 90% of the soil is covered with thick growing grasses. The average height of the foliage is around 30-40cm with the growth of branches at about 80-100cm high. The growth of bushes in the complex is relatively stable and mainly consists of grass-like shrubs, composites, legumes and rose families. Refer to Table 2 and Table 3 for a detailed list of the main shrubs and grasses on the site.

表2: 殊像寺木本植物名录 (现状) Table 2: Current List of Tree Species

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
1	油松 Chinese Pine	<i>Pinus tabulaeformis</i> Carr.	松科 Pinaceae	106 (含古松 40株) (of which 40 are ancient)	全庙 throughout	人工栽植 planted
2	小叶杨 Poplar	<i>Populus simonii</i> Carr.	杨柳科	11	院外西南 路边 outside the courtyard along the SW road	人工栽植 planted
3	大果榆 Monterey Elm	<i>Ulmus macrocarpa</i> Hance	榆科 Ulmaceae	散生 numerous	庙内山地 hilly area	野生 wild
4	榆 Elm	<i>Ulmus pumila</i> L.	榆科 Ulmaceae	散生 numerous	全庙 throughout	野生 wild
5	蒙桑 Mongolian Mulberry	<i>Morus mongolica</i> (Bur.) Schneid.	桑科 Moraceae	2	庙内山地 hilly area	野生 wild
6	小花溲疏 Deutzia	<i>Deutzia parviflora</i> Bge.	虎耳草科 Philadelphaceae	散生 numerous	庙内山地 hilly area	野生 wild
7	大花溲疏 Deutzia	<i>Deutzia grandiflora</i> Bge.	虎耳草科 Philadelphaceae	散生 numerous	庙内山地 hilly area	野生 wild
8	三桠绣线菊 Rose family	<i>Spiraea trilobata</i> L.	蔷薇科 Rose	散生 numerous	庙内山地 hilly area	野生 wild
9	山杏 Prunus	<i>Prunus armeniaca</i> L.var	蔷薇科 Rose	2	全庙 throughout	人工栽植 planted

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
10	国槐 Japanese pagoda tree	<i>Sophora japonica</i> L.	豆科 Legume	3	全庙 throughout	人工栽植 planted
11	臭椿 Cedra	<i>Ailanthus altissima</i> (Mill.) Swingle	苦木科 Simarouba-ceae	7	全庙 throughout	野生 wild
12	雀儿舌头 Maidenbush	<i>Leptopus chinensis</i> (Bge.) Pojark.	大戟科 Phyllanta-ceae	散生 numerous	庙内山地 hilly area	野生 wild
13	小叶鼠李 Rhamnus	<i>Rhamnus parvifolia</i> Bge.	鼠李科 Rhamna-ceae	散生 numerous	庙内山地 hilly area	野生 wild
14	酸枣 Jujube	<i>Ziziphus jujuba</i> Mill var <i>spinosa</i>	鼠李科 Rhamna-ceae	散生 numerous	庙内山地 hilly area	野生 wild
15	乌头叶蛇 葡萄 Ampelopsis	<i>Ampelopsis aconitifolia</i> Bge.	葡萄科 Vitaceae	散生 numerous	庙内山地 hilly area	野生 wild
16	荆条 Verbena	<i>Vitex negundo</i> L.var	马鞭草科 Verbena-ceae	散生 numerous	庙内山地 hilly area	野生 wild
17	细叶小檗 Berberis	<i>Berberis poiretii</i> Schneid	小檗科 Berberida-ceae	散生 numerous	庙内山地 hilly area	野生 wild

表3: 殊像寺主要野生草本植物名录 (现状)

Table 3: Current List of Wild Grasses and Other Species

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
1	牛筋草 Goose Grass	<i>Eleusine indica</i> (L.) Gaertn	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
2	早熟禾 Annual Bluegrass	<i>Poa annua</i> L.	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
3	狗牙根 Bermuda Grass	<i>Cynodon dactylon</i> (L.) Pers	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
4	狗尾草 Green Foxtail (bristlegrass)	<i>Setaria viridis</i> (L.) Beauv	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
5	细叶苔草 Fine Leaf Sedge	<i>Carex rigescens</i> (Franch.) V.Krecz.	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
6	马唐 Crabgrass	<i>Digitaria sanguinalis</i> (L.) Scop.	禾本科 Grass	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
7	银粉背蕨 Chinese Fern	<i>Aleuritopteris argentea</i> (Gmel.) Fe'e	蕨科 Fern	较少 few	小群落聚生 localized clustered growth	假山阴湿处 dark, damp areas of rockeries

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
8	葎草 Scandent Hop	<i>Humulus scandens</i> (Lour.) Merr.	桑科 Mulberry	极多 numerous	单优种群 clusters of single species	东西跨院 east and west courtyards
9	巴天酸模 Patience Dock	<i>Rumex patientia</i> L.	蓼科 Polygona- ceae	较少 Few	小群落聚生 clustered growth in certain areas	东西跨院 east and west courtyards
10	灰绿藜 Oak-leaved Goosefoot	<i>Chenopodium glaucum</i> L.	蓼科 Polygona- ceae	极多 numerous	单优种群 clusters of single species	庙内平地 on flat terrain
11	凹头苋 Purple Amaranth	<i>Amaranthus lividus</i> L.	苋科 Amarantha- ceae	极多 numerous	密集型混生 dense in- termingled growth	庙内平地 on flat terrain
12	马齿苋 Purslane	<i>Portulaca oleracea</i> L.	马齿苋科 Portulaca- ceae	极多 numerous	单优种群 clusters of single species	全庙 throughout
13	瓣蕊唐松草 Meadow-rue	<i>Thalictrum petaloideum</i> L.	毛茛科 Ranuncula- ceae	极少 very few	单株散生 occasional individual plants	全庙 throughout
14	白头翁 Chinese Pulsatilla root	<i>Pulsatilla chinensis</i> (Bge.) Regel	毛茛科 Ranuncula- ceae	极多 numerous	小群落聚生 clustered growth in certain areas	庙内山地 hilly areas
15	短尾铁线莲 Clematis	<i>Clematis brevicaudata</i> DC.	毛茛科 Ranuncula- ceae	极少 very little	覆盖性蔓延 spreads as ground cover	全庙 throughout
16	蝙蝠葛 Asian Moonseed	<i>Menispermum davuricum</i> DC.	防己科 Menisperm- aceae	较少 few	覆盖性蔓延 spreads as ground cover	假山阴湿处 dark, damp areas of rockeries
17	白屈菜 Greater Celandine	<i>Chelidonium majus</i> L.	罂粟科 Papavera- ceae	较少 few	单优种群 clusters of single species	庙内平地阴 湿处 dark, damp flat areas
18	独行菜 Peppergrass	<i>Lepidium apetalum</i> Willd.	十字花科 Cruciferae	极多 numerous	密集型混生 dense in- termingled growth	庙内平地 on flat terrain
19	瓦松 Orostachys	<i>Orostachys fimbriata</i> (Turcz.) Berger.	景天科 Crassula- ceae	较少 few	小群落聚生 clustered growth in certain areas	假山向阳处 sunny areas in rockeries
20	地榆 Great Burnet	<i>Sanguisorba officinallis</i> L.	蔷薇科 Rosaceae	较少 few	密集型混生 dense in- termingled growth	庙内山地 hilly areas
21	朝天委陵菜 Cinquefoil	<i>Potentilla supina</i> L.	蔷薇科 Rosaceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
22	老鹳草 Geranium	<i>Geranium wilfordii</i> Maxim.	牻牛儿小 草科 Geraniaceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
23	蒺藜 Puncture Vine	<i>Tribulus terrestris</i> L.	蒺藜科 Zygophyl- laceae	极多 numerous	密集型混生 dense in- termingled growth	庙内平地 on flat terrain
24	远志 Polygala Root	<i>Polygala tenuifolia</i> Willd.	远志科 Polygala- ceae	极多 numerous	单株散生 occasional individual plants	庙内山地 hilly areas
25	猫眼草 Euphorbia	<i>Euphorbia lunulata</i> Bge.	大戟科 Euphorbia- ceae	极少 very few	单株散生 occasional individual plants	庙内山地 hilly areas
26	野西瓜苗 Bladder Hibiscus	<i>Hibiscus trionum</i> L.	锦葵科 Malvaceae	极多 numerous	小群落聚生 clustered growth in certain areas	香林室组 Xianglin Complex
27	紫花地丁 Chinese Violet	<i>Viola yedoensis</i> Makino	堇菜科 Violaceae	极多 numerous	小群落聚生 clustered growth in certain areas	全庙 throughout
28	北柴胡 Bupleurum Root	<i>Bupleurum chinense</i> DC.	伞形科 Apiaceae	极多 numerous	单株散生 occasional individual plants	庙内山地 hilly areas
29	狼尾花 Manchurian Yellow Loosestrife	<i>Lysimachia barystachys</i>	报春花科 Primulaceae	极少 very few	小群落聚生 clustered growth in certain areas	清凉楼 Qingliang Building
30	地稍瓜 Swallow wort	<i>Cynanchum thesioides</i> K.Schum	萝藦科 Asclepiada- ceae	极多 numerous	小群落聚生 clustered growth in certain areas	全庙 throughout
31	黄芩 Skullcap	<i>Scutellaria baicalensis</i> Georgi	唇形科 Lamiaceae	极多 numerous	小群落聚生 clustered growth in certain areas	庙内山地 hilly areas
32	夏至草 Horehound	<i>Lagopsis supina</i> (Steph.)k-Gal	唇形科 Lamiaceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
33	益母草 Chinese Motherwort	<i>Leonurus japonicus</i> Houtt.	唇形科 Lamiaceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
34	龙葵 Black Nightshade	<i>Solanum nigrum</i> L.	茄科 Solanaceae	极少 very few	小群落聚生 clustered growth in certain areas	东跨院 east courtyard
35	地黄 Rehmannia	<i>Rehmannia glutinosa</i>	玄参科 Scrophula- riaceae	极多 numerous	小群落聚生 clustered growth in certain areas	全庙 throughout
36	角蒿 Incarvillea	<i>Incarvillea sinensis</i> Lam.	紫葳科 Bignonia- ceae	极多 numerous	密集型混生 dense in- termingled growth	庙内山地 hilly areas

序号 No:	种类 Type	拉丁名 Scientific Name	科 Family	数量 Number	分布 Distribution	备注 Notes
37	平车前 Plantain	<i>Plantago depressa</i> Milld	车前科 Plantagina- ceae	极多 numerous	小群落聚生 clustered growth in certain areas	庙内平地 flat areas
38	茜草 Indian Madder	<i>Rubia cordifolia</i> L.	茜草科 Rubiaceae	极多 numerous	覆盖性蔓延 spreads as ground cover	全庙 throughout
39	石沙参 Bellflower	<i>Adenophora polyantha</i> Nakai	桔梗科 Campanula- ceae	较少 few	小群落聚生 clustered growth in certain areas	庙内山地半 阴处 in the shade in hilly areas
40	旋覆花 Inula	<i>Inula japonica</i> Thunb.	菊科 Asteraceae	较少 few	小群落聚生 clustered growth in certain areas	庙内山地半 阴处 in the shade in hilly areas
41	紫菀 Tartarian Aster	<i>Aster tataricus</i> L.	菊科 Asteraceae	较少 few	密集型混生 dense in- termingled growth	庙内山地 hilly areas
42	鬼针草 Spanish Needle	<i>Bidens bipinnata</i> L.	菊科 Asteraceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
43	黄花蒿 Annual Wormwood	<i>Artemisia annua</i> L.	菊科 Asteraceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
44	祁州漏芦 Swiss cen- taury	<i>Rhaponticum uniflorum</i> (L.) DC.	菊科 Asteraceae	较少 few	单株散生 occasional individual plants	庙内山地 hilly areas
45	蒲公英 Dandelion	<i>Taraxacum mongolicum</i> Hand- Mazz	菊科 Asteraceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
46	苦苣菜 Ixeris	<i>Ixeris sonchifolia</i> Hance.	菊科 Asteraceae	极多 numerous	密集型混生 dense in- termingled growth	全庙 throughout
47	山天冬 Asparagus	<i>Asparagus gibbus</i> Bunge.	百合科 Liliaceae	较少 few	单株散生 occasional individual plants	庙内山地 hilly areas
48	山韭 German Garlic	<i>Allium senescens</i> L.	百合科 Liliaceae	极多 numerous	小群落聚生 clustered growth in certain areas	庙内山地 hilly areas
49	射干 Blackberry Lily	<i>Belamcanda chinensis</i> (L.)DC.	鸢尾科 Iridaceae	较少 few	单株散生 occasional individual plants	庙内山地 hilly areas
50	马蔺 Chinese Iris	<i>Iris lactea</i>	鸢尾科 Iridaceae	较少 few	小群落聚生 clustered growth in certain areas	全庙 throughout

3.2.5 文物保护范围内的植物现状

Condition of Vegetation within the Boundaries of the Site's Protected Zone

殊像寺山门南20米外是当地居民的菜地，地势开阔，不影响殊像寺的景观。殊像寺的东、西两侧，一路之隔便是密集的居民区和部队建筑，严重影响了寺庙的环境。目前，在殊像寺院外西南侧有11株50龄左右的杨树，可以遮挡一部分的寺外建筑，如果在东西两侧的路边都密植高大的乔木，则可以在一定程度上遮挡殊像寺外不协调的景观。

Lying 20m south of Shanmen are agricultural fields belonging to the local community. The terrain is flat and open, and the fields have minimal impact on the setting of the temple. To the east is a dense residential area of the surrounding village, to the west is a complex of large military buildings, each separated from the temple by a road. This development on either side of the temple both mars the setting and interferes with the objectives of preserving the temple's physical fabric and its visual character. There are presently eleven poplars around 50 years old on the southwestern side of the temple complex that hide some of the buildings outside the temple wall that contend with the character of the temple. Planting some tall trees in a dense configuration around the east and west sides of either road would reduce the effect that these structures have on the temple's visual landscape.

殊像寺北面的山坡是农田和人工刺槐林，不影响殊像寺的寺庙环境。但如果殊像寺对外开放，这一地区有必要作整体的园林规划。

To the north of the temple on the hill slopes are crop fields and Chinese Locust trees that do not impact the temple's setting. However, should the temple be open to the public sometime in the future, this area would need to be better presented as part of the landscape plan.

4. 殊像寺假山现状评估 **Assessment of the Rockeries**

殊像寺假山主要位于会乘殿之北，以狮子沟北侧山麓为骨架，总面积约7800平方米。

The rockeries in Shuxiang Temple are mainly located to the north of Huicheng Hall. The main part is located on the foot of the hill slope on the northern side of Shizi (Lion) Valley and covers an area of 7,800m².

4.1 殊像寺假山现状描述 **Condition of Rockeries**

4.1.1 月台前假山 **Rockery in front of the Terrace**

在月台南侧堆土成丘，点缀几块紫红色假山石形成“抱角”和“镶隅”，这几块假山玲珑安巧，点石成金，是庄严肃穆的主殿区与古朴自然的园林区的过渡之笔。

The earth has been moved into small mounds on the southern side of the main terrace and is scattered with several purple-red rocks that form a retaining edge. These rocks are quite intricate and placed in interesting locations. They create an area in which the solemn and serious main hall area transitions into a simple natural garden with one stroke.

4.1.2 香林室组假山 **Rockery in Xianglin Complex**

此组假山虽在殊像寺内，风格却与其它假山大相径庭，以小巧、精致、秀美为特色，如诗如画的园林建筑，茂密而清幽的“香林”，加上轻巧而秀气的假山，具有典型的园林别苑的气息。

Although this rockery is within the temple complex, it is quite different in style from other rockeries, as it is small, yet beautiful. It is a garden structure that might be found in a poem or a painting with a lush and peaceful 'fragrant forest'. Added to this is the simple and elegant rockery, creating a classic garden atmosphere.

4.1.2.1 院前山 Hill in Front Courtyard

香林室前的山坡由紫红色粒岩掇成假山，面积约300平方米，两条蹬道盘旋而上，通向院落的月亮门。这种紫红色假山为殊像寺所独有。

The rockery slope in front of the Xianglin complex is made from stacked purple-red granulitic rocks and covers an area of 300m². Two paths wind their way up the rockery and lead to the Moon Gate of the courtyard. This purple-red colored rockery is unique to Shuxiang Temple.

现状：基本完好，部分结顶石崩落在蹬道上。

Condition: basically all intact, some of the stones around the top of the rockery have fallen onto the pathway.

4.1.2.2 中庭山 Rockery in the Middle Courtyard

采用欲扬先抑的手法，如一道影壁挡住了月亮门后的视线，面积约104平方米。顺着假山间小路辗转盘旋，则峰回路转，柳暗花明，香林室豁然眼前。中庭山全由黄石掇成，自香林室南望如一道山峦玉屏；自四方亭侧视犹如层峦迭嶂，主次分明；假若在倚云楼俯视则如朵朵祥云，变幻莫测，正如乾隆诗所描述“试看青葱峭茜者，蔚林诡石岂其非”。

The method applied in this courtyard results in a sudden transition from an enclosed space to open vistas; the rockery, covering an area of 104m², serves as a screen wall (inside the front of the courtyard) which blocks the line of vision from the Moon Gate. The pathway in the rockery winds its way up to the top of the rockery and then goes around the peak and winds its way down again. In spring, the scenery is beautiful and while on the path you suddenly happen upon the Xianglin Complex. The rockery in this courtyard is made from yellow silicic limestone. Looking north from the Xianglin Complex, the rockery is reminiscent of a mountain range of jade. From Fangting [the square pavilion], it looks as if the rockery is made from distinct layers folding over each other. Looking down from Yunlai Building, it is reminiscent of clouds that change unpredictably.

现状：中层基本完好，结顶石坍塌、散落。

Condition: the mid-section is intact but the top of the rockery has collapsed and is scattered about the site.

4.1.2.3 道路 Pathways

院中几条主要道路由青石片铺成如意汀步，或单片，或三、两片，首尾相接，曲线自然。

The main pathways in the courtyard are paved with blue sandstone, resulting in a *ruyitingbu* [winding] walkway or alternating patterns of single and multiple stones to create a natural winding path.

现状：基本完好。

Condition: basically intact.

4.1.2.4 院墙山 Courtyard Wall Rockery

香林室组院墙如弓，在与雪净殿的北侧山脚相接处“粉墙置石”形成院墙山，院墙山变成院墙的一部分。院墙山用几块假山石搭连成拱洞，下有曲径盘旋而上，直达宝相阁。

The wall of the Xianglin Complex was in the shape of a bow. This wall joined the northern side of Xuejing Hall at the foot of the hill where individual rocks were placed along a white-washed wall to form a fence-like rockery. There is a winding pathway to Baoxiang Pavilion.

现状：局部坍塌，假山石覆盖在道路上。

Condition: Partial collapse, the rocks from the rockery have covered the pathway

4.1.2.5 慧剑 *Huijian*

香林室之北，一条蜿蜒的假山蹬道盘旋而上，穿过月亮门，通往院落北面山腰处的六角亭，在蹬道两侧错落点缀着5组剑山。每组剑山由2—4块灰白色斧劈状石峰组成，石峰高在1.5—4.4米，中间杂有白色斜长石结晶，产地为承德头沟镇东黑山，属侵入岩中的闪长玢岩。这种斧劈状剑峰在掇山中称为“慧剑”，带有杂色的剑峰也称为“子母剑”。在承德只有与殊像寺同年兴建的文津阁假山中拥有数目众多的慧剑。

To the north of Xianglin Room a pathway winds through the rockery. It passes through Moon Gate and heads towards the Hexagonal Pavilion at the northern side of the courtyard halfway up the hill. Randomly placed along the sides of the pathway are five groups of sharp peaked rocks [Sword Mountains]. Each group of standing rocks is made from two to four white coloured rocks cut in the shape of an axe and grouped into a peak. The height of these rocks ranges from 1.5m-4.4m. There are long crystals in the rocks. The rocks come from Black Mountain, to the east of Tougou Township in Chengde, and are a type of diorite with embedded porphyrite. These sharp axe-shaped 'sword peaks' found in a rockery are called 'Swords of Wisdom' *huijian*. Those peaks made out of rock of several colors are referred to as 'Child and Mother Swords' *zimujuan*. At Chengde, only Shuxiang Temple and Wenjin Pavilion, built in the same year, have rockeries with so many *huijian*.

慧剑重心稳固，结底坚牢，一般自然力的破坏不易倒塌，殊像寺的慧剑三五成组，相依相靠，中间又有铁件连接，更是十分坚固。30年代时5组慧剑依然傲然挺立，但现在有3组不同程度倒塌，应该是人为破坏所致。

The *huijian* are stable, strong and solid. It would be very difficult for them to be damaged or blown down by natural forces. The *huijian* at Shuxiang Temple are in groups of three and five, placed very close together and connected by iron cramps for reinforcement. In the 1930s, there were still five clusters of these vertical formations standing erect, but three of them have since collapsed in varying degrees of severity, probably due to deliberate acts of destruction.

4.1.3 会乘殿至清凉楼的假山 The Rockery between Huicheng Hall and Qingliang Building

会乘殿至清凉楼的假山是殊像寺假山的主体部分，以真山山脚为骨架营造清凉五峰的意境。

The rockery between Huicheng Hall and Qingliang Building is the main rockery at Shuxiang Temple and uses the landscape to create the five peaks at Qingliang Mountain.

4.1.3.1 主峰 Main Peak

这部分假山是全庙假山的主体部分，以宽敞的山洞，高耸的悬崖，复杂的曲径为特点。总面积约6160平方米，最大洞穴面积达65平方米，洞高达4.5米，最大的悬崖高达5.5米，前伸达2米。

This is the main section of Shuxiang's rockery. It has wide open culverts, tall cliffs and meandering walkways. It covers an area of 6160m². The main culvert is 65m² with a height of 4.5m. The largest cliff is 5.5m high and extends for 2m.

走过会乘殿北面的石桥，一堵巨大的庭院山迎面而来，沿两侧的蹬道可到达各个峰顶。倘若绕过庭院山则看见一个山洞，穿洞而过，眼前又有一个更大的山洞，从山洞的各个出口都可以到达山腰。山腰处建有宝相阁，宝相阁周围地面铺满片状假山石，阁前是平坦的崖顶平台。宝相阁后群山环拱如屏，由质地较浅的黄石掇成，几条自然的蹬道穿过屏山，山口掇成小巧的山洞。穿过山洞则看见第二个山腰处的清凉楼和两侧的吉辉殿、慧喜殿。清凉楼两侧只点缀几组精巧的庭院山，聚散而理，各有别致，更显清凉楼的高耸和俊秀。清凉楼之后是借用真山的主峰峰顶，绿树葱葱，坚实而雄厚。

Walking over the stone bridge to the north of Huicheng Hall one suddenly comes across a large courtyard. Following the two paths on either side one can climb up to the summit of the rockery. By moving around the courtyard, a tunnel becomes visible. If one passes through the tunnel, one comes to an even larger grotto. Each of the grotto exits leads to the center of the hill where Baoxiang Pavilion stands. The ground around Baoxiang Pavilion has been covered with flat stones. In front of the pavilion is a flat protruding platform; behind the building is a cluster of mounds of light yellow limestone. There are several natural pathways that wind through the rockery. At the opening to the rockery tunnel are some small culverts. Going through these culverts one comes out to the second hillside area where are located ruins of Qingliang Building and Jihui and Huixi Halls, on either side. There are some wonderful small courtyard rockeries on either side of Qingliang, each with its own unique characteristics. They imbue Qingliang with a sense of height and refinement. Behind Qingliang Building, the natural hill slope is used to enhance the grandeur of the high point or 'peak'; there are many trees and the area seems stable and robust.

表4 殊像寺假山现存山洞统计表 Table 4: Statistics for Extant Rockery Grottoes

序号 No.	位置 Position	顶高 (m) Height	面积 (m ²) Area	洞口 数目 No. of exits	窗子数 目 No. of windows	结顶方式 Peak formation	现状 Condition	备注 Notes
1	会乘殿北 North of Huicheng Hall	3	18	2	2	梁柱式 post and beam	基本完好，局部经 过整修 basically intact, restored in some places	洞内有蹬道 path inside the grotto
2	宝相阁南 South of Baoxiang Pavilion	4.5	65	4	7	梁柱式、平 衡式 post and beam; canti- lever	局部经过整修，有 轻微渗漏 restored in some places, slight leakage	洞中有两扇鹦鹉岩 石门，面南石一椅 1张，门坎2道，蹬 道3条 2 tuff doors, a carved seat on the south, 2 thresh- olds, 3 pathways
3	雪净殿东 East of Xuejing Hall	2.2	3.2	2	0	梁柱式 post and beam	局部坍塌 partial collapse	洞兼桥 grotto serves as bridge
4	雪净殿 东南 Southeast of Xuejing Hall	2.9	3.7	2	0	梁柱式 post and beam	局部坍塌，结顶经 过整修 partial collapse, peak has been restored	洞内有蹬道 path inside the grotto
5	宝相阁 东北 North- east of Baoxiang Pavilion	2.3	4	2	0	梁柱式 post and beam	局部坍塌 partial collapse	蹬道被覆盖 buried path
6	宝相阁 西北 North- west of Baoxiang Pavilion	2.1	4.2	2	0	梁柱式 post and beam	局部坍塌 partial collapse	蹬道被覆盖 buried path
7	香林室东 East of Xianglin Room	2.3	6.4	2	0	梁柱式 post and beam	局部坍塌 partial collapse	部分蹬道被覆盖 partially buried path

表5 殊像寺假山石桥统计表 Table 5: Statistics for Stone Bridges in Shuxiang Temple

序号 No	位置 Position	跨度 (m) Span	宽度 (m) Width	栏杆榫位 Balustrade mortise	结顶石 Top stone		结合方式 Method	现状 Condition
					种类 type	数目 number		
1	雪净殿东 East of Xuejing Hall	2	1.6	有 yes	黄石 yellow stone	大于5块 more than 5 pieces	柱梁式 post and beam	局部坍塌 partial col- lapse
2	雪净殿 东北 Northeast of Xuejing Hall	2.6	1.5	有 yes	剑峰石 pointed peak stone	2块 2 pieces	柱梁式 post and beam	基本完好 basically intact
3	云来殿西 West of Yunlai Hall	1.3	0.8	有 yes	黄石 yellow stone	1块 1 piece	柱梁式 post and beam	基本完好 basically intact
4	云来殿 西北 Northwest of Yunlai Hall	2.9	1.0	有 yes	剑峰石 pointed peak stone	1块 1 piece	柱梁式 post and beam	基本完好 basically intact

现状：这部分假山底层和中层比较完整，顶层则遭到了严重的毁坏，应该是70年代附近居民偷取假山中的铁件所至。雪净殿东侧、北侧和宝相阁北侧的蹬道都被坍塌的假山石覆盖。所有的栏杆都已无存，只留下了固定望柱的榫眼。各个小型山洞的结顶都有不同程度的坍塌。大型山洞的洞顶仍然比较稳固，但雨季有明显的渗漏，冲入洞中的淤泥达1厘米厚。

Condition: The lower and middle sections of this rockery are fairly intact. The top has been seriously damaged, probably the result of local residents stealing the iron cramps in the rockery in the 1970s. The pathway up the rockery on the eastern and northern sides of Xuejing Hall and on the north side of Baoxiang Pavilion has been covered by rocks that have fallen; none of the balusters are extant, but their mortises are visible. The major culverts are still stable, however, they suffer from water leakage during the rainy season and the infiltrating water washes around 1cm of mud silt into the cavernous areas each season.

4.1.3.2 次峰 Secondary 'Peaks'

四个次峰呈规整对称的平面布局，均以建筑结顶，分别为云来殿、雪净殿、吉辉殿、慧喜殿。云来殿和雪净殿以悬崖和深壑隔开主峰，其间以石桥相连；而吉辉殿和慧喜殿则以鞍部连接主峰，由石蹬道相通。次峰按“土山带石法”营建，相对高度达10米。假山的营建模仿自然的悬崖绝顶，怪石嶙峋，犬牙交错。

There are four secondary high areas or 'peaks', one opposite the other, with the following buildings at their summits: Yunlai Hall, Xuejing Hall, Jihui Hall and Huixi Hall. Yunlai and Xuejing halls are separated from the main peaks by a cliff and a deep gully, and are linked by a stone bridge. Jihui and Huixi halls are separated from the main peaks by a saddle and connected by a stone path. The secondary peaks are constructed as an earthen mound mixed with stone and their height is 10m. The construction of rockeries is done so as to emulate natural cliff peaks: jagged rocks with grotesque shapes are interlocked together.

现状：这部分假山保存基本完好。

Condition: this part of the rockery is basically intact.

4.1.3.3 山脚 Base of the Rockery

理山之初，先理山脚，即所谓的未山先麓。此部分假山借用“张氏之山”（清初掇山名家张

南垣)的方法,采用土山法收山,模拟真山的山脚,真实自然,似有画意。山峦在山脚处形成余脉,渐渐消失,大部分山石都半嵌于土中,仿佛是长在山上一一般。

To construct a good rockery, the foundation must be correct. In other words, without the foundation the 'mountain' cannot exist. This part of the hill was created through the Zhang technique (at the beginning of the Qing dynasty Zhang Nantan developed a method of stacking rocks) using a mound of earth at the base to create a hill and simulate a real mountain. This method results in a hill that looks natural, yet artistic. The mountain forms a ridge that starts at its base and gradually disappears. Most of the rocks are wedged into earth so that the rockery looks like a real mountain erupting from the earth.

殊像寺有山无水,但在理主山山脚时特意围石成池,营建石矶、滩涂、湾头、湾头驳岸,架石板成平桥,围以栏杆,北侧几条涧壑汇聚至此,仿佛山溪汇成池沼。正如明代计成所述:“理涧壑无水,似有深意”。这种旱山水做的假山不但有利益雨水的泻排,更使这一组气势磅礴的假山有了水景的衬托,更为自然。

Shuxiang Temple has hills but no water. However, at the foot of the main rockery, small rocks have been placed to form pools. These pools have been constructed with overhanging rocks, shallows, inlets, and embankments. Flat stones have been joined together to form a flat bridge with balustrades on each side. Deep, narrow channels converge on the northern side, much like the many streams flowing into a pool at the foot of a Buddhist mountain. Ji Cheng said in the Ming Dynasty, 'Arranging deep channels without water is extremely poetic'. This type of scenic rockery without continually flowing water is conducive to leading away rainwater, effectively coupling the majestic rockery with water scenery and lending a more natural appearance.

在收山时大量采用玲珑假山来点缀山脚,营建上大下小的“流云顶”或前悬后竖的壁崖,使假山层出不穷,面面有情。

A number of small rocks were placed arbitrarily around the foot of the rockery during its construction, giving the impression of a 'peak set amongst drifting clouds', large rocks resting at the top and smaller ones at the base. This design also creates majestic hanging cliffs that convey a feeling of multiple layers, each with unique character.

现状:这部分假山曾经过局部的整修和归安,假山的布局 and 结构基本上符合原貌,但在整修时使用了水泥进行勾缝,影响了假山的整体效果。目前有大量小块假山石堆积在旱池中和山坳里,显得十分零乱。

Condition: This section of the rockery has been partially restored and displaced rocks have been reinstated. The layout and structure of the rockery is largely as originally designed, though cement was used as grout during restoration, impacting the integrity of the rockery. At present, a large number of small rockery stones have accumulated in the dry ponds and along the hillside, leaving the landscape unkempt in appearance.

4.2 殊像寺假山的特点 Characteristics of the Rockeries at Shuxiang Temple

4.2.1 艺术特点 Artistic Characteristics

4.2.1.1 再现五台仙境 Recreation of the Mystical World of Wutai Mountain

五台海拔3000多米,分为东台、西台、南台、北台、中台,又称“清凉五峰”。殊像寺的云来殿、雪净殿、吉辉殿、慧喜殿和宝相阁正处于假山的五个峰顶,与五台山的“五台”暗合。清凉楼的名称也取自“清凉五峰”。清凉楼的匾额“相合台怀”和盈联“地上拈将一茎草,楼头现出五台山”也正说明了殊像寺的假山和山西五台山意境上的相似。

Wutai Mountain is more than 3000m above sea level. It is divided into the Eastern *Tai* (terrace), the Western *Tai*, the Southern *Tai*, the Northern *Tai* and the Central *Tai*, which are also called the Five Peaks of Qingliang (Refreshing). Yunlai Hall, Xuejing Hall, Jihui Hall, Huixi Hall and Baoxiang Pavilion were each built on the five

peaks of the rockery and are meant to symbolize the five *tai* of Wutai ('five terraces') Mountain. The wooden tablet that was in Qingliang Building was engraved with 'Looks very much like Wutai Mountain,' along with the couplet 'I pick a blade of grass out of the earth and when looking up Wutai Mountain appears.' This suggests that the rockeries in Shuxiang Temple are meant to represent the mystical landscape of Wutai Mountain in Shanxi Province.

4.2.1.2 “三远”兼备 Exhibiting *Sanyuan* ('Three Perspectives')

古人以“三远”来评价假山的意境。在承德众多的假山实例中，山近轩的假山以深远见长；文园狮子林假山以平远取胜；文津阁的假山和烟雨楼青莲岛以高远为特色；金山的假山主要体现高远和深远。外八庙中，普宁寺的假山略有高远的气势；普陀宗乘之庙和须弥福寿之庙的假山只是玲珑安巧掇成“须弥山”和小组假山，形不成“三远”的气势。唯独殊像寺的假山占地广阔形成平远，山高路陡造就高远，沟深谷险，层峦迭嶂为深远。这是画论中的“三远”在假山实践中运用的代表之作。

In ancient times, people used *sanyuan* ('three perspectives') to assess the mystical qualities of a rockery. Using many of the examples of rockeries found at Chengde, the rockery of Shanjinxuan seems to extend far into the distance and deep into the earth; the rockery in Wenyuan Lion Garden gains its magnificence from long flat vistas. The rockeries in Wenjin Pavilion and Green Lily Island in Misty Rain Building are characterized by their high and distant vistas and a feeling of depth. The rockeries on Jinshan have a feeling of loftiness and great distance. In the Outlying Temples, the rockeries at Puning Temple create a mood of height and distance. The rockeries in Putuozongcheng Temple and Xumifushou Temple promote the feeling of *sanyuan* through the use of small delicate rocks developed into a 'Buddha Mountain' and a small group of rockeries, but the ambience required for true *sanyuan* is not present. It is only at Shuxiang Temple, where the rockeries are laid out on a wide open hillside, that the feeling of a sloped hillside and steep pathways climbing through the rockeries create a sense of height and distance. The deep ravines and valleys, and the layered hill effect establish a character of remoteness and distance. The rockery in Shuxiang Temple is a classic representation of the theory of the *sanyuan* put into practice.

4.2.1.3 现实主义 Realism

殊像寺假山围绕真山山顶为主峰，在山麓营建次峰、洞壑、沟谷等与真山山麓意境相同、体量相仿的假山景观，大量使用“土山带石”的方法，即可节省石材，又可使假山与真山完美结合，丰富了真山的山脚层次，做到“有真为假，作假成真”。这种现实主义的掇山形式效仿了明代的计成，沿袭了清代掇山名家张璠，是中国假山发展史第三阶段的代表之作。

The rockery at Shuxiang Temple is built around a natural hill, with the top of the hill serving as the rockery summit. At the base of the hill, secondary peaks, culverts and valleys were constructed within the rockery in the proportions and manner of a real mountain. The technique employed, known as 'a mound of earth bearing stone', was used to reduce the amount of stone required and integrate the rockery and the real hill. This approach adds more levels to the foot of the mountain and creates an effect known as 'the authentic becoming fake and the fake used to enhance the authentic.' This realistic approach to the construction of rockeries uses a method attributed to Zhang Lian, a famous rockery expert in the Qing dynasty, who modelled his approach on Ji Cheng's methods from the Ming dynasty. The rockery at Shuxiang Temple is representative of the third stage of development in the history of Chinese rockeries.

4.2.1.4 假山的含蓄思想 Philosophy behind Rockeries

山露顶而不露脚，露脚而不露顶，正是所谓“神龙见首不见尾”；山洞口半遮半掩，即是“犹抱琵琶半遮面”。一步之遥，则要三弯九转，曲折百步；百步之遥，则一桥架之，天堑通途。这些都是中国含蓄思想的体现。

The mountain reveals its summit but not its base; the base is visible but not the peak. This concept is similar

to the phrase ‘one sees the head of the sacred dragon but cannot see its tail.’ The entrance to the culverts are half exposed and half hidden like ‘holding a lute that is only half revealed.’ A single step requires one to twist and turn, while one hundred steps represents a meandering journey up winding paths. After one completes the one hundred steps, there is a bridge – the means of crossing rivers and moats – that leads to heaven. This is the philosophy behind rockeries in China.

4.2.1.5 大处见全，小处见精 The Big Picture and the Details

殊像寺假山以真山为骨架，东西宽70余米，南北绵延110余米，面积约7800平方米，这么大的假山在承德是最大的，在中国古典园林中也是罕见的。假山之中有桥、有树、有涧、有峦、有山峰、有沟谷、有悬崖峭壁、有平岗小阪、有道路纵横交错、有洞壑脉络贯通，凡是真山应有的要素在这里都能找到。据史料记载，与殊像寺同年修建的文津阁假山（占地约800平方米）用工达96804人次，耗白银2.4587831万两，殊像寺假山工程的浩大可想而知。

The rockery in Shuxiang Temple uses a natural hill as its base; it is more than 70m wide, east to west, and 110m long, north to south. It covers a total of 7800m². This is the largest rockery in Chengde. It is rare in classical Chinese gardens to see something of this scale. The rockery has bridges, trees, gullies, slopes, peaks, valleys and protruding cliffs. There are flat ridges of small flat rocks and pathways that cross over each other throughout the rockery. There are interconnected culverts as well. All the essential elements of a natural mountain can be found in the rockery. According to historic records, the rockery at Wenjin Pavilion (covering an area of approximately 800m²) was constructed in the same year as Shuxiang Temple, using a total of 96,804 labour days. The cost of construction was 24,600 taels of silver. If these figures are applied to the rockery at Shuxiang Temple, one can imagine how great a project it would have been.

事无巨细，殊像寺假山在细微之处也做得十分认真：悬崖和小桥边有精致的栏杆，山洞里有平整的冰纹地面和效仿宝座床的石椅，尤其是在宝相阁下的山洞里有一条狭窄的蹬道通向两扇石门（鸚鵡岩制作），门高仅1.4米，上面清晰雕有兽头门环。这是有拦土作用的装饰物，并增加假山石室的真实感和神秘感，可谓独具匠心。

Everything matters, whether major or minor. The rockery at Shuxiang Temple reveals great attention to detail; the protruding cliff and the small bridge both have balustrades which have been carved in great detail. The flat areas in the culvert have crazy paving and rockery seats that are copies of thrones. The section of the culvert below Baoxiang Pavilion has a narrow pathway that leads to tuff stone doors only 1.4m high. Around the door at the top, one can clearly see a ring of carvings of heads of wild animals which are used as decorative retaining stones, create a feeling of realism and mystery. Overall it is a unique creation of the artisan.

4.2.2 技术特点 Technical Characteristics

4.2.2.1 相石 Stone Selection

殊像寺假山虽是皇家营建，却没有像宋徽宗那样选用假山石中的上品——太湖石，再走“花石纲”的覆辙，而是接受了计成“是石堪堆”、“近无图远”的选石思想，石材均取自承德县、隆化县等方圆50公里的范围内，并且靠近河道，有利于石材的运输。与康熙皇帝不同，乾隆皇帝更喜欢有文人气息的黄石，这一选材也一定程度上决定要掇成连绵不断、洞壑错落的丘陵山。

Although the rockery at Shuxiang Temple was an imperial structure, it does not incorporate Lake Tai quality stone in its construction, such as was used by the Song Emperor Huizong, who used a trained team and special tools to deliver certain plants and scholar rocks [from afar]. The selection of the stone [at Shuxiang] was based on availability near Chengde, such as from Chengde County or from Longhua County, both within a 50km radius of the city, and capable of relying on the rivers for transportation. Qianlong differed from Kangxi in his preference for yellow limestone, thought to have the breath of learned man. It was the choice of this stone that influenced the decision to construct a flowing hill landscape with culverts and channels

dispersed throughout.

另外，殊像寺假山的石材除了使用白、灰、黄等色的黄石，也大量使用了红色的火山岩和砂砾岩，灰白色的闪长玢岩和青色、墨色的青石，这在假山的营建中也是不多见的（见表6）。古人垒石，多以一种石材为主，其它石材比重极小：“色石今不常见，仅曹魏起景阳山，用白石英及紫石英无色大石于太行，或齐东昏侯造芳乐苑等处”。个园用各色石材掇山来体现春、夏、秋、冬也是将各种颜色的石材放在不同的院落分别理之。而殊像寺采用“五色石”掇山是把各色石材掇于一处，不同石材有不同的用途和功能（见表6），使殊像寺假山并不会感到色彩杂乱，反而更加贴近于自然。

In addition to using white, grey and yellow sandstone, a large amount of red volcanic rock, sandstone, greyish white diorite, blue, and black-green stone was used. This is rarely seen in rockeries (see Table 6). In ancient times, stacks of stone were composed of one main species with only small amounts of other types of stone. “Colored rocks are not often found. Only Cao Cao of the Wei and Hun Hou of the Qi used white quartz, purple quartz, and colorless stone from Taihang Mountain to build Jingyang rockery and Fangle garden, respectively.” Small gardens used stones of different color to represent the four seasons. Different stone materials have different applications and functions (see Table 6) which does not suggest that the colors are randomly mixed but makes the rockery appear more natural.

表6 殊像寺主要假山石 Table 6. Main Types of Rocks in Shuxiang Temple

序号 No	石材 种类 Rock Type	主要 产地 Origin	岩石分类 Rock Class	地质学 名称 Geological Name	色泽 Color	石质特点 Characteristics	主要用途 Function
1	黄石 Yellow stone	承德县、 隆化县 Chengde County	弱变质岩 metamor- phic	硅质石灰岩 silicate limestone	黄、白、 灰白、黑 yellow, white, grey, black	块小、坚硬圆润，体态顽 劣，多为木纹、核桃纹 small pieces, hard, smooth, irregular shapes, wood-like grain	拉底、中 层、结顶 base, middle, top
2	青石 Blue- green stone	承德县、 隆化县 Chengde County	火山岩 volcanic	变质流纹岩 rhyolite	青、墨绿、 黑 blue-green, dark green, black	色青而润，体长而扁，质地 坚硬，多为直纹或水波纹 blue-green, long and thin, hard, water-like banding	幔地、蹬 道、过 梁、桥 floor, paths, beams, bridges
3	剑峰石 'Sword' stone	东黑山东 坡 Donghei Shan	火成岩、 侵入岩 volcanic	闪长玢岩 (灰白岩) diorite	灰白 greyish white	石材纵向解理，状若斧劈， 含直径1—1.5厘米的白色杂 质（斜长石），无纹理 vertical cleavage, 1-1.5cm white spots, no banding	慧剑、过 梁、桥 huijian, beams, bridges
4	红砾石 Red con- glomer- ate	承德各地 Chengde area	沉积岩 sedimentary	侏罗纪砾岩 Jurassic conglomer- ate	暗红、紫红 dark red, purple-red	块大，浑厚，不规则形，卵 石与砂砾混合沉积，无纹理 large pieces, heavy, irregu- larly shaped, inclusions of pebble and sand, no banding	拉底、中 层蹬道 base, middle, paths
5	红火 山石 Red volcanic stone	承德县 头沟 Chengde County	火山岩、 喷出岩 volcanic	火山岩 volcanic	暗红，紫红 dark red, purple-red	块大，浑厚，不规则形， 质地粗糙，有圆形结核， 无纹理 large pieces, heavy, irregu- larly shaped, rough surface, rounded nodules, no banding	拉底、 中层 base, middle
6	青砂岩 Blue sand- stone	承德县 Chengde County	沉积岩 sedimentary	砂岩 sandstone	青、绿 blue-green, green	质地细腻，如细沙，片层状 解理，无纹理 fine particles, no banding	洞内铺幔 grotto floor

4.2.2.2 布局 Layout

传统假山的平面布局一般为不等边三角形，形成主、客、宾三峰，三峰主次分明，高低错落，顾盼呼应，莫为两翼。《园冶》中讲到山的立面布局时说“峦，山头高峻也。不可齐，亦不可笔架式”。殊像寺主山区的平面布局为镜像对称的“出”字形，而且各个对称的主峰相对高度基本相等，峰顶都以建筑结顶。只是利用这方圆一公顷的宏大气势和变幻莫测的立体布局来打破平面和立面布局中的呆板和单调，在我们看来这在中国的假山史上应该是独一无二的。正是这种布局使殊像寺假山既保持了佛教净土的庄严肃穆，又突出了园林式皇帝家庙的清新与自然。

Traditionally, rockeries were laid out in a triangular shape with each side of the triangle a different length. Rockeries generally had three types of peaks: principal, guest and visitor. The principal and secondary peaks are clearly distinguishable through their different heights. They seem to mirror each other, but are not exactly alike. The *Book on the Construction of Gardens* talks about the vertical layout of rockeries - 'hills and mountains should have height and majesty. They should not be at the same height, nor evenly spaced like a Chinese brush stand.' The rockeries at Shuxiang Temple are laid out very symmetrically in the shape of the Chinese character 出. The height of each of the mirrored peaks is roughly the same and each of the peaks has a building as its pinnacle. Through the use of different shapes however, the architects of the rockery created a myriad of three-dimensional variations, so as to avoid monotony. In our opinion, this is a first in the history of rockeries in China. It is also the layout of the rockeries that preserves the solemnity and seriousness of pure Buddhist land and highlights the fact that Shuxiang is an imperial temple, both distinct and natural.

4.2.2.3 结构 Structure

殊像寺假山在营建过程中大量使用了传统的安、连、斗、拼、悬、剑、挑、担、垫、杀、压等方法，但对清代假山名家争论不休的“过梁法”和“铁件相连”却也大胆的进行了运用。殊像寺中所有桥、洞的结顶方式都采用了“过梁法”，即所谓的“条石螯里”法，很少使用“戗”法；铁件的运用在殊像寺假山中比比皆是，有时一组由10块山石组成的假山，却用了6个铁件进行相连。如此大量使用过梁法和铁件可以确保假山的坚固耐用，但这在当时的假山理论界认为是不高超的做法。清中叶人称“叠山哲匠”的戈裕良曾言“尝论狮子林石洞皆界以条石，不算名手”，“只将大小石钩带联络如造环桥法，可千年不坏，要如真山洞壑一般，然后方称能事”。殊像寺假山在这两点上则感到有些人造作之嫌。

During the construction of the rockeries at Shuxiang Temple a large variety of traditional techniques were employed: anchors, cramps, brackets, keying, suspension, peaks, cantilevers, supports, shoring, tension and compression. However the architects were emboldened enough to experiment with controversial Qing techniques, such as the 'method for passing over a ridge' and the 'use of iron cramps'. All the bridges and tunnels were capped using the 'method for passing over a ridge', or mortise and tenons. The 'leaning method' is rarely used. Metal cramps are the most common form of securing the rocks together in the rockeries at Shuxiang Temple, and sometimes up to ten pieces of rock are grouped together and joined with as many as six iron cramps. The use of this controversial technique resulted in a stable rockery resistant to movement, though the technique itself was poorly regarded by contemporary rockery architects [because of its aesthetic]. Architects and craftsmen in the middle to late Qing period, such as Ge Yuliang, thought that the 'technique for rockery construction in Shizilin [Suzhou] was based on the use of long ashlar, though this is not the best design. Only when locking the rocks together during the construction of bridges can you ensure that they last for an eternity; if you want the mountains, ravines and rivers to look real, then one need use these construction methods.'

4.2.2.4 合皴 Combination of shade and texture

山有山皴，石有石皴，掇山讲究脉络贯通，石皴与山皴相统一。殊像寺假山在合皴之法上

采用了元代山水画家倪瓒“折带皴”的手法。乾隆在《题文园狮子林十六景》中写道：“塞外富真山，何来斯有假。物必有对待，斯亦宁可舍。窈窕致径曲，刻峭成峰雅。倪乎抑黄乎，妙处都与写。若颜西岭言，似兹秀者寡。”也说明了黄石假山的合皴特点。当然，这也是根据黄石特性进行掇山的必然选择。“黄石山起脚易，收顶难，要浑厚中见空灵”，“应面面有情，多转折”⁽²⁾。这就说明黄石山最适宜掇成洞壑、悬崖、流云顶等折带皴为主的山体，以扬黄石石材古朴刚健之强，补其缺少“漏”、“透”之不足。这也使殊像寺的假山兼有了南秀北雄之美。

Mountains and rockeries have different shade and texture. In rockery construction, it is important to marry the various textures of the component rocks so as to emulate the natural shades and textures of a mountain. The rockeries of Shuxiang Temple use a technique to blend these differing textures invented by the landscape architect Ni Zan in the Yuan dynasty. Qianlong wrote in *On the Sixteen Scenes of Wenyuanshizilin*, 'There are so many natural mountains and hills to the north of China, so why is there any need to construct man-made ones? How can we decide to have one and not the other, since nature itself has created contradictions. Curvature creates a winding path and steepness forms an elegant peak.' This is reference to the treatment of yellow limestone in rockeries. The characteristics of the yellow limestone determine its selection, as this type of stone makes a good foundation but is not suitable for lofty peaks. Rockeries should appear stable, but also be infused with a sense of elegance and charm, incorporating undulations and movement unique in each instance. Thus, yellow limestone is best used in undulating rockeries with bends and culverts, and "flowing cloud" peaks. This use of the rock's strength makes up for the absence of light, porous stone elements, which are valued in traditional Chinese rockery. Thus, the aesthetic of the rockeries at Shuxiang Temple is imbued with the feminine quality of refinement [through the use of undulating passageways and culverts] often associated with the south and the strength and masculinity [through the selection of a sturdy and solid stone] associated with the north.

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(Endnotes)

1 The *Book on the Construction of Gardens* written by Ji Cheng in 1634 consisted of three volumes including two chapters of general principles on the philosophy of construction of gardens and ten chapters of technical details supplemented by illustrations. It states that the essence of garden design lies in making good use of the local environment (siting) and following the natural landscape.

附件4：殊像寺测量与制图注释

APPENDIX 4: A NOTE ON THE SURVEYING AND MAPPING OF SHUXIANG TEMPLE

殊像寺是一个有复杂“层次”的遗址。遗址内包含的古代与现代建筑以及建筑基址超过了25座。其中不但有近、现代干预活动留下的痕迹，还有复杂的地形。为了将这些不同“层次”的内涵以平面图的形式准确表现出来，我们决定重新测绘，并用电脑辅助设计程序（AutoCAD）来处理所得的数据。为了达到这个目的，由了解殊像寺的专业人员组成测绘队伍，购置了测绘仪器，同时也对测量队员进行了初步的培训，包括对测绘仪器的操作，以及使用电脑辅助设计程序来处理数据的技巧。

Shuxiang Temple is a complex site consisting of many “layers” of historic and modern construction, including over 25 buildings and archeological ruins, recent interventions, and difficult terrain. In order to create an accurate site plan capable of showing these layers of information, it was decided to re-survey the site and process the data in AutoCAD. For this purpose, a survey team knowledgeable about the site was formed, equipment was purchased, and introductory training was undertaken on the use of survey equipment and the manipulation of survey data in AutoCAD.

测绘开始的第一步是评估早期测绘图的准确性与数据的组织。这些早期图纸为设计新的测量计划提供了有用的信息；在此之后对现场进行了勘测，并设立了永久性的测点。通过这些测点的相对位置，我们建立了闭合导线（见11图），以便将全场所有测点的数据结合在一起。在2004年5月开始的初步测绘中我们使用了经纬仪，其后的工作（从2004年至2005年）由全站仪完成（承德市文物局于2004年夏季购买了全站仪）。

The first step in undertaking the survey was the evaluation of earlier site plans for both accuracy and data organization. These plans proved valuable in planning for the new survey. The evaluation was followed by a reconnaissance of the site and the establishment of permanent survey station-points. The station-points were measured relative to each other to establish a network of points throughout the site (see Plan 10). In this way measurements could be taken from each station-point and then tied into the survey of the entire site. The initial survey was undertaken in May 2004 with a theodolite and was continued with a total station (purchased by Chengde Bureau in summer 2004) in 2004 and 2005.

由于使用的仪器不同，测绘队员的专业水平不同，测绘对象的复杂程度不同，所以测绘的精度也不同。由于时间限制，我们无法完成对每一个建筑内部细节的测量，因而决定将现场图简化。这不但要求我们使用某些早期图纸的数据，还要求省略一些在目前调查中取得的过于详尽的数据。直到整个遗址的测绘数据达到较高的精密度时，这些省略的数据才能被体现出来。

Measurements were taken to varying levels of detail due to the use of different equipment, variable expertise of the survey team, and the complexity of some of the objects being recorded. Because of limited time, the survey of architectural details within individual buildings could not be completed and a decision was therefore made to “simplify” the resulting site plan. This required using information from the earlier plans and omitting some of the more detailed data collected during the survey. The omitted data will be retained until the entire survey approaches the same level of detail.

目前《评估报告》中采用的图纸是将早期图纸和新的测绘数据结合的产物，在未来的精密测绘图完成之前，这仅是一个暂时的折中办法。

The final site plan as it appears in the Assessment Report is therefore a combination of new survey data and details from earlier plans. This is a temporary compromise until the survey can be completed in the future, and a standard level of detail achieved for all site components.

