

# 御苑 賞石

## A Study on the Stone Figures in the Palace Gardens of the Palaces in Korea and China

, design P&A

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御苑 賞石

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  - 3.
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(景福宮 峨嵋山庭園)



(紫禁城御花園 元代方臺 英石)

가  
苑

가

天人合一

가

仙山 三神山

奇石

秦漢

六朝

園

林

風格

1975~6

1.

太湖



(紫禁城禦花園 博花台太湖石)

石 가 靈  
 璧石, 英石, 石, 木變石, 珊瑚石, 鍾乳  
 石, 昆石 가 .  
 唐石

奇怪石 . 江蘇, 浙江省  
 太湖  
 가

米よ 4 ,  
 名石 가  
 透 · 浚 · 秀 · 瘦  
 四則 . 透 , 浚  
 , 秀  
 瘦

唐代

蘇州가

洞庭山

湖石

蘇州府 가  
 가

消夏灣

, , , 가

가

가

凹

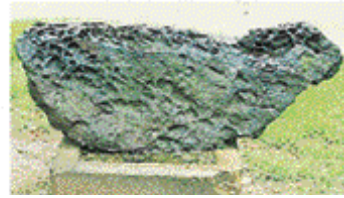
凸

彈子窩

가

가

가 가



(景福宮 峨  
 嶺山庭園)  
 (昌慶宮 通明殿  
 池) , (三仙圖)  
 (景福宮 峨嶺山  
 庭園)

## 2. 臺石

須彌座 底座 5 가 .  
 4 1 가 가 6 , 8 ,  
 . 六朝

臺座, 柱狀 , 高椿 壇 石( )壇

가 .

, ,

山 小瀛洲 가



(紫禁城御花園澄瑞, 浮碧二亭水池)

3.

遠望以取其勢, 近看以取其質(宋 郭熙 林泉高  
致) 가

致)

, , ,

4가

가

3

千奇百怪

臥,

奇形怪狀

가

4

1m

4

가

顔色

가

奇石 顔色

門類

3

米よ

瘦・皺・露・透 透・浚・秀・瘦

奇石

奇石

가 奇怪

1m



(昌慶宮 演慶堂)





1. “ ” (西苑 白塔山 清中期山形座“崑崙石”)
2. (西苑 万佛樓 清末期變體須彌座靈壁石)
3. (紫禁城 禦花園明中期 方盆合座英石)
4. (紫禁城 禦花園 清中期 圓盆複合座木變石)
5. (紫禁城 寧壽宮 花園 清中期 器座式筒石)

4. ,

三神山 . 가 . 寫意 . 가 .

苑 . 皇城 . 伽山奇石 .

眉華花 . 花園 가 . , 紫禁城 寧

壽宮 御花園 . 圓明園40景圖. 方壺 境. 皇宮

東闕圖

後苑

交涉

가

가

御苑

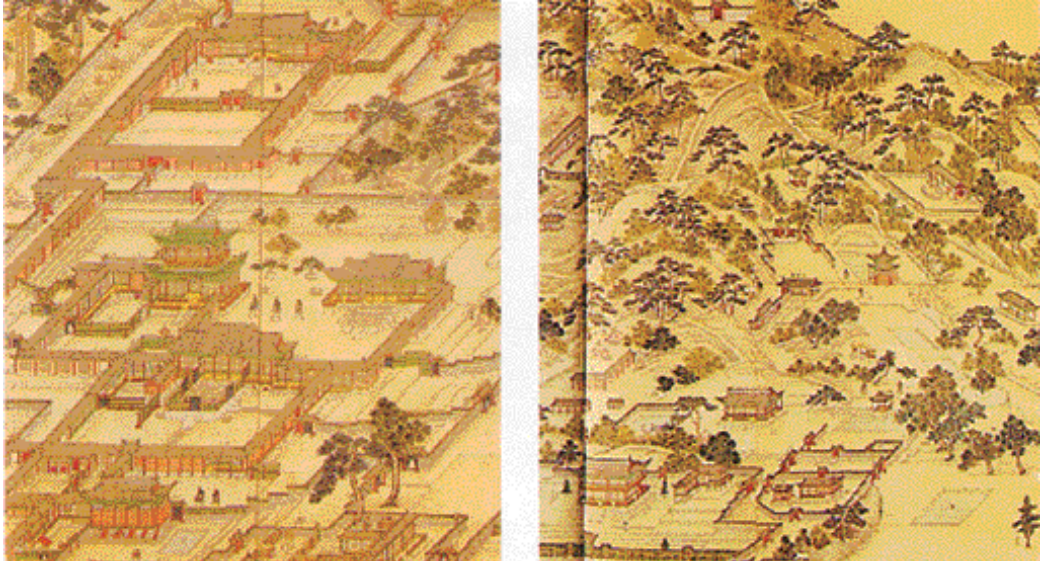
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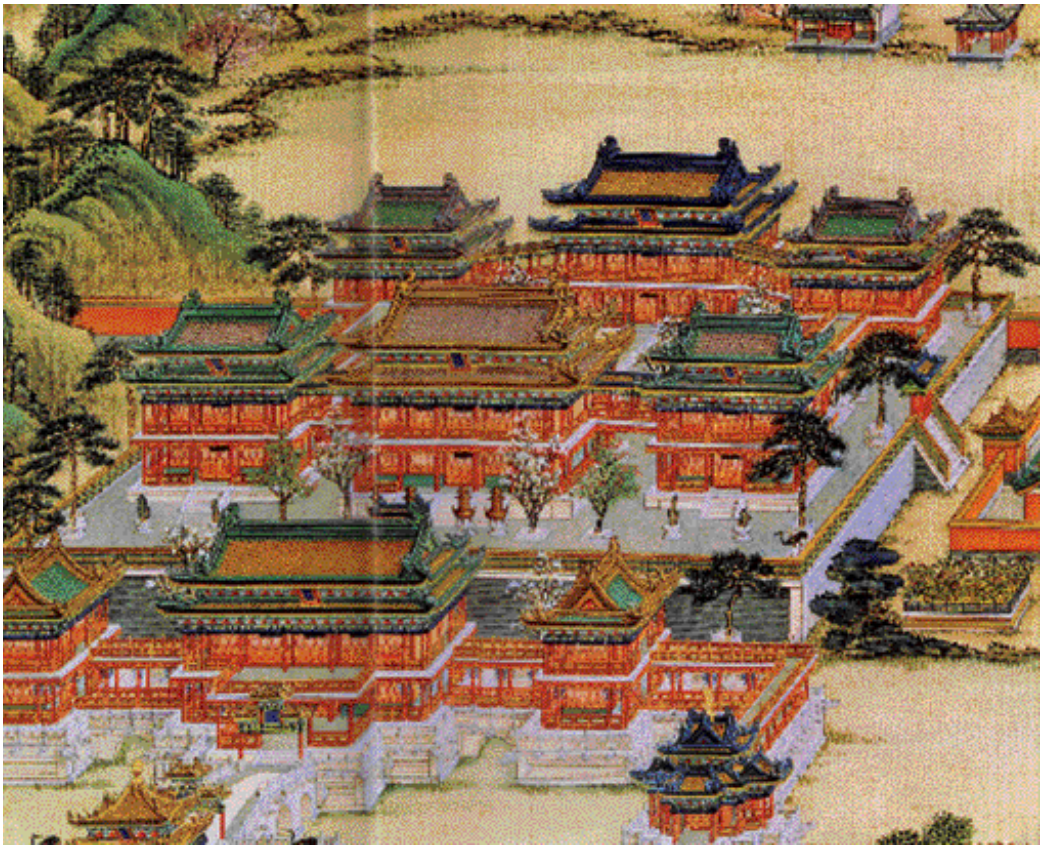
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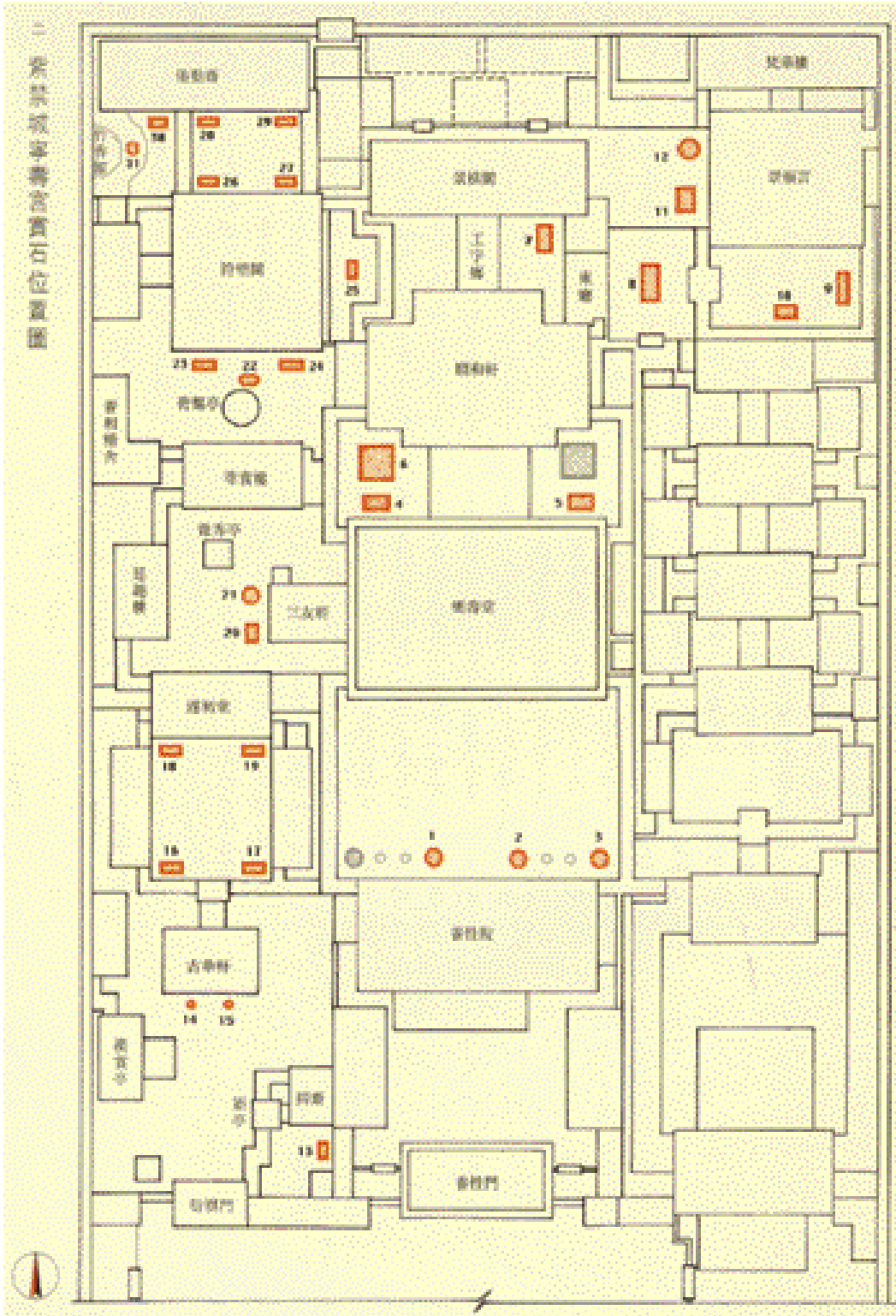


(東闕圖)

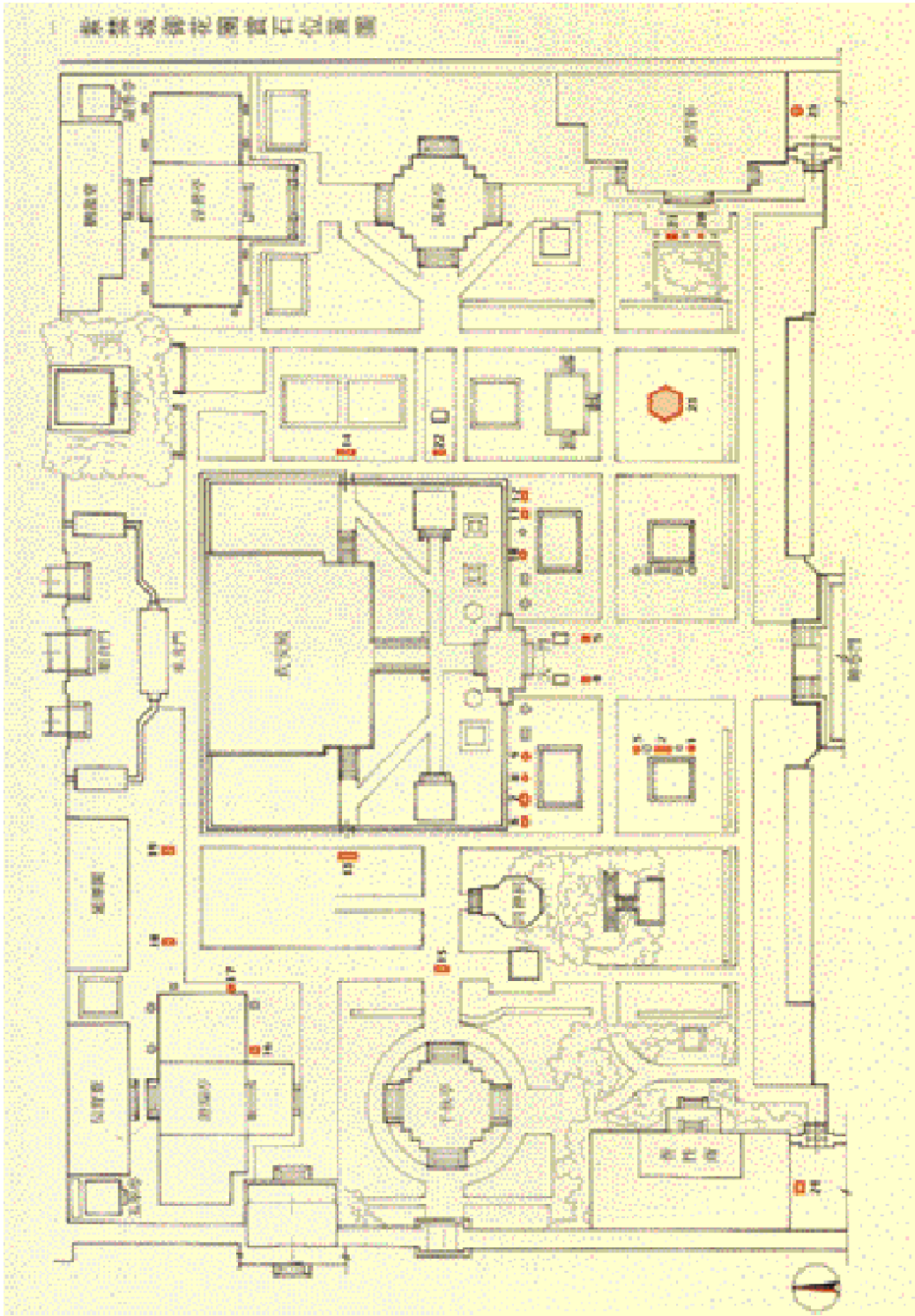


(圓明園四十景圖)

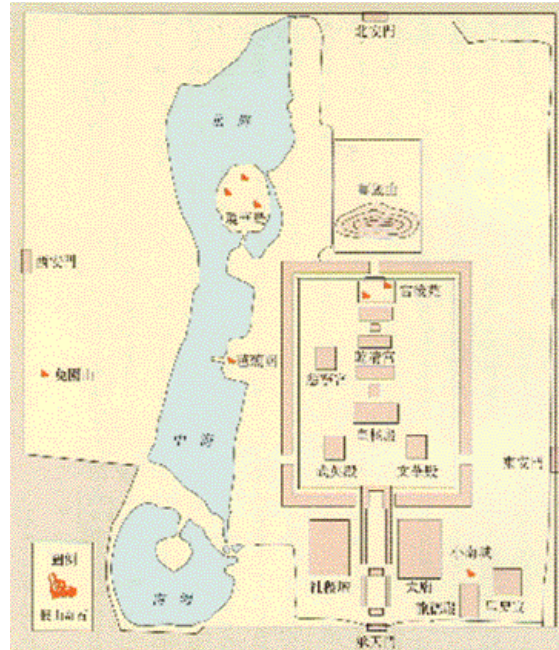
圖 1 紫禁城寧壽宮平面圖



(紫禁城寧壽宮)



(紫禁城御花園)



가  
(明代皇城假山奇石)



가  
(清代皇城 假山奇石)

## ABSTRACT

### **A Study on the Stone Figures in the Palace Gardens of the Palaces in Korea and China**

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Korea and China can find the common feature derived from the mutual cultural exchanges, belonging to the same cultural sphere of the East Asia. It also applies to the stone figures of the palace gardens of both countries. In case of Korea in the stone figures of the palace gardens, there are few of them existing in Kyungbok Palace, Changduk Palace, and Changkyung Palace of the Chosun Dynasty, and most of them were washed away, there are hardly any records remaining and transmitted, and there are hardly any materials of drawings and pictures of them. On the contrary, in case of China, although there are those washed away, there are vast numbers of real objects, and records and materials of them. Therefore, for the study on the stone figures of Korea, the method to analogize the research lacking regarding the stone figures of the palace gardens of Korea from those of China after conducting the comparative study between those existing and those of China, may be available.

I consider that although the restoration of the palaces of Chosun Dynasty of Korea had been the restoration project oriented toward the buildings until now, it will be the phase where one should have more interest toward the restoration of the palace gardens in the future, and that the restoration of the palace gardens should be made centered on the landscape architectural structures, deviated from the restoration project attaching weight to the restoration of the trees. Above all, I consider that the interest should be turned to the restoration of the stone figures where the view toward the nature of the Orientals are expressed well. For the restoration of the stone figures in the Changduk and Changkyung Palaces, it is considered that the restoration of the rough locations and shapes is possible based on the Dongkwol Drawings being transmitted, and that the research on the shapes, characters, pedestals, characteristics, etc. of the specific stone figures is possible as far as it is based on the study of the stone figures of the palace gardens of China.