

清乾隆时期的文物
荷兰大使馆的香炉

A QIANLONG LEGACY The Censer of the Dutch Embassy



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封面照片
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序言

多年以来，一只清朝铁鼎 - 一个进香的香炉，一直默默地贮立在北京荷兰大使馆的馆前。我沉迷于它的历史。了解过去有助于我们更好地理解现在和未来，因此，荷兰是一个非常重视文化遗产的国度。

很久以前，这一香炉属于北京的一个火神庙。我们不知道这个香炉是如何归属于中国的荷兰代表处的。现在，到了将这一香炉归还给中国人民的时刻了。文化遗产与一个国家的特性息息相关。香炉的状况非常糟糕，只有经过专业的修复，才能把它完好地归还给中国人民。在北京首都博物馆娴熟的修复技艺下，香炉恢复了其如初的美丽。这是中国与荷兰合作的典范。

这个香炉已被送回它曾经的所在，以供当今和未来人们的瞻仰。

这本小册子讲述了我们所知道的有关这个香炉的故事。它可以给我们以启迪，以促进中荷之间的友谊。

荷兰王国驻中华人民共和国大使 裴靖康

Preface

For many years a Qing Dynasty pot, an incense vessel, stood idle on the premises of the Netherlands' embassy in Beijing. I was intrigued by its history. Understanding the past helps understanding today and tomorrow. Therefore, the Netherlands attaches great importance to cultural heritage.

A long time ago, the vessel belonged to a Fire God Temple in Beijing. It somehow came into the possession of the Dutch representation in China. Now the time has come to return the vessel to the Chinese people. Cultural heritage is inextricably bound to a nation's identity. The incense vessel was in a terrible condition and could not be returned without a professional restoration. The skillful restoration of the Beijing Capital Museum restored the vessel into its original beauty. A fine example of Chinese-Dutch cooperation.

The vessel has been brought back to where it once came from, for today's and future generations to be admired.

This brochure tells the story of the vessel as we know it. May it inspire us and contribute to the friendship between China and the Netherlands.

Rudolf Bekink

Ambassador of the
Kingdom of the Netherlands

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A Qianlong Legacy

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荷兰王国驻北京大使馆

05/2011
Embassy of the Kingdom of the
Netherlands in Beijing

一件年久失修的文物

位于北京朝阳区亮马桥路的荷兰大使馆的庭院内有一件久经岁月冲洗，不为人所识的香炉。这曾是一个什么样的香炉？它又是如何落入使馆的？无人知晓。香炉的情况不是很好，有多处有待修复，这点非常明显。无论是香炉还是其大理石底座都有多处受损，香炉里面也显示出严重腐蚀的痕迹。

荷兰大使馆决定修复并保护此香炉，以防止它遭受进一步的损坏，最终目的是将此文物归还给中国。2010年11月，使馆请北京首都博物馆开展修复工作。首都博物馆起草了一份报告，对香炉的状况及修复过程中的实施步骤进行了细致入微的描述。

A cultural relic in disrepair

On the grounds of the Dutch embassy in Beijing, located on the Liangmaqiao Lu in Chaoyang District, a censer has weathered the seasons – unheeded and anonymously – for years. What kind of a censer it was, and how it had come into possession of the embassy, nobody knew. Its condition, so much was clear, left much to be desired. Both the censer and its marble base were damaged in several places, the inside of the vessel showing traces of heavy corrosion.

The Dutch embassy decided to have both repaired and protected against further damage with the ultimate goal to give this cultural relic back to China. In November 2010 the embassy asked the Beijing Capital Museum to carry out the restoration. The Capital Museum drew up a report, minutely describing the state of the censer and the steps that were to be carried out during the restoration.



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寺庙道观内最重要的器物

在荷兰大使馆发现的这类香炉在中国一般是被放在寺庙庭院内，通常被置于供奉有神仙及其弟子塑像的大殿前面。善男信女们使用香炉向天上的神仙进香：缭绕上升进入天空的氤氲烟气被认为是供给神仙的礼物，可以净化寺庙道观内的庭院，而香上闪闪发光的琥珀则被认为是引领神仙降至寺庙道观的指路明灯。适逢特殊时节和场合，道长会将自己的供桌放在香炉旁举行宗教典礼。其它日子里，香炉则为众人使用。寺庙道观周围上了岁数的母亲们会来到香炉前进香，为家人祈福。

进香的方法如下：解开香束，将香点燃，然后将香插入香炉内的香灰中，使其保持直立。之后，进香人会在香炉前跪拜叩头（以示对神的崇敬），然后站起身默念祷词并感谢诸神带给他们的庇佑。进香数量少的则是3支，多的则是一封，一封内含五束香，每束52支，进香时需一束一束地进。

由于香炉在与天上神仙的沟通中发挥着至关重要的作用，所以它是寺庙道观内最重要的器物。鉴于其规模，可以推测荷兰大使馆的香炉原来所在的寺庙道观应该是香火旺盛，周围居住的人群数目很大。首都博物馆的报告指出：“因大铁香炉是在露天供香客烧香用的，所以腹内部，尤其是腹内底部经多年使用腐蚀程度严重，腐蚀位置有长期使用过的特点，来分析年份时间很吻合。”

Most important object on the temple grounds

In China censers of the type found at the Dutch embassy stand outdoors in a temple courtyard, usually in front of a hall housing statues of a deity and its acolytes. Worshipers used it to make offerings of incense to the higher powers: the incense smoke curling up to the heavens was considered to be a gift to the gods, purifying the temple grounds, while the glowing ambers on the incense sticks served as a beacon to lead the gods down to the temple. On special occasions a daoist Master would set up his altar next to the censer to perform religious ceremonies. On other days it was used by private individuals. The old mothers of the district surrounding the temple would come to it to present their offerings for the wellbeing of their families.

Incense was offered the following way: the sticks were unwrapped, lit and placed upright in the ashes filling the censer. This being done, the worshipper would prostrate himself before the vessel to make a *ketou* (reverence denoting submission), stand up again, murmur his prayers, and thank the gods for their blessings. A small offer consisted of three incense sticks; a large offer consisted of a *feng*, a set of five bundles counting 52 sticks each, that were burnt one after the other.

Because the censer played a vital role in the communication with the higher powers, it was the most important object in the temple. Considering its size, the vessel of the Dutch embassy seems to originate from a temple with a quite large, active community. The report of the Capital Museum states: ‘The censer has been standing in the open for a long time. Because of this the inside shows signs of corrosion, particularly the lower part of the inside of the bilge. This indicates that the vessel has been used intensively for a longer period of time.’

确定修复状况

首都博物馆的报告对香炉修复前的状况给出了详细描述：“铁香炉年代制造于中国清朝乾隆时期，材质为灰口铸铁铸造。炉体总高1060毫米，腹外径860毫米。铁香炉本体重1000kg有余。有残，原来进行过修复。炉体采用砂箱砂型一般型铸造。炉腹及耳表面铸造较好，其三足有明显二次补铸痕迹，铸造连接工艺性较差、粗糙，存有较大的铸造缺陷。”

此香炉的保存有许多有待完善的地方：“炉腔内原腐蚀严重，尤其是底部氧化更严重。香炉若干地方显示出受损的痕迹。其一耳部存在有两处断裂痕迹。应是在较大外力作用下受到损坏，并致伤残，断裂掉的残块应不少于两块。原来此部位进行过修复，是采用电焊在其不明显内侧部位进行的局部焊接，外观部有明显几处断裂伤缝，残块在对茬焊接时有0.5毫米左右错位茬。有害的雨水及空气中的污染物从缝隙中浸入到材质内部极易形成新的腐蚀，会受到进一步伤害。另一腿部距足底高250毫米左右处有明显修复过痕迹，并用填料—原子灰、树脂等填补。”由于这一修复不够完美（报告在其他地方对此也有指出），香炉缺乏足够的支撑力，所以，此腿未来断裂的几率很高。

关于大理石底座，报告指出：“汉白玉石座直径112cm，高20.7cm，约重近1000kg。”这部分也已受损。“有伤残并有残片七块，石座表面有多种污迹。未曾修复过。”



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Determining the state of repair

The report of the Capital Museum gives a detailed description of the censer before its restoration: 'The censer is made of cast iron. It measures 1060 mm in height. The bilge has a diameter of 860 mm. Its weight exceeds 1000 kg. The casting of the bilge and ears has been carried out fairly well. Traces on the legs, however, clearly show that these have been fixed to the vessel by a second casting. The parts have been fitted together quite coarsely, indicating a low standard of craftsmanship.'

The preservation of the censer left much to be desired: 'The inside of the vessel shows severe signs of corrosion, especially the lower part of the inside of the bilge. The censer shows traces of damage in several locations. One of its ears has been broken off in two places and was welded back again. On the outside of the ear the seams are clearly visible. The planes of fracture were welded back into place, without exactly fitting together. There is a deviation of 0,5 mm. Detrimental rainwater and pollution can easily seep through the cracks and damage the vessel. One of the legs of the censer shows signs of a previous restoration at about 250 mm from its foot. For this restoration filler and resin were used as filling materials.' Due to this imperfect repair, the report states elsewhere, the censer is not sufficiently supported, and chances are high that the leg will break off in the future.

Concerning the marble base, the report states: 'The base is made of white marble, has a diameter of 112 cm, is 20,7 cm high, and weighs about 1000 kg.' This part, too, has been damaged: 'The base shows several traces of pollution. Additionally, chips of marble have broken off in seven places. It has never been repaired.'



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乾隆49年

报告还提到在香炉上发现的三条铭文。这些铭文为了解香炉的出处和制作日期提供了重要信息。

第一条铭文位于香炉的边沿，告诉读者该香炉的启用时间是清乾隆49年间，爱新觉罗·弘历（1711-1799）统治期间。铭文对于确切日期表示如下：“大清乾隆四[十]九年岁次甲辰夏四月吉日。”按照西方的公历来算，铭文所示日期为1784年5月19日。

乾隆皇帝（1644-1911）是满清的第四任统治者。他是中华民族历史上最伟大的皇帝之一。在他统治期间，清帝国的疆域被大大扩展，经济蓬勃发展。乾隆皇帝也因其大力修缮和保护中国的文化遗迹而名垂史册。他对位于北京西北方向的皇家游乐场所夏宫（圆明园）的兴建所做的贡献举世闻名。这对保护北京的文化遗产一直具有非常重要的意义。他在统治期间曾下令对京城内及其它地方的纪念性建筑予以修复。

Qianlong 49

The report also mentions the three inscriptions found on the censer. Together they provide important information about the provenance of the censer and the date of its fabrication.

The first inscription, located on the rim of the vessel, tells us that the censer was taken into use in the 49th year of the Qianlong-period, during the reign of emperor Aisin Gioro Hongli 爱新觉罗弘历（1711-1799）。The exact date reads: 'Great Qing, Qianlong 49, *jiazhen* according to the cyclical count of the years, summer, fourth month, first day.' According to the western calendar this was May 19, 1784.

The Qianlong-emperor was the fourth ruler of the Manchu Qing Dynasty (1644-1911). He is one of the great emperors of Chinese history. Under his rule the territory of the empire was greatly enlarged, and the economy flourished. The Qianlong-emperor is also well known for his efforts to enhance and preserve Chinese cultural heritage. World famous are his contributions to the development of the Old Summer Palace (Yuanmingyuan), the imperial pleasure grounds north-west of the capital. It has been of great importance for the preservation of Beijings cultural heritage, that all through his reign he commanded the restoration of monumental structures, both inside the capital and elsewhere.



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冯先生，香炉的捐赠者

在旧时的中国，寺庙道观所在城区的家族通常是该寺庙道观的所有者。富有的个人或家族将寺庙道观的器物捐赠出来供周围的善男信女们使用，这在当时很常见。此种情况下，慷慨捐赠者的姓名会在器物上提及。本香炉亦是如此。在香炉底部左侧的铭文写着：“内务府慎刑司员外郎冯七十四诚造供奉。”

铭文表明，香炉是由一位在内务府某司供职的冯先生捐赠的。内务府负责管理皇宫中的日常工作，并负责皇帝及其家人所有用品的生产制作，从头饰到裘皮大衣，从书写文具到床上用品等。制作这些皇室宫廷用品的作坊也归内务府管理。冯先生可能利用其职务之便在其中一间作坊制作了这只香炉，虽然香炉的工艺质量似乎表明情况并非如此。

“冯”的意思是“飞奔”或“速度”，是被满族采用替换其满族姓氏的首批汉族姓氏之一。改用汉族姓氏这一做法在此香炉的制作时期是常见现象。

鉴于其官职和姓氏，我们可以推测冯先生是满族人。他姓氏后紧跟的“74”这一数字的含义很难解释。姓氏后面的数字通常表示某人在家庭中的排行顺序。但在这种情况下，这个数字似乎是太大了。也许这个数字是他的年龄。也许是表明他在某个组织内的继承顺序。

Mr. Feng, donor of the censer

In Old China a temple was usually owned by the families living in the city district in which the temple stood. It was not unusual for wealthy individuals or families to donate temple objects for general use by the temple community. In such cases, the name of the generous giver was mentioned on the object. Like it is on this censer. The inscription on the left side of the bilge reads: 'In sincerity made and respectfully offered by Feng 74, Assistant-Director of the Judicial Office of the Imperial Household Department.'

It shows that the censer was donated by a certain Mr. Feng, who was employed at one of the offices of the Imperial Household Department. This Department – Neiwufu in Chinese – managed the daily routine in the imperial palaces and was responsible for the production of all goods that were used by the emperor and his family, from head ornaments to fur coats, and from writing materials to bedclothes. The workshops where the goods for use in the imperial court were made, came under this Department as well. Mr. Feng may have used his connections to have this censer made in one of these workshops – although the quality of the workmanship seems to indicate otherwise.

'Feng' – meaning 'to gallop' or 'speed' – is one of the first Chinese surnames to have been adopted by the Manchu's to replace their own Manchu family name. This was common practice at the time the censer was made.

Considering his office and his surname, we may surmise that Mr. Feng was a Manchu. The meaning of the '74', following his surname, is harder to explain. A number following a surname usually indicates a person's seniority within the family. In this case, however, the number seems to be rather high. Maybe it was his age. Or perhaps it indicated his position in the order of succession within an organization.

香炉的受赠者

香炉底部右侧的第三条铭文向我们揭示了冯先生将香炉捐赠给了谁，铭文为：“火神庙住持了兴。”

但铭文中的火神庙到底指的是哪座寺庙，目前尚不清楚。乾隆统治时期，有许多敬奉火神的寺庙，从结构单一的寺庙到大的寺庙群，规模不等。但从香炉的大小来判断，显然荷兰大使馆的这只香炉必定是属于一座规模较大的寺庙。

众多寺庙供奉火神，这表明了对火神敬拜的重要性。不仅是平民百姓，就连宫廷对火神也是高度崇敬。人为疏忽或是由雷击引起的一场火灾可以而且也确实给紫禁城造成了偶尔的巨大损失。所以，人们认为和火神保持良好关系是非常重要的。

每年在火神生日（农历六月22日）这天，负责祭拜的衙署官员们都会动身前往御用的火神庙进行供奉。对火神庙进行扩建或修缮也被认为是获得火神青睐的一种有效手段。但因为此香炉的工艺质量略微逊色，所以我们不认为它是属于朝廷御用的火神庙内的器物。



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To whom the censer was donated

The third inscription, located on the right side of the bilge, tells us to whom Mr. Feng donated the censer: 'Temple warden Liao Xing, Temple of the God of Fire.'

Exactly which temple is meant, is not clear. During the reign of the Qianlong-emperor, there were many sanctuaries dedicated to the God of Fire, varying in size from simple shrines to large temple complexes. Considering its size, however, it is obvious that the censer of the Dutch embassy must have belonged to one of the larger temples.

The large number of temples dedicated to the God of Fire indicates the importance attached to the worship of this deity. Not only commoners, but also the imperial court held this god in high regard. A fire, caused by human inattention or by a stroke of lightning, could – and did – occasionally cause great damage to the palaces of the Forbidden City. It was therefore considered of great importance to maintain good relations with this god.

Each year on his 'birthday' – the 22nd day of the sixth month of the moon calendar – officials of the Department of Official Worship would set out to the Temple of the God of Fire patronized by the imperial court, to bring the imperial sacrifices. The enlargement or restoration of his temple was also considered to be an effective means to obtain his favours. Because the censer is of lesser quality, however, we may assume that it did not belong to the temple patronized by the imperial court.

火神

火神受到敬拜的原因是不言而喻的。可以控制的火是一种积极力量，可以用于做饭和取暖。但是火苗一旦不受约束蹿至屋顶，就会变成地狱般的威胁。

对火神完整的尊称是“火德真君”，它是由众多神和魔组成的一个完整群体的最高权威，不仅有生火的能力也有灭火的能力。其中大多数是天神，住在天界的一颗星上，他们会根据需求随时降临人间。

对于火神是谁，说法不一。其中最著名的一位是古代圣君之一的祝融，他统治华夏两百年，教会人们用火焊接金属，用火烧灌木烟熏的方法来消灭有害的昆虫和有毒的爬行动物。

祝融似乎是相貌庄严而非相貌可怕的一位神，对他的描画是：举止庄重、身着与其崇高地位相符的长袍，端坐在他的四位弟子之间。祝融是众所周知非常拘谨的人。因为他的这一个性，人们想出了一个简单的伎俩使他离开自己的家园：他们将有伤风化的图片贴在灶房火炉旁边的墙上，希望这能赶走他，让他离开自己的家门，从而使自家避免火灾的危险。

祝融也许能轻易地被吓走，但他的四个弟子却没有那么容易对付。虽然和他们的主人一样拘谨，但他们非常可怕。其中最可怕的无疑是回禄。这位人类行为的严厉判官在额头正中长有第三只眼睛，使他能够对周围的世界进行详审。他的整个外观都令人生畏，因为他不仅是面色通红（面呈重枣色），而且他狂乱的头发、胡须和长袍都是火焰的颜色，这使他看上去非常凶猛。他性格火爆，骑坐在一条火龙上巡视四方，对有恶行的人们进行惩罚。

The God of Fire

Why the God of Fire was worshipped, goes without saying. A controlled fire is a positive force, providing heat for cooking and warmth for heating. Once unfettered flames settle in a roof, however, they turn into an infernal threat.

The God of Fire (*huoshen* 火神) – whose full honorific title was ‘True Lord of the Element Fire’ (*huode zhenjun* 火德真君) – was the highest authority of a whole department of deities and demons, that not only had the power to light, but also to extinguish fires. The majority were star gods, who dwelled on a star in heaven, and came down to the world of men whenever this was demanded by the occasion.

On the identity of the God of Fire, the sources vary. One of the most prominent candidates is Zhu Rong 祝融, one of the Lords of Antiquity, who ruled the People of Hua for two hundred years, learned them to weld metal by the use of fire and to extinguish harmful insects and poisonous reptiles by burning the undergrowth.

Zhu Rong seems to have been a dignified rather than a fearsome godhead: he is described as a figure with a stately bearing, sitting – in robes fitting his high standing – among four of his acolytes. He is known to have been a prude. Profiting of this idiosyncrasy, the people devised a simple trick to keep him out of their homes: they stuck obscene pictures on the kitchen wall next to the stove, hoping that this would put him off, and make him pass their door, so that their home would be spared from the treat of fire.



火神的弟子可以根据其特性来加以识别。回禄携带一对火鸟，这对火鸟从一个地方飞到另外一个地方，扇动翅膀来助长火势，蔓延火情。其余三个弟子携带的神物分别是一个有五条火龙的轮子、一个装有一万只火鸟的葫芦和一条吐着火舌的长蛇。

对许多人而言，可怕的回禄是火灾的化身。难怪经常是他而不是祝融被人们视为火神。所以，后来火神的第四个弟子的位置由一个手持登记册的神所取代。该册子上列有火神将要造访的住户的姓名。

Zhu Rong may have easily been put off. Not so, however, were his acolytes. As prudish as their master was, so terrifying were his acolytes. The most fearsome of them all, no doubt, was Hui Lu 回禄. This fierce judge of human behaviour had a third eye in the middle of his forehead, which enabled him to scrutinize the world around him. His entire appearance inspired fear. Not only his face was red (‘the colour of a ripe fruit of the jujube tree’), his wild hair, ferocious beard and robe all had the colour of fire. He was of a peppery disposition, and chased the heavens on the back of a fiery dragon to punish the people for their evil deeds.

The acolytes of the God of Fire can be recognized by their attributes. Hui Lu carried a pair of fire birds that spread fire, flying from one place to another and stirring up the flames by flapping their wings. The other acolytes carried a wheel with five fire dragons, a gourd holding ten thousand fire birds and a snake with a fiery tongue respectively.

To many the gruesome Hui Lu was the personification of the calamity of fire. No wonder that often he – and not Zhu Rong – was considered to be the God of Fire. The position of the fourth acolyte was then taken up by a god carrying the register listing the names of the households to be visited by the God of Fire.

对火神的崇拜

当火灾发生时，老北京人都认为，一定是有其原因的。因为火神不会无故出来的！一定是有人不知怎的惹怒了火神，所以，火神来到此人家里惩罚他。为了平息火神的怒气，遭受火灾的人家会派人去火神庙，祈求火神离开他们家。

火灾在周围邻里间引起的感情是复杂的。因为害怕火神将怒气迁至自己身上，周围的邻居们不敢收容从火灾中抢救出来的人或物。他们也会派人去火神庙，向火神供奉，祈求火神不要放火鸟飞临他们的家院。一旦火灾了，人们会向火神进行新的供奉，以感谢火神对他们的庇佑。

老北京大都是木房子，火灾造成的损失会非常巨大。因此，人们完全有理由一年从头到尾不停地安抚火神。仅仅因为惹怒火神而未能及时进行供奉就会损失昂贵的存货，这会是怎样的灾难啊！难怪商人和店铺主人似乎都已成为火神最忠实的仆人了。

Worship of the God of Fire

When a fire broke out, so the people of Old Beijing believed, there had to be a reason. The God of Fire did not ride out for nothing! Somehow, someone had incurred his wrath, and he had come to strike this persons household with his punishment. To soothe his anger, the afflicted family would send someone to the Temple of the God of Fire, and beg him to leave their home.

Among neighbouring households the fire aroused mixed feelings. Afraid to call down the anger of the God of Fire upon themselves, they would hesitate to accommodate people or goods that were saved from the flames. And they too would send someone to the temple of the God of Fire, to bring him an offer, and plead him not to let his birds of fire descend on their home. Once the fire was over, new offerings were made to thank the God of Fire for his blessings.

In Old Beijing, with its wooden houses, the damage caused by fires could be enormous. People therefore had every reason to placate the God of Fire all through the year. Traders and shopkeepers seem to have been among his most loyal servants. Small wonder. What a disaster to lose one's costly stock only because one had roused the wrath of the God of Fire by failing to bring him a timely offer!



今日北京供奉火神的寺庙

老北京曾经有无数的神龛和庙宇供奉着火神。但只有少数庙宇得以保存至今。大部分都在城市近百年来的发展进程中消失了，特别是过去三十年中。在此发展过程中，庙宇的陈设器物分散流落在四面八方。幸运的是少数寺庙 - 或者至少是寺庙的建筑物 - 依然幸存并在近几年得到了修复。

在修复的火神庙中，最大最漂亮的是位于什刹海附近地安门外大街的火神庙。这是清朝官员进奉火神的寺庙。



该庙建于唐代公元632年，并于元代末期1346年得到首次修复。当紫禁城连续几年遭遇火灾后，明朝万历皇帝（1573-1619）下令扩建火神庙，以期安抚火神。随后对其进行的大修缮是清乾隆皇帝于1759年下令进行的。他向寺庙敬献了他亲亲手书的几块匾牌和对联。

Temples dedicated to the God of Fire in present-day Beijing

In Old Beijing there used to be countless shrines and temples dedicated to the God of Fire. Only a small number have been preserved until the present day. The majority have disappeared in the speed at which the city developed over the last hundred years, notably the last thirty years. In the process the furnishings of the temples have been scattered in all directions. Fortunately a small number of temples - or at least their buildings - still stand and has been renovated in recent years.

The largest and most beautiful of the restored temples dedicated to the God of Fire lays on Outer Di'anmen Street, near Shishahai. This was the temple in which the Qing-emperor's officials brought their sacrifices to the God of Fire.

The temple was built in 632 A.D., during the Tang Dynasty, and was first renovated in 1346, at the end of the Yuan Dynasty. When the Forbidden City had been struck by fire for a succession of years, the Wanli-emperor (1573-1619) of the Ming Dynasty ordered the temple to be enlarged, hoping thereby to placate the God of Fire. The next major renovations were carried out in 1759 by order of the Qianlong-emperor. He presented the temple with several name plates and scrolls with parallel phrases in his personal handwriting.

清朝末期，该寺庙在民众中享有巨大声誉。每年农历七月十五日的中元节（饿鬼节）都会在该寺庙前面焚烧一座被称作是“普渡船”的纸制大厦。这一景象吸引了全城数千名的围观者。

自上个世纪中叶直到1981年，火神庙一直被普通百姓用作民居。2002年开始对该寺庙进行翻新修复，2010年完工。目前翻新后的火神庙，建筑精美，是北京向公众开放的唯一一座专门供奉火神的庙宇。



第二座火神庙位于崇文门附近的西花市大街。它始建于1568年，于清乾隆1776年得到修缮。和地安门的火神庙一样，该庙在上世纪中叶被普通百姓用作民居。大约在十年前，该地区的胡同被拆毁以便腾出地方兴建现代化的公寓楼。但此庙得以幸存并得到了修缮。它是该地区为数不多、能令人依稀想起昔日的古建筑之一。但翻修后的建筑不再用作寺庙了。目前，第一个大殿是附近一个正在翻修的图书馆的备用仓库；第二个大殿及庭院都不得入内。

At the end of the Qing Dynasty, the temple enjoyed great fame among the population. Each year on the day of the Hungry Ghosts Festival – *zhongyuanjie* 中元节, on the 15th day of seventh month of the moon calendar – a huge paper edifice called the ‘Boat of Universal Salvation’ (*puduchuan* 普渡船) was burnt in front of its premises. This spectacle attracted thousands of spectators from all over town.

From the middle of the last century until 1981 the temple grounds were used as living quarters for commoners. Renovation of the temple commenced in 2002, and was completed in 2010. At present this temple, with its beautifully refurbished buildings, is the only temple in Beijing dedicated to the God of Fire that is open to the public.



A second Temple of the God of Fire is located near Chongwenmen at Xi Huashi Dajie (West Flower Market Street). It was built in 1568, and renovated in 1776 during the reign of the Qianlong-emperor of the Qing Dynasty. Like the temple at Di'anmen, the grounds of this temple were taken into use as living quarters for commoners in the middle of the last century. Some ten years ago, however, the hutongs in this area were pulled down to make room for modern apartment buildings. The temple, however, was spared and renovated. It is one of the few old buildings in this area reminding of the days of yore. The renovated buildings are no longer in use as a temple though. At present the first hall serves as an auxiliary depot of a nearby library, that is currently being renovated; the second hall and courtyard are not accessible.

第三座火神庙位于东琉璃厂29号。该庙始建于明代，于清乾隆1786年得到翻修。因热闹非凡的厂甸庙会而为大众所知，每年春节期间举办的厂甸庙会已经举办了数百年。清朝末期，厂甸庙会成为一个颇有人气的艺术品及古玩市场，因京城知名的古董商在此展出的独特艺术品而获得盛誉。

目前，该庙已不再使用。漫步在琉璃厂的许多古玩店，人们很容易路过这座寺庙而浑然不觉。该庙后面部分的建筑已被用于民居，且已面目全非。前面部分的建筑现为一家会所，只有会员才能进入。此前面部分已经翻修过，且翻修明显体现了对其曾为火神庙的敬重。在曾是寺庙正殿的会议室里，部分放低的天花板处使用的是玻璃格板，所以，这座古老建筑的百年横梁透过玻璃依然可以看到。厢房内的一个小神龛里还保留着对火神的记忆。



A third Temple of the God of Fire was located at East Liulichang 29. The temple was built during the Ming Dynasty and renovated in 1786, during the reign of the Qianlong-emperor of the Qing Dynasty. It was well known for the bustling Changdian Temple Fair, that for hundreds of years was held on the temple grounds during the Spring Festival. At the end of the Qing Dynasty the Changdian Temple Fair became a popular market for arts and antiques, acquiring great fame for the unique objects d'art that were put on display by the city's renowned antique dealers.

At present the temple is no longer in use. Strolling along Liulichang's many antique stores, one will easily pass it by unnoticed. The buildings at the rear end of the temple were taken into use for housing purposes, and have changed beyond recognition. The buildings at the front part accommodate a *huisuo*, an exclusive club, accessible to members only. This part of the former temple has been renovated with obvious respect for the former use of its buildings. In the meeting room – once the main hall of the temple – glass panels have been used in the partly lowered ceilings, so that the century old beams of this ancient structure can still be seen. In a side room a small shrine keeps the memory of the God of Fire alive.