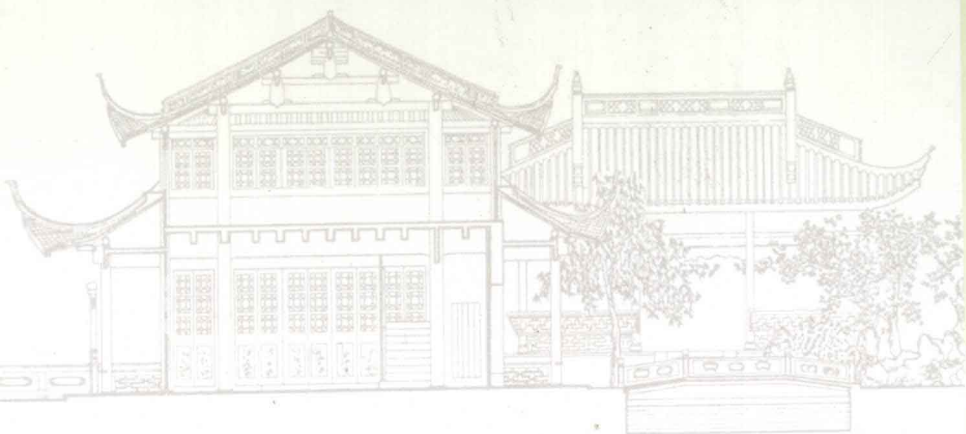


G A R D E N S O F H A N G Z H O U

安怀起 编著 ■ 孙 骊 译

# 杭州 园林



中英对照

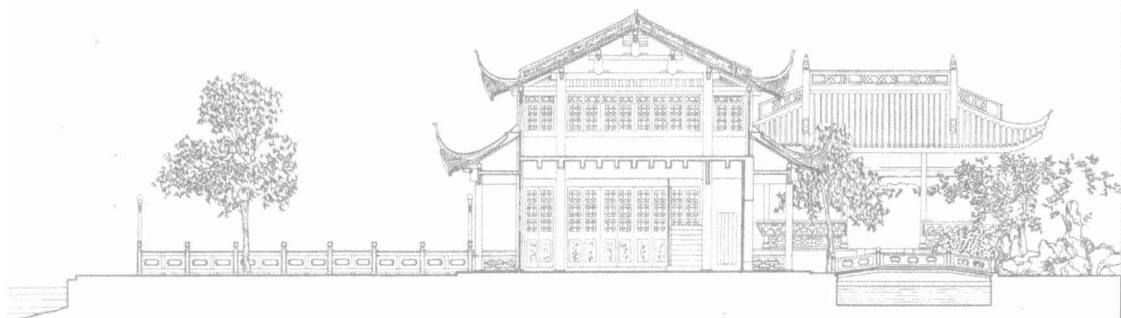
同济大学出版社

安怀起 编著  
◎ 孙骊 译

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# 杭州 园林



同济大学出版社

## 内 容 提 要

杭州园林经过千百年的经营,形成了它的独特风格,从而在中国园林史上占有重要的地位。本书阐述与探讨了杭州园林的历史、园林类型与艺术特点,图文并茂,科学性与艺术性兼备,是研究杭州园林的学术专著。书中文字论述深入浅出,摄影作品丰富多彩,尤其是测绘图部分,为同济大学建筑系上百名师生奋战三暑实地测绘的成果,是极为珍贵的历史资料。

本书由著名园林、建筑学家陈从周教授作序。

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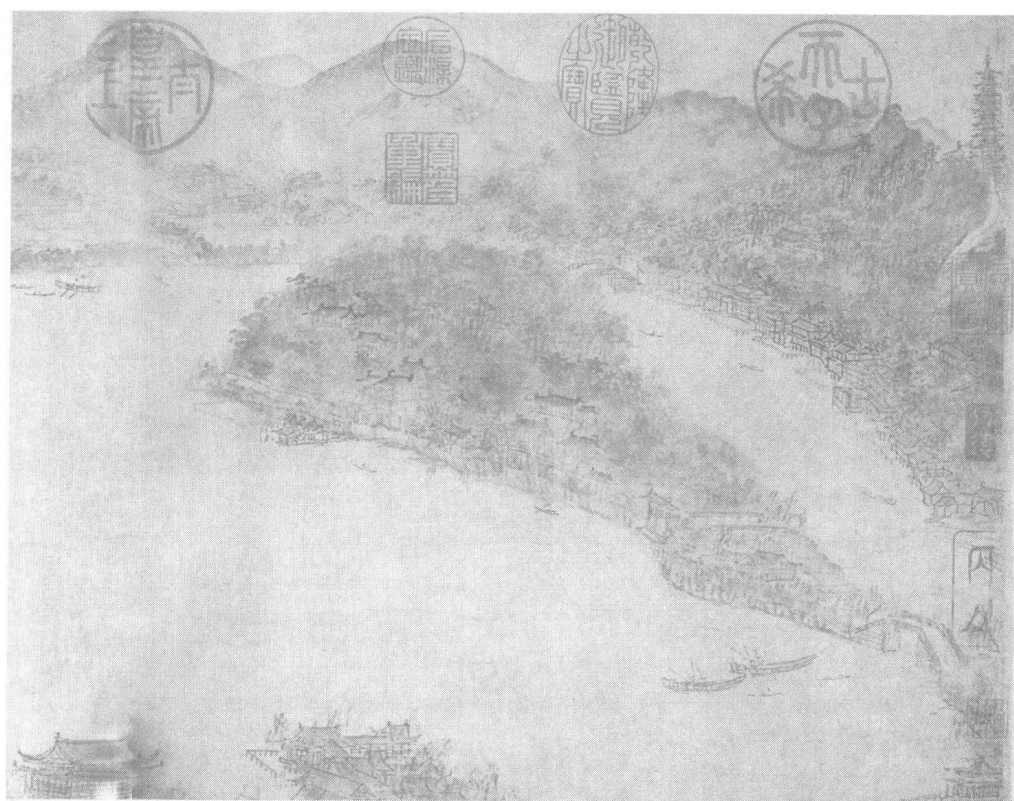
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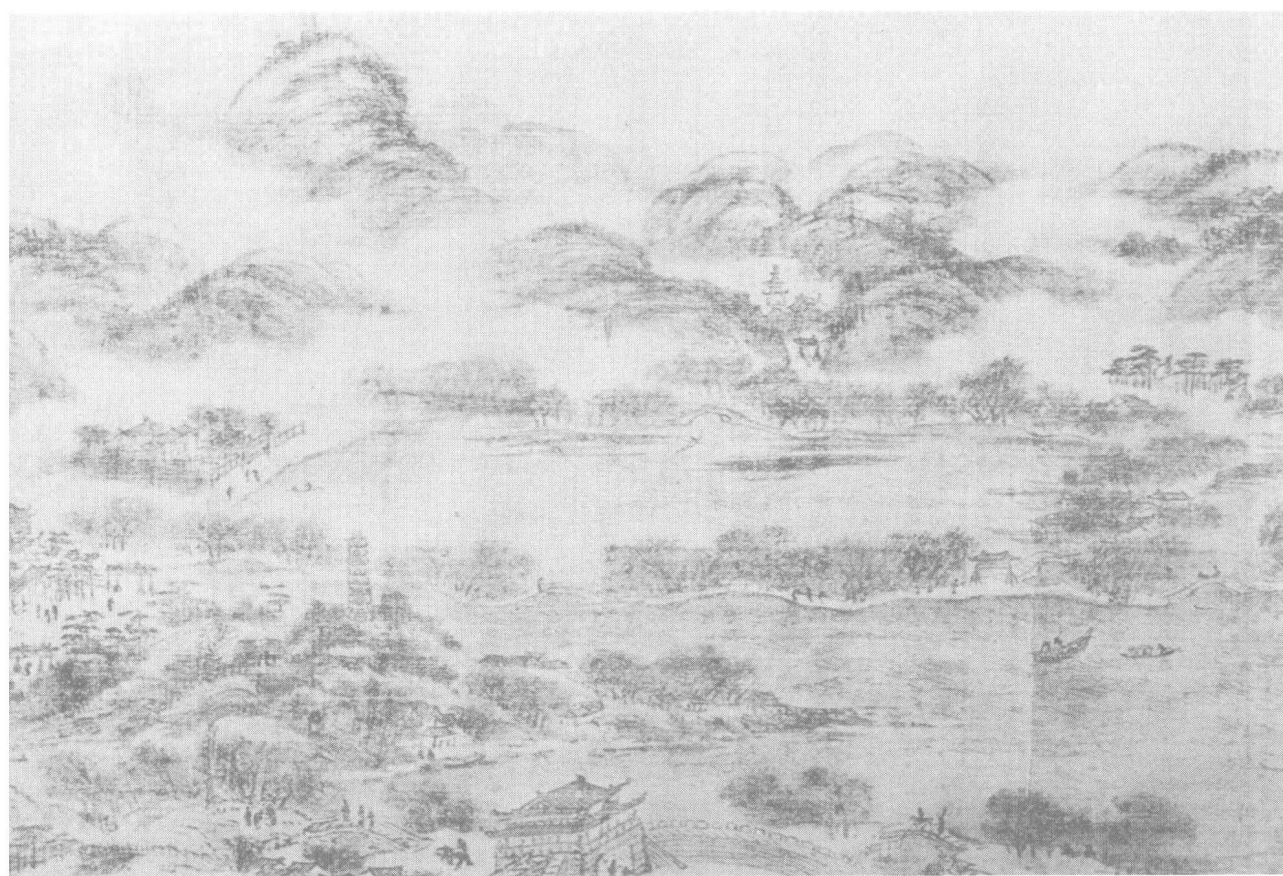
西湖图(局部) 南宋 李嵩

The West Lake (detail), paintings by Li Song of the Southern Song Dynasty





西湖全景图(局部) 明 周龙



The West Lake(part), painting by Zhou Long of the Ming Dynasty



(1) 断桥残雪

(1) Lingering Snows on the Broken Bridge

西湖十景图 清 董诰

The Ten Scenic Sights of the West Lake, paintings  
by Dong Gao of the Qing Dynasty



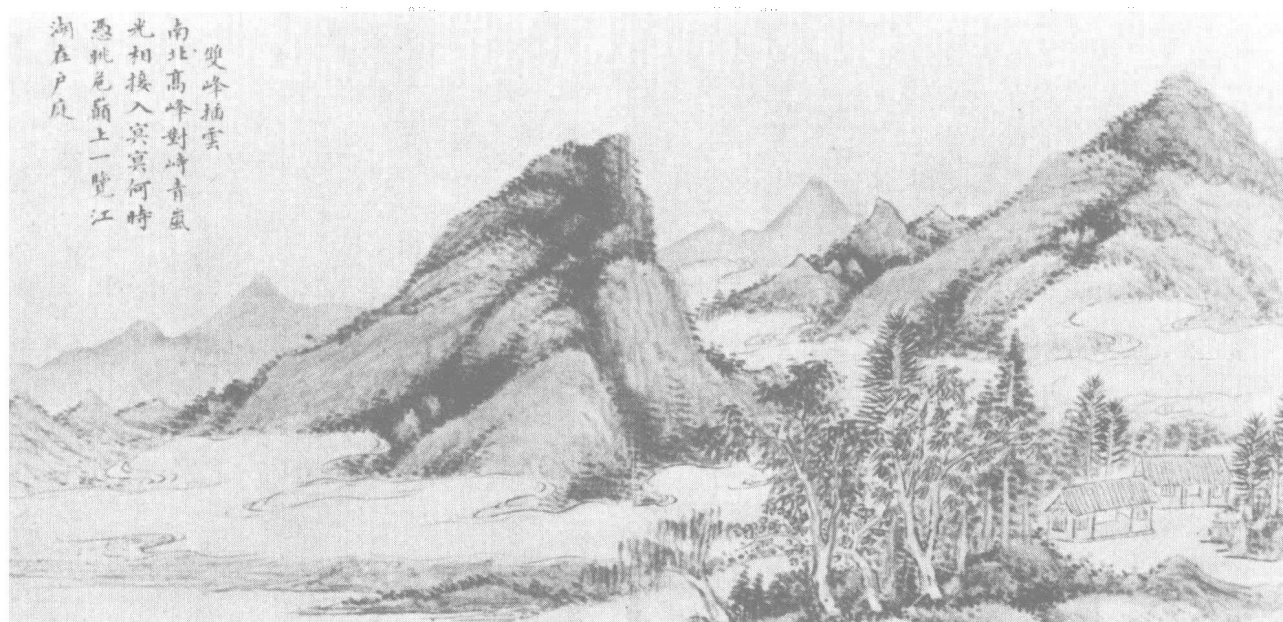
(2) 三潭印月

(2) Three Pools Mirroring the Moon



(3) 平湖秋月

(3) A Placid Lake under the Autumn Moon



(4) 双峰插云

(4) Twin Peaks Piercing the Clouds





(5) 曲院风荷

(5) Lotus Flowers Caressed by Breezes in the Old Distillery Garden



(6) 苏堤春晓

(6) Dawn over the Su Causeway in Spring



(7) 花港观鱼

(7) Enjoying the Sight of Fish at Play at Flower Harbor



(8) 南屏晚钟

(8) The Sound of Bells at Eventide on Nanping Hill





(9) 雷峰夕照

(9) Sunset Glow over Thunder Peak

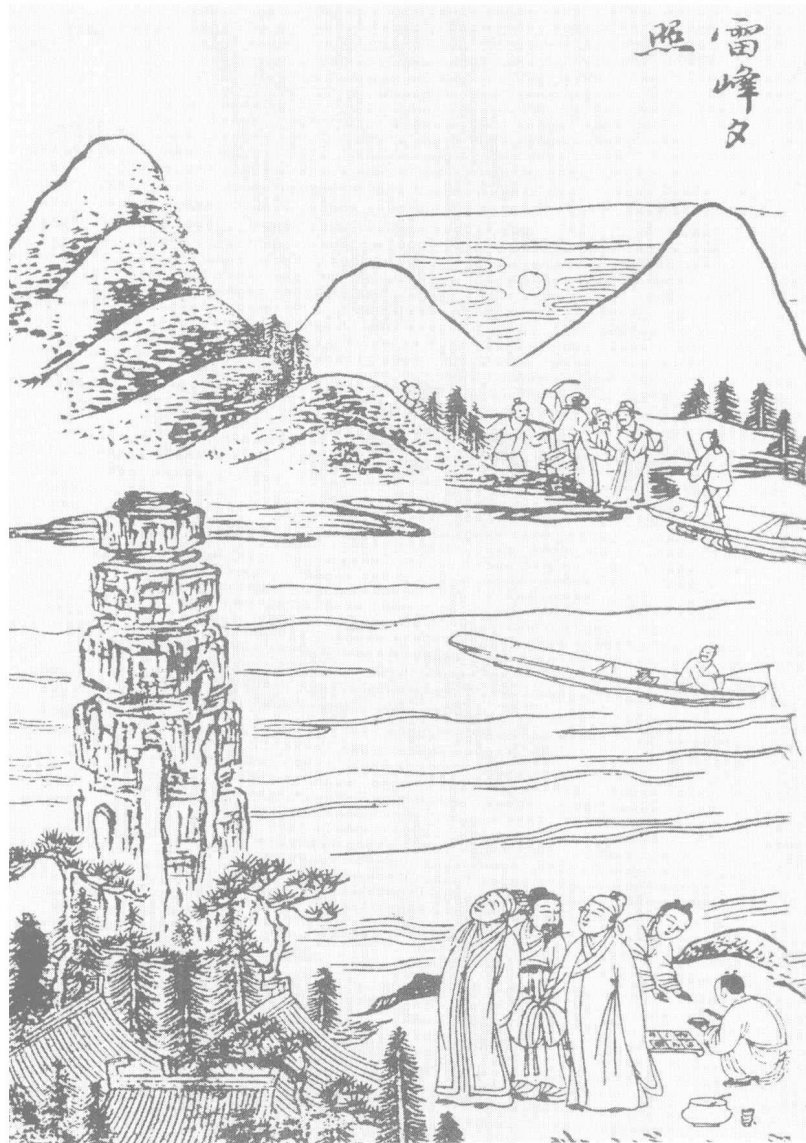


(10) 柳浪闻莺

(10) Listening to Orioles Sing in Swaying Willows

雷峰夕照 清 蓝深

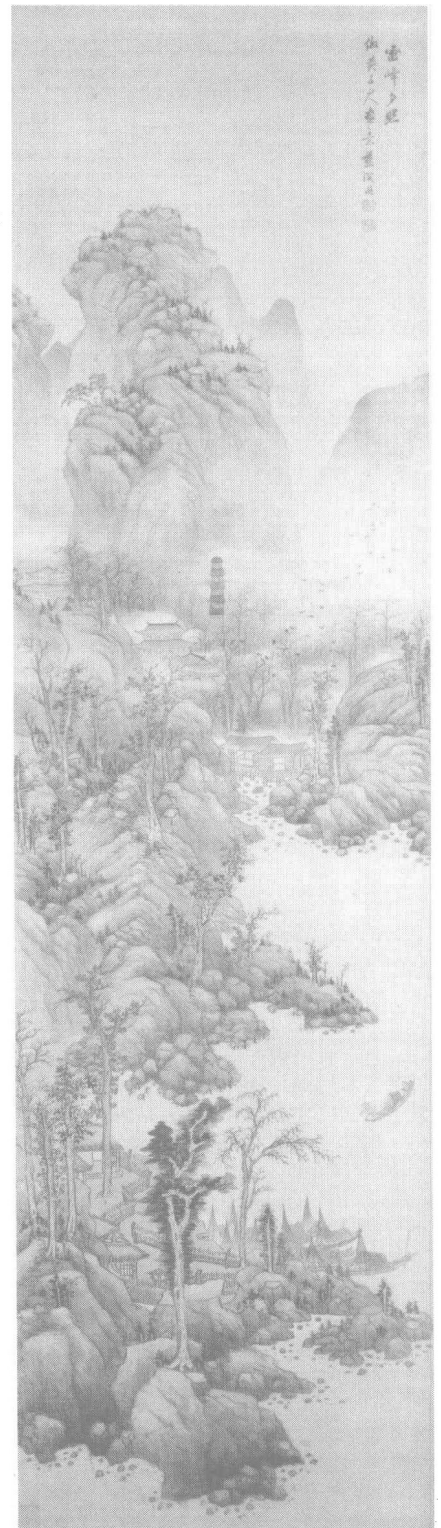
Sunset Glow over Thunder Peak, painting  
by Lan Shen of the Qing Dynasty

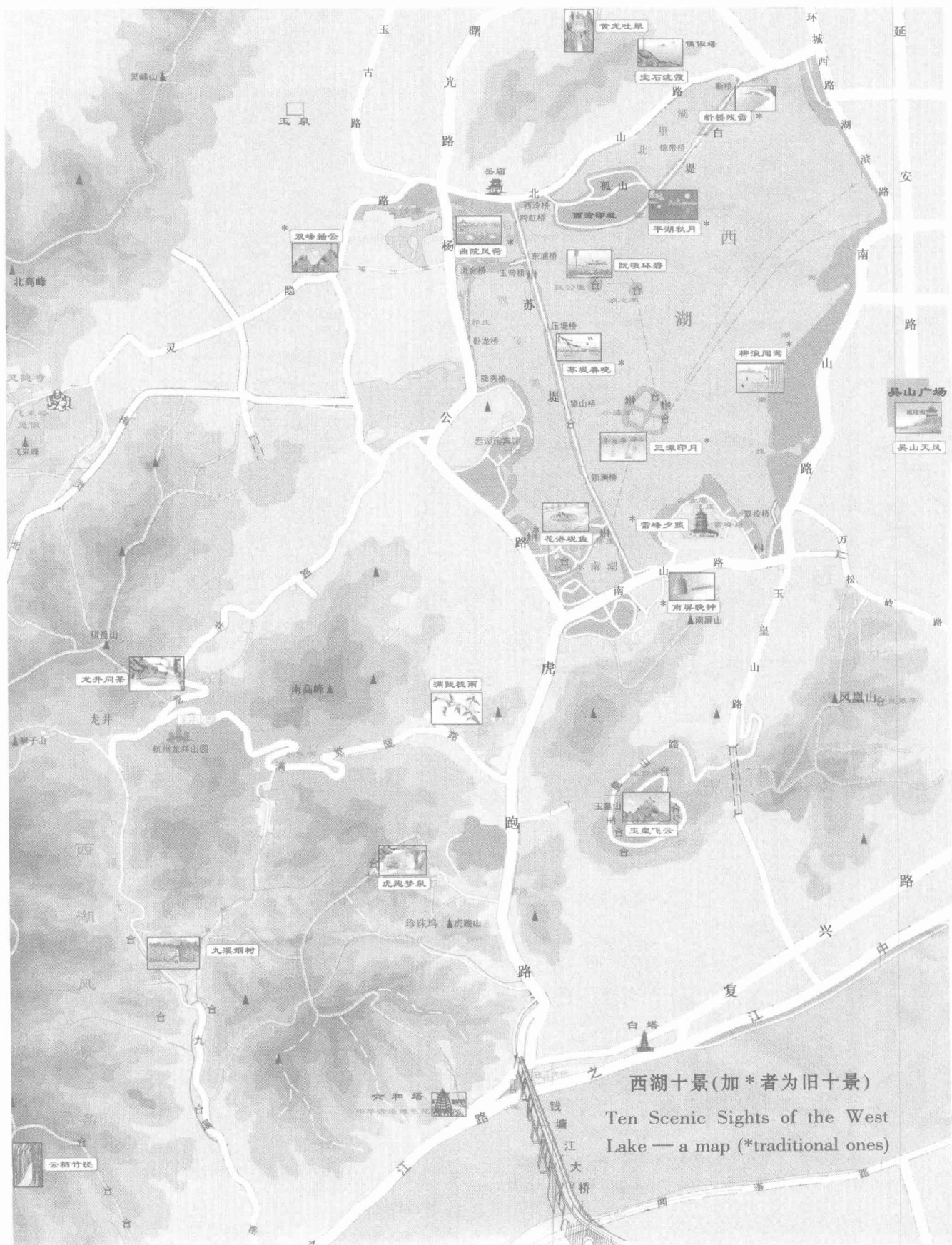


雷峰夕照(木刻版画)

摘自明代万历三十一年(1603)杨尔曾《海内奇观》卷三。

Sunset Glow over Thunder Peak, woodcut of the Ming Dynasty





西湖十景(加\*者为旧十景)

Ten Scenic Sights of the West Lake — a map (\*traditional ones)

# 序

西湖与其说是风景区,倒不如把它叫做大园林,或者大盆景来得具体。因为它空灵、精巧,小中见大、大中藏小,宜游、宜观、宜想、宜留,有动、有静……真说得上是面面钟情、处处生景了。

安君怀起最近写了这本《杭州园林》,其实是西湖风景的一部分。西湖是个大园林,那些过去人们称为“庄子”的小园林,不过是大景区中一个景点而已。

杭州园林历史悠久,南宋时的姑且不谈,湖楼水阁,阊苑名园,具见史籍。就以晚近我所曾游过的,城市内园有元宝街芝园、金衙庄皋园、奎垣巷固园、双陈巷络园、岳官巷补松书屋、马市街鉴止水斋、横河桥庚园、东街路榆园、头发巷绸业会馆等。湖上郊园则有勾山樵舍、俞楼、刘庄(水竹居)、小刘庄(坚艸别墅)、杨庄、南阳小庐、蒋庄(万柳堂)、汪庄、唐庄(金溪别业)、高庄(红栎山庄)、郭庄(汾阳别墅)、许庄(安巢)、漪园及西泠印社等,散见湖上。春秋佳日,荡舟清游,一天玩上一两个园,那真是从容乐事了。这些“庄子”因地制宜,景因园异,但有它的共同特点,就是主要是作为西湖风景的一个组成部分,关键在于对湖山还是抱谦虚的态度,“庄子”本身多数则处于从属地位,没有突出本身,要更显出的是在景字上用功夫,景在乎观,重于借。那些粉墙黛瓦,隐现于山际水边者,可居、可望,轻盈地点出了西子之美,那落笔实在太飘逸了。

“村茶未必逊醇酒,说景如何欲两全;莫把浓妆欺淡抹,杭州人自爱



天然。”我对西湖始终抱有“还我自然”的夙愿,我不希望她变成慈禧太后式的颐和园,也不愿她变成瑞士式的日内瓦湖,她是秀丽娴静有内在美的江南姑娘,如果经营者能体会到这一点,那对如何装点西湖,我想离题不会太远了。

此书调查测绘了若干湖上园林,从中也可以探索到一点:古人如何在风景区中构园的。作为历史研究也好,今后建设参考也好,都有其一定价值。但是“改园更比改诗难”,我们要仔细着意地去推敲啊!千古功罪,在此一举。西湖今后改成什么样子,我是在猜疑与徘徊中,我几乎不敢想,“池馆终随人意改”。但是,还是希望想要改园的人,能多研究一下西湖的历史,多做点分析工作,也就是在“文化”二字上,多下点功夫。怀起这书,既能为今后的西湖建设有所补益,同时也为游览者提供了资料,实是可喜的事。

春雨楼头,海棠花谢,零落残红,柔情未了。如梦旧游,书此为序。

陈从周

一九八五年仲春于同济大学

注:此文已于1987年收录在陈从周先生的《帘青集》中,题为《〈杭州园林〉序》。

# Preface

Rather than be called a scenic spot, the West Lake, as I see it, had better be looked upon as one big garden in itself, or a bonsai of huge proportions. Its visual impact is aesthetically inspiring, exquisitely or even ethereally beautiful. Here microscenery and macroscenery are perfectly at one, complementing each other to the advantage of both. It is a place good for many things, sightseeing, looking admiringly at, contemplating upon and lingering over. It is rich in scenic features one enjoys looking at either from a fixed position or while strolling along. It boasts attractive views one will readily fall in love with and views evocative of strong emotional responses.

This book *Gardens of Hangzhou* is a recent work by Mr. An Huaiqi which actually deals with only a part of the scenery of the West Lake. As I have said, the West Lake is one big garden in itself and what used to be known as villas or *zhuangzi* in the local dialect are only individual scenic sights in one big scenic whole.

The gardens in Hangzhou boast a long history. We will not now discuss what things were like in the Southern Song dynasty (1127-1279) whose lakeside halls and pavilions and whose many picturesque gardens, some belonging to the royalty, have all been described in historical records. In my own case, those I have visited personally in recent years can also make a fairly long list. In the inner city there are Zhi Garden on Yuanbao Street, Gao Garden of Jinya Zhuang, Gu Garden in Kuiyuan Alley, Luo Garden in Shuangchen Alley, the Busong Studio in Yueguan Alley, the Jianzhi Waterside Pavilion on Mashu Street, Yu (surname) Garden near Henghe Bridge, Yu (elm) Garden on Dongjie Road, the Silk Trade Guild Garden in Tongfa Alley, etc. For suburban or lakeside gardens there are the Goushan Woodsman's House, Yu Mansion, Liu Villa (Water Bamboo House), Little Liu Villa, Yang Villa, The Little Hut of Nanyang, Jiang Villa (Hall of Ten Thousand Willows), Wang Villa, Tang Villa (Golden Stream Mansion), Gao Villa (Red Oak Mountain Villa), Guo Villa (Fenyang Country House), Xu Villa (Home of Peace), Yi Garden and the Seal Engraver's Society, all of which are scattered about on the shores of West Lake. If on a fine day in spring or fall one can take a boat and go rowing on the lake, visiting at whim one or two of the gardens in a leisurely manner, it would indeed be a most pleasant and relaxing experience. These villas are all perfectly sited, each taking full advantage of the surrounding scenery. Their scenic charm differs one from the other, but they all have something in common. That is, they all deliberately and painstakingly try to make themselves a part of the scenery of the West Lake as a whole. The important thing



here is that one and all they seem, so to speak, to know the virtue of modesty and try to subordinate themselves to the overall scenery of lake and hills, never trying to make themselves intrusive or obtrusive. What they painstakingly try to do is to make more prominent the surrounding scenery and merge fully with it. The essence of beautiful scenery is its visual appeal and this may be enhanced through borrowing from the surroundings. Those white-washed walls and dark-colored tiles that peep from or are only dimly visible on the wooded hillside or waterside, places where folks live and places which others enjoy the sight of, point up casually the graceful beauty of the West Lake. How elegant, how artlessly artistic is all this!

As a poet has said:

Rustic tea may not be inferior to mellow and pure wine,  
In appraising scenic beauty a good balance is the thing,  
Ornamentation may not always compare favorably with simple, light touches,  
After all it is nature that the residents of Hangzhou adore most.

Personally I have always cherished the wish that with regard to the scenery on the West Lake "Nature must always have her say". It is my fervent wish that never will it ever be changed to look something like Empress Dowager Ci Xi's Kunming Lake in Beijing, nor even to look like Lake Geneva in Switzerland. The West Lake is, so to say, a maiden girl of Jiangnan (south of the Yangtze) with her own quiet and elegant inner beauty. If those involved with her management can understand and appreciate this, then they will be close to getting the right answers to the question of how to take good care of it.

In writing this book much survey has been conducted on the gardens on the lake, from which we can learn something about how people in ancient times tried to design gardens in a scenic region. This could be of use to us both in the way of historical studies and of our future efforts at landscaping. But as someone has said, "It is more difficult to improve upon a garden than upon a poem," and this means that we must handle the question with extraordinary care and caution! Whether we will be able to do something for which people in future will feel proud of us or for which they will condemn us ever and ever hinges on what kind of decisions we make. What the West Lake will look like in future is a question that keeps haunting me and filling me sometimes with a sense of uncertainty, a question I dare not dwell my mind upon much, for after all "A pond or a hall will change at the dictates of man". Still it is my ardent wish that people involved with the work of improving upon gardens can spend more time studying the history of the West Lake and studying every aspect of the questions involved in the work, that is, to go deeper into the question of what can perhaps vaguely be called "culture". This book by Huaiqi may be of use both to our work in future with regard to the West Lake and to sightseers on the lake as a guide or a book of reference. In this sense, it is a laudable achievement.

It's drizzling outside and the blossoms of crab apple trees are falling off, with the ground strewn with fallen petals. Still my tender affection for the West Lake has remained and I have written this preface very much like I was visiting an old familiar place in my dreams.

Chen Congzhou  
In mid-spring, 1985

Note: This preface was first published in 1987 in Chen Congzhou's collection of essays entitled *Blue Curtains*.