



LITERATI GARDENS

POETIC SENTIMENT & PICTURESQUE ALLURE

中國文人園林

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CHEN CONGZHOU

陈从周 著

LING YUAN 凌原 译



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北京 BEIJING

图书在版编目 (CIP) 数据

中国文人园林：汉英对照 / 陈从周著；凌原译. —— 北京：外语教学与研究出版社，2016.12

ISBN 978-7-5135-5514-2

I. ①中… II. ①陈… ②凌… III. ①古典园林—介绍—中国—汉、英 IV. ①K928.73

中国版本图书馆 CIP 数据核字 (2016) 第 322812 号

出 版 人	蔡剑峰
责任编辑	仲志兰
封面设计	蔡 曼
版式设计	高 蕾 贾世旭
封面题字	沈中锋
出版发行	外语教学与研究出版社
社 址	北京市西三环北路 19 号 (100089)
网 址	http://www.fltrp.com
印 刷	北京盛通印刷股份有限公司
开 本	787×1092 1/16
印 张	40
版 次	2017 年 1 月第 1 版 2017 年 1 月第 1 次印刷
书 号	ISBN 978-7-5135-5514-2
定 价	228.00 元

购书咨询：(010) 88819926 电子邮箱：club@fltrp.com

外研书店：<https://waiyants.tmall.com>

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联系电话：(010) 61207896 电子邮箱：zhijian@fltrp.com

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中咨律师事务所 殷 斌律师

物料号：255140001

张州







"Famous Garden Under Heaven," an inscription in Chen Congzhou's handwriting for the Water-Rimmed Garden, rebuilt in 1991-1994 as the later professor's garden-making swan song. His accolade for this literatus garden in Rugao, Jiangsu province, applies as well to all the gardens he elaborates in this book.



江苏如皋水绘园于1991年开始重建，三年后竣工。陈从周教授为此次重建所创方案乃是其作为造园家的收官之作。先生为该文人园亲笔题词“天下名园”，这一崇高评价也适用于他在本书中详细描述的各个园林。

——如皋水绘园管理处供图

绪论

Introduction

——中国园林艺术大师陈从周先生

Chen Congzhou, a Great Master of Chinese Gardens

FOLLOWING in the steps of Ji Cheng (1582-c. 1642) and Wen Zhenheng (1585-1645) of the Ming and Li Yu (1611-1680) of the Qing, Chen Congzhou (1918-2000) was the only man in modern China who could make gardens and restore old ones with his own hands while writing books to appreciate and comment on Chinese gardens. In 1978, he was invited to the United States and built the Astor Court, a replica of the Late-Spring Peony Lodge of the Master-of-Nets Garden, Suzhou, in the Metropolitan Museum of Art of New York City; upon its completion, it became the talk of the town and drew rave reviews throughout the world as the first authentic Chinese garden ever built by China in a foreign country. This event enabled the world to know Chinese gardens better and established Chen Congzhou as modern China's father of gardens.

Chen Congzhou was an eminent specialist in ancient Chinese architecture and the craft of Chinese gardens. The best garden maker among his contemporaries, he knew better than anyone else about how to appreciate gardens and go sight-seeing in them. Whenever he set about restoring a traditional garden or building a new one with his own design, he made a point of bringing the traditional Chinese landscape gardening techniques to best advantage

while incorporating the latest scientific and technical results in innovative ways. In his craft of gardens he was fastidious in his pursuit of pleasant and serene ambience, exquisite layout, and state-of-the-art buildings that are also up to the highest standards. The artificial mountains he had built and the waters he had harnessed in a garden always appear labyrinthine in unaffected ways; the flowers and trees he had planted look perennially new; his interior decorations always look elegant in classical simplicity. His buildings are always fire-proof, sturdy and made to last; his gardens are always studded with scenic attractions; the views he had put in his gardens always change with the shift of the visitor's footstep. His gardens are, too, graced with a wealth of poetic inscriptions, calligraphic couplets and other cultural elements, which

陈从周先生是我国继明朝计成、文震亨、清朝李渔之后，现当代既能亲自动手造园、复园、又能亲自著书立说，品评、论述中国园林的第一人。1978年他受美国纽约大都会艺术博物馆之邀，赴美筹建了中国园“明轩”（准确地说是移植了苏州网师园内的殿春簃）。这是我国在国外建造的第一个中国园，“明轩”建成后，中国园林之美立刻轰动了全纽约，震惊了全世界。从此，陈从周和中国园林冲出国门，走向世界。所以陈从周先生被人们尊称为现代中国园林之父。

陈从周是中国古建筑学家，又是中国园林学家，是我国现当代最会造园、最会品园、又最会游园的学者。说最会造园，是因为他无论修复的园还是设计建造的园，都能继承中国传统的造园技术，并能对当前科技的新成果进行吸收、利用和创新，所以他造的园不但讲究环境优美宁静、设计构思精巧、建筑式样标准精致、叠山理水曲折自然、种花植木季季常新、内外装修古朴典雅，题词对联高雅动情，而且房屋防火坚固耐用，全国景观丰富、景随步移，吟咏能激发游人



never fail to strike a deep chord in the heart of the beholder and make him reluctant to go away.

One of his masterpieces is the eastern garden built in the 1980s in the Gratification Garden in metropolitan Shanghai. Sequestered in peaceful repose in an elegant setting and laid out in an exquisite design, looking unaffected classical, with verdant wood and luxuriant artificial mountains all over its precincts, it offers a cozy place where people come to relax and have a good time while attracting a constant stream of tourists from around the world. As a name card of Shanghai, it is where foreign heads of state and other distinguished guests are received.

I say the late professor knew better than anyone else in appreciating gardens because, in the belief that “every garden has its own personality,” he could always fathom out how such a garden “follows the law of nature and captures the appeals of nature” and why it is “imbued with poetic sentiments, picturesque appeal and scholastic fascination.” It is through his studies, comments and introductions through books and lectures that the gardens of Suzhou and Yangzhou became well known in the world.

I say he was better than anyone else about how to go sightseeing in a garden because he was always aware that the Chinese garden is known as a scholar garden. Scholars always build gardens the way they write articles in which they invest their thoughts and passion. Visiting a garden ought to be treated like reading a book, for only thus can we grasp the garden’s theme and the beginning, development, transition and conclusion of its makeup. In some of his writings, such as *Collected Discourses on Gardens* and *The Rhythms of Gardens*, he teaches readers what to see inside the garden they are visiting. He would begin introducing such a garden by presenting background information, such as the age in which it was born, a biography of its owner, its vicissitudes, and its topography and environment. Then he would offer an optimal sightseeing route that covers the garden’s major sights each having a different spatial feeling, so that touring the garden is like unfolding a long scroll of Chinese painting that can easily catch the viewer’s fancy. At times he would turn himself into a voluntary tourist guide, like what he does in his books *Famous Gardens in China* and *On Gardens*, in which he shows his guests around and tells them how to ruminate what’s special about the garden they are visiting.

It was through hard work that Chen turned himself into a stellar garden maker, appreciator and visitor. In “On Gardens 3,” he stresses the relationship between making and appreciating gardens by saying,

Only those who appreciate gardens can craft gardens; only those who aim high can muster their abilities to measure up to it. A man who cannot tell tastes apart can never come up with a cookbook.

的共鸣和联想，文化积淀深厚，让人流连忘返。例如上世纪八十年代他修造的豫园东部园，位于繁华、时尚、喧闹的大都市上海中心，是座城市山林，全园幽静、高雅、精致、古朴，是上海人民休闲游目之所，也是中国人民旅游生息之地。现在它已成为上海的一张名片，是接待外国首脑和外宾的游览圣地。说最会品园，是因为他能在中国园林中品出“有自然之理，得自然之趣”，“有诗情画意和书卷气”，“不同园林各具个性”等特点来。例如苏州的各个园、扬州的各个园，都是经他发掘、研究、品评、著书立说后，不断向外界宣传介绍，而使之名扬海内外的。说最会游园，是因为他知道中国园林又称为文人园，文人造园与文人写文章一样，在园中注进了自己的思想和感情，因此游园也必须象读书一样，读懂园中的主题思想和启承转合的结构方式，如他的著作《园林谈丛》、《园韵》等，都是教读者如何游园的，每一个园，他总先介绍它的背景资料（如时代背景，园主历史，园的变迁，地理环境等），然后寻找最佳的游览路线，把全国的美景——串联在一起，各种景物组成不同的空间感觉，使游园观景之乐如同欣赏中国画的长卷一样引人遐思。有时他还亲自当导游，在《中国名园》、《说园》等著作中，他带领大家一起游园赏景，听他津津有味的讲解，细细品味各个园的独特风格来。

先生造园、品园和游园，都是造园实践中得来的。他在《说园》中一再强调造园、品园和造园之间的关系，说：“能品园、方能造园，眼高手随之而高，未有不辨乎味而能著食谱



He adds in “On Gardens 5,”

For this reason I would like to reiterate that if you do not appreciate a garden you should not go see it; if you cannot go see a garden, you should not make one.

All this shows he not only cherished his practice in making, appreciating and touring gardens, but also prized the accumulation of experiences and never stopped upgrading them.

In his lifetime Chen authored some twenty books on gardens, amounting to over one million words. The *Suzhou Gardens*, published in 1956, put his name on the Chinese map of landscape gardening. The *On Gardens*, published in 1984, is his representative work. The *Remnant Ink From Carpenter’s Studio*¹, released the year before his death, was his swan song. In these works he left behind an all-encapsulating and systematic legacy of traditional theories on garden making, but he also initiated at least five new theories.

Firstly, the theory on in-situ viewing and in-motion viewing.

He begins his “On Gardens 1” by saying,

The first thing to consider before making a landscape garden is that there are vistas for in-situ viewing and those for in-motion viewing, the former pointing to sceneries that people can take in while sitting down, and the latter calling for a tour route of considerable length so that the vista changes with the shift of the visitor’s feet. Small gardens should be predicated on sights for in-situ viewing and supplemented with those for in-motion viewing, courtyard gardens should be catered entirely to in-situ viewing, but it should be the other way round for large gardens. The Master-of-Nets Garden of Suzhou is a typical example for small gardens, and the Humble Administrator’s Garden of Suzhou is a case in point for large gardens.

Again in “On Gardens 5,” he states.

Feeling that I have not said enough about in-motion and in-situ viewing in landscape gardening in ‘On Gardens 1,’ I would like to get all my thoughts on it off my chest in this final installment of my discourse on gardens. Motion and stillness are relevant to each other insofar as scenic viewing is concerned. Where there is motion there is bound to be stillness, and vice versa. In sightseeing, however, stillness is contained in motion, whereas motion stems from stillness; together, they conjure up innumerable visual changes and scenic wonders. As the *Commentary of the Book of Changes* goes, ‘It is by interspersing numbers that change proceeds. The numbers are combined in various ways, which exhaust

all aspects of changes, and, in consequence, the hexagrams form the pattern of Heaven and Earth.' Motion and stillness can also be interpreted, in landscape gardening parlance, as moving scenes and still scenes respectively. To someone sitting in a pavilion, the drifting clouds and

者。”全文最后又说：“故我重申不能品园，不能游园，不能游园，不能造园。”先生不但重视实践，亲自造园、品园、游园，而且非常重视经验的积累和创新。

先生的园林专著有二十多部，一百多万字，其中1956年出版的《苏州园林》是他的成名作，1984年出版的《说园》是他的代表作，1999年出版的《梓室余墨》是他辞世前的告别之作。他的著作都全面地系统地继承了我国传统的造园理论，而且也创立了新的造园理论，他对造园理论的主要贡献有以下五条：

一、创立了“静观和动观”之说。

他在《说园》开篇就说：“园有静观、动观之分，这一点我们在造园之先，首要考虑。何谓静观，就是园中予游者多驻足的观赏点；动观就是要要有较长的游览线。二者说来，小园应以静观为主，动观为辅。庭院专主静观。大园则以动观为主，静观为辅。前者如苏州‘网师园’，后者则苏州‘拙政园’差可似之。”在《说园》尾篇的开头，先生又说：“《说园》首篇余既阐造园动观静观之说，意犹未尽，续畅论之。动静二字，本相对而言，有动必有静，有静必有动，然而在园林景观中，静寓动中，动由静出，其变化之多，造景之妙，层出不穷，所谓通其变，遂成天下之文。若静坐亭中，行云流水，鸟飞

1. Carpenter's Studio 梓室 is the name chosen by Chen Congzhou for his study.



flowing water, flying birds and falling flowers are moving views, whereas rockeries and trees are still views when observed from a moving boat. A body of tranquil water is a still view, and fish that swim in it are moving views. Thus motion and stillness interact in an engaging way. Therefore, scenery unveils itself to a perceiving eye which sees motion in stillness and stillness in motion.

According to him, in-situ viewing and in-motion viewing are pivotal to the conception of a garden design. Motion and stillness have since ancient times been a pair of dialectical opposites in philosophy, creative literature and art, and in garden making in China and the West, but it is Chen Congzhou who enunciated them ever so clearly and singlehandedly elevated them to the height of garden-making theory.

Secondly, the theory of “creating scenery out of passion.”

He declares in his essay, “Poetry and Prose and the Craft of Gardens,”

As the *Carving a Dragon at the Core of Literature* calls for “making compositions out of passion,” I would like to suggest, “Let scenery be wrought out of passion.” Passion yields literature, so can it yield scenery, for literature and scenery stem from the same root.

He knows only too well the value of “making compositions out of passion.” “Composition” offers the media for creative literature and art and the form through which “passion” is conveyed; such media run the gamut from poetry, lyrical verse, songs, balladry, and rhapsodies to prose, novels, painting, calligraphy, theater, movies and television plays. Material media like paper, pen, language, letters, lines, patterns, music notes, outer door scenes, figures, and stage property can also be instrumental in expressing the thoughts, feelings, experience, and ideals arising in one’s bosom in response to myriad phenomena and changes in nature, society and everyday life.

Chen Congzhou believes that the Chinese garden is an artistic synthesis of architecture, rockery, water, and horticulture, that to make a garden is to make sceneries, and that the sceneries in a garden — plum orchard, bamboo garden, landscape garden, water-bound garden, exotic stone garden, peacock garden, etc — are, like compositions to feelings, not only media for creative landscape gardening but also forms through which passion is conveyed. By dint of such material media as bricks, tiles, lime, cement, sand, stone, Lake Tai rocks, yellow stones, trees, flowers, birds and beasts, and by basing themselves upon the varied forms of high mountains, perpendicular peaks, steep

花落，皆动也。舟游人行，而山石树木，则又静止者。止水静，游鱼动，静动交织，自成佳趣。故以静观动，以动观静，则景出。”可见静观动观在造园设计构思中是很重要的。动与静，是艺术的辩证规律之一。早在古代哲学思想体系里，在文学艺术的创作上，甚至中西园林营造上都应用过，但将它提升到造园理论上，并阐述得如此清楚明白的是先生。

二、提出了“为情造景”的造园理论。

先生在《中国诗文与中国园林艺术》中说：《文心雕龙》所谓‘为情造文’，我说‘为情造景’。情能生文，亦能生景，其源一也。”

先生深知“为情造文”的意义。“为情造文”的“文”，就是文学艺术创作中的载体，是传达“情”的形式。如诗、词、歌、曲、赋、散文、小说、绘画、书法、戏剧、影视等。作者借助于一定的物质媒介如纸、笔、语言、文字、线条、图案、音符、外景的景、人物、道具等来表达自己对自然、社会 and 人生中的各种现象和各种变化所产生的思想情感、生活体验和理想追求。

先生认为中国园林是由建筑、山水、花木等组合而成的综合艺术品，造园就是造景，与作文一样，园中的“景”就是造园创作中的载体，也是传达“情”的形式，如梅园、竹园、水山园、水泽园、奇石园、孔雀园等，造园者借助于一定的物质媒介如砖瓦、石灰、水泥、沙石、太湖石、黄石、树木、花卉、鸟兽等，根据自然界的高山峻岭奇峰陂岗断崖，曲水



slopes, overhanging cliffs, winding stream, long rivers, seas, marshes, lakes, waterfalls, forests, bamboo trails, flower gardens, flying birds, running beasts, and the halls, parlors, verandahs, gazebos, terraces, towers, lofts, and bridges, garden makers can also express their perspectives on nature, society and life and invest their joys, sadness, cares, anger, emotions and thoughts in what they are making. His theory on “making sceneries out of passion” shall have an immeasurable impact on future garden making efforts.

Thirdly, it is a no-no for architectural structures to dominate the landscape of a scenic resort.

In his essay, “It Is Proper to Build Mountain Dwellings and Guesthouses in Famous Scenic Resorts,” he spells out this idea,

Scenic spots and sites of historical interest, rather than architectural structures, are the principal elements of a scenic resort. Architectural structures brought in to serve tourism and provide spaces where tourists can sit, stay, and have something to eat and drink can only play an auxiliary role in view highlighting.

He adds in “On Gardens 4,”

I believe the buildings in a scenic resort should be low-key rather than high-profiled, scattered rather than clustered, low rather than tall, on foothills rather than on mountaintops, and in rich and varied designs... but at the same time their character as indigenous dwellings should not be compromised....

This theory was directed against the garden-making spree of the early 1980s, in which high-rises, television towers and crane decks rose one after another in tourist resorts under construction across the land, which changed local landscape beyond recognition. His dismay is obvious as he comments,

If a mountain is weighed down by a tall building, and drowned in road traffic and the din of honking automobiles, even the bravest of all birds could be startled away. Observed from the top floor of the building, people on the ground are reduced to tiny beans and houses shrink to a few square inches — to discover smallness in a large world like this, what meets the eye is too small to be of any account. To erect buildings that otherwise belong to cities on a wooded mountain can do nothing but rob it of its idyllic appeal, mar the beauty of the landscape, and discourage the travelers.

His appeals, which were echoed by many other personages of vision of his time, drew positive responses from colleagues around the country, and many

such buildings, cableways, and television towers were demolished as a result. Chen's idea that buildings should never be allowed to obscure the sceneries of scenic resorts has worked in protecting scenic zones, conserving natural resources, and promoting rational development of scenic zones.

长河海泽地圻平湖瀑布，森林竹径花圃，飞禽走兽和古建筑的厅堂轩榭亭台楼阁桥梁等各种姿态和样式，同样能表达自己对自然、社会和人生中的各种看法，从中揉进自己的喜悦，悲伤、忧愁、愤怒、快乐、感慨和思想。“为情造景”理论的提出，对今后造园事业的影响将是不可估量的。

三、提出风景区建筑不能喧宾夺主的理论。

先生在《风景名胜区宜建山居宾舍》中说：“风景名胜区的主体是风景名胜，建筑不是主体，建筑是为旅游服务的，目的是让游客到风景名胜区游览时，有地方坐，有地方住，有地方吃、喝。”建筑在风景名胜区中只起点景作用，是辅助作用。先生在《说园》中又说“我认为风景区之建筑，宜隐不宜显，宜散不宜聚，宜低不宜高，宜麓不宜顶，须变化多……存民居之风格……”这条理论是针对当时（上世纪八十年代初）各地都轰轰烈烈地为开发旅游风景区大造高楼大厦、电视塔、吊车台等破坏自然风景而提出来的。先生看到许多自然风景区被破坏、糟塌得不成样子了：“高楼镇山，汽车环居，喇叭彻耳，好鸟惊飞，俯视下界，豆人寸屋，大中见小，渺不足观，以城市之建夺山林之野趣，徒令景色受损，游者扫兴而已。”这是煞风景！由于先生等有识之士的一再呼吁，得到全国同行各界的响应和支持，不少风景区正在建造的高楼，缆车和已经建造好的电视塔都只好拆除了。“风景区建筑不能喧宾夺主”的提出，起到了保护风景区、保护自然资源、合理开发自然风景区的作用。