



# 中国气质·大宅第

顾问

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# 序一

宅为居之器，居承生活之理。古人崇天循礼，天人合一，建屋造宅，安居生息，求安避患，遮雨隔热，筑墙盖顶，四维封闭。自“穴”而“室”、而“家”，而“广”、而“厦”、而“宫”，设院子、置天井，合院为屋，上通天，下接地。偌大中国，东南西北，汉唐以降，上下千年，北方四合院，南方厅堂式，徽州四水归堂，云滇一颗印，三合一照壁，四合五天井，无不合院成宅，围而不隔，厅堂楼榭，廊庑院落，隔而不断，内外相通，秉天接地。熙熙家居，融融天地，此诚为中国宅居之精粹。惜数亿古屋承世事巨变，于今仅万余可保；叹今日建筑纳各国风潮，“欧陆”竟触目遍野。凡此种种，或技术进步乎？或疏典忘祖乎？此不惑乎？

中国建筑之传统博大精深，中国宅居之流承艰辛珍惜，沧桑变迁，今日可见者惟清、民国居多，唐、宋、辽、金仅山西或见。老宅古屋，蕴含珠玑；文化名城，纳风藏气，保护之道，至为重要。止乎欣赏？仅作旅游？实属管见蠡测。余数十年奔走呼号，虽沧海仅拾一粟，亦冀此为中国传统不灭之遗存，留之后世，诚为之师。住宅木构为筑，柱梁檩枋，卯榫拱替，构造独创，异乎西洋，百千年来，抗震减灾，呵护国民，君不见丽江古城，遭遇地震（7级）而房舍依存，实木构奏其功，后一举入世遗名录，此非国人之荣耀乎？

盖世界各有建筑不同，与其文化源流符合若节。汉民族尊卑有序，男女有别，亲疏有分，则四合院有主间、次间、四合、两厢、倒座；中国人讲“天人合一”，则有天井、庭院、园林，乃至叠山理水、借景对景，更以文人画意与诗情为营构之旨。“君到姑苏见，家家尽枕河”，“四面荷花三面柳”，“留得残荷听雨声”，“与谁同坐？明月清风我”。中国城市自周以降，则有左祖右社，前朝后市，左文右武，左双右单，左衙右府。天人感应，天人合一，集山川河脉、地理形势、人居生息于一隅，与其地域、民族、习俗经千年流转，聚“精神”、凝“情结”，文脉与人情俱集。

虽时代进步，历史文化源流仍在，幸有诸建筑名家，奋力以当代精神重新解读建筑传统，亦以中国传统精神贯注于其建筑实践中，实为构筑今日“中国”当代建筑之先驱者与实践者。其理念与作品巍然矗立，直指当下，亦可为当时之世提供有益之思考，乃至启发未来，诚为此书编撰诸君之初衷也。

此书略从沧浪亭起述，南至粤南，北至晋中，西至蜀西，东至浙东，穷半年之力劳车舟畏途，实地踏察，考证历史，收摄民风；更遍访名家，求教追诘，搜寻爬剔，念兹在兹，率成书稿，亦成大观。甚可嘉许，为之序。

阮仪三

2006年10月

## 序二

住宅作为文化，本质就是要为人们的生活提供依归。现在很多住宅千篇一律，更要紧的是已经偏离了主旨。这个时候，“回归本原，继承传统”，成为我所关注的一个话题。

从国内很多的城市来看，到处高楼林立，充斥着钢筋水泥，人们以为这些就是西方现代文明的象征和高档生活的再版，但是我发现巴黎、米兰、伦敦等国际化大都市的生活并非是我们今天这样。后来我去了周庄、西塘、丽江等古镇，那里小桥流水，诗情画意，古朴的民风，和睦的邻里，时时处处弥漫着浓厚的文化底蕴和历史沉淀。我不禁想改变现在这种已经异化的生活，希望能够渗透和融入一些古人留下的传统文化和精神元素，从而给现代人们的生活带来更多的梦想和甜蜜的回忆。

不仅如此，我还认为对传统文化的尊重、追寻和继承的意旨也应该融入和渗透到当代的实践当中。证大在浦东和矶崎新、严迅奇等建筑师共同建造的“九间堂别墅”，是希望在汲取中式宅院精华的基础上还能有所创新，同时又不脱离中国传统的社会民俗。文化是一种生活的方式，我看到国外的社区都有教堂、博物馆，就像中国传统生活中有祠堂、庙宇和会馆一样，它们是民众精神的归宿。“证大喜马拉雅中心”项目是我的一个梦想，我希望她成为一个能够唤起传统记忆的现代精神场所，能像艺术品一样永久伫立在上海滩。

出版这样一本《中国气质：大宅第》，我们的意愿，是想尝试对中国传统的住宅文化做一个综合梳理，同时也使中国气质在当代建筑中的实践有所呈现，但愿能够对建筑界和各方人士有所启发和帮助。

我相信中国文化的底蕴本身就是一笔无可比拟的财富，但是在当今的资本时代，中国文化的潜在价值还有待开掘。这个事业不仅是文化人的责任，我们商人也应视为己任。

戴志康

2006年10月

# Preface I

Living is part of our way of life, and houses are where we live. In the antiquity, people worshiped heaven and observed the rites out of their belief in union of heaven and the human being. They built houses and rooms to live in and to protect themselves from danger. The walls and roofs form an enclosure that provides shelter from rain and insulation from heat and chill. Walking out of caves into houses, and moving from houses to halls, buildings and palaces, people developed the courtyards and dooryards, around which houses are built. Living inside, they could extend their view to the horizon and up into the sky. Throughout the vast land of China, stretching from east to west, extending from north to south, for more than ten centuries since the Tang dynasty, the siheyuan (courtyards) have dominated the northern landscape, while the hall structure has featured the southern provinces. The si-shui-gui-tang architecture (lit. rainwater from four roofs meeting in the inner yard) in Huizhou and the yikeyin (the seal-like compound) in Yunnan province provided two alternative styles.

All of these, however, have one thing in common: houses are combined into courtyards. Each house stands independent yet not separated from neighboring ones, and the inner yard can be accessed from the outside. The roofs of adjacent wings match each other, while their platforms stay connected on the ground. Several households live together to form a friendly little community. This is the very spirit of traditional Chinese housing. Unfortunately, millions of ancient houses have suffered damages and turned into ruins, only about ten thousand have survived the wars, quakes and social changes. Modern architecture exhibits a surprisingly wide variety with different cultural backgrounds. Continental European style buildings can be found almost everywhere. However, a question arises here: Is this technological advancement, or merely forgetting our own origin and indigenous culture?

China has a rich and glorious architectural heritage. The evolution of Chinese residence building is a history of struggles between ruining and protection, while ideas and styles undergoing fundamental and swift changes. Today, most extant historic buildings were handed down from the Manchu-Qing (1644-1911) and Republican era (1912-1949), while only a few in Shanxi province were identified to be erected in the Tang (618-907), Song (960-1127), Khitai-Liao (907-1125) and Jurchen-Jin (1115-1234) dynasties. These historic buildings and old houses are jewels of classical architecture. They appear at renowned historic sites and in cultural towns, reminiscent of the lost old days and forgotten customs. The importance of protecting them cannot be over-emphasized. Are they only tourist attractions for sight seeing? Such views are as shortsighted as measuring the sea with mussel shells. For decades I have been appealing to government institutions and promoting public awareness for protecting historic buildings. I hope my personal efforts contribute to the cause of protecting our tradition for the future generations so that they can learn from these living examples. Chinese housing buildings have long been characterized by a unique wooden structure, with columns, crossbeams, purlins and bars jointed by rivets, rabbets, arches and brackets. It is drastically different from what is found in Western buildings. Such a structure has been adopted for thousands of years for its proven earthquake resistance; it provides security and protection for the people living inside. If you travel to the old town of Lijiang, Yunnan, you will be amazed by the fact that those old houses have survived a recent Richter 7 quake owing to their wooden structure. All of us are greatly honoured to know that the old town has now been recognized as a World Heritage Site.

Despite differences in many ways, buildings in different parts of the world exhibit, with rare exception, a clear relation

with their cultural backgrounds. The Han Chinese valued a harmonious social order and morality between family members. Therefore, a siheyuan typically comprises a main building or mansion, a secondary building for unmarried daughters, a quadrangle area, two side chambers, and a southern row in the front. The Chinese people also believed that the human world should mirror heavenly grace; thus, there should be dooryards, courtyard, gardens and even man-made landscape with hills and rivulets. The courtyard or garden may be built in the picturesque images and poetic beauty in an artist's mind. "If you come to Suzhou, you will see every gable facing the river." "Lotus blossom in four corners; willow trees stand on three low banks." "Wind-beaten lotus listen raindrops falling in the pond." "Who is sitting beside? The moon, the evening breeze, and myself."

Cities and towns have emerged throughout the country since the Zhou era (11 c. BC), with ancestral temples on the left and Land God temples on the right, court buildings in the front and markets in the back. Civilian officials stood on the left, military generals on the right. Similarly, left hand side denotes even numbers and right hand side represents odd numbers. Government officials had their mansions erected with offices on the left and residence houses on the right. Since the human world was believed to bear the mandate as well as the image of heaven, cities were founded beside mountains and along rivers, their geographical locations making them strategic points. People with different ethnic backgrounds and distinct beliefs and customs flocked into the same corner of the country and made their homes there. The cities and towns became centres of culture as well as people's daily life as they built up their own local identity, regional character and love for the land.

It is important to go back to the origin of our history and culture as time progresses. Generations of prominent architects and scholars had made great efforts in re-interpreting our architectural heritage from a modern perspective in order to realize the spirit of classical architecture in their career. They were pioneers of contemporary "Chinese" architecture. Standing upright along the city skyline, their works, together with their ideas, still constitute the guidelines for today's practice. Their notions are inspiring today and illuminating for future generations. The editors of this book believe this is the very objective of this publication.

For the sake of brevity, this book begins with an account of the Canglang Pavilion. The geographical distribution of the source materials ranges from south Guangdong to middle Shanxi, and spans from west Sichuan to Zhejiang's Pacific coast. The authors spent half a year trekking around the country surveying each site, verifying historical records, taking notes and pictures of the daily life local people. The team also visited most prominent scholars and experts in this field, challenging them with questions concerning every detail that could be valuable. Information from different sources was critically reviewed to eliminate factual errors. Months of dedicated study have resulted in this volume, which provides a general picture of the art. This preface is written in appreciation of their excellent work.

Yisan Ruan  
Shanghai  
October, 2006.

# Preface II

The cultural significance of housing is that it provides a home for people to live. Unfortunately, the problem with many residence buildings in today's time lies more in the deviation from their intended functions than their uniform look. Therefore, returning to tradition by going back to its root has become one of my favorite topics.

Many cities and towns in our country look like a jungle of highrise buildings and concrete blocks. Some people think this is a symbol of modern civilization and affluent life. However, when I went to international metropolises like Paris, Milan and London, I found they were substantially different from the cities we are living in. More recently, I visited the old towns of Zhouzhuang, Xitang and Lijiang, I was amazed by the small bridges on the babbling rivers, the pastoral landscape full of poetic charm, and the artless warm-hearted people in the friendly neighborhood. One can feel a rich cultural heritage like a dense historic deposition. It made me dream about a departure from a long-alienated life, an immersion in our cultural tradition and a whole-hearted embrace of its spiritual elements that are handed down to us. They bring new dreams and sweet memories to our modern life.

I also believe that our respect to traditional culture and determination to actively pursue and develop it should become an indispensable part of our daily life. The Mandarin Palace project jointly masterminded by Arata Isozaki and Xunqi Yan, developed by Zendai at Pudong, proves to be a successful effort to bring innovations to the essence of Chinese traditional housing without departing from the social customs and values of the Chinese people. Culture is a way of life. This is particularly true when we look at the churches and museums in a foreign community, or the ancestral shrines, Buddhist and Taoist temples and clan assembly halls in a traditional Chinese society. These are the ultimate spiritual homes of the people. The Zendai Himalayas Center project helps me make my dreams come true. I wish it could become a special place that can awaken our memory of traditional culture. I hope it can add lustre to Shanghai's urban landscape as a piece of artwork.

By publishing the Chinese Taste: Large Residence Buildings, we wish to offer a roadmap to the kingdom of Chinese traditional housing culture, to provide examples illustrating Chinese taste in contemporary architecture, and to inspire more people in the construction industry brainstorm their own projects.

Chinese culture is an unparalleled gold mine that is worth further digging to unveil its true value, especially in this age of capital. It is not the exclusive responsibility of artists and scholars, but also the duty of business people including myself.

Zhikang Dai  
Shanghai  
October, 2006.



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# 沧浪之水其清兮

## 苏州沧浪亭

001

就功能而言，苏州园林大概可分为宅地园林、寺庙园林和公共园林，而历史最久的沧浪亭，则于此三项都先后担任过。沧浪亭在苏州城南三元坊附近，五代时，广陵王钱元璠好治园圃，他的近戚吴军节度使孙承祐便在此一带积山渚水，创池馆别业，后来却荒芜了。到了北宋，庆历四年（1044年），诗人苏舜钦因遭贬谪，南游吴中，以四万钱买下这废别墅，临水建园，名沧浪亭。南宋绍兴初，沧浪亭被韩世忠占为蕲王府（俗称韩家园），进一步扩建，规模很大。到了元代，原为宅园的沧浪亭逐步变为僧居庵院，元延祐元年（1314年），沧浪亭成了妙隐庵，在其东侧，又建大云庵（一名结草庵）。明洪武二十四年（1391年），此两庵列入南禅寺。嘉靖十三年（1534年），这地方被改筑成韩蕲王祠。嘉靖二十五年（1546年），僧文瑛复建沧浪亭。清初，沧浪亭建为苏公祠。康熙三十四年（1695年），巡抚宋荦修复又已荒废的沧浪亭，移亭土阜之上，以文徵明隶书“沧浪亭”为额，并建轩、廊等建筑，临池造石桥作为入口，成为沧浪亭现在的布局基础。道光七年（1872年）再修，巡抚陶澍于园之隙地建五百名贤祠。咸丰十年（1860年），沧浪亭毁于兵火。

今日所见之沧浪亭，有赖同治十二年（1873年）巡抚张树声的再度重修之功，除亭址仍旧，其余改变很多，增筑了明道堂、瑶华境界、闻妙香室、印心石屋、看山楼、名贤祠，临水建面水轩、藕花水榭。光绪年间，沧浪亭复为僧居。民国初，园内设吴县修志局。民国十六年（1927年），颜文梁受公益局之聘，任沧浪亭保管，倡议修复，吴子深捐款五万，恢复同治年间旧观。修复后，沧浪亭设为美术馆，后改为苏州美术专科学校。民国二十一年（1932年），苏州美专在园东建希腊柱廊式新校舍，建筑风格与沧浪亭对比鲜明。1953年全面整修。文化大革命期间，沧浪亭园中陈设和砖雕等受损，园名一度改作“工农兵公园”，1967年起闭园四年，设为中医诊所，同时，园南建多层楼房，令观山楼被挡，无山可观。1978年，沧浪亭整修，恢复。

· 建于“真山林”之上《檐凌空》的沧浪亭。文衡山文徵明的隶书“沧浪亭”已不存，现在的亭额“沧浪亭”，为俞樾所书。“沧浪亭”面北石柱上的一副对联，也是他的笔迹：“清风明月本无价，近水远山皆有情”。上联出自欧阳修《沧浪亭》诗，下联则为苏舜钦《过苏州》诗中句。此妙联，是在清嘉庆年间对沧浪亭的又一次修复时，由当时的江苏巡抚、楹联大师梁章钜集得。或许，此联最能为沧浪亭写意。



清風明月本無價

近水遠山皆有情











# 浩歌仰啸苏人轻

在近千年的历史里，沧浪亭多次荒芜损毁而又修复再筑，且屡易其主，在里面呆得更久一些的倒是那些僧侣。然而，作为其创始者，苏舜钦的人格力量和诗歌精神却于其间持续不断，尽管，这位诗人在修建和命名此园以后短短四年，就逝去了。

从一般词典，可查到他的简介：苏舜钦（1008—1048），字子美，开封人，北宋文学家、书法家，有《苏学士文集》传世。

**明何良俊《四友斋丛说》** 书中有云：“苏子美豪放不羁，好饮酒，在外舅杜祁公家，每夕读书，以五斗为率。公深以为疑，使子弟密觇之。闻子美读《汉书·张良传》，至良与客狙击秦始皇误中副车，抚掌曰，惜乎击之不中，遂引满一大白；又读至良曰始臣起下邳与上会于留，此天以与陛下，又抚掌曰，君臣相遇，其难如此，复举一大白。公闻之大笑曰，有如此下酒物，一斗不足多也。”

就像《宋史·苏舜钦传》所言：“舜钦少慷慨有大志，”为官后曾一再直接上疏皇帝，其性格刚强，胸怀磊落，秉正直言，敢于犯颜。据说他曾弹劾宰相，议政论军，指责时弊，为民请命。欧阳修在为其所撰的墓志铭里说他“官于京师，位虽卑……敢道人之所难言”。

苏舜钦更为引人注目的方面，则在于他那北宋诗文革新运动的倡导者身份。叶燮《原诗》谓：“开宋诗一代之面目者，始于梅尧臣、苏舜钦二人。”苏舜钦继承唐韩愈、柳宗原的古文运动，以实乃另一种形式主义的复古主义去反对当时雕章丽句的形式主义文风。如此人物，当然易于竖敌，何况作为政治革新派之一员，保守派是其顽强的对立面。果然，据《宋史·苏舜钦传》：



1 上图：《沧浪亭图》石刻。

2 下图：《沧浪补柳图》石刻。

3 沧浪亭“五百名贤祠”中苏舜钦石刻像。

舜钦娶宰相杜衍女，衍时与仲淹、富弼在政府，多引用一时闻人，欲更张庶事。御史中丞王拱辰等不便其所为。会进奏院祠神，舜钦与右班殿直刘巽辄用鬻故纸公钱召妓乐，间夕会宾客。拱辰廉得之，讽其属鱼周询等劾奏，因欲摇动衍。事下开封府劾治，于是舜钦与巽俱坐自盗除名，同时会者皆知名士，因缘得罪逐出四方者十余人。世以为过薄，而拱辰等方自喜曰：“吾一举网尽矣。”

带点儿幽默和讽刺意味的是，对方说“一举网尽”，被罗织于罪网的苏舜钦却反倒自比起渔父来了。削职为民的苏舜钦那年36岁，于是南游，到苏州一带流连。选择苏州的前因，或许是他做官时有一次去越地，曾经过苏州，那时写下的《过苏州》诗里说：“绿杨白鹭俱自得，近水远山皆有情。万物盛衰天意在，一身羁苦苏人轻。”所以，当其摆脱了为官的“羁苦”，便一心想要“苏人轻”一回。而沧浪亭的出现，正由于苏舜钦此一念头。这在他的《沧浪亭记》里交代得清楚：

予以罪废，无所归。扁舟吴中，始僦舍以处。时盛夏蒸燠，土居皆褊狭，不能出气，思得高爽虚辟之地，以舒所怀，不可得也。一日过郡学，东顾草树郁然，崇阜广水，不类乎城中。并水得微径于杂花修竹之间。东趋数百步，有弃地，纵广合五六十寻，三向皆水也。杠之南，其地益阔，旁无民居，左右皆林木相亏蔽。访诸旧老，云钱氏有国，近戚孙承祐之池馆也。坳隆胜势，遗意尚存。予爱而徘徊，遂以钱四万得之，构亭北碕，号“沧浪”焉。

苏舜钦当时处境虽跟《史记》所述屈大夫“正道直行，竭忠尽智，以事其君，谗人间之，可谓穷矣”相仿佛，其态度，却更愿意如渔夫般“避世隐身，钓鱼江滨，欣然自乐”（王逸《楚辞章句》）。其理由，在那篇《沧浪亭记》里也有说明：

噫！人固动物耳。情横于内而性伏，必外寓于物而后遣。寓久则溺，以为当然。非胜是而易之，则悲而不开。惟仕宦溺人为至深。古之才智君子，有一失而至于死者多矣，是未知所以自胜之道。予既废而获斯境，安于冲旷，不与众驱，因之复能乎内外失得之源，沃然有得，笑闵万古。尚未能忘其所寓目，用是以为胜焉！

筑沧浪亭后，苏舜钦自号“沧浪翁”，似乎悟得了“随缘任运”的人生之道，从此“与风月为相宜”或“扁舟急桨，撇浪载鲈还”，仿佛做一名渔父，方觉“迹与豺狼远，心随鱼鸟闲”，避世隐居，似乎找到了归宿。他的沧浪亭“前竹后水，水之阳又竹，无穷极。澄川翠干，光影会合于轩户之间，尤与风月为相宜。”于是，“予时榜小舟，幅巾以往，至则洒然忘其归。觞而浩歌，踞而仰啸，野老不至，鱼鸟共乐。形骸既适则神不烦，观听无邪则道以明；返思向之汨汨荣辱之场，日与锱铢利害相磨戛，隔此真趣，不亦鄙哉！”《沧浪亭记》里的这段述说，传达了苏舜钦终于自适的诗人意气。他的七律《沧浪静吟》，则更把沧浪亭咏成了自己独一无二的最佳归宿：

独绕虚亭步石缸，静中情味世无双。  
山蝉带响穿疏户，野蔓盘青入破窗。  
二子逢时犹饿死，三间遭逐便沉江。  
我今饱食高眠处，唯恨醇醪不满缸。

不过，早有人指出，这位沧浪亭的主人以避世隐居自称只是表面姿态，闲居的无奈和等待东山再起，才是这种“隐士”的深层本质。一位叫宋杰的诗人所作的《沧浪亭》诗，说得更好：

沧浪之歌因屈平，子美为立沧浪亭。  
亭中学士逐日醉，泽畔大夫千古醒。  
醉醒今古彼自异，苏诗不愧离骚经。



## 因葑溪而广水

在《中国园林美学》一书里，金学智先生指出，沧浪亭实乃中国园林史上“突出个性，突出主体情致，强调自我实现的文人写意山水园”的一大经典。作为苏州现存最古老的园林，它不同于后来其它那些如陈从周先生所述，“总感到它封闭在高墙内，窈然深锁，开畅不足”的苏州园林，而“非属封闭式”。这固然跟园主苏舜钦的个性气派有关，这也跟沧浪亭建园的环境条件有关。陈从周先生在短文《苏州沧浪亭》里说此园“因葑溪之水，自南园濠回曲折……涟漪一碧，与园周匝，从钓鱼台至藕花水榭一带，古台芳榭，高树长廊，未入园而隔水迎人，游者已为之神驰遐想了。”

葑溪是沧浪亭前那湾溪水的古称，溪水两岸叠石，并无堆凿痕迹，古趣盎然，正可见出宋代造园家的独特匠心。沧浪亭的特色，便是“崇阜广水”，以往“积水弥数十亩”，船可通达盘门，现在园外的水面仍然很宽，十分难得。隔水南望，廊阁起伏，轩榭临水，古树郁然，园墙和漏窗隐约透出园中景色，让人身在园外，似已入园。水在园外的布局，较之其它那些水在园中的苏州园林，沧浪亭可谓独树一帜。

由于水在园外，入园就得过桥，向南过了平桥，便是沧浪亭正门大厅。门厅为抱厦，是一种空间开敞、有屋顶可遮阳防雨的古建筑样式。门厅又称碑石厅，因东西两壁嵌有苏舜钦《沧浪亭记》及清人宋荦、梁章钜、张树声《重修沧浪亭记》及僧济航《沧浪亭图》等碑石。碑石厅两侧石柱刻联：

景行维贤 监貌辨色  
求古寻论 勒碑刻铭

此联采《千字文》成句，咏园内五百名贤祠中历代人物，也提示了此园有别于其它苏州园林的功能。苏舜钦修筑的这座自己享用了不到四年的沧浪亭，后“长时期以来，略似公共园林，‘官绅’讌宴，文人‘雅集’，胥皆于此，宜乎其设计处理，别具一格。”（陈从周《苏州沧浪亭》）



1 三曲石板平桥跨葑溪而至沧浪亭正门葑溪之水。《楚辞·渔父》中渔父开导被放逐的屈原的《沧浪之歌》：“沧浪之水清兮，可以濯我缨；沧浪之水浊兮，可以濯我足。”