

园冶图释

吴肇钊 陈艳 吴迪 著 马劲武 译「英文」

【上卷】

**Yuan Ye
Illustrated**
— Classical
Chinese Gardens
Explained
I

By Wu Zhaozhao,
Chen Yan and Wu Di

English Translation
by Jinwu Ma

中国建筑工业出版社
CHINA ARCHITECTURE & BUILDING PRESS

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序一

首先要祝贺吴肇钊君又有新作问世。中国园林中的置石与掇山是充分反映中华民族“人杰地灵”的专门技艺，就石灰岩储量而言，世界第一的国家并未创造掇山工艺，唯中华民族有这项国粹。刘敦桢先生曾说“假山是中国园林最灵活和最具体的手法”，古代园林甚至有“无园不石”之说。但是，掇山置石的设计和技艺是最精湛的，也是最“难”的。世界造园名著《园冶》虽全面、精到地诠释了园林艺术的理论，而相对而言，“掇山”是这本书的精髓，阅读起来也很难懂，因为掇山、置石都是具体的艺术形象，真的“有法无式”那就很难学，实际上是“有成法，无定式”。园林设计中的绘画表现掇山也是很难的。肇钊君此作所缘是由于自己数十年设计实践，深知其重要与艰难并存，所以才大胆地站出来尝试“先难而后得”的成果。这也是我要感谢三位作者和所有致力于此书的人们所付出的辛劳。

中国园林虽然来自中国文学与绘画，但完全用传统的山水画还不一定能准确地表达。肇钊在水墨山水画的基础上探讨了运用现代的材料和文房用具来表达自然山水的新途径，我认为基本上是成功的，因为他追求尽可能的美，他在这方面非一日之功。20世纪60年代末他在无锡设计了一处假山，我给他评了个“及格”。日后伴随他在扬州设计片石山房、卷石洞天，进步明显，达到了优秀的水平，这当然与他合作的假山师傅的技艺水平是不可分的。在如此深厚积累的基础上当然可以“承前启后”，与时俱进地摸索一下。

这也是“摸石头过河”，摸索前进。书中绝大多数的地方我都去过，看了图释后我内心默默点头，肇钊君也是“读万卷书，行万里路”的学习方法，主要是外师造化，同时也学习前辈巨匠山水画的传统，然后才自内心产生他自己的画法。我想研究此道的前辈和专家们还很多，希望广大读者多提宝贵意见。

王兆植
2011.6.10.

(中国工程院院士)

園冶開天知行
真駢體意蘊難
曉人藉画释意
表及里成書之
美功德深
著園治圖釋付梓
金辛秋卯
賀吳肇釗陳艷吳迪合
王兆植書

Preface 1

First I would like to congratulate Mr. Wu Zhaozhao for his new book publication. The rockery and mound building art in Chinese gardens fully reflects the talent of the people, as this quintessential national art was developed in a country that is not blessed with the most reserves of limestone, of which a rockery is made. Mr. Liu Dunzhen once said, “The rockery art is the most flexible and concrete technique in Chinese gardens.” For some ancient gardens, there is even a saying that goes, “A garden cannot live without a rockery.” However, the art of rockery is exquisite and is the most challenging one. Although the internationally renowned book *Yuan Ye* explains and interprets garden art theory comprehensively and with precision and subtlety, relatively speaking, as “rockery” is the essence of this book, it is still difficult to understand. This is because mound building and rockery design are both concrete art forms and it is hard to learn something that “has rules but no forms”. Actually “there is well established rules but no fixed forms.” It is also difficult to render a rockery in landscape paintings. The work done here by Mr. Wu Zhaozhao is based on his decades of design practices. He deeply understands its importance and its challenge and boldly attempts this “gain after pain” approach and accomplishment. That is why I’d like to express my appreciation to the three authors and all of those who dedicated their work towards the completion of this book.

Although Chinese gardens derive from Chinese literature and painting, it is hard to accurately express or present them completely with the traditional landscape paintings. Based on the fundamentals of Chinese ink landscape paintings, Zhaozhao explores using modern materials and stationary to express and render natural landscape. Personally I think it is successful, as he pursues beauty at length and he has been honing his skills for a long time. In the end of 1960s he designed a rockery in Wuxi and I gave him a “pass” score. Since then, with his design work Pianshi Shanfang and Juanshi Dongtian in Yangzhou, he made significant progress and reached an outstanding level. Of course his accomplishments could not be achieved without the skilled rockery masters, whom he cooperated with. Based on such deep accumulations, he is well qualified “to serve as a connection between the past and the future”, and to keep abreast of the times.

This is also an example of “trial and error”, or proceeding while exploring. I have been to most of the places cited in the book, and after reading it, I gave a nod in my heart. Zhaozhao “reads hundreds of volumes and travels thousands of miles”. His method is to learn from the nature and the landscape painting traditions of great masters of the past, and then come up with his own way. I think there must be a lot of respected predecessors and experts on these studies and I solicit great ideas or feedback on this work.

Meng Zhaozhen (Academician, China Academy of Engineering)

June 10, 2011

前書き

はじめには呉釗肇君の新作のご誕生について祝います。

中国の造園における置石や掇山は中華民族のいわゆる「人傑地靈」という主旨を充分に反映する専門的な庭園づくり作法になります。それはたどえ石灰岩の埋蔵量が世界一に誇る国でも見かけられなかったことで、中華民族特有の国粹だといえましょう。「築山というのは中国造園における最も融通が利き、尚且つ最も具体的な手法でもある。」と劉敦楨先生がかつてこう指摘されたことがあり、古典造園にもいわば「石がなければ園にならず」という説まであります。とはいえ、掇山と石置のデザイン及び工事を実施する際の技術も最も素晴らしく、「難しい」といえましょう。

世界的な造園名作である「園冶」が全面的、精確的に造園のセオリーについて解説してくれましたが、「掇山」はその精髓の核になるため、なかなか心得難い。それは、置石や掇山共に具体的な芸術具象であり、正に「作法があつても格式無しき」であるため、実に習べ難い。事実のことをいえば「既製の作法があるが、定番の格式はない」。それに造園デザインにおいて、いかに絵を通じて掇山の効果をパフォーマンスすることも至難の業だというまでもありません。釗肇君がこの大作を自ら数十年のデザイン経験をキツタケにして、その重要性和難しさを認識したうえでこそ、大胆に「難から取得へ」とチャレンジし、この成果を修められました、と私は考えております。この場を借りて、三人の作者やこの作に力を注いだすべての人々に感謝の意を表す次第であります。

中国の造園は中国古来の文学及び絵から生み出されたのだとよく耳にしますが、実際には完全に伝統的な山水絵の技を用いても十分に造園の姿を描くことが無理なことに過ぎないでしょう。そこで、釗肇君が水墨山水絵の作法に基づいて近代的な原材料及び文房具を生かして、新たに自然山水絵の道を試しながら歩んできて、基本的に成功を挙げられたと私は認識しています。彼氏はできる限りの美を追求しつづけたものでもあり、この立派なできあがりは絶対に「一日の功」ではありえません。二十世紀六十年代の末に釗肇君が無錫でデザインした築山を見せてくれた際に私は「合格」と点をつけてやりました。その後、氏があいつづいて揚州の「片石山房」や「卷石洞天」などなどの実積を積んできて、徐々に「優秀」のレベルに辿ってきました。それは勿論彼氏と協力にしあっていた築山職人の腕のすごさにもかかわっていました。このような深い現場経験のおかげで、氏が今日のように前人の成果を受け継ぎ新たな発展を日増しに進むことができたのに違いありません。

このような試しは「石をたたいて橋を渡る」ことにたどえられ、試しながらとにかく前へ進んでゆくことが得られます。

この本に関わっている場所は私がほとんど行ったことがあります。そしてこれらの図解を読みながら、釗肇君が「万卷の本を読み、千里の旅を歩む」という「外師造化」な勉強方法をよく感心します。自然を師匠にすると同時に前代山水絵の名家にも習び、そして内心で独自の画法を集大成してつくりだすことだと理解しています。

この分野において大勢な先輩や専門家がおられると思いますが、何より読者たちのご意見をうかがいたいこともありましょう。

孟兆禎（中国工程院院士（アカデミメンバー））

2011年6月10日

（日文翻译：孟凡）

序二

计成的《园冶》是我国最早关于园林营造的专著，它系统地记录和总结了我国古代园林的主流——江南文人园的造园经验和理论。它完整地阐述了崇尚“天人合一”的中国古人从思维方式，策划方针，规划原理，设计路线，建筑分类与结构，装修图案与技艺，建筑材料与施工技术，植物的使用与意境的塑造等一整套营造室外人居环境的实践和学问，随着世界对人与自然关系关注度的日益增强，《园冶》在人类历史上的价值必将日益受到全人类日隆的推崇。

然而《园冶》是用骈俪体书写的古文，其难读和歧解之多也是举世公认的，这极大限制了中国园林理论的应用推广，正确解析这部奇书成为中国园林理论界一大研究难点，也是长期以来中国学界以及若干外国学者关注的重点。

我认为理解《园冶》离不开造园实践。中国古典园林创作是“入境”式的，设计师靠不断在场地或工地巡视，在头脑中浮现丰富的构图或场景来作出抉择，所以其效果常常具有“随手拈来”之感，其设计是多角度，动态，因地制宜的，是通过“入境合一”达到“天人合一”的。这和西方主要靠平立剖图纸来推敲的设计路线是有根本差别的。

吴肇钊先生具有多年园林营造的实践，以及对中国古代文化的执着热爱和相当造诣，他经过 20 多年的积累和数年的专心著述，终于在《园冶》完稿 380 周年时完成了巨著《园冶图释》。通过图释，让《园冶》从很难读懂变成几乎中学以上都可以看懂，将对中国古代园林思想艺术的继承发扬产生非常好的作用。此外，本书以中英文对照的方式出版，除了有利于将对中国园林推向世界，还可以通过形象思维帮助世界理解中国，将中国的“人与自然和谐相处”的思想用形象语言远播到全人类。

整理古代创作理论，“借古开今”，是推动民族形式发展的重要途径。诚如本书作者所感悟的那样：“撰写《园冶图释》的过程，不仅仅是几十年研究成果与实践经验的汇总，还确有继续学习、受益匪浅的新感受。在此期间完成的设计作品，又有新的探索与追求，均得到极佳的效果。”《园冶图释》不是简单的注释，其间洋溢着自古及今造园者们的营造智慧，其科技成就的提出是为了更好地展望造园的未来。

陈晓丽

（中国风景园林学会理事长）

Preface 2

Ji Cheng's *Yuan Ye* is the earliest monograph on gardening construction, which systematically recorded and summarized the gardening experience and theories of the mainstream of China's ancient garden – Jiangnan literati garden. It elaborated the “human-universe harmony” advocating Chinese ancient people's complete series of outdoor living environment shaping practices and knowledge from the ways of thinking, planning policies, planning principles, design routes, architecture categorization and structures, decoration patterns with skills, building materials and construction techniques, plants use, and artistic conception building. With the world's increasing concern about the relationship between human and nature, the value of *Yuan Ye* in human history will definitely be praised highly by the whole world.

However, *Yuan Ye* was written in classical parallelism style, and the difficulties in reading it and the ambiguous interpretations of it are also universally acknowledged, which greatly limits the application and popularization of Chinese gardening theories. Proper understanding this masterpiece has become the difficult point of research in the Chinese landscape architecture theory circle and also the focus of concerns of Chinese scholars and some foreign scholars for a long time.

I think the understanding of *Yuan Ye* is inseparable from gardening practice. Chinese classical garden creation is “immersive”: designers make choices from the abundant compositions or scenes emerged in the brains through visiting the sites constantly, so its effect is often felt as scenes picked up randomly, and its design is multi-angle, dynamic, and adaptive to local conditions, and the “human-universe harmony” is reached through the “human-environment harmony”. This is the fundamental difference from the Western design route that mainly relies on flat and vertical sectional drawings to design.

Mr. Wu Zhaozhao enjoys many years of gardening construction practices, as well as his persistent love and considerable attainments of ancient Chinese culture. After over 20 years of accumulation and years of concentration on writing, the masterpiece *Yuan Ye Illustrated* is finally completed upon the 380th anniversary of the completion of *Yuan Ye*. Drawings make the secondary and higher level people can understand the originally hard-to-read *Yuan Ye*, which will function favorably to the inheritance and development of ancient Chinese landscape architecture ideas and arts. In addition, the book is a Chinese and English bilingual publication, which will not only benefit to promote Chinese garden to the world, but also help the world to understand China through thinking in images and spread the Chinese thinking of “human-nature harmonious co-existence” to all humans through the figurative language.

It is an important way to promote the development of national form through sorting out ancient creation theories to “make use of the past to benefit the present”. As the author's inspiration showed: “The process of writing *Yuan Ye Illustrated* is not just a summary of a few decades of research and practical experience, but also the new feelings of continuous learning and many benefits. Design works completed during this period had new exploration and pursuit and all achieved good effects.” *Yuan Ye Illustrated* is not simple annotation, but filled with ancient to present gardeners' gardening wisdom, and the presentation of its scientific achievements is to better prospect the future of gardening.

Chen Xiaoli
Director of Chinese Society of Landscape Architecture

序三

整整 380 年前 (1631 年) 的秋末, 计成为汪士衡 (明朝官员, 事迹已不可考) 营造寤园之暇, 在园中的扈冶堂完成了《园冶》一书。三年后在即将刻板付印之际, 他又在书后添加了一百多字的“自识”, 表明“暇著斯《冶》, 欲示二儿, 但觅梨栗而已。故梓行, 合为世便”的心迹。但他怎样都不会想到, 此举将在数百年后对解决人类的一个基本问题——人与自然的关系——作出重要贡献。

我把风景园林看作经营人类室外生活空间的活动, 亦即从生活角度处理人与自然的关系。中国园林的创造过程始终离不开意象与体验的互动, 这与当下流行从西方舶来的主要依靠平面图的创作路线大相径庭。

源于苏格拉底、柏拉图的希腊逻辑哲学和希伯来一神论的西方思想, 有一个暗藏的理念: 人有权代行“上帝”的工作。于是, 掌握自然以快速地发展, 改造自然求无限地开拓, 成为应有之义。而中国人的想法是: 人不过是自然中的一分子, 虽然他很特殊, 拥有更大的自由权, 但也要顺应自然, 越是万年大业越要“顺天”而行, 而不是一味使用自然, 对付自然。

因此, 西方人可以通过一张平面图来决定一块土地的命运, 而中国人的造园始终不离对现场的观察和对环境的体验, 从中找到自己可以有所作为的地方。此中人类的作为无非是为了创造生境、画境和意境, 这一切都应在造园者心中化作具体的意象, 并通过与现实环境不断“互校”的过程来逐步实现。

其实, 《园冶》所阐述的处理人与自然关系的方法应该是根本性的方法。假设人类还有十万年的寿命, 只拥有几千年文字历史的人类何以自命已经接近真理? 如果是一百万年呢? 一千万年呢? 难道人类不该永远小心翼翼地对待大自然吗? 我想, 不需要很长时间人类就会明白这个道理, 那时的人类会自动转向东方文明寻求出路, 待到《园冶》成书 400 年之际, 其所蕴含的思想和方法很可能就已经在世界上大放异彩。

从 1921 年陈植先生于本多静六教授处见到《园冶》至今已近 100 年, 其间经朱启铃、陶兰泉、阚铎和城建出版社的校勘出版, 特别是陈植的注释, 陈从周、孟兆祯等的提倡和讲授, 《园冶》在中国的复兴颇有成效。然而毕竟《园冶》是用骈体古文写成, 对于从我那一代就彻底遵循西化体系培养教育出来的大部分中国人来说, 很难读懂, 又有一些似懂非懂的释本扰乱其中, 更显出正本清源的普及之重要。

《园冶》其实就是一部忠实记录计成创作过程的书, 过程中头脑中闪现的总是诗画, 而创作思想都糅入这些诗画中。顺着这个思路去读《园冶》, 就不会感到太难, 更不会“失之毫厘, 差之千里”。吴君肇钊正是循诸长辈的引导, 抓住了这个要点, 结合自己的创作实践去理解《园冶》, 充分发挥其绘画的优长来阐述《园冶》, 积二十多年之功完成了《园冶图释》大作, 并听从中国建筑工业出版社的建议以双语出版 (聘请马劲武君翻译成英文), 以有利于将《园冶》推广普及, 进而推向世界, 实功耀千秋之举。想当初, 《园冶》刻印者刘炤曾誉之为“夺天工”, 而《园冶图释》的出版, 实在是光大《园冶》之“定乾坤”的一步。

应肇钊君之请, 我对本书作了校核, 个别地方对《园冶》的断句和异体字做出了调整, 不当之处, 还望关心《园冶》诸君不吝赐教。

王绍增 2011 年秋抄于广州暨南花园
(《中国园林》学刊主编, 原华南农业大学园林系系主任)

Preface 3

At the end of autumn exactly 380 years ago (1631 AD), while building Wu Garden for Wang Shiheng, a Ming dynasty official whose biography cannot be found, Ji Cheng completed “Yuan Ye” at Huye Hall in the garden. When it was about to print after three years, he added at the end of the book about a hundred words “notes”, indicating that “during the writing of the book, I would like to share it with my two sons; however, since they were only interested in child plays and too young to understand, I decided to publish it to share with others.” What he did not realize is that, after hundreds of years, his writings would help significantly to address a fundamental issue of human being – the relationship between man and nature.

Landscape architecture is, in my view, an activity for man to manage outdoor lives, that is, a relationship of man and nature from life’s perspective. The creation of a Chinese landscape garden cannot be realized without the interaction between conception and experience, and this is in sharp contrast against the imported Western approach of design relying mainly on floor plans.

The Western Greek philosophy originated from Socrates and Plato and that from Hebrew monotheism imply that man has the right to play God. Therefore, it is obligatory for man to learn about nature so that he could develop rapidly and transform our environment for unlimited and unconstrained development. Contrast to the Western philosophy, the Chinese thinks that man is only a part of nature, and although he is special and has a greater degree of freedom, he should conform to nature. The greater an undertaking is, the more conforming the man should be, and he may not exploit or confront nature.

Westerners can use a plan drawing to determine the destiny of a piece of land; however, the Chinese landscape garden designers keep observing sites and experiencing environment, seeking entry points for possible accomplishment. Here man’s non-accomplishment, if any, is nothing more than pursuing ideal state in life, art, and mind. All these, in a garden designer’s mind, should be turned into concrete imagery, and through constant “mutual verification” with the real world, realize progressively.

In fact, the relationship between man and nature elaborated in *Yuan Ye* should be a fundamental one. Assuming that human kind has a hundred thousand years of life span, how can man with only a few thousands of years of history claim to have approached the truth? What if with a million years of life span? How about ten million years? Shouldn’t we tend nature with extreme care? I think it would not take long before man could understand this reasoning and by that time, man would turn to Eastern civilization for answers. When it is 400 years anniversary for *Yuan Ye*’s publication, its philosophy and methodology would shine and prevail around the world.

It has been exactly 100 years since Mr. Chen Zhi saw *Yuan Ye* at Professor Honda Seiroku’s place in 1921. During which time through Zhu Qiqian, Tao Lanquan, Kan Duo, and Urban Construction Press’ collating and publication, especially with Chen Zhi’s notes and Chen Congzhou and Meng Zhaozhen and others’ advocating and teaching, we see *Yuan Ye* come back to life in China again. However, since it was written in the old parallel prose style, for most of us Chinese readers who completely went through western style education system, it is really hard to comprehend. To add insult to injury, there are several other versions of interpretation around. Therefore, it is particularly important to thoroughly overhaul and popularize the work.

Yuan Ye is a faithful record of its author Ji Cheng’s landscape garden design process. During his design, there were always poetries and landscape paintings flashed in his mind, and his design ideas always mingled with the poetries and paintings. To understand *Yuan Ye* along this line of thought, one does not feel too difficult to comprehend, and would not commit “a miss is as good as a mile” error. It is based on these senior scholars’ guidance with the afore-mentioned thought in mind that Wu Zhaozhao authored the book. To better comprehend *Yuan Ye*, he combined with his own design practice and fully took advantage of his mastery in landscape painting. He has been working for over twenty years on the work and accepted the recommendations from the China Architecture & Building Press to have it published bilingually via translation work by Mr. Ma Jinwu. This would promote and popularize *Yuan Ye* beyond China and would benefit generations to come. Remember that when the engraver and printer Liu Zeng hailed the work as “wonderful workmanship excelling nature”? Well, the publication of *Yuan Ye Illustrated* would carry it further forward to really have some impact in the world.

I accepted Mr. Wu Zhaozhao’s invitation to write this preface, and proofread the work, and I had at some point adjusted on punctuations and variant Chinese characters. If I had made any mistakes in the process, I would like those who care about *Yuan Ye* correct me.

Wang Shaozeng
Editor-in-Chief, Chinese Landscape Architecture
Ex-Chair, Department of Landscape Architecture, South China Agriculture University

序四

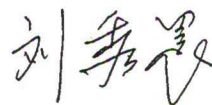
一个在园林现实与虚幻中耕耘并游走一生的人

书案前这部三卷成册的《园冶图释》样本，是吴肇钊先生等三位作者付出巨大心血精心绘制撰写完成的。肇钊把这部书从深圳寄来，我不仅先睹为快，也深感作为同学好友、园林同行、从孩提到年近 50 年友情的一份厚重。《园冶》是我们园林学人一辈子攻读的首本，是我国风景园林学科理论与实践最经典的传统总结，也是对规划、建筑、园林三位一体的人居环境体系的世界性贡献。过去曾有一些读本，如《园冶注释》《园冶图说》《园冶文化论》《园冶园林美学研究》《中国园林美学》等，这本《图释》则是更多地从实践运用的角度完成的。它图文并茂、深入浅出，是肇钊和他的同事几十年工作历程的心得，可喜可贺。他索序于我，于是欣然命笔。

我和肇钊是 50 年前北京林业大学（原北京林学院）园林系的校友。上学时虽然我高他一届，但是志趣和对专业的执着，却让我们几个年轻学子成为挚友。至今，我眼前浮现的还是那个眼睛明亮、皮肤黝黑、开朗好学的小伙。那时我们在学校美工社一起学画创作，在校园一起滑冰游泳，我还和他所在的六二班同学一起到京郊怀柔参加“四清”，向村民教唱红歌……他幽默、聪明、俏皮，还记得他自编自演的三句半惟妙惟肖，令人捧腹。“文革”期间他练就一手好画功，是同学中艺术悟性最好的，巨幅油画作品入选 1966 年全国美展。我则由于更多偏爱音乐和他们班的同学一起创作并集全校之力演出了“忆苦思甜”大合唱。那时学生生活很艰苦，纯真的心却把我们这些热爱生活、钟情艺术的年轻人连在一起。

毕业之后大家天各一方，彼此的信息却是清楚的。他从扬州辗转深圳乃至全国各地，几十年下来不知设计了多少园林项目，你走到北京、天津、广州、江苏、湖北、深圳、海南、香港，甚至到了美国华盛顿、德国斯图加特，到处都可以听到他的名字，看到他的作品。虽然我们各干各的，却都成为一辈子坚守园林“死不改悔”的一帮人。我们总是在各地的方案评审、专业会议中相遇，光阴荏苒经历各异，事业却成为我们共同的追求和联系的纽带。我们彼此尊重，常常谈到专业中前沿的，有争议的问题。改革开放和城市化大潮把城市园林一次次推到浪尖，我们共同享受和体验着繁忙与困惑。直至有一天听说他身体不好做了大手术，为他捏了一把汗，送去真诚的祝福。这个一辈子不得闲暇的执着者，今天却又一次拿起笔，干出那么大部头的著作，令人钦佩、感动、受到鼓舞。肇钊，50 年了，你怎么就没改一改脾气和那颗要强的心，你是好样的。

热爱生活、追逐艺术、思维敏锐、钟情园林，活跃在园林设计领域的那个黑小伙，如今也成了白发人。值得一提的是肇钊还有一颗充满激情、时尚前卫、活得有滋有味的年轻人的心，他有时着装近乎古怪，发型在变幻中引领潮流，在创作思维中又不停地拿捏着传统与时尚、文脉与创新的关系并吐故纳新，在园林的现实与虚幻中耕耘并游走。活得如此之精彩。这些并没有改变他善良的为人和对朋友的真诚，他是一个与众不同的人。我这样勾勒一个内心充实、心态不老的挚友是出于真诚。谢谢你，肇钊和你的同事所做的有益工作。



（国务院参事、全国政协委员、中国风景园林学会副理事长兼秘书长）

Preface 4

A Man Who Cultivates and Wanders in the Real and Unreal Garden Art for Life

The three volume draft of *Yuan Ye Illustrated* in front of me is the result of painstakingly hard work over three years by Wu Zhaozhao and other two authors. Zhaozhao mailed the book from Shenzhen so that I could take the pleasure of reading it first. At the same time, I could also feel the weight of fifty years of friendship fostered and developed from young to old as good friends, classmates, and colleagues in landscape architecture. *Yuan Ye* is the first and most important book that we should read as scholars in landscape architecture. It is the most classic summarization of traditional Chinese landscape architecture theory and practice, and it also contributes globally to human habitation system from the perspective of planning, architecture, and landscape architecture trinity. There were some similar books, such as *Yuan Ye Annotated*, *Yuan Ye Explained by Graphics*, *Yuan Ye – On Culture*, *The Architectural Aesthetics Study*, and *Aesthetics of Chinese Gardens* etc.; however, this *Yuan Ye Illustrated* stresses more on practical implementations. The authors did a wonderful job in using rich graphics with texts to explain profound theories in simple languages. This is what Mr. Wu Zhaozhao and his colleagues have been studying and accumulating over decades of work. I congratulate them. Mr. Wu asked me to write a preface and I gladly accepted.

Zhaozhao and I were students in the Department of Landscape Architecture in Beijing Forestry University (then Beijing Forestry-College) fifty years ago. Although I was one year earlier than him, our common interests and passions for the major made us a few young students close friends. Up to this day, I still remember vividly the bright-eyed, dark skinned, cheerful and studious young guy. We were learning drawing and painting at the fine art interest group, and swam and skated together on campus. I and his 1962 class students went to Huairou, a suburban area of Beijing, to have participated “Si Qing” (Note: a socialist education movement), and there we taught local villagers to sing Hong Ge (Note: “red songs” that eulogize China and communist-led Chinese revolutions) among many other activities. He’s humorous, smart and playful, and I still remember that his self-written and self-performed San Ju Ban (Note: Three and a Half Sentences, a form of Chinese stand-up comedy) made us all laugh out loud. During the “Great Cultural Revolution”, he perfected his painting skill. He is a top talent among us with the best wit for artistic comprehension. His super-sized canvas painting was selected as one of the entries in 1966’s national art show. I, on the other hand, favored music and with students from his class and collected all the talent on campus to have performed a “Yiku Sitian” (Note: contrasting past misery with present happiness, a Chinese political movement at that time) choir. Our college life was difficult; however, our innocent hearts bound our life-and-art-loving youths together.

After graduation, we went different ways, but kept track of each other’s whereabouts. He left for Yangzhou, then Shenzhen, and then everywhere in the country. After several decades of work he had completed countless garden design projects. Wherever you go, Beijing, Tianjin, Guangzhou, Jiangsu, Hubei, Shenzhen, Hainan, Hong Kong, or even Washington D.C. in the U.S. and Stuttgart in Germany, you can hear his name and see his work. Despite our different jobs, we all become life-long “diehard” garden aficionados. We often meet at various project review and professional meetings at different places. Throughout all these years with different experiences, the cause has become our common pursuit and base for strong bonding. We respect each other and often discuss cutting edge or controversial issues. The reform and opening of China and the mega trend of urbanization have pushed urban landscape architecture to the fore front, and we share the enjoyment of busy professional works as well as the experiences of confusions and frustrations. Then all of a sudden I heard him undergoing a major surgery, and I was nervous and sent him my sincere wishes. That this persistent busy fellow picked up his pen, pencil and brush again and produced this major work is really admirable, moving and inspiring. Zhaozhao, after all these fifty years, you still have the same disposition and drive to excel. You are the man!

That life-loving, art-pursuing, sharp-minded, garden aficionado and hyper active dark skinned young guy has now become a white-haired man. It is worth mentioning that Zhaozhao still has a young heart that is passionate, fashionable and avant-garde and he enjoys life with great relish. His attire sometimes is almost eccentric and his hair style leads the trend among all the variations. His design idea walks on a fine line between the tradition and the vogue, and lingers about innovation and cultural context. Getting rid of the stale and taking in the fresh, he wanders in the real and the unreal world of garden art. What a wonderful life! All these haven’t changed a bit in his kind-heartedness towards people and empires towards friends. He is a unique person. Here with sincerity I’m portraying a close friend who has inner wealth and a youthful mentality. Thank you, Zhaozhao and your colleagues for your helpful work!

Liu Xiuchen

(State Department counselor, member of the National Political Consultative Conference, Vice Director and Secretary-General of Chinese Society of Landscape Architecture)

序五

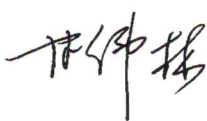
中国古典园林在历史上有两次对外冲击，第一次主要是盛唐时期，中国园林向朝鲜半岛和日本的传播。自西汉开始，中国文化通过朝鲜半岛传入日本，盛唐时期，双方的使节、学者、僧人频繁往来，园林、建筑风格和技术随着文化传播一起传入朝鲜和日本，17世纪《园冶》一书传入日本，对日本近代园林产生深刻影响。第二次是18世纪中国园林对欧洲的影响。从17世纪至19世纪初，欧洲各国都出现过“中国热”，到了18世纪初，海外贸易发展迅速，欧洲许多商人和传教士来到中国，他们对前所未知而又水准很高的中国文化，觉得十分新奇，于是欧洲出现了中国热，中国造园艺术首先影响英国，在英国兴起一种新的园林称自然风致园或图画式园林，这种自然风致园或图画式园林又以庄园府邸园林为代表。18世纪中叶，法国掀起更加深刻的“中国热”，通过英国的介绍，自然风致园或图画式园林在法国也流行起来，称作英中式花园。不久之后，中国式花园传遍整个欧洲，在英国、法国、比利时、瑞典等国也出现了仿中式的亭、塔、厅堂、楼阁等园林建筑。

当代中国园林的对外传播是中国古典园林第三次对外冲击。当代中国园林的对外传播应该从“明轩”说起，1978年春，美国纽约大都会艺术博物馆为陈列中国家具、字画，拟在该馆二楼平台建造一座中式庭院，派遣该馆远东部顾问方闻先生来华考察，陈从周先生推荐将苏州网师园一隅“殿春簃”移植到该博物馆，通过考察和论证，各方同意了这一方案。“明轩”是当代在海外建造的第一座中国园林，自“明轩”起掀起了世界的中国园林热；“明轩”所创造的在国内进行构件制作，在海外进行安装的施工方法，也为中国园林大量出口到海外提供了方便。从1980年至今32年的时间中，在海外建造的中国园林已超过100座，遍布美国、加拿大、德国、墨西哥、英国、法国、荷兰、瑞典、瑞士、奥地利、西班牙、比利时、马耳他、埃及、刚果、几内亚、澳大利亚、新加坡、泰国和中国香港等20多个国家和地区。中国园林被誉为“华夏魂”、“中华民族之光”、“常驻文化大使”。

在当代中国园林的对外传播中，中外园林建设有限公司（即原中建园林公司和中外园林建设总公司）是名副其实的主力军，在100座海外中国园林中，约有80座是中外园林建造的。而这其中，吴肇钊先生又是名副其实的主将之一。1992年中外园林承担建造德国斯图加特中国园任务，委托吴肇钊先生为设计师并全程督导施工，后此园命名“清音园”，在1993年德国斯图加特国际园艺展获德国园艺家协会金奖和联邦政府奖。在此之后，吴肇钊先生正式调入中外园林，海外造园一发不可收拾，连续在美国、加拿大、日本、中国香港等地主持建造多个中国园，获得诸多荣誉。正如吴肇钊先生自序中所言，海外造园实践，更促使他深入研究古典园林艺术，提高手绘古典园林效果图技法。

和吴肇钊先生一起工作多年，他和别的园林设计师所不同的一是他一直没有脱离造园施工实践，他对所设计的项目，常常亲临指导施工，特别是假山施工，造诣颇深。二是他在项目设计和施工的同时，一直没有放弃学术研究，二十多年来，不断有论文发表和论著出版。他的论著《夺天工》、《吴肇钊景观建筑画集》、《中国园林立意·创作·表现》等就是他园林设计和施工实践的总结，又分别在艺术、技术、材料等方面有新的突破。这种求实和创新的治学精神在当前浮躁学风颇为盛行的环境下显得更加难能可贵。他50年来在学习和实践中，不断加深对《园冶》的理解，加上他深厚的绘画功底，《园冶图释》这部巨著的完成和出版就是顺理成章的了。

《园冶图释》的出版，对于理解《园冶》的精髓提供了新的形式，特别是中英文双语出版，对于外国同行和对中国古典园林感兴趣的外国朋友会有极大帮助。我们相信《园冶图释》在中国古典园林第三次对外冲击中将起到不可低估的作用。



（中国风景园林学会原常务副理事长、
原中外园林建设总公司总经理甘伟林）



（中国风景园林学会园林工程分会理事长
原中外园林建设总公司总经理王泽民）

2012年暮春

Preface 5

In the history Chinese classical gardens gave two shocks to the external world. The first one was during the prosperous period of Tang Dynasty and the Chinese Arts of Landscape Architecture was spread to the Korean Peninsula and Japan during that time. The Chinese Culture was introduced into Japan since Xi Han Dynasty through the Korean Peninsula, so in Tang Dynasty, the ambassadors, scholars and monks of the two Countries contacted and exchanged frequently in between about the styles of landscape architectures, as well as technology. So the Chinese classical garden style was spread into Korea and Japan along with the spreading of Chinese Culture. In 17th Century the book of *Yuan Ye* was firstly introduced into Japan and impacted deeply on the Japanese modern gardens. The second Shock to the world was in 18th century, that Chinese classical garden art strongly influenced Europe landscape. From the 17th century to the early 19th century, there were many European countries lifting “Chinese Boom”. In the early 18th century, the overseas trade had developed rapidly. Many European traders and missionaries came to China and they felt strange and interested in the previously unknown and profound standards of the Chinese Culture. So the whole Europe rose with “Chinese Boom”. The Chinese Garden Art firstly affected to the UK, especially in Britain emerged a new garden style known as the Natural Landscape Gardens or the Pictorial Gardens, among which the Manor House Garden and Cottage Garden were most outstanding as the representatives. In Mid-18th century, introduced by the British, France set off the more profound “Chinese Boom” by Natural Landscape gardens or the Pictorial Garden styles were popular in France, and were called the English-Chinese Garden. Soon after, the Chinese-style gardens spread throughout Europe. You could find the imitation of Chinese kiosks, towers, halls, pavilions and other garden architectures in the United Kingdom, France, Belgium, Sweden and other countries.

The external communication of the contemporary Chinese Landscape Architecture Art did the third shocks by the Chinese classical gardens to the world which started in the spring of 1978 for “Ming Court” in the Metropolitan Museum of Art, New York. The Metropolitan Museum of Art, for the purposes of displaying a set of Chinese furniture and Chinese paintings, they want a Chinese garden to be built in the museum on the second floor platform. They sent their special adviser of Far East Art Department, Mr. Wen Fang to visit China. Mr. Chen Congzhou recommended to modeling the Late Spring Studio (Dianchunyi), a courtyard inside the Master of Fishing Nets Garden in Suzhou into their Museum. Throughout inspections and verification, both sides agreed to this plan and named as “Ming Court” which is the first Chinese garden built overseas in contemporary. After “Ming Court”, the world had a “Chinese Garden Boom”. The method of producing all the garden components domestically and installing overseas provide a convenient opportunity for building the Chinese gardens abroad. From 1980 to the present, it is about 32 years, there are more than 100 Chinese gardens had been built spreading all over the world such as the United States, Canada, Germany, Mexico, the United Kingdom, France, the Netherlands, Sweden, Switzerland, Austria, Spain, Belgium, Malta, Egypt, Congo, Guinea, Australia, Singapore, Thailand and Hong Kong, China more than 20 countries and regions. The Chinese gardens now are known as “the Soul of China”, “Lightness of the Chinese Nation” as well as “Permanent Mission of Cultural Ambassador”.

LAC, Landscape Architecture Co. Ltd., (the original name is Landscape Architecture Company of China) is truly the main force in the external communication in the contemporary Chinese Landscape with the world. Among the 100 overseas Chinese gardens, about 80 of which were constructed by LAC. And Mr. Wu Zhaozhao is worthy of the name of the leading person of LAC. In 1992 a Chinese Garden “Qingyin Garden” was built by LAC in Stuttgart, Germany and LAC was appointed Mr. Wu Zhaozhao as the chief designer and full supervisor of this project and the Garden was awarded the Gold Prize of Horticulturist Society of German in the International Garden Exhibition Stuttgart ‘93 Germany. After this, Mr. Wu Zhaozhao officially worked for LAC and continuously in charge of many Chinese garden construction works in the United States, Canada, Japan, Hong Kong, and received numerous honors. As stated in the preface of Mr. Wu Zhaozhao written by him, the overseas gardening practice has prompted his study of Chinese classic garden art while improving his hand-painted techniques of Chinese classical garden renderings paintings.

Working together with Mr. Wu Zhaozhao for many years, he is different from other landscape architects that he has not been out of the garden construction practice, who often in person to guide and supervise the construction of the project designed by himself, especially with attainments for rockery construction. At the same time he did not give up academic research for over twenty years while he is keeping up with the designing and construction works. He published continuously many papers and books. His books of *Win the works of the Heaven*, *The Art Of Wu Zhao Zhao* and *Conception, creation, performance of Chinese Landscape* are both his summary of the landscape design and construction practices, as well as having a new breakthrough in the art, technology and materials respectively. The spirit of his persuading the realistic and innovative in the study is more than valuable in the present impulsive environment. His study and practice of 50 years, deepening the understanding about the book of *Yuan Ye*, coupled with his strong drawing skills, *Yuan Ye Illustrated* completion and publication of this masterpiece is without any doubt.

The publication of *Yuan Ye Illustrated* provides new form to understand for the essence of *Yuan Ye*, especially both in



Chinese and English bilingual version. It will be the great help for their foreign counterparts and foreign friends interested in the Chinese classical gardens. We believe that *Yuan Ye Illustrated* will play a very important role in the third shocks of Chinese Landscape Classical gardens to the world.

Gan Weilin

Former executive vice president of the Chinese Society of Landscape Architecture

Former General Manager of Landscape Architecture Co. of China

Wang Zemin

Former executive president of Landscape Engineering Branch of the Chinese Society

of Landscape Architecture

Former General Manager of Landscape Architecture Co. of China

Late spring of 2012

序六

园林艺术是人类文明的璀璨结晶，中国历来被称为“世界园林之母”，不论是精巧秀美的江南古典园林，还是宏伟壮丽的京城皇家园林，无不引发中外人士的由衷赞叹，并成为广为效法或仿建的经典范本。

谈及历史上我国造园经验总结和理论概括的集大成者，非明末杰出造园家计成所著的《园冶》莫属。这部世界最早记述造园的不朽著作，将造园技艺与美学意蕴熔为一炉，具有极高的学术理论、实际运用和国际交流之价值。

《园冶》虽然是公认的风景园林学科的必读之书，但也是最难读懂的古书之一。许多读者希望有像《营造法式》、《清式营造则例》那样的图书面世，以实际图例来解释其内容，以便直接运用于当今的造园实践之中。于是，这本《园冶图释》便应运而生，使《园冶》这棵“古树”开出了“新花”。

《园冶图释》的主要作者吴肇钊先生系我公司的设计大师，曾长期担任公司总工程师之重要职位；另两位作者吴迪、陈艳也是我公司优秀的主创设计师和高级管理人员。吴肇钊先生师承园林界泰斗——已故的汪菊渊院士、当今的孟兆祯院士，设计作品多见于国内各地和海外，屡获殊荣。在数十年从事园林设计创作同时，吴肇钊先生潜心研究并实践《园冶》之精髓，历经多年精心打造，终于使得这一空前的力作呈现在读者眼前，可谓是《园冶》研究的一个重要里程碑，也是园林界的一项创新成果。

书中选用作者千余幅精美的手绘彩色园林图，系统地图释了《园冶》从造园规划到细部的创作理论、方法以及一些具体施工技术，成为读懂《园冶》的最佳选择。书中亦不乏我公司在海内外的工程实例，属我公司重大科研成果之一。我认为，《园冶图释》不仅可作为我国造园理论与艺术创作的教科书、参考书，它对园林规划设计的创新和发展也具有积极的现实意义并将产生深远的影响。该书承蒙中国建筑工业出版社以中、英文双语出版，相信更有利于其走向世界，并在国际上大放异彩。

藉此《园冶图释》隆重出版之际，我谨代表公司一表祝贺之意，祝贺该书得以顺利面世；二抒自豪之情，为公司有如此的优异人才和优秀成果而自豪；三致感谢之忱，感谢该书作者所付出的心血和辛劳，感谢出版社高效而周全的工作。

我相信，通过阅读《园冶图释》，可以进一步理解《园冶》中“天人合一”的核心理念和宇宙观，它与当今提倡的“以人为本”、“保护环境”、“可持续发展”等观点不谋而合，为眼下方兴未艾的造园实践提供了“借古开今”的健全精义，从而使“虽由人作、宛自天开”的中国园林之花开遍中外大地。



（中外园林建设有限公司董事长王金满）

Preface 6

Landscape art is the splendid legacy of civilization of mankind. China has long been regarded as the mother of landscape architecture in the world. People from home and abroad gasp with admiration at the exquisite traditional gardens in the south and the majestic imperial gardens in the north of China. Traditional Chinese gardens are unique models to follow and imitate far and wide.

Yuan Ye written by the distinguished garden designer Ji Cheng in Ming Dynasty is in every aspect the most famous works among the notable ancient books on the conclusion of experience and theory in landscape architecture in our country. It is the first book to record the garden building techniques in the world. This book, which combined the gardening skills with the aesthetics, boasts superb value in theoretical research, practical application and international exchange.

Yuan Ye is widely seen as a must in landscape architecture and one of the hardest book to understand as well. Many readers expect *Yuan Ye* to be edited as *Building Standards of Song Dynasty (Ying Zao Fa Shi)* and *Building Rules of Qing Dynasty (Qing Dai Ying Zao Ze Li)* with illustrations employed to explain the meaning of the books so that the theory of the books can be readily applied to the current landscape practice. *Yuan Ye Illustrated* is therefore produced to meet this need. *Yuan Ye*, an ancient book about traditional Chinese landscape architecture is sure to be given a new life with the publication of *Yuan Ye Illustrated*.

Mr. Wu Zhaozhao, the main author of *Yuan Ye Illustrated*, is the design master of our company. He had assumed the post as the chief engineer of our company for many years. Mr. Wu Di and Mrs. Chen Yan are another two authors of the book. They are also the leading designers and senior executives of our company. Mr. Wu Zhaozhao, the student of late academician Mr. Wang Juyuan, and academician, Mr. Meng Zhaozhen, who are authorities on landscape architecture, has created many design works both at home and abroad and most of his design works were awarded national and international prizes. For dozens of years Mr. Wu Zhaozhao has been involved in thorough theoretical researches on the essence of *Yuan Ye* and putting his studies into practice when undertaking landscape design works. This great book is finally published thanks to Mr. Wu's efforts for years. It is not only a milestone in the research on *Yuan Ye* but also an innovation achievement in landscape architecture industry.

More than one thousand pieces of color landscape paintings drawn by the author have been selected to interpret *Yuan Ye* systematically in light of garden planning, theory and method on creation of details and related construction techniques. It will surely become the best choice for readers to understand *Yuan Ye*. The book is also one of the important scientific achievements of our company with the compilation of domestic and overseas projects finished by our company. I sincerely believe that *Yuan Ye Illustrated* can not only be taken as a textbook and reference book on garden building theory and artistic creation but also play a positive role in the development and innovation of landscape planning and design works and produce a far-reaching impact in the same respect. We are honored to have China Architecture & Building Press help us in publishing this book in Chinese and English. I am fully confident that *Yuan Ye Illustrated* in Chinese and English will be recognized and highly appreciated by people from different countries.

I would like to take this opportunity to express my sincere congratulations on the grand publishing of *Yuan Ye Illustrated*, my proud feelings on such outstanding staff and achievements of our company and my wholehearted gratitude to the authors for their hard work as well as to China Building Industry Press for their efficient and comprehensive undertaking.

I believe that one could further understand *Yuan Ye* by reading *Yuan Ye Illustrated* by referring to the harmony between man and nature as the core philosophy and cosmology, which has the same idea by coincidence with the current advocated thoughts of people-oriented, environmental protection and sustainable development. *Yuan Ye Illustrated* provides a useful tool for the practitioners in current flourishing landscape field to learn from past experience and knowledge to sharpen their professional edge. And I wish more people from home and abroad will get to know Chinese landscape architecture represented by the building principle put forward by Jicheng "The garden shall look like being shaped by nature although it is built by people".

Mr. Wang Jinman
Chairman of the Board Landscape Architecture Corporation of China