

海外中国名园

〔美〕
陈劲
著

美国

流芳園

设计

Garden of Flowing Fragrance

Designing The Huntington's
Chinese Garden

JIN CHEN



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本书献给我最心爱的儿子陈汉廷

他是我的灵感源泉

I dedicate this book to my most beloved son Kevin H. Chen

who is my inspiration



序

PREFACE

写在《流芳园》出版之际

朱良志

Zhu Liangzhi

我在美国纽约大都会博物馆亚洲部做研究期间，办公室楼下就是中国展览区，展区并不大，在如此珍贵而狭小的区域里，却安排建造了一座室内中式园林，这就是著名的明轩。读书稍倦，我常到楼下回廊小憩片刻，目对园景，身与优游，陶然忘怀其间。园有中庭，四面以粉墙黛瓦与外相隔，院中靠墙置一半亭，傍以湖石假山，一丛芭蕉就在白色的墙前摇曳。偶尔听到潺湲的流水声，漏窗里忽有摇曳的竹影闪过，正陶醉间，一缕寒梅香气正入鼻中，此情此景，真使人有凌虚入空之感。

When I was doing research at the Department of Asian Art in the Metropolitan Museum of Art in New York City, there was an exhibition area of Chinese art downstairs. The area was not big, but there was an indoor Chinese garden court sitting within the limited space, which is the famous Ming Xuan or the Astor Court. Whenever feeling weary, I went downstairs to have a rest in the corridor of the garden. Looking at the scenes and being relaxed in the garden, I felt as though I disappeared among the scenes. The courtyard is surrounded with white-washed walls which separate it from the other part of the floor. There is a half-pavilion leaning against the wall, a couple of Taihu rocks, and a clump of plantains waving at the front of the wall. Occasionally I heard the sound of flowing water, and saw the shadow of bamboo swaying in the lattice window. When I was reveling in the scenes, a fragrance of wintersweet was rushing into my nostrils. In these circumstances, I felt as if I was floating high to the sky.

Ming Xuan is simple and elegant, tranquil and secluded. It narrates romantically the spirit of Chinese art. The court seems desolated, not dazzling, but is not shabby at all even though sitting with in the assemblage of the arts around the world in the Metropolitan Museum. The characters of *Ming Xuan* were selected from Wen Zhengming's calligraphy, which are delicate and vigorous. The exquisite design was done by Chen Congzhou, the most prestigious Chinese garden artist in the twentieth century of China.

Chen Congzhou was a garden master and a famous connoisseur of Chinese gardens. When

这明轩，朴素中有精致，简澹中有幽深，浪漫地书写着中国艺术的无上神采。她本是环睹萧然，远非琳琅罗列，放在大都会这一集人类艺术大成的海洋内，竟毫无愧色。“明轩”二字，集文徵明之书，风清而骨峻。玲珑的设计，出自 20 世纪以来中国最负盛名的园林艺术家陈从周先生之手。

陈先生是一位造园家，又是一位著名的园林鉴赏家。我在 20 世纪 80 年代开始步入美学与艺术研究之途时，对我影响最大的学者有两位，一位是宗白华先生，另一位就是陈从周先生。至今我还能记得当初读《说园》时的感受，真能以如饮慧泉来形容，我是由园林艺术走入研究中国艺术的世界的。坐于明轩之中，品读中国园林乃至中国艺术的内在韵味，更加理解大都会博物馆建造这座别致的中式小园的特别用心了。

近日，收到一部《流芳园》书稿，作者陈劲先生，是毕业于美国麻省的美籍中国著名园林建筑家，他是陈从周先生的学生，1983 年毕业于同济大学建筑系，得到陈先生的亲自指导，曾参与过陈从周先生主持的豫园东部修复工程。流芳园是洛杉矶汉庭顿花园中的一座中国园林，我在美国期间，正逢此园部分开放，得以了解这座园林的具体风貌，感叹在此异国他乡的炎热之区，竟然有这样一座中国风韵的园林。从颇显方正的题有隶书“流芳园”匾额的正门步入，辗转流连，徘徊绸缪，她的厅堂楼阁，云墙篱落，亭桥假山，流泉涧瀑，

I started my career in the study of aesthetics and arts in the 1980s, the two scholars who had the most influences on my pursuit were Zong Baihua and Chen Congzhou. Today I still remember my feelings of the moment when I was reading the book of *On Chinese Gardens*, it was like drinking a spring of wisdom. I started my study on the Chinese arts beginning with the art of Chinese garden. Sitting in *Ming Xuan*, savoring the inner charm of Chinese garden as well as Chinese arts, I could understand the peculiar intentions of building this unique Chinese style courtyard by the Metropolitan Museum.

Recently, I have received a manuscript of the book *Liu Fang Yuan*. The author is Chen Jin (Jin Chen), who is a well-known American Chinese garden architect graduated from the University of Massachusetts. He was a student of Chen Congzhou at Tongji University, where he graduated in 1983 in China. He obtained Chen Congzhou's direct teaching and guidance. He also participated in the restoration project of Yu Garden which was directed by Chen Congzhou. Liu Fang Yuan is a Chinese garden located at the Huntington in Los Angeles. When I was in the United States, the garden was partially opened to the public. I visited the garden to my surprise to see this Chinese garden built in such a hot climate in a foreign country. Entering the garden through the front gate on which the quite formal *li shu* style of Chinese characters of "Liu Fang Yuan" inscribed in a brick horizontal board, I started to wander between the courtyards and pavilions. There are halls and

以至蕉情竹意，漏窗引景，曲径通幽之处，豁然开朗之时，都是活脱脱的中国风味。我猜测这一定是一位深通中式园林艺术的高手所构，甚至怀疑出自陈从周先生之手。

今得陈劲先生所赐书稿，方知此园营建之原委。中国传统园林家，有的长于营建，有的长于品鉴。兼营建与品鉴二者之长者，并不多见。像张南垣、石涛、戈裕良诸家虽有大制作，但他们品园之论并不多。明末计成是兼二者之长的艺术家，一生造园无数，又有《园冶》一书流传，说园林营建之种种。近世以来，当推陈从周先生，他园造得好，也说得好。接续此风者，陈劲先生最当其人，他不仅是一位造园家，又是一位卓越的园林理论家。《流芳园》一书，敷陈他营建此园的构思脉络，又体现出他对中国传统文人园林思想的深邃见解。

流芳园的格局颇大，是一座真正意义上的东方园林。在布局谋篇上对设计者有很高的要求。流芳园占地 75 亩，比苏州拙政园的规模还要大。坐北朝南，背山面水，建筑群多在北面，符合中式园林的堪舆之理。园中设小园九处，分别为春夏秋冬四时园和松涛园、幽竹园、盆景园、宝塔园和峪园。九园中各有其点景，以成“九园十八景”之体式。游园者由春园进入，依中国古代四时合四方的模式，春园在东，其中一座湖石假山停云峰格外引人注目。沿春园之回廊，进入夏园，但见园中湖光山色，汪洋一片，荷风澹荡，一座灰白色的石孔桥飞驾，临水构一四面厅，允为此园之要景。秋园取秋水寒山之意，置大片假山群，湖岸有画舫，

pavilions, Cloud Walls, bridges and rockery hillocks, streams and waterfalls, and scenery of plantain and bamboo, lattice windows leading to scenes behind, deep and secluded, open and spacious, all these are in the real Chinese style. Then I was guessing that it must had been designed by someone who was truly proficient in Chinese gardens. I had even thought that this garden might be designed by Chen Congzhou himself.

After received the manuscript from Jin Chen, I know now the whole story about the design and construction of this garden. Among the traditional Chinese garden masters, some were good at constructing gardens, while others were expert in connoisseurship. There were only a few people in the past who were skilled in both fields. For instance, though Zhang Nanyuan, Shi Tao and Ge Yuliang had done significant garden projects, they had seldom writings on the gardens. Ji Cheng of later Ming dynasty was an expert in both fields. He had done numerous gardens and handed down the book of *Yuan Ye* or the *Craft of Gardens* which covered almost every aspect of garden design and construction. In the modern times, Chen Congzhou was certainly the one who had done wonderful gardens as well as great writings on Chinese gardens. The one who has succeeded this practice is Jin Chen. He is not only a Chinese garden expert, but also an outstanding garden theorist. In the book of *Liu Fang Yuan*, Jin Chen has presented his train of thoughts on the design of the garden and his deep insights on the ideology of the traditional Chinese scholar gardens.

The layout of Liu Fang Yuan is quite large, which in a true sense is an authentic oriental



流芳园 - 入口门额砖雕

Liu Fang Yuan (LFY) - Garden Name brick carving

以供远眺。而冬园有藏书楼在焉。陈从周先生曾说，小园以静观为主动观为辅，大园以动观为主静观为辅，此当是其静观处。又有松涛园，取美国西部的松涛阵阵，来合东方之和鸣。精心营构的竹园，似有扬州个园之色彩。建在悬崖溪石上的峪园，很好地利用这里的地理特点，最得山林野逸之趣。而其中的盆景园，展示中国南北各派案上之佳作，方寸中见宇宙。流芳园中还有一座宝塔园，在古代园林构建中，平旷之景易成，高耸之塔难建，往往规格较高的园方有此式。而一般园林多是借景而成，如无锡寄畅园就是借周边佛塔而成。流芳园不避繁难，在园中垒起数丈高塔，成为全园中心，一个高潮点，一个登高望远的地方。全园多平面建筑，高不过两层。此塔一成，不仅成湖光塔影之制式，又使全园回环豫如之节律得以圆成。

garden. It requires a highly skilled designer to make a proper master plan and layout of the garden. The area of the garden is about 75 mu or 12 acres. It is larger than the area of the Humble Administrator's Garden in Suzhou. The layout of Liu Fang Yuan is oriented in north and south, fronting water and with mountains on the back, and most buildings and courtyards located on the northern side of the garden. All these are in accordance with the geomantic principles in Chinese gardens. There are nine small gardens within the whole garden, which are named as Spring Garden, Summer Garden, Autumn Garden, Winter Garden, Pine Garden, Bamboo Garden, Penjing Garden, Pagoda Garden, and Ravine Garden. Each of the nine gardens has its own key scenery, which made up of a garden structure of the "Nine Gardens and Eighteen Views". Visitors enter the whole garden from the Spring Garden which situated on the east according to the Chinese tradition of four seasons related to four directions. Inside the Spring Garden, a Taihu rockery named "Stopping Clouds" is particularly noticeable. Walking along the corridor, one arrives at the Summer Garden, where the visitor sees a panoramic view of the lake and mountains, the horizon is like an ocean, rippling lotus with fragrance, light gray stone bridges across the waters and a four-sided hall sits by the water which is the main scenery of the garden. The Autumn Garden, adopting the conception of autumn water and cool mountains, consists of a larger rockery hillock and a boat-shaped pavilion for looking out vistas. The Winter Garden has a library building and courtyard. Chen Congzhou once said: "In small gardens, 'in-position-viewing' should be predominant and 'strolling-viewing'

在因地制宜方面，流芳园有两点给我留下很深印象。中式园林是叠山理水的艺术，相地观势察脉，无水则脉络何成？山随水而活，桥缘水而成，阁在溪上，驳岸在水边，塔影映于湖，没有水，这篇文章就做不成。中国文人园林多在江南，当初乾隆复制苏杭园林于北京，造园家就感到水是一个难题。何况在南加州的热带之地，沙漠多，水难寻，此更不易做成。而最终园成，水体竟然成了园中主景，这不得不使人钦佩汉庭顿园主对建一座真正的中式园林的认真，也可以感受到设计者为之付出的智慧和艰辛。另外就是花木的配置。中式园林听香看舞，无花木之相配，纵然是华楼丽阁，终也梦难成。陈劲先生巧妙地利用南加州的热带植物，做成中国的诗情画意。如中国园林重古拙萧瑟的境界，老树高柳，盘旋映带，颇见趣味。陈先生利用南加州的橡树，创造东方美学的古朴之境，竟然天衣无缝，大解人颐。

流芳园的创造者并非简单地移植一个东方园林到此地。若考虑到流芳园坐落之所，更可明了其面临的挑战。第一，此园是巨大的汉庭顿花园中的一个园区。汉庭顿花园是举世闻名的人文之乡，是世界艺术和图书文献的积聚地，一个巨型的人文博物馆。在这样的天地中建一座中国的小园，你必须考虑到能立得起，不露寒蹇之相；而且要融进去，融入这篇人文的大叙述中。不是凭外在的大制作，需凭内在的艺术品质。第二，汉庭顿花园的主体是一个巨型的植物园，创造此园的汉庭顿先生平生最喜植物，这是一个植物的海洋，如何在此植物园林中造一座中国花园，显非易事。第三，汉庭顿内有沙漠园、日本园、莎士

supplementary; and vice versa.” The Winter Garden is a place for “in-position-viewing”. Nearby is the Pines Garden, where the American pine trees whisper in the wind, and echo the sighing of pines from the orient. The delicate Bamboo Garden reflects the charm of Ge Yuan in Yangzhou. The Ravine Garden is built in a gully by a stream, which well fitted into the terrain and was enchanting with wildness of wooded hills. The Penjing Garden is a different kind of world which displays a variety of best penjings with different styles of southern and northern China, which presents a cosmos through inches-sized landscapes of penjings. There is a proposed Pagoda Garden inside Liu Fang Yuan. In the history of Chinese gardens, it was easier to make a garden with sceneries expanding in horizontal directions, but difficult with a tall pagoda which was usually built only in higher standard gardens. Most gardens borrowed the view of a pagoda from outside the garden, for example, Ji Chang Garden in Wuxi borrows a view of a Buddha pagoda nearby. In Liu Fang Yuan, the design had not tried to avoid the challenge, instead proposed a tall pagoda to create a focal point, an apex and a spot to have panoramic views of the whole garden. Most of the buildings inside Liu Fang Yuan are low and flat, no more than two stories. Once this pagoda is built, there will be not only a dramatic scene of the lake and pagoda, but also a perfect finishing and essential touch for the ensemble of the whole garden.

With respect to the fitting in with the site, two aspects of Liu Fang Yuan have impressed



流芳园—“清心”对联局部
LFY - "Clear Mind"

比亚园、玫瑰园、亚热带丛林园等十多座花园。造流芳园之初衷，是为了提供一个了解中式园林的窗口，一个中西园林比较的空间。其中的日本园在 20 世纪初就建成，已有广泛影响。在西方思想的视域中，日本园林是东方园林的代表，那么，同属于东方、又是后建而成的流芳园如何确立自己的身份特点，这不能不说是造园者所面临的考验。

流芳园之初成，可以说承受住此挑战。其成功之处在我看来，正是对中国艺术内在精神出神入化地呈现。明轩和流芳园，师生二人之作，一在美国东海岸，一在西海岸，无声地诉说着东方艺术的韵味，说明东方文明所追求的美感。以小见大，见微知著，糜费无多，而佳景俨然在目。流芳园之所成，不光在目观，更在神游。天有时，地有气，材有美，工有巧，创造者妙心别发，精心营构，以成一篇显现生命趣味之雅章。在这文化之府中造一文人小园，不靠炫耀知识，靠的是彰显中国文人意识中那种仰观宇宙、吐纳大荒的精神气质，靠的是敷衍韵人纵目、云客宅心的造园宗旨。老子说：“为腹不为目。”作为东方园林代表的中式园林主要是对心的，而不光是对目的。到此园中，不是看水，看山，水就那一汪，山就那一撮，并不是真正目的，而是看心，看生命趣味的流动，艺术家营造的是一个可与优游的世界，一个可与之气息相求的宇宙。

相比毗邻的日本园而言，流芳园也显示出她独具的特点。日式庭园以禅宗思想为底蕴，深染唐风，追求朴素，重视冥思，创造静寂的空间。而同样文化思想背景中的

me most. The Chinese garden is an art of arranging hills and waters. It involves surveying and observing in order to find out the characters and context of the site. If there is no water, how can the context be vivid? Mountains are alive because of waters; bridges have functions because of waters; pavilions stand beside waters; banks connect to waters; reflection of the pagoda sits in waters. So without waters, the “article” of making a garden would be unsuccessful. Most scholar gardens in China are located in the Jiangnan region. In Qianlong era, the emperor wanted to make copies of the gardens of Suzhou and Hangzhou in Beijing area, but the gardeners found that a lack of water was a difficult issue to resolve. Not to mention that in Southern California, where the weather is hot and dry, the land is mostly like a desert and water is difficult to find. And it is even more difficult to make a garden with waters. Liu Fang Yuan, however, actually becomes a water-centered garden. I had to admire the people at the Huntington for their seriousness to make an authentic Chinese garden over there. I could also imagine that the designer must had made a tremendous effort with a great talent during the design process. Another aspect is the plants in the garden. Inside a Chinese garden, listening to the fragrances, watching performances, all these dreams would not be realized if there are no plants in the garden, no matter how beautiful the halls and pavilions are. Jin Chen had skillfully integrated the tropical plants in Southern California into the Chinese poetic and picturesque compositions of the garden. In Chinese gardens, for instance, the beauty of

中式园林，由于民族习性有别，地理环境差异，历史承传中的脉络不同，宋元以来日渐形成她卓异的气质。中式园林是入世的，活泼的，非概念的，生生不已的哲学是中式园林的灵魂。中国园林追求涵纳深厚，静水深流，并不追求概念传达和冥思。即使是一个小园，也定然有通天之地，像苏州网师园、艺圃这样的小空间，也强调月到风来，揽八方之风物，收高天之云霓。

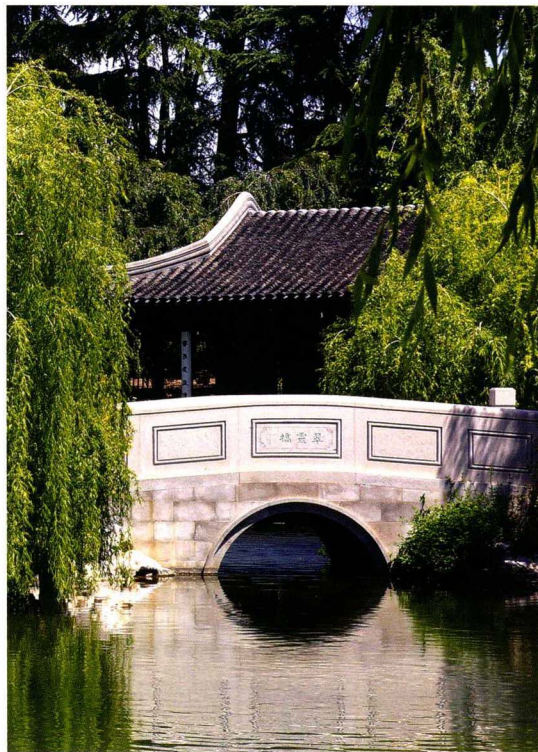
拿中式的假山与日本的枯山水相比，二者均非真山水，均是枯的。然枯山水妙在寂，假山妙在活。在中国艺术家看来，僵硬的石头中孕育着无限的生机；而在日本庭院艺术家看来，一片沙海，几块石头，就是寂寥的永恒。流芳园对此方面的处理，思路稳实，心意活络，在中式特色上做文章，主体建筑的安排，花木的配置，空间关系的处理，流动秩序的创造，乃至色彩关系的构建，一一得其时宜。这是非常不容易的。

我能够有机会流连在陈从周先生设计的明轩之中，今又得捧读陈先生法嗣陈劲先生的《流芳园》书稿，让我重新品味流芳园的实景，如此机缘，真似上苍对我这个园林爱好者的恩赐。记下我的粗浅感受，以就教于陈劲先生和诸同好。

2015年3月10日于北京大学燕南园

quaintness and desolateness, old trees and tall willows, lingering and reflecting, all these present unique attractions. Jin Chen had made use of the California oak trees to create the poetic scenery seamlessly consistent with Chinese aesthetics. I was so happy to see this in the garden.

The creator of Liu Fang Yuan had not simply made a copy of an oriental garden and put it to the site. If you think about the context of the garden, you would understand how big the challenges were. First, it is one garden among other gardens in the whole Huntington ground. The Huntington is a world-famous cultural institution, a place that accumulates the art works and books and manuscripts of the world, and a huge museum of humanities. To build a small Chinese garden within this magnificent setting, you have to make certain that the garden can stand out, not looking shabby, and at the same time, blend it with the context so that it will become an integral part of the overall narrative of the Huntington. To achieve this goal, it relies not on an outer presentation of large construction, but on the inner artistic quality. Secondly, most areas at the Huntington are occupied by gardens. The founder Mr. Huntington was a life-long lover of plants. Here is a sea of plants. Within the botanical gardens, it is not easy to create a Chinese garden. Thirdly, there are sixteen different gardens on the Huntington ground, such as the Desert Garden, Japanese Garden, Shakespeare Garden, Rose Garden and Tropical Garden. The original idea to build a Chinese



流芳园 - 石拱桥、水榭
LFY - Stone bridge and pavilion

Garden may be to provide a window for visitors to know and understand the Chinese Garden and to compare with other western style gardens. The Japanese Garden was built in early twentieth century and became well known to the public. In the eyes of the Westerners, the Japanese garden is the model of oriental gardens. Then, how to define Liu Fang Yuan, which belongs to the same category of oriental gardens and would be built much later, needless to say, is a quite test to the garden designer.

The initial phase of Liu Fang Yuan has been completed and withstood the challenges. The success, in my opinion, lies in the fact that the garden is a superb representation of the essential spirit of Chinese art. Ming Xuan or Astor Court and Liu Fang Yuan, one work by the mentor and the other by his student, one on the East Coast and the other on the West Coast, have been silently presenting the charm of the Eastern arts and conveying the aesthetics of the Eastern civilizations. Inside the garden, one sees the large from the small, looks at the micro and knows the cosmos. The garden is built with limited cost but created with beautiful scenes. Liu Fang Yuan is not only for seeing, but also for the spiritual experience. The Heaven holds the time, the earth has Qi or energy, the material has its beauty and the craft has its artistry. The creators of the garden have worked meticulously on the design and construction and as a result, the garden becomes a vivid and elegant manifesto of life. Inside this cultural institution, this small scholar garden is not a show off of knowledge, instead it presents the spiritual quality of the Chinese scholar, the spirit of being open-eyed, open-minded and open-hearted to the universe as well as the purpose of garden-making to invite friends and to reside one's soul in the garden. Lao Zi said: "For the stomach not the eye." The Chinese garden, which is the prototype of oriental gardens, is not only for seeing but also for the heart to feel it. Coming to Liu Fang Yuan, one looks for not the water or mountain because the

water is just a puddle and the mountain is just a rockery, which is not the real goal. The goal instead is for the heart, the vitality of life, a carefree journey to the world and a universe with which you can breathe.

Compared with the nearby Japanese Garden, Liu Fang Yuan has its own distinct characters. Japanese gardens were based on the context of Zen and greatly influenced by the Chinese gardens of Tang dynasty. Their spaces are simple, tranquil and contemplative. With the similar cultural background, Chinese gardens had gradually become more distinct since Song and Yuan dynasties because of the differences in national customs, geological environment as well as the historical context. Chinese gardens are secular, vivid and non-conceptual. Vitality is the soul of Chinese garden. The Chinese garden seeks the profoundness, like the tranquil and deep waters. It is not for presenting concepts or meditation. Although a small garden, the Chinese garden is a place where one can connect with the universe. For instance, the compact spaces of Wang Shi Yuan or the Master of the Net Garden and Yi Pu Garden in Suzhou, the wind and the moon are evoked, all things around are seized and the clouds in the sky are captured.

Both the Chinese rockery and the Japanese rock garden are man-made and dry, but the Japanese rock garden is excellent in its stillness, while the Chinese rockery is wonderful in its vividness. To the Chinese artists, the stiff rocks embody the abundance of vitality, while to the Japanese garden artists, an area of sands with a few rocks, presents the eternal solitude. In this regard, the design of Liu Fang Yuan is the result of a solid thinking and active mind. It emphasized the distinct Chinese features on the layout of buildings, the arrangement of plants, the organization of spaces, the order of sequences, and even the color patterns, all of which were properly designed. This was not easy at all.

I had an opportunity to wander in Ming Xuan designed by Chen Congzhou. And now, I am reading the manuscript of *Liu Fang Yuan* written by Jin Chen, an orthodox inheritor of Chen Congzhou, as if I am savoring again the real scenes in Liu Fang Yuan. It seems to me, a garden lover, that such a lucky chance is bestowed upon me by Heaven. I am writing down my feelings and humble opinions, and hoping to learn from Jin Chen and other like-minded colleagues.

Zhu Liangzhi

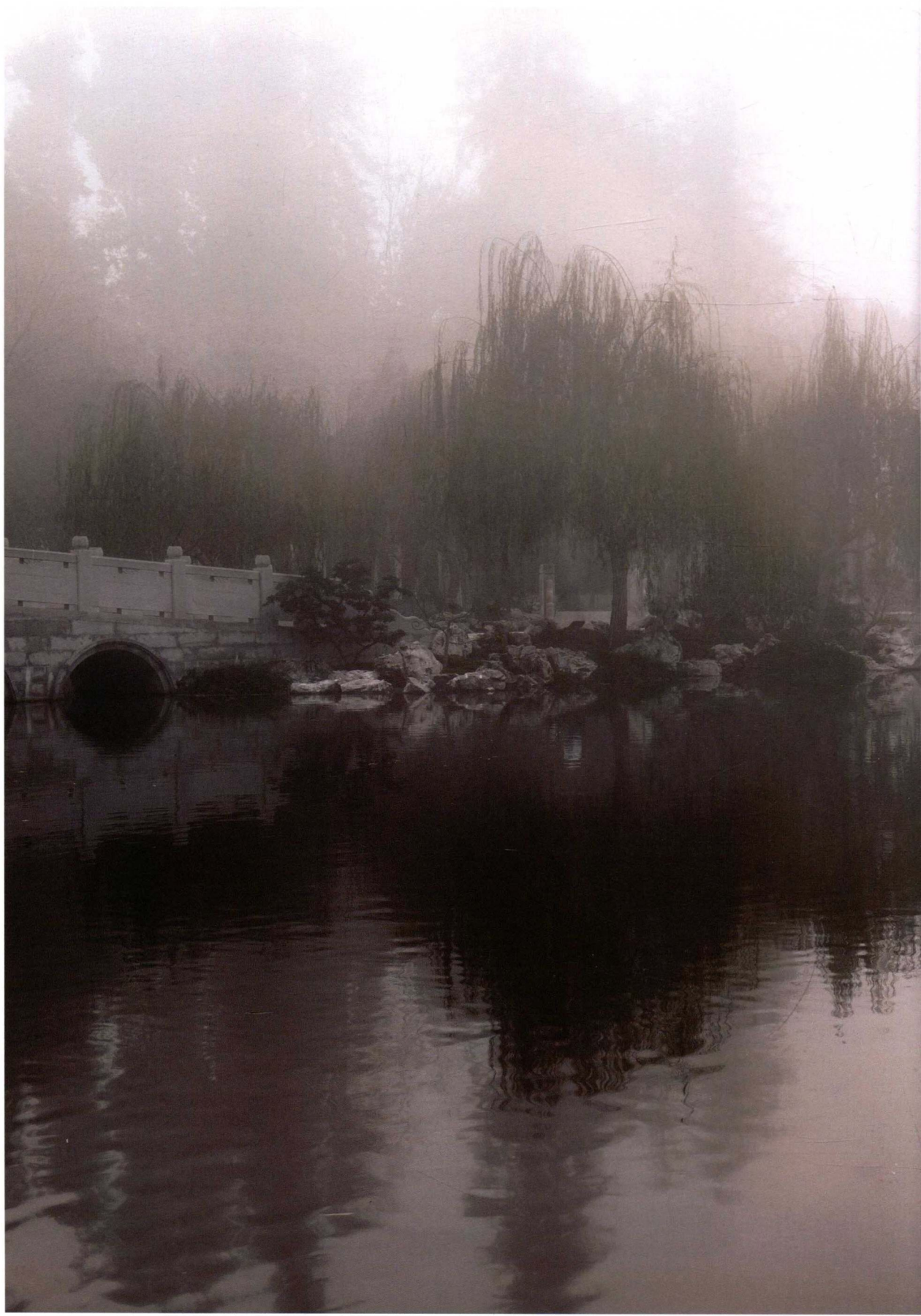
Yan Nan Yuan, Beijing University

March 10, 2015

(Translated from Chinese to English by Jin Chen)



流芳园 - 方舟待渡
LFY - Boat-pavilion be crossing



烟波罩良辰

Misty waves envelop a fine moment of morning.



流芳园 - 中心湖景
Liu Fang Yuan (LFY) - View of the Central Lake