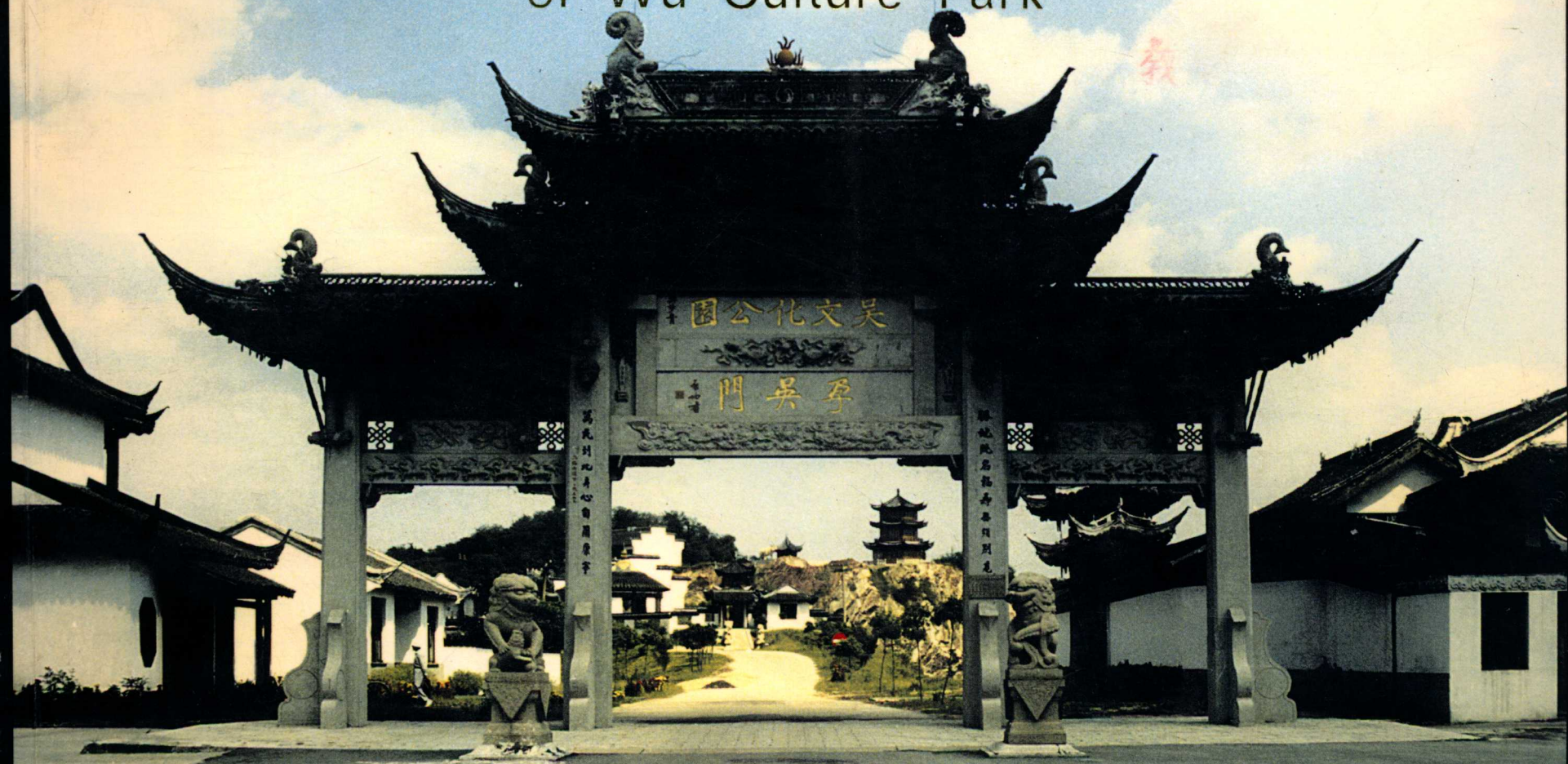


吴文化艺术丛书

Art on Folk Architecture in Wu Area
— A Galaxy of Architectural Art
of Wu Culture Park



高燮初 主编

吴地民间建筑艺术

— 吴文化公园民间建筑艺术荟萃

吴文化公园民间建筑艺术荟萃

高燮初 主编

江苏美术出版社

吴地民间建筑艺术荟萃

高燮初



TVP86/000

吴文化艺术丛书

谨以此书献给司马铨教授

顾 问 张金海
主 编 高燮初
副 主 编 周传铭
特约编辑 魏采苹
摄 影 王振本
翻 译 熊大桐 程述先
编 务 陈进申 徐传文

责任编辑: 杜 辛 张学成

装帧设计: 卢 浩

责任印制: 吴蓉蓉

吴地民间建筑艺术

江苏美术出版社出版发行

(南京市中央路165号 邮编210009)

江苏省新华书店经销

淮阴新华印刷厂印刷

1998年7月第1版 1998年7月第1次印刷

开本 787×1092 1/12 印张 8

印数: 1—3,000册

ISBN 7-5344-0858-X/J·859

定价: 49.00元

序

传统的吴文化即在以太湖周边地区为中心的江南水乡地区。夙以物产丰饶,风光明媚,文物昌盛,名人辈出而著称于世。

吴地先民开拓了富饶的江南水乡,也创造了内容丰富、特色鲜明的吴文化,历史悠久,品位甚高。不了斋主能撷取精华,荟萃于一园之中,使人徘徊游赏其间,领略其精妙之趣,从而激发爱乡爱国爱优秀传统文化的感情,其功亦伟矣。

公园以再现江南水乡风貌为宗旨。江南水乡哺育了吴地先民,也孕育成长了吴文化。公园大门名“孕吴门”即寓此意。这是不了斋主一个杰出的构思,也是园景建设的依据。“孕吴门”由无锡著名老匠师王兰香先生所制作,本身就是吴地传统建筑艺术一大杰作。王先生虽不幸弃世,但人们将永远纪念他。

园内既有“小桥流水人家”的吴地住宅庭院,亦多各式楼阁亭榭,其楹扇挂落、漏窗脊饰,皆吴地民间建筑艺术手法之精华;其图案雕刻,皆吴地民间祝贺福寿、吉祥喜庆的文化显现。建筑有为迁移古屋兼顾保护文物,更多是传统形式与现代结构技术相结合的创新之作。新意层出,多姿多采,园景建筑与吴文化融合为一,相得益彰。

园内遍植灼桃柔柳,缀以花台叠石,其间置名人题咏,碑刻纪事,文化品位甚高,为园景生色不少,颇值得弥足称道。

吴文化历史悠久,内容丰富。日本对早期传入的中国文化,常以“吴”冠名,如“吴服”、“吴音”、“吴桥”之类。研究吴文化的博大精深,将是许多人多方面长期的奋斗目标。不了斋主创立了“吴学研究所”,出版多种研究专集,且在园内设吴文化研究基地,卓有先见之明,且已有斐然业绩。盼能百尺竿头更进一步,使公园内容更为充实,园景更美,吴文化研究成就更辉煌,是愚所至愿。

不了斋主以书稿来嘱,览后有感于主人意之弘远,谋事之坚定不移,深为钦佩。乃欣然命笔,书以为序。

东南大学教授 郭湖生

一九九八年二月二十日

Foreword

Traditional Wu Culture Area is situated in Taihu Lake valley—the region of rivers and lakes of the South of the Yangtze River. It is celebrated for its scenic beauty, bumper in products, lots of great names and its rich culture relics.

The ancestors in the Wu area opened up here and created lush and high-grade Wu culture, “Owner of the Studio of Countless Duties” adopted the cream of Wu culture gather together in one park. A tour to here surely brings you great joy and arouses your fervour in loving native place, motherland and fine traditional culture.

The park reappeared charm of the region of rivers and lakes of the South of the Yangtze River. It feeded people and Wu Cultrue. The name of Yun Wu Gate is pregnant with meaning. This is Owner’s masterpiece. Also it is in the light of park construction. Wang Lanxiang, a famous old artisan in Wuxi, set up this gate. It is a great masterpiece of traditional architecture art.

The Wu - style houses and yards reappeared in the park, including “small bridges, streams of water and households”——housing style in the Wu Area. As well as there are many pavilions and towers. All the doors, windows, roofs and eaves are folkway essence of buildings. The decorative pattern and artistic carving are cultural form of expression of jubilation and luck. Moving and setting up again some age - old buildings in the park are both preservation of cultural relics and creative new works. It combined traditional form with modern structure. The park structures and Wu Culture mixed together and complemented each other. The hillside in the park was planted with bright beautiful peach tree and soft willow everywhere. It’s a match for flower beds, stones, celebrities inscription. It installed and records of events inscribed on tablets adding color to the park. This is worth praiseworthy.

Wu Culture has a long history and an abundant intension. In Japan, they always crown with “Wu” on Chinese culture relics which imported in early years. Give examples as “Wu clothing”, “Wu spoken language”, “Wu bridge” etc. It will be the objective of a struggle to research Wu Culture’s broad and profound for many people in a long time. Owner founded Wu Culture Research Institute and published many thesis as well set up Wu Culture institute base internal. He has made considerable headway. I hope deeply that he will make still further progress, a fine sweep of park connotation is even more substantial and the achievements in research gets brilliant.

Owner exhorted me to write. I felt he was full of meaning and worked firm and steady. I admire his capacity. Then I gladly set pen to paper to write this writing.

Guo Hushen

Professor of the Southeast University

Feb. 20, 1998

(Translated by Cheng Shuxian)

前言

有巢氏构木为巢。吴地的杆栏式建筑,大概就是传说中先祖的杰作吧!它兼具“居安”和审美的双重意义,前者是生存的需求,后者是艺术欣赏的精神享受。

人称建筑是凝固的音乐,江南的建筑象江南丝竹一样清灵、明净、柔美、幽雅,它出自水的灵性。杏花春雨,清流碧波,小桥流水,绿树山花,桨声帆影。这如诗如画的环境,拥抱了族聚的村落,傍水的集镇。天是蓝的,水是绿的,乌瓦粉墙,黄宇朱门,这是令人如痴如醉的锦绣江南。建筑把吴地的天工造物与人的智慧奇巧结合起来,成了无与伦比的艺术。

八十年代,神州改革大潮风起。旧城改建,旧村改造,工业化进程迎来了工业社会建筑文化。摩天大楼、小别墅等种种洋建筑伴随着工业文明的浪潮涌进来了。强烈的色彩,几何图形的建筑群,转瞬间布满了江南大地,田园牧歌式的农村,在工业大潮的冲击下消解了,这是历史发展的必然。保留优秀的传统建筑艺术,营造新的民族精神家园,振奋民族精神,就成了我们的奋斗目标。

1984年来,吴文化公园以一座荒山为依托,在同济大学造园大师陈从周教授和司马铨教授的精心设计下,融园林、文化、教育、旅游等功能于一体,因势布局,因地制宜,匠心独运,精心结构,坚持中国传统建筑技法。用材以传统的砖木石为主,或坊殿厅楼,亭阁堂轩,台榭廊桥,或民居庭院,竹篱茅舍,井泉路舟。诸如门头、屋脊、窗楣、挂落,无不广集民间名工巧匠,博采穷搜,或移建旧房,或采购旧料,精雕细镂,刻意求工。身处唯钱是举之潮流,资金无着,八方来助,全仗意气相投,献技献艺。15年来,林林总总,3.5万平方米建筑,由各类建筑组成的十七个展馆和五大配套区三华里长的景点线,参差错落,逶迤起伏,充满吴地风彩的建筑群重新出现在江南大地上。

吴苑起自民间,是由一群普普通通吃着养老金的老人领头搞的。其中有一批出名的老匠人,不计报酬自愿上山来献技献艺。如90岁的王兰香,八十多岁的姚子英、朱阿林等;园林大师陈从周亲自上山踏勘,司马铨教授十几年来坚持总体设计,分文不取。周寿康工程师免费做了大量的结构设计。吴苑的每幢建筑凝结着爱乡、爱国、爱中华文化的心血,它是振兴民族的心声,展示了坚韧不拔、顽强奋进的民族精神,同时也为进入现代化的人们奉献上一座精神的家园。

吴文化公园做的是无米之炊,它的粗糙之处敬求批评。谨谢东南大学张道一教授为之题签,郭湖生教授为之作序。

高燮初

一九九八年三月二十日

Preface

“Having lair man” made lair with wood. The wood structure building in railing type in the Wu Area was this ancestor’s masterpiece perhaps. It has both “safe residence” and appreciation of the beauty sense. The former was in need of living. The latter was spirit enjoyment of art appreciation.

It is well known that a building is a freezing music. Houses and their circumstances in the South of the Yangtze River are clear, pure, gentle and quiet as if the folk music of the South of the Yangtze River. It started from intelligence of water. Apricot blossom spring rain, stream of water, small bridge were laid on the earth like a poem or picture. Here circumstances embrace village hamlet and town. The sky is blue and the water is green. Black tile, white wall, yellow temple and red door, the South of the Yangtze River where makes us as if tipsy and crazy. Architecture combined innate by nature with human being’s wise. It became an incomparable art.

China reformed since 1980s, former cities and villages had been remolded or rebuilt. Industrialization went to meet the west architectural culture. High buildings and small villas were emerging constantly. There were strong colour, new-style buildings spreading over the ground. Pastoral country estates have gone down in the spring tide. This was inexorable law of historical development. Our objective of a struggle is remaining excellent traditional architectural art and constructing homeland of new national sentiments.

Since 1984, depending on a bare hill, under designing elaborately by Cheng Congzhou and Sima Quan, professors of Tongji University, the park was set up. She adroitly guided action according to circumstances and suited measures to local conditions, constructed meticulously and worked out the plot elaborately. The park is in harmony garden as well as culture, education and tour function. She adhered to use Chinese traditional architectural skill. The main building materials were brick, stone and wood. Such as lane, palace, hall, building, pavilion, allic, central room, veranda, corridor, bridge, waterside pavilion, front courtyard, bamboo fence around thatched cottage, porch, ridge of the roof, lattice window, hanging panel, that is how things stand. In the phase of the project, we either removed and rebuilt former houses, purchased used building materials, or called folk famous craftsmen together trying

to gain fine plans as well to work at architectures with the care and precision of a sculptor and striving for perfection sedulously. We were short of money. When trouble occurred at us, help came from all quarters. They made suggestions and showed their skill. We were alike in temperament. In the past 15 years, total 35000m², 1500m length, 17 exhibition centers of all kinds and 5 form a complete set scent resorts confused with errors and omission, undulated on the ground of the South of the Yangtze River. These groups of architecture were full of elegant demeanor of Wu area.

Wu Museum started from the masses. She was built by a group of common drawing old-age pension old men. Among them, a batch of famous craftsman went up a hill willingly. They showed their skill and offered their handicraft regardless of pay. Such as Wang Langxiang was 90 years old. Yao Ziyin and Zhu Aling were more than 80 years old. Garden great master Cheng Congzhou went up the hill and surveied in person. Prof. Sima Quan persisted general design and didn't take a single cent in the past years. Zhou Shoukang, engineer, did a great quantity free structural design. Every architecture in Wu Museum cemented energies of patriotic feeling towards hometown, country and Chinese culture. It is the heartfelt wishes of rising nation. Not only it reveals national firm indomitable spirit, but also it offers a spiritual homeland for the men they march rowards modernization.

The usual way of doing to construct Wu Museum was cooking a meal without rice. I ask your criticism for it's coarse part. I express my sincere thanks to Prof. Zhang Daoyi and Prof. Guo Husheng of the Southeast University. They wrote the title of the book and preface for me.

Gao Xiechu

March 20, 1998

(Translated by Cheng Shuxian)

公园大门——孕吴门

孕吴门为仿木结构的石牌楼，高耸巍峨，气势恢宏，人称
“江南第一牌楼”





孕吴门正面镌文

额枋上镌刻著名书法家启功和苏步青法书的门额、园名。并浮雕二龙戏珠、狮子戏球图,纹饰气韵生动,工艺精湛



孕吴门背面镌文

额枋上镌刻苏局仙先生写的“福寿山”,无锡著名工匠王兰香墨斗絮书的“人杰地灵”,及浮雕丹凤朝阳、云鹤图等

孕吴门(背侧面)

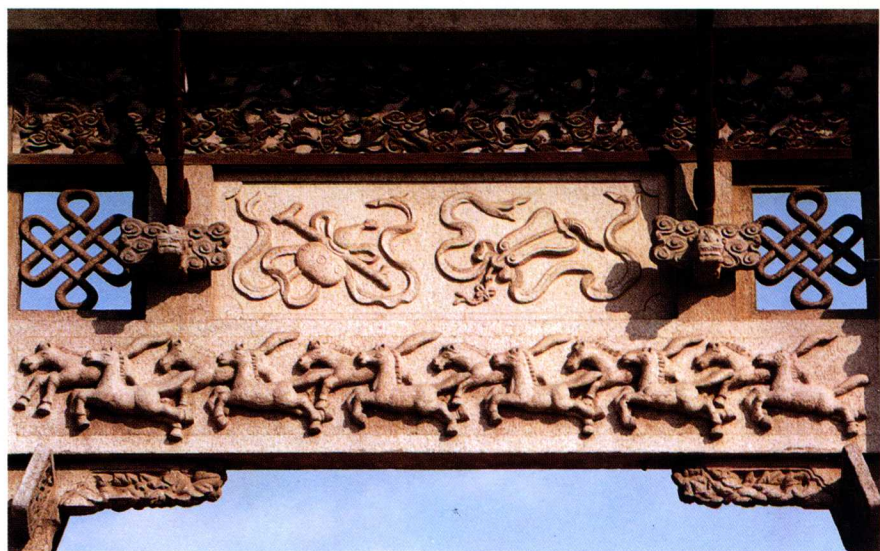
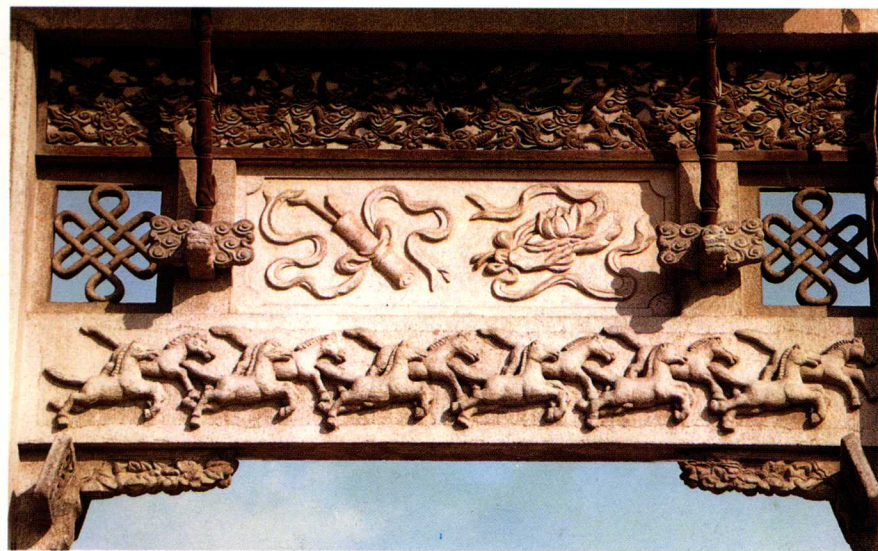
孕吴门立柱刚劲，重檐翘角，以百龙百凤组成的斗拱，雕刻精美，是吴地建筑艺术集大成的精品



石狮(一对)

花岗石圆雕石狮昂首挺胸，威武雄劲，神态生动



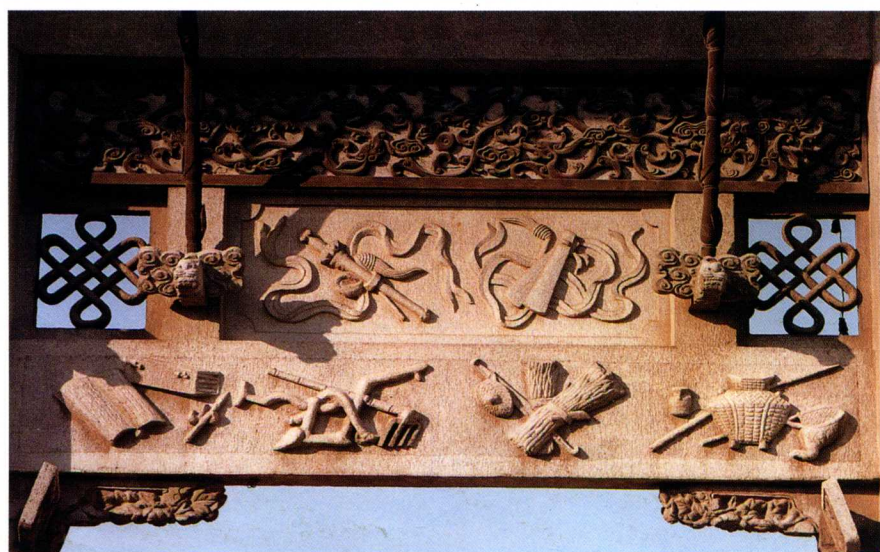
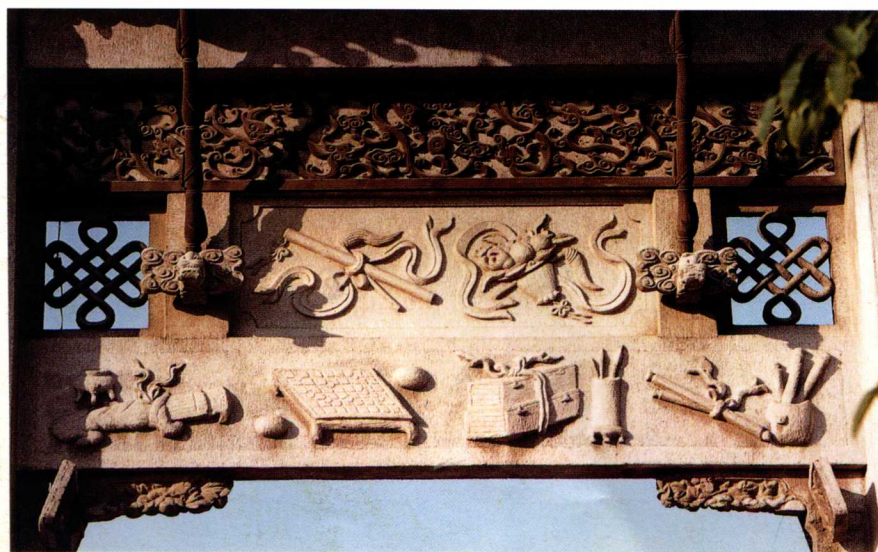


孕吴门石刻(四幅)

孕吴门石刻包括浮雕暗八仙、渔樵耕读、琴棋书画及万马奔腾图。图案简洁明快,线条圆润流畅,文化寓意深邃



如意牡丹纹雀替





通天坊：为石牌坊。坊的额名、园名分别为夏征农、乔石题写





仙人礼拜台坊

崇福寺大雄宝殿

大雄宝殿形体高大,重檐歇山,巍峨壮丽。殿
底层有五龙堂和金莲泉,为灵异胜地



玉佛殿(又称“善德楼”)

该殿红柱黄墙,飞檐翘角,雄伟秀美。
部分资金为香港邹善德先生捐助,故又称
“善德楼”

