

Suzhou Gardens

苏州园林水

陳從周



Chen Congzhou



(汉英对照)

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Chen Congzhou

陈从周 著

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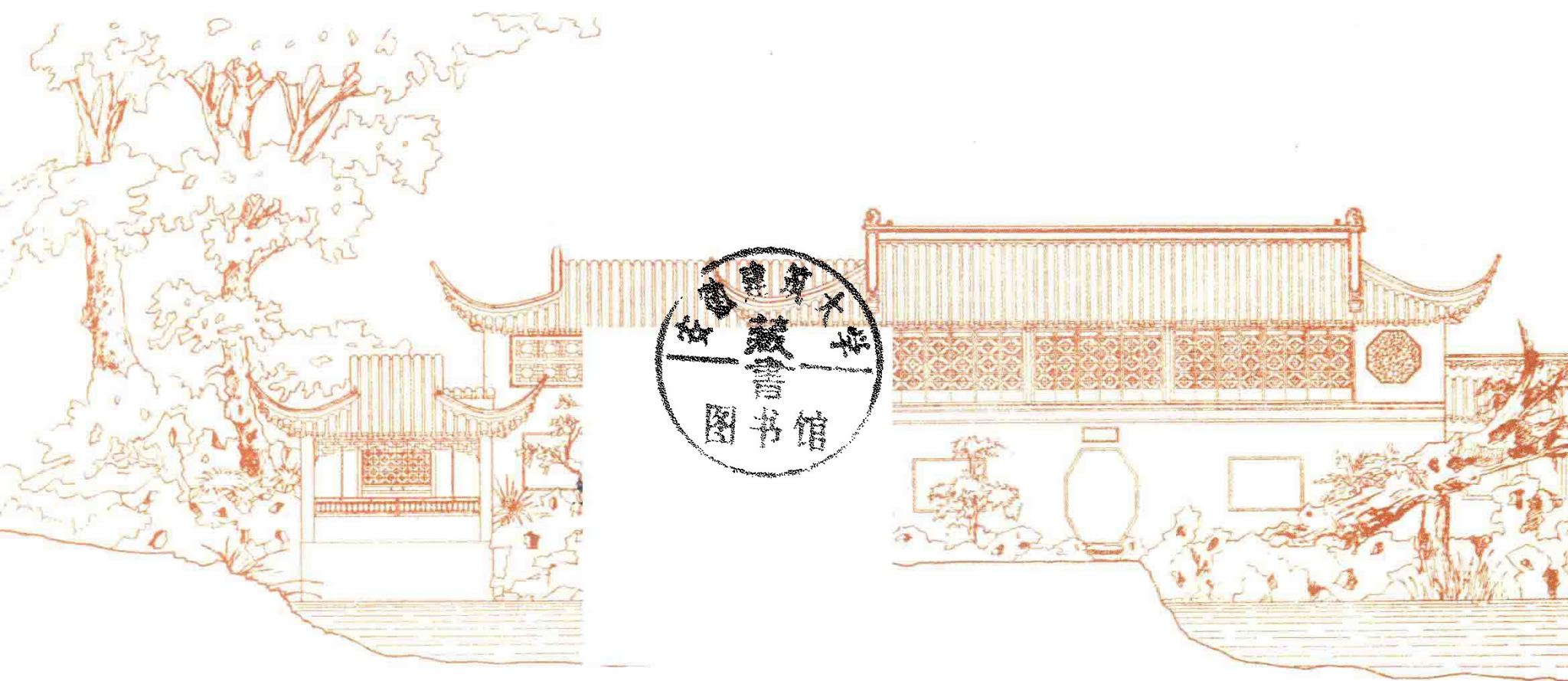
Chen Shengwu & Chen Xin

Translated by

Zhu Wenjun & Chen Wei

策划 陈胜吾 陈馨

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苏州园林

Suzhou Gardens

苏州城为晚清最大园林。园之硕大，树石之富，搜藏其
藏书与书画，名过云梯，修葺颇精，楼阁花厅，布置精
雅，叠石错落有致，步在赏心园内。造园与修葺时，正顾
浙江宁绍台道台。园之肇始，曾为某子顾承手，顾所登，高
时画示为某孙王云石（孙）范所承，顾澄（澄）素之（人）程
（程）瑞（瑞）皆参与设计之事。其造园时，曾堆石，构一亭，必拟
将就高下，文，其经，过书札，为存其，曾以顾公顾处。
名貌清而人
盖造园为曾告我，苏州升平桥弄之徐园（徐宅古园）
为戈裕良叠石。其园曾叔作调查，园倚城垣，垣下有
大洞，穴，右有一洞，凿石柱，柱，山下有池，水洞临流，步其
大畧也，且吾为戈氏所作，犹待证耳。

清朝官吏在客厅中接见属员与宾客时，侍者献茶，

陈从周文稿手迹

A page of handwritten manuscript by Chen Gongzhou

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苏州园林

Suzhou Gardens

苏州城周为晚清最大园林。园之顾文彬（字小石）富搜藏书，
藏书与书处名过云楼，修葺颇精，楼前花厅布置精
雅，叠石错落成景，步在堂内。造园与修宅时正顾任
浙江宁绍台道台，园之肇始皆为其子顾承手，顾所造，高
时画宗为呈献王云（石苑）范而泉，顾澹庵（述）嘉之，人程
（图）陈鹤皆参与设计之事。其造园时虽唯石构一亭必拟
稿就高氏文，其柱石札为有共勇以顾公顾处。
盖造园为曾告我，苏州昇平桥弄之徐园（徐宅古园）
为戈裕良叠石。古园曾叔作调查，园倚城垣，垣下有
大洞二丘，右有一间书斋，柱石山下有池，水涵隔流，中其
大畧也，且吾为戈氏所作，犹待证耳。

清朝官吏在客厅中接见属员与宾客时，侍者献茶，

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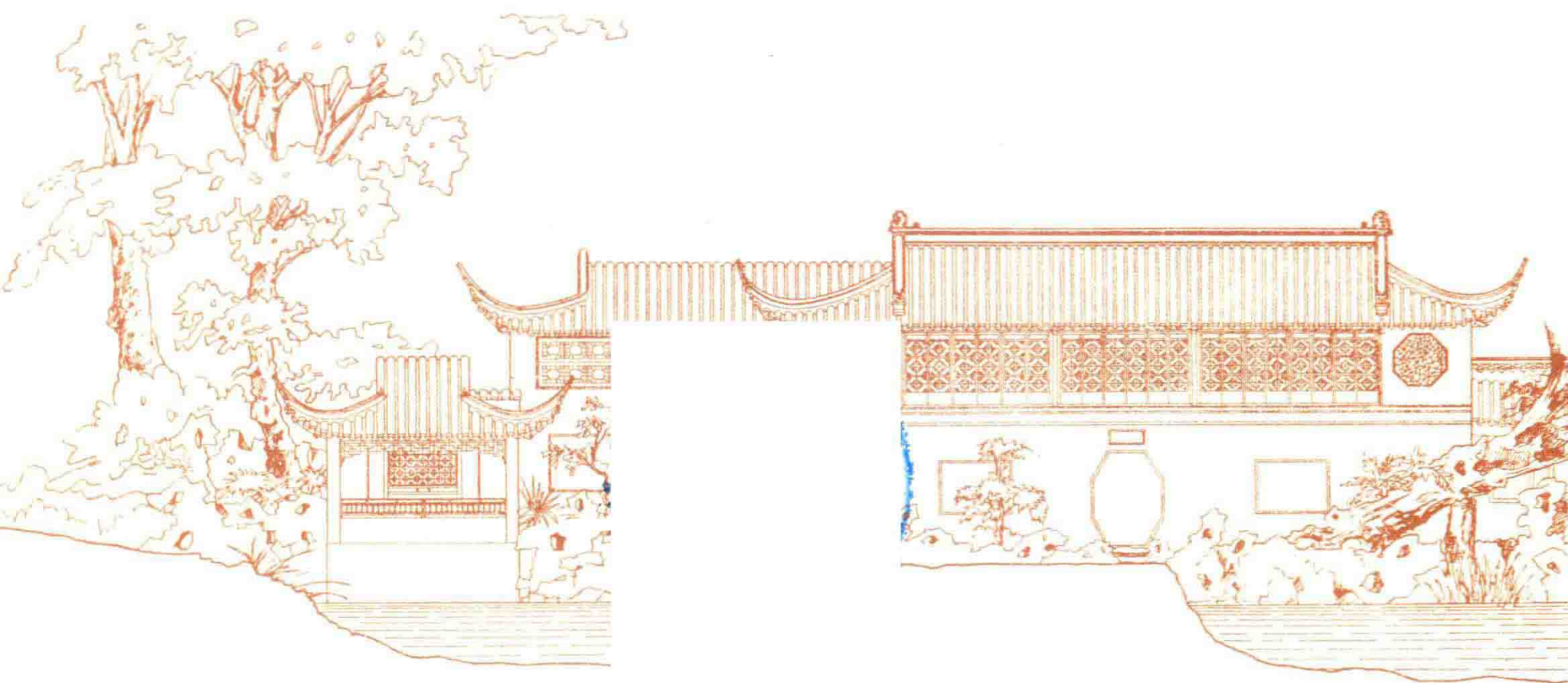
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《苏州园林》再版序

我们的老师陈从周先生之代表作《苏州园林》，1957年时由同济大学教材科印制。30年前，为其学生首得其书，至今乃景情如初：红漆布硬面，色泽沉稳；烫印书名，字体古雅；大本版面，纸质敦实；多年之尘封，却仍墨香。那是“文革”刚过，叫后辈们爱不释手。最为难忘，书中有多幅的苏州园林黑白照片，层次分明，构图优雅，有水墨画的韵味；照片题图居然是精心选择的宋词词句；一行“庭院深深深几许”，胜却无数解说和注释，动人心怀。于是学生谨存，此是可唯美，可如诗如画的书。

听先生讲的课，正是用诗情画意诠释中国园林。先生乃诗人，留下《山湖处处》一集；先生乃画家，“一寸丝一寸柔情”写照心胸情怀；先生更是独一无二的园林大家。先生从来不把中国园林看作单纯的工程技术，乃重在景物之文化内涵，重在人与景之对话，重在人对景之体验与再创造。在他眼里，中国园林之所以珍贵，是因为她和中国的诗词、绘画、戏曲融会贯通、互相映衬。中国园林正是中国文化的一种至高境界。

继《苏州园林》之后，先生有《扬州园林》、《绍兴石桥》、《园林谈丛》、《说园》等众多园林专著。每一本书，都是饱蘸笔墨，对园林艺术的精妙解析，满含着先生对中国文化的深情厚意。先生把“明轩”建到纽约大都会博物馆，先生重修了上海豫园内园，先生指点大江南北多少古典园林的修复……细细品来，其学术思想，正是开始于《苏州园林》一书，而其后之《说园》达到巅峰。

从《苏州园林》首版问世至今，五十年过去了；先生园林思想令几代学生受益，让中外学者感悟。如今我们躬逢盛世，得以重新再版此书，并以中英文双语印行，既是诗情画意的发扬光大，也是对先生最好之怀念。

吴志强

同济大学建筑与城市规划学院院长

2008年11月，陈从周先生90诞辰之际

Preface to the Second Edition of *Suzhou Gardens*

The book *Suzhou Gardens*, a masterpiece of Professor Chen Congzhou, our teacher, was printed originally by the Course Book Press of Tongji University in 1957. It is three decades ago when I first read the book. Up till now I still cannot forget the impression it made on me then: a hardcover of deep-red varnished cloth; a gilded title in graceful Chinese calligraphy; a sixteenmo print on thick art paper; and fresh ink perfume suffusing the pages, though having been shelved for years. You can imagine how much we students loved that book in those years immediately after the “Cultural Revolution”. What is most unforgettable is those black-and-white pictures of Suzhou gardens, ingeniously organized and elegantly conceived with a flavor of wash painting. What is equally impressive is the meticulously-selected Song ci sentences as inscriptions for those pictures. Such poetic sentences as “Deep, deep and how much deeper is the courtyard further along?” outshine long-winded explanations or wordy notes and infuse the pictures with life and passion. I treasure this book, because it is an aesthetic book, a book brimming with deep-rooted sentiments of a poet and a painter.

Professor Chen’s lectures are just intended to illustrate Chinese gardens from an approach of verse and painting. He is a poet, leaving behind him a collection of poems “Omnipresent Hills and Lakes”. He is a painter, offering to the world the well-known painting “A Sprig of Willow, A Length of Tenderness”, a portrayal of his artistic fervor. Above all he stands alone as a grand master of Chinese garden architect. He never regards Chinese gardens simply as the fruits of engineering technology. He highlights, however, the cultural connotation of landscapes, the dialogue between men and landscapes, and men’s encounter with and recreation of landscapes. In his eye, the preciousness of Chinese gardens lies in their communication, contrast and harmony with Chinese poetry, painting and drama. In a nutshell, Chinese gardens represent the acme of Chinese culture.

Since *Suzhou Gardens* came to light, Professor Chen had many monographs on gardens published such as *Yangzhou Gardens*, *The Stone Bridges of Shaoxing*, *Talks on Gardens*, *On Gardens* and so on. Dedicated to high academic standard, each and every book goes to great length to present his incisive analysis of the art of gardens and to display his deep affection for Chinese culture. It is also worthwhile to enumerate some of his architectural achievements such as designing and building the Ming Room at the New York Metropolitan Museum, renovating the inner court of Yu Yuan Garden in Shanghai, directing the repair of many classic gardens in the north and south of China, and other projects. After a careful study of Professor Chen's career, we have found out that his academic ideas started with *Suzhou Gardens* and reached the pinnacle with *On Gardens*.

Fifty years have elapsed since the publication of *Suzhou Gardens*. His ideas on garden art have benefited several generations of students and sharpened the awareness of scholars both at home and abroad. The publication of the new bilingual (Chinese and English) edition at the present time of peace and prosperity not only enhances his distinctive style of harmonizing the art of gardens with poetry and painting, but also comes as the best token of our memory of our respected Professor Chen Congzhou.

Written on the occasion of the 90th birthday of Professor Chen Congzhou.

Wu Zhiqiang

Chancellor of the College of Architecture and City Planning
of Tongji University, Shanghai

November of 2008

代序：我的第一本书《苏州园林》

陈从周

我的第一本书，本应指我最早写作的。然而像我这种兴趣多方面的人，最初写的书并不是我的本行，例如诗人《徐志摩年谱》，完全是一次感情的冲动。还有一些零星的建筑书籍，也不过仅是偶然资料的收集。如果正式写书的话，那应该算《苏州园林》了，这是1956年完成的。也是解放后研究讨论苏州园林所出版的第一部书。

五十年代初，我在上海同济大学建筑系任教，同时又在苏州苏南工专兼课。我苏州的课是在星期六的上午。我星期五晚车去苏州，住在观前附近旅馆中，第二天清晨去沧浪亭该校上课。午梦初回，我信步园林，以笔记本、照相机、尺纸自随。真可说：“兴移无洒扫，随意望莓苔”。自游，自品，俯拾得之。次日煦阳初照，叩门入园。直至午阴嘉树清园，香茗佐点，小酌山间，那时游人稀少，任我盘桓，忘午倦之侵人也。待到夕阳红半，尽一日之兴，我也上火车站，载兴而归。儿辈倚门相待，以苏州茶食迎得一笑。如今他们的年龄，正与我当年相仿佛，《苏州园林》前年在日本再版了，都已经是第二代了。

我这样每周乐此不疲，经过几年的资料累积，与所见所想，开始写我的文章。我的这些立论，并不是凭空而来，是实中求虚，自信尚有所据者。情以游兴，本来中国园林就是“文人园”，它是以诗情画意作主导思想的。因此在图片中，很自然地流露出过去所说的前人词句，我于是在每张图片下，撷了宋词题上。我将一本造园的科技书，以文学化出之。似乎是感到清新的。书出版后，受到了读者的赞誉好评，但1958年却因此受到了批判，说我士大夫的意识浓厚，我只好低头认罪，承认思想没有改造好。可是事隔近卅年，在文理相通的新提法下，创造诗情画意的造园事业中，我当年的“谬举”又为人所