

揚州園林

同濟大學建築系
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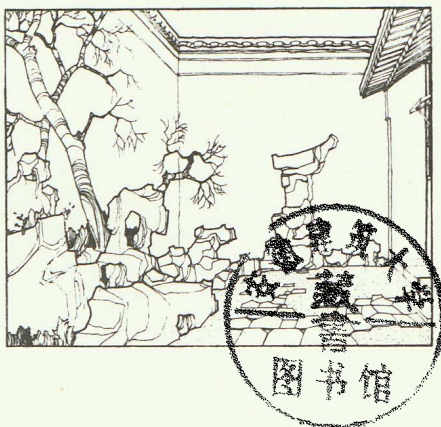
THE GARDENS
OF
YANGZHOU

CHEN CONG-ZHOU

揚州園林

THE GARDENS OF YANGZHOU

同济大学建筑系 陈从周 编著



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扬州园林

同济大学建筑系

陈从周 编著

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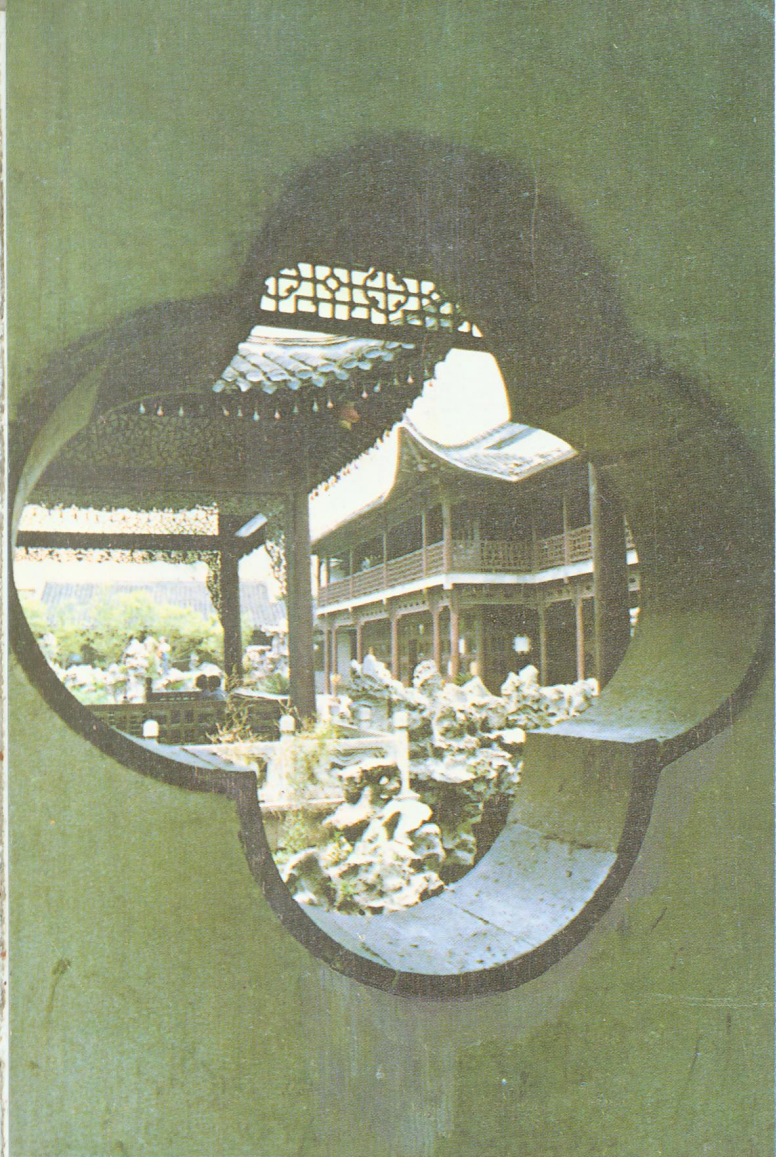
平山堂



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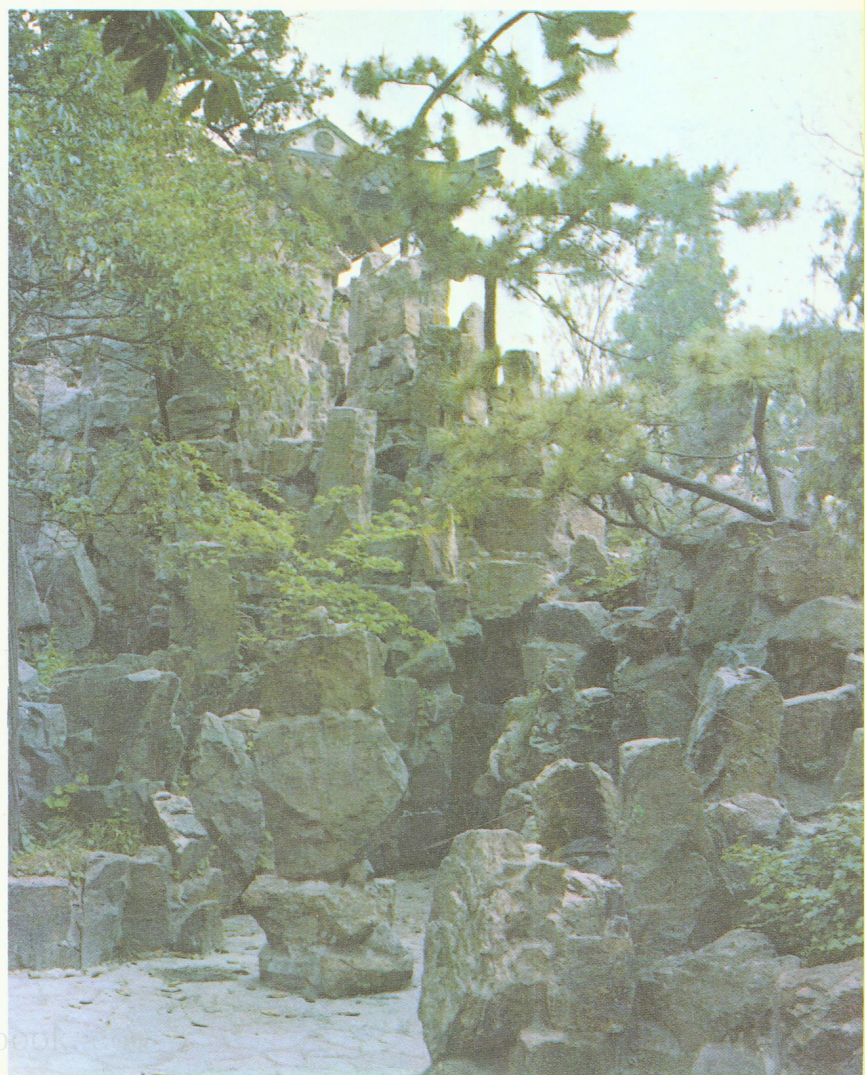
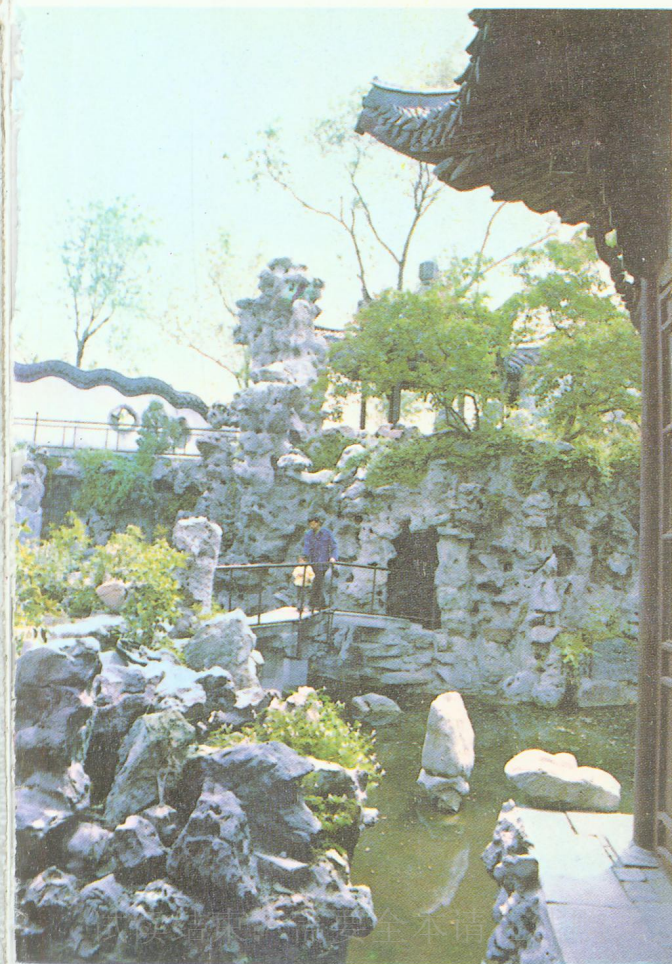




个园四季假山(春景)

个园四季假山(秋景)

小盘谷假山



扬州市区示意图



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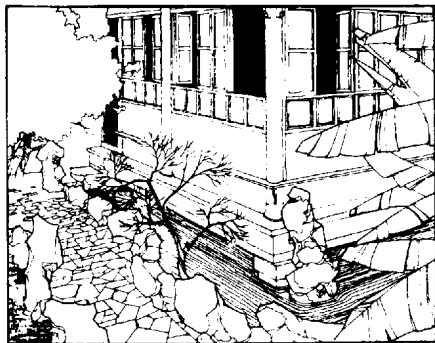
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总 论
GENERAL INTRODUCTION

Precis of "The Gardens of Yangzhou"

Lying in the lower reaches of the Changjiang (Yangtze) River, Yangzhou (Yangchow) is a city of great renown in Chinese history. In terms of its location, it is a strategically important point along the route from the North to the South. Being on the Jiang-Huai Plain (in-between the Changjiang and the Huaihe Rivers), it boasts of a smooth terrain plus mild climate, moderate rainfall and fertile soil. So, Yangzhou is a land with plenty of produces.

Early in the 7th century when the cutting of the Grand Canal went on during the reign of Emperor Yang of the Sui Dynasty, the waterway took its course to Yangzhou. Consequently, by the Tang Dynasty (618~907) Yangzhou was already a communications hub of our country and, no less, an important port for overseas voyages, trade and cultural exchange. At the time there was a familiar verse descriptive of the rich merchants:

With a hundred thousand strings of cash
Wound round the waist inside the sash,
Riding a crane the wading bird
On to Yangzhou city they spurred.

That was the period in which Yangzhou began to lay a foundation and acquire favourable conditions for its economic growth and technological progress. Having built itself up throughout the two dynasties, Song and Yuan, and especially when the Ming Dynasty (1368~1644) was over, Yangzhou achieved ever greater prosperity and turned out to be the centre of salt business in the Huai-nan region.

In the middle period of the Qing Dynasty when Emperor Qianlong (1736~1795) went on "an inspection tour of the South", Yangzhou was naturally among the key places to look over and sightsee. Once again, the city flourished and had its day in history. It was then so described:

With more rockeries gone up and furrows built,
every house is surrounded by walls of verdant growth. As canals are cut to let flow the stagnant waters, everywhere can be seen pavilions amidst banks of mist.

Since then, Yangzhou took shape as a beautiful city. Unfortunately, ensuing war turmoils brought it much damage. But, from the words and pictures given in this book the general features of Yangzhou's gardens in those days can still be visualized.

As Yangzhou is situated somewhere between the North and the South, its garden-building and architecture manifest a synthesis of the characteristics as seen in these two parts of China. For this, Yangzhou has a style of its own and its achievements are quite unique. It is a significant place

worthy of special consideration if studies in this field are to be made. Speaking of its individual style, it is one of embodying brightness and beauty in grandness — a charm effected by achieving refinement through strength or, in the literary language, "by employing strokes of a powerful pen to express delicate feelings". That Yangzhou is a significant site in making studies of the Chinese architectural art of garden-building as has been said, is precisely because of the typicalness of its achievements.

In this volume one can find some representative examples, such as the double-deck viewing range, the grade-separation passageway and season-differentiating rockeries with varied peak-forming rocks. Their designing is treated in a way different from that of the garden sceneries elsewhere, fully showing their originality.

This book is composed of four parts, namely, General Introduction, Gardens, Courtyard Houses and Architectural Pieces. The author has made years of investigation, study and analysis of Yangzhou's gardens and buildings as to their history of evolution and their achievements as an art. In the General Introduction, he makes a detailed commentary on the subject, followed by specific descriptions of the city's various gardens and courtyards. In China, it is not possible to totally separate gardens from residences, very often some gardens being an integral part of the whole residential site. But the composition of courtyards and the utilization of space are of exceedingly great variation, in which respect Yangzhou is all the more outstanding. Hence, the author has chosen to mention at some length about the layout of Yangzhou's various gardens and courtyards, the skill of piling rockeries, and the materials used together with their specific properties. The choice of trees and flowers that go to fit in with the garden scenery is, too, treated as a separate subject.

The other three parts are mostly furnished with illustrative examples, including the on-the-spot surveying of over 50 gardens and courtyard houses and the making of their plane and section drawings. There are also a large number of photographs of the garden sceneries, rockeries, buildings and decorations to show truthfully the general features of Yangzhou's gardens.

This book not only serves as an important source of reference in making studies of China's histories of architecture, of garden-building and of housing development and in doing researches on the construction and designing of gardens, but also proves exceptionally valuable in going into the history of Yangzhou the city itself.

扬州园林

陈从周

扬州是一个历史悠久的古城，很早以来就多次出现繁华景象，成为我国经济最为富裕的地方；由于物质基础的丰厚，从而为扬州文化艺术的发展创造了有利的条件。表现在园林与住宅方面，也有其独特的成就和风格。试从历史的发展来看，公元前486年周敬王三十四年，吴王夫差在扬州筑邗江城，并开凿河道，东北通射阳湖，西北至米口入淮，用以运粮。这是扬州建城的开始和“邗沟”得名的由来。扬州由于地处江淮要冲，自东汉后便成为我国东南地区的政治军事重地之一。从经济条件来说，鱼、盐、工农业等各种生产事业都很发达，同时又是全国粮食、盐、铁等的主要集散地之一；隋唐以后更是我国对外文化联络和对外贸易的主要港埠。这些都奠定了扬州趋向繁荣的物质基础。

隋唐时代的扬州，是极其重要而富庶的地方。从隋文帝（杨坚）统一南北以后，江淮的富源得到了繁荣的机会，扬州位于江淮的中心，自然也就很快地兴盛起来。其后隋炀帝（杨广）恣意寻欢作乐来到扬州，又大兴土木，建造离宫别馆。虽然这时的扬州开始呈现了空前的繁荣，却不能使扬州的富庶得到真正的发展。但是隋炀帝时所开凿的运河，则又使扬州成为掌握南北水路交通的枢纽，为以后的经济繁荣提供了有利的条件。在建筑技术上，由于统治阶级派遣来的北方匠师，与江南原有的匠师在技术上得到了交流与融合，更大大地推进了日后扬州建筑的发展。唐朝的诗人杜牧曾用“谁知竹西路，歌吹是扬州”的诗句，来歌咏扬州的繁荣。

早在南北朝时期宋（420—478年）人徐湛之在平山堂下建有风亭、月观、吹台、琴室等。到唐朝贞观年间（627—649年），有裴谡的樱桃园，已具有“楼台重复、花木鲜秀”的境界，而郝氏园还要超过它。但唐末都受到了破坏。宋时有郡圃、丽芳园、壶春园、万花园等，多水木之胜。金军南下，扬州受到较大的破坏。正如南宋姜夔于淳熙三年（1176年）《扬州慢》词上所诵：“自胡马窥江去后，废池乔木，犹厌言兵。渐黄昏，清角吹寒，都在空城。”同时宋金时期，运河已经阻塞。至元初漕运不得不改换海道，扬州的经济就不如过去繁荣了。元代仅有平野轩、崔伯亭园等二、三例记载。明代初叶运河经过整修，又成为南北交通的动脉，扬州也

重新成了两淮区域盐的集散地；明中叶后由于资本主义经济的萌芽，城市更趋繁荣，除盐业以外，其它的商业与手工业也都获得了发展；到十七八世纪的清代，扬州的经济，在表面上可说是到了最繁荣的时期。这种繁荣实际上是封建统治阶级穷奢极侈，腐化堕落，消极颓唐，享乐寻欢的具体表现；而扬州的劳动人民，却以他们的勤劳与智慧，创造了独特的园林建筑艺术，为我国古代文化遗产作出了一定的贡献。

明代中叶以后，扬州的商人，以徽商居多，其后赣（江西）商、湖广（湖南湖北）商、粤（广东）商等亦接踵而来。他们与本地商人共同经营了商业，所获得的大量资金，并没有积累起来从事再生产。除了化费在奢侈的生活之外，又大规模地建筑园林和住宅。由于水路交通的便利，随着徽商的到来，又来了徽州的建筑匠师，使徽州的建筑手法融合在扬州建筑艺术之中，各地的建筑材料，及附近香山（苏州香山）匠师，更由于舟运畅通源源到达扬州，使扬州建筑艺术更为增色。在园林方面如明万历年间（1573—1619年）太守吴秀所筑的“梅花岭”，迭石为山，周以亭台；明末郑氏兄弟（元嗣、元勋、元化、侠如）的四处大园林——影园（元勋）、休园（侠如）、嘉树园（元嗣）、五亩之园（元化），不论在园的面积上及造园艺术上都很突出。影园是著名造园家吴江计成的作品，园主郑元勋因受匠师的熏陶亦粗解造园之术。这时的士大夫就是那样“寄情”于山水，而匠师们却在平原的扬州迭石凿池，以有限的空间构成无限的景色，建造了那“宛自天开”的园林。这些给后来清乾隆时期（1736—1795年）的大规模兴建园林，在技术上奠定了基础。清兵南下，这些建筑受到了极大的破坏，只有从现存的几处楠木大厅，尚能看到当时建筑手法的片断。

清初，统治阶级在扬州建有王洗马园、卞园、员园、贺园、冶春园、南园、郑御史园、篠园等，号称八大名园。乾隆时因高宗（弘历）屡次“南巡”，为了满足尽情享乐的欲望，便大事建筑亭、台、阁、园。^①扬州的绅商们想争宠于皇室，达到升官发财的目的，也大事修建园林。自瘦西湖至平山堂一带，更是“两堤花柳全依水，一路楼台直到山。”有二十四景之称，并著名于世。所以李斗《扬州

画舫录》卷六中引刘大观言：“杭州以湖山胜，苏州以市肆胜，扬州以园林胜，三者鼎峙，不可轩轻，洵至论也。”清朝的统治阶级正利用这种“南巡”的机会进行搜括，美其名为“报效”；商人也在盐中“加价”，继而又“加耗”；皇帝还从中取利，在盐中提成，名“提引”；皇帝又发官款借给商人，生息取利，称为“帑利”，日久以后，“官盐”价格日高，商人对盐民的剥削日益加重，而广大人民的吃盐也更加困难。封建的官商，凭着搜括剥削得来的资金，不惜任意挥霍，争建大型园林与住宅，做了控制它命运的主人。封建社会的统治阶级与豪绅富贾，以这种动机和企图来对待劳动人民所造成的园林作品，自然使这些园林蕴藏着难以久长的因素。这时期的园林兴造之风，正如《扬州画舫录》谢溶生序文中说：“增假山而作陇，家家住青翠城闉；开止水以为渠，处处是烟波楼阁。”流风所及，形成了一种普遍造园的风气。因此除瘦西湖上的园林外，如天宁寺的“行宫御花园”，法净寺的东西园，盐运署的题襟馆，湖南会馆的隶园，以及九峰园、乔氏东园、秦氏意园、小玲珑山馆等，都很著名。其它如祠堂、书院、会馆，下至餐馆、妓院、浴室等，也都模拟迭石引水，栽花种竹了。这种庭院内略加点缀的风气似乎已成为建筑中不可缺少的部分。

从整个社会来看，乾隆以后，清朝的统治开始动摇，同时中国二千年的长期封建社会，也走向下坡，清帝就不再敢“南巡”了。国内的阶级矛盾与民族矛盾，正酝酿着大规模的斗争，西方资本主义的浪潮日益紧逼，从而动摇了封建社会的基础。到嘉庆时，扬州盐商日渐衰落；鸦片战争后，继以《江宁条约》五口通商，津浦铁路筑成，同时海上交通又日趋发达，扬州在经济、交通上便失去了其原有的地位。早在道光十四年（1834年），阮元作《扬州画舫录跋》，道光十九年（1839年）又作《后跋》，历述他所看见的衰败现象，已到了“楼台荒废难留客；林木飘零不禁樵。”的地步。^{②③}比太平天国军于1853年攻克扬州还早十九年。由此可见过去的许多记载，把瘦西湖一带园林毁坏的责任，硬加于农民革命军身上，显然是错误的。咸丰同治以后，扬州已呈时兴时衰的“回光反照”状态，所谓“繁荣”只是靠镇压太平天国革命起家的官僚富商，在苟延残喘的清朝统治政权的末期，粉饰太平而已。民国以后，由于“盐票”的取消，盐商无利可图，坐吃山空，因而都以拆屋售料，拆山售石为生。园林与大型住宅渐趋破坏。

扬州位于我国南北之间，在建筑上有其独特的成就与风格，是研究我国传统建筑的一个重要地区。很明显，扬州的建筑是北方“官式”建筑与江南民间建筑两者之间的一种介体。这与清帝“南巡”，四商杂处，交通畅达等有关，但主要的还是匠师技术的交流。清道光间钱泳的《履园丛

话》卷十二载：“造屋之工，当以扬州为第一。如作文之有变换，无雷同，虽数间之筑，必使门窗轩豁，曲折得宜……盖厅堂要整齐，如台阁气象；书斋密室要参差，如园亭布置，兼而有之，方称妙手。”在装修方面，也同样考究，据同书卷十二载：“周制之法，惟扬州有之。明末有周姓者，始创此法，故名周制。”北京圆明园的重要装修，就是采用“周制”之法，由扬州“贡”去的。（从周案：据友人王世襄说：“所谓‘周制’，当指周翥所制的漆器，见谢堃《金玉瑣碎》。……故钱泳说：‘明末有周姓者，始创此法。’不可信。”）其他名匠谷丽成、成烈等，都精于宫室装修。姚蔚池、史松乔、文起、徐履安、黄晟、黄履暹兄弟（履吴、履昂）等，对于建筑及布置方面都有不同的造诣。又据《扬州画舫录》卷二记载：“扬州以名园胜，名园以迭石胜。”在迭石方面，名手辈出，明清两代有迭影园山的计成，迭万石园、片石山房的石涛，迭白沙翠竹与江村石壁的张涟，迭怡性堂宣石山的仇好石，迭九狮山的董道士，迭秦氏小盘谷的戈裕良，以及王天于（从周案：朱江同志据扬州博物馆藏王氏遗嘱应作王庭余，歿于道光十年（1830年）寿八十。），张国泰等。晚近有迭萃园、怡庐、匏庐、蔚圃和冶春等的余继之。他们有的是当地人，有的是客居扬州的，在迭山技术方面，他们互相交流，互相推敲，都各具有独特的造诣，在扬州留下了不少的艺术作品，使我国迭山艺术得到了进一步的提高。

关于扬州园林及建筑的记述，除通志、府志、县志记载外，尚有清乾隆间的《南巡盛典》、《江南胜迹》、《行宫图说》、《名胜园亭图说》、程梦星《扬州名园记》、《平山堂小志》、汪应庚《平山堂志》、赵之璧《平山堂图志》、李斗《扬州画舫录》，以及稍后的阮中《扬州名胜图记》、钱泳《履园丛话》、道光间骆在田《扬州名胜图》，和晚近王振世《扬州览胜录》、董玉书《芜城怀旧录》等，而尤以《扬州画舫录》记载最为详实，其中《工段营造录》一卷，取材于《大清工部工程做法则例》与《圆明园则例》，旁征博引，有历来谈营造所不及之处。

扬州位于长江下游北岸，与镇江隔江对峙，南濒大江，北负蜀冈，西有扫垢山，东沿运河，就地势而论，较为平坦，西北略高而东南稍低。土壤大体可分两类：西北山丘地区属含钙的粘土；东南为冲积平原，地属砂积土；地面上则多瓦砾层。扬州气候属北温带，为亚热带的渐变地区。夏季最高平均温度在30℃左右，冬季最低平均温度在1~2℃。因为离海很近，夏季有海洋风，所以较为凉爽，冬季则略寒冷。土壤冻结深度一般为10~15厘米，年降雨量一般都在1000毫米以上。属季候风区域，夏季多东风，冬季多东北风。常年的主导风向为东北风。在台风季节，还受到一定的台风影响。