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静思园

【主编】陈金根

The Quietist Reflection Garden



上海三联书店



The Quietest Reflection Garden

Editor In Chief: Chen Jingen

静思园

主编 ◆ 陈金根



上海三联书店

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静思园

“我之所以造园，为的是以偿社会的厚爱，以偿家乡的养育，以偿父母的恩泽，以偿个人的夙愿。”



“The reason for building the garden is to return gratitude to society for great love, to my hometown for nurture, to my parents for filial piety, and to myself for the achievement of my aspirations.”

—— Chen Jingen

静思园主人陈金根

民营企业家，52岁，吴江市政协委员，“中国文物学会世界遗产研究委员会”顾问（客座研究员），爱好古建筑，雅好奇石。

创业成功后，历时十载，投巨资兴建江南最大的私家园林——静思园。此园现为国家AAAA级旅游景区。他为传承和创新苏州传统文化作出了贡献，曾获得江苏省第六届精神文明建设新人新事杰出贡献奖、苏州市旅游行业先进个人、苏州市旅游最佳投资奖等。

The owner of the Quietist Reflection Garden Chen Jingen, aged 52, is an entrepreneur of his private enterprise, a member of the Chinese People's Political Consultative Conference of Wujiang City, an adviser (guest researcher) to the World Heritage Research Committee of the Society of Chinese Cultural Relics, and has great affection for old buildings and grotesque rocks and stones.

After meeting with success in his private enterprise, he spent a huge sum, plus 10 years, on the construction of the Quietist Reflection Garden, the largest privately-owned garden in Jiangnan. The garden has now been listed as Grade AAAA National Tourist-Site. Several rewards were given to him for his meritorious conduct and contribution towards the inheritance and furtherance of traditional culture of Suzhou, including a Certificate of Merit at the 6th Session of Jiangsu for Rewarding New People and New Things in Spiritual Civilization, a Prize for Advanced Person in Tourism at Suzhou, and a Prize for the Smartest Investment in Tourism at Suzhou.





静思园

對世界文化遺產——蘇州古典園林情有
獨鍾之優秀民營企業家陳生根先生廣
雅奇石理水疊山捨舊移建古廳堂累積
十年經營造就了佔地一百廿六畝之靜思園
與家鄉同里退思園相得益彰

癸未春深吳郡勞思可步探虹橋上



静思园全景图(劳思绘)

A Panoramic View of the Quietist Reflection Garden Painted by Lao Si.



园主全家福照

A Photograph of the Garden Owner, Chens' Family.

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集物之菁华 聚地之文韵

序

苏州，像一颗灿烂夺目的明珠，镶嵌在美丽富饶的长江金三角地区。这块宝地自唐宋以来，就是全国经济、教育、文化的中心区之一。人文荟萃，经济发达，被世人称为“人间天堂”。特别是明清之际，许多领域独领风骚，仅造园艺术一例，也处在全国的领先地位。而作为和千年姑苏传统建筑文化一脉相承的吴江市，因得天时地利的福祉之荫，同样留下了不少看得见摸得着的历史遗珍。明吴江人计成撰写的第一部造园理论专著《园冶》，明末文震亨写的《长物志》，清末民初姚承祖著的《营造法原》，今天都成了中国造园实践的理论结晶。

因此，我认为苏州水乡的传统建筑和造园技艺之精湛，艺术格调之雅逸，无与伦比。

而百年沧桑、百年沉思、百年梦想，吴地几多博大精深的古代园林技术、建筑文化，随着时间的流逝而一去不复返了。今喜逢盛世，在同里古镇的庞山湖畔，由吴江人氏民营企业家陈金根先生历数年的奋斗，借山温水软似名姝的特殊地域风貌、人杰地灵的吴中烟雨，填补了吴地断代了百年的私家造园史。这是新时代文化发展的必然趋势，这是中国传统园林建筑艺术不灭的最有力见证。

静思园是一座新建园林，而其中绝大部分的厅堂斋室却均是已有数百年历史的古建遗构。如园中最古老的建筑：四面厅，它移建于洞庭西山，此厅始建于明代，楠木梁架、木质柱础、台基、阶石均为青石质，至今已有400余年的历史，现被称为“天香书屋”；全园的主体建筑“静思堂”是当年从上海迁来，宏敞大器、古朴典雅，为静思园的整体布局平添了几分沧桑情趣。这显示出江南文化的深厚底蕴。

住宅群前后的四进建筑，其中轿厅、大厅和后楼三组清代历史遗构均是从当年“苏州旧城改造”的大拆大建中收购下来的。大厅的“静远堂”梁架上自今还残留着苏式彩绘，轿厅梁架作回纹型雕饰，古拙雅致、匠心独出。

江南园林深得天地之韵律、造化之机巧，令人心醉神迷。对造园很有研究的清代画家钱泳也曾说：“造园如作诗文”，此言有理。造园的主旨是在创造人为的自然美，这种美当然不仅只是中国传统建筑的艺术之美，园中的山石水天之美，花木亭榭之美，还有诸如夏日的蕉廊荷池、冬日的梅影雪月、雾失楼台，鱼翔浅

底等等，这是一个立体的、动态的、令人目不暇接的艺术世界。与中国古典诗词一样，江南的所有园地建筑在创作中所追求的是一种意境和品位，更是物质世界中的精神世界。

叠石成山、点石成峰历来是江南造园的一个重要手段。“石是园之骨、水是园之脉”，那么，山水二美在园林中的位置可想而知了。园林中的山水，是江南园林中最基本的抒情物质，也就是说，在江南园林中，最基本的就是山与水。揖峰拜石与江南园林的造园艺术是紧紧相连，这种深厚的艺术情感，是有历史渊源的，从女娲炼石补天到唐宋文人雅士爱石、拜石、品石成风，经历了一个神奇的飞跃。唐代白居易把顽石看做知心朋友，“回头问双石，能伴老夫否。石虽不能言，许我为三友”。牛僧孺则待石如宾友、如贤哲、如宝玉、如儿孙。宋代的苏轼，米芾皆爱石、崇石，石头成为他们自身理想的象征了。

陈金根先生对石的嗜爱不比古人逊色，静思园所收藏的灵璧奇石大小近四千余块，从状如云帆、耸立云天、通体峻峭、涡洞相套，高达9.10米的“庆云峰”，到案头清供的奇石珍玩，它们姿态各异、斗巧争奇、趣味无穷。

今有园主陈金根先生借各方雅士贤达出谋献策，编辑这部《静思园》摄影画册，为“苏派”传统建筑和园林建筑进行理论和艺术的探索，这是江南园林艺术创造中的又一次贡献，书中精美的照片，加上图文并茂的章回诗韵，既具可感之实例，又有可思之理论，实为江南园林艺术创作方面不可多得的一部著作。

余从事古建园林研究近60余年，读了此书初稿仍感一新耳目，受益匪浅。嘱我为序，不敢推辞，写了以上几句冗言，仅供读者参考，至于书中精美的图片和介绍文字，还请诸君自己去观赏和评说。

罗哲文

二〇〇七年五月于北京





A Show—Place of Curios and Literary Rhythm

Suzhou is like a shimmering pearl set in the beautiful, opulent, golden Yangtze Delta. Since the Tang and Song Dynasties, this geomantically sound place has been one of economic, educational and cultural centers of China. With a galaxy of scholars and economic prosperity, Suzhou has been generally reputed as “Earthly Paradise”. During the Ming and Qing Dynasties in particular, Suzhou drew technologically and artistically abreast of the rest of China and took a lead in many fields. For example, garden making. Wujiang City is blessed with favorable climatic and geographical conditions, sharing the millennia-long Suzhou architectural and cultural tradition. As a result, many visible and tangible historical legacies have survived until now. Garden Cultivation (Yuan Ye) written by Ji Cheng, a native of Wujiang under the Ming, is the first book forming theories about garden making. Things More Than Bare Necessities (Zhang Wu Zhi) was written by Wen Zhengheng by the end of the Ming Dynasty. Ying Zao Fa Yuan was put into writing by Yao Chenzhu at the end of the Qing Dynasty and the beginning of the Nationalistic Republic regime. They crystallized practical knowledge and formed theories about garden making. I think Venetian Suzhou’s traditional architecture, exquisite garden techniques and refined artistry are of no match. Unfortunately, the last century was marked by vicissitudes. Deep thoughts and dreams together with profound classical garden techniques, architecture and culture of Suzhou seemed to be gone with the passage of time. Happily, a new age of prosperity has now been ushered in. Mr. Chen Jingen, a native of Wujiang and an entrepreneur of his private enterprise, took advantage of a salubrious climate, scenic hills and water, and local talent, worked hard for several years, successfully built a landscape garden by the side of Lake Pangshan at the old township of Tongli, and filled century-long blanks in the history of private garden making. This is an inevitable trend of cultural development in the new age, bearing a testimony to that the art of traditional Chinese architecture and landscape gardening will not die out.

Most of rooms and halls in the newly-built Quietist Reflection Garden are reassembled centuries-old buildings. For instance, the 4-sided viewing hall, called now the Peony Study. It was originally built on the West Tongting Hill under the Ming Dynasty more than 400 years ago with phoebe beam-framing system, wooden pillar bases, limestone steps and foundations, and was dismantled, moved and reassembled here. The Quietist Reflection Hall, a chief building of great size in the garden, was moved from Shanghai and rebuilt here. Noted for its classic elegance and archaic simplicity, it reveals the profundity of cultural connotations of Jiangnan, enhancing the feeling of mutability of all things in the whole garden layout.

The housing complex consists of 4 successive groups of buildings, of which the Sedan-Chair Hall, the Grand Reception Hall and the 2-storied rear building date back to the Qing Dynasty. These structures were purchased during the process of renovation and reconstruction of the old city of Suzhou. Remains of the Suzhou style polychromes on the beam-framing system in the Grand Reception Hall known as the Hall of Quietude and Foresight can still be seen today. Time-honored, plain yet graceful spiral carvings and ornaments on the beam-framing system in the Sedan-Chair Hall represent a masterwork of creative genius.

The fascinating gardens of Jiangnan were laid out according to nature, in agreement with the mysterious workings of Heaven and Earth. The Qing painter and garden expert Qian Yong rightly said, “Garden making is like writing poems and essays.” It aims at creating the beauty of nature which finds its best expression in

Preface

the microcosm of arts, 3-dimensional, organic, changeable and variform, including not only the beauty of traditional Chinese architecture but also the beauty of landscapes and waterscapes, and the sequential beauty such as musa basjoo and lotus blooms in hot summer, prunus mume in snowy winter or in the moonlight, garden buildings hidden in mist, and fish schooling in the clear water. Like classical Chinese poetry, all the gardens of Jiangnan sought in course of construction to exhibit their philosophical and artistic conceptions and purity of taste, their respective spiritual worlds within the physical world.

It has been an important garden technique to pile up rockeries to represent mountains and to erect individual rocks and stones to stand for peaks in Jiangnan. Rocks and stones are often likened to the garden's bones, and water its artery. You can see the importance of rocks and water, the two basic expressive elements in the gardens of Jiangnan. Worshipping rocks and stones is in close connection with landscape gardening in Jiangnan. The origin of this emotional practice can be traced back to the distant past. Nu Wa was said to have given the required temper to five-colored rocks and used them to patch up the firmament. Miraculously, the practice of loving, appreciating and worshipping rocks and stones became unforeseeably prevalent among men of letters in the Tang and Song Dynasties. The Tang poet Bai Juyi regarded his beloved rocks as his bosom friends, saying, "I turned my head and asked a pair of rocks if they would keep company with me? The rocks could not speak but promised me to be my upright, kindhearted and knowledgeable friends." Niu Sengru treated his rocks as if they were guests, friends, sages, jade, children and grandchildren. The Song literary men Su Shi and Mi Fu had strong affection for rocks and stones and worshipped them, considering them to be the embodiments of high ideals.

Mr. Chen Jingen has greater love for rocks and stones than the ancients. More than 4000 grotesque rocks and stones of varying sizes from Linbi are kept in the Quietist Reflection Garden. From small stone curios on the alter tables to the 9.10-meter-high Auspicious Cloud Peak, a huge upright rock valued for its hollows, scoops and craggy outline, these variform rocks and stones in the garden interestingly vie with one another for beauty and majesty.

Aided by wise persons from all walks of life, Mr. Chen Jingen, the owner of the garden, edited "The Quietist Reflection Garden", a fine picture-book with explanatory remarks and wonderful poems, an explorer in the traditional Suzhou styles of architecture and the theory and the art of landscape architecture, and one more contribution to Jiangnan landscape gardening. With both practicality and theoretics, it is indeed a precious book dealing with Jiangnan landscape garden making.

I've been engaged in studies of landscape architecture and gardens for over 60 years. It was rewarding to read the book in manuscript. I daren't turn down the kind request for an introduction to the book but made some lengthy remarks for reference, leaving the general public to appreciate and comment upon exquisite pictures and expositions on their own.

Luo Zhewen
May 2007 at Beijing



概述

盛世杰作静思园

陈金根 魏嘉瓚

精美的古典私家园林，是苏州的一张名片，向世人展示着这座城市的悠远历史和灿烂文化。它存在至今，诚然得益于今人的保护和修复，但它毕竟是历史留下的珍宝，前人铸造的辉煌。

但是，历史不会停留，社会不断进步，有些曾经在历史上出现过的事物，到了一定时机，它必然会以崭新的面貌重新出现。静思园的问世就标志着苏州园林在新的历史时期出现了新的光辉。

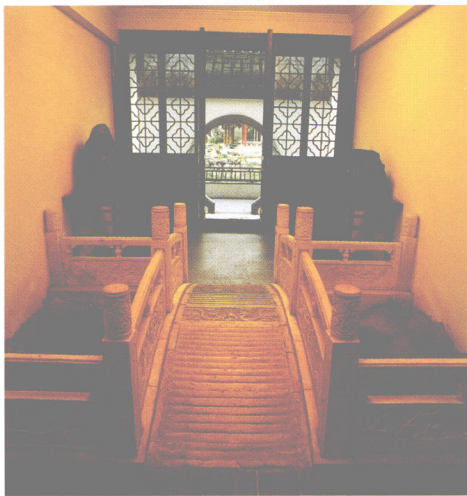
园林是综合艺术，一定的园林形式和它的艺术特点是当时的社会形态的产物。1911年，我国封建社会制度消亡，古典私园的建造失去了它赖以生存的物质和文化基础，从而走向衰微。

历史前进到上个世纪八、九十年代，中国大地发生了巨大变化，有特色的社会主义建设事业蓬勃展开，经济飞速发展，人民开始富裕，政通人和，百业俱兴，社会值当开明盛世。于是，私家园林的建造便又应运而生。而在这个新时代的造园热潮中，领潮流之先的就是静思园的建造。而今，这个静思园已经成为苏州园林大家庭中一颗璀璨的明珠。

上世纪八十年代，在改革开放的大环境中，静思园主人创办的企业，红红火火，兴旺发达。富裕起来之后，他想到造园。园主自幼常随父亲游览苏州园林，被山水花木陶醉的他，曾经天真地想，有朝一日自己也要造一座又大又美的园林。现在他要圆自己儿时的造园美梦。园主常说：“我之所以造园，为的是以偿社会的厚爱，以偿家乡的养育，以偿父母的恩泽，以偿个人的夙愿。”于是，从1993年动工，凭着自己的构思和创造，凭着聘请来的苏州、上海、杭州等地的设计师、建筑师以及香山工匠们的共同努力，至2003年，历十年之功，一座既有苏州古典园林风貌，又有园主个人志趣，并具有时代精神的精美的园林便出现在江南大地上。

静思园继承了苏州古典园林的造园传统。它占地76亩，面积和拙政园相伯仲。它是典型的宅园格局，正门朝南，住宅居中，园景在东西两侧，西部园景以湖石假山为标志，东部静思禅院的园景以黄石假山为标志，而西部园景尤胜。它曲径通幽、移步换景，展现的是不规则、不对称的曲线美，和北方皇家园林的规整美迥然异趣。它亭台楼阁、山水花木，园林的全部要素一应俱全。静思园之水尤美，时而汪洋恣肆，时而幽曲回环，一派水天世界，而又山水相依，山环水绕，为整个园林增加了山林野趣。静思园的屋宇建筑，粉墙黛瓦、飞檐翘角、曲折婉转，和江南传统的建筑风格一脉相承。植根于江南文化沃土的静思园，洋溢着浓郁的苏州古典园林的意蕴！

静思园具有鲜明的时代特征。我们今天所处的时代是一个生机勃勃的时代、兴旺发达的时代、大气磅礴的时代，这个时代从物质到精神都和封建社会有着本质的区别。处在今天这个时代的园主，就有意识地把园



林造得恢弘壮丽，水面浩淼、廊桥雄伟，山石巍峨、长廊宽敞，以和当今的时代精神相适应。而科学家造像碑廊则更是今天弘扬科学的需要，现在，这里已经成为爱国主义教育基地，许多青少年学生来此瞻仰膜拜，受到鼓舞和激励。园主一直认为，社会进步需要创新，造园也是如此。一味地模仿乃至克隆不是艺术，社会主义时代的私家园林也必定要有别于封建社会的古人之园。正是因为园主努力在继承的基础上有所创新，它才会像今天这样充满时代气息，使人感到面目一新。

静思园更处处体现园主的志趣。明代造园理论家计成的《园冶》论造园，谓为“三分匠，七分主人”，意思是说，私园怎么造，关键要体现主人的思想和要求。静思园主人是企业家，他要把园内的建筑物造得高大一些，就是要体现他企业家的气魄，同时也为自己的企业发展创造一个良好的经营环境。园主雅好奇石，这在静思园中更有充分地展现。静思园峰石林立，块块俱美，两大石馆的藏石，琳琅满目，美不胜收。而高逾9米的灵璧石庆云峰已获上海大世界基尼斯记录，被誉为当今江南园林五大名石之一（其余四大名石为：苏州太湖石瑞云峰和冠云峰、上海太湖石玉玲珑、杭州英德石皱云峰）显然，静思园之美有着鲜明的企业家造园的个性特征，有别于他人所造之园，也和古代文人之园的意趣不尽相同。

在文化色彩上，静思园也有自己的内容和特色。园主秉性喜欢收藏古建文物，几十年来，他在古旧市场上收藏到大量梁架古木、门楼砖石、桥梁构件等等，而今，全部用于自己的园林建筑。因此，这些屋宇楼台看似新建，实则具有悠久的历史文化内涵。而静思禅院的建造，更为园林增加了佛教文化的色彩。另如科学家造像碑廊、咏石诗廊、计成亭等也都是别处没有的独特文化景观。

静思园，这个当代新建的江南最大的私家园林，诚然还有待历史的积淀和不断完善，但它已经成为苏州园林一个新的亮点。经新闻媒体的广泛报道和各种艺术形式的宣传，它赢得了海内外的普遍赞誉。对社会开放以来，党和国家的一些领导人、国家的有关部门、许多省、市的领导以及社会各界人士都曾先后前来参观，并给予赞赏和鼓励；世界遗产大会在苏州召开期间，与会专家齐来考察，给予高度评价；著名旅美华人陈香梅女士秉笔题词留念；我国著名建筑、文物专家罗哲文、郑孝燮、谢辰生等都曾来此考察并赞誉有加……

静思园，一言以蔽之，它是苏州古典园林文脉的延续，是园林理论在新时代的成功实践，是园林创作新的开拓。现在，它已经成为AAAA级国家旅游景区。每天，参观者人流如织，络绎不绝；园主也在这里接待着来自四面八方的高朋贵客。它，着实为苏州园林增添了新的血液，为苏州文化增加了新的光辉，为社会百姓提供了新的游赏景点。人们谓之为开明盛世的杰作，新时代的名园，我们认为，这不仅是对静思园的肯定，更是对我们这个崭新时代的讴歌。

