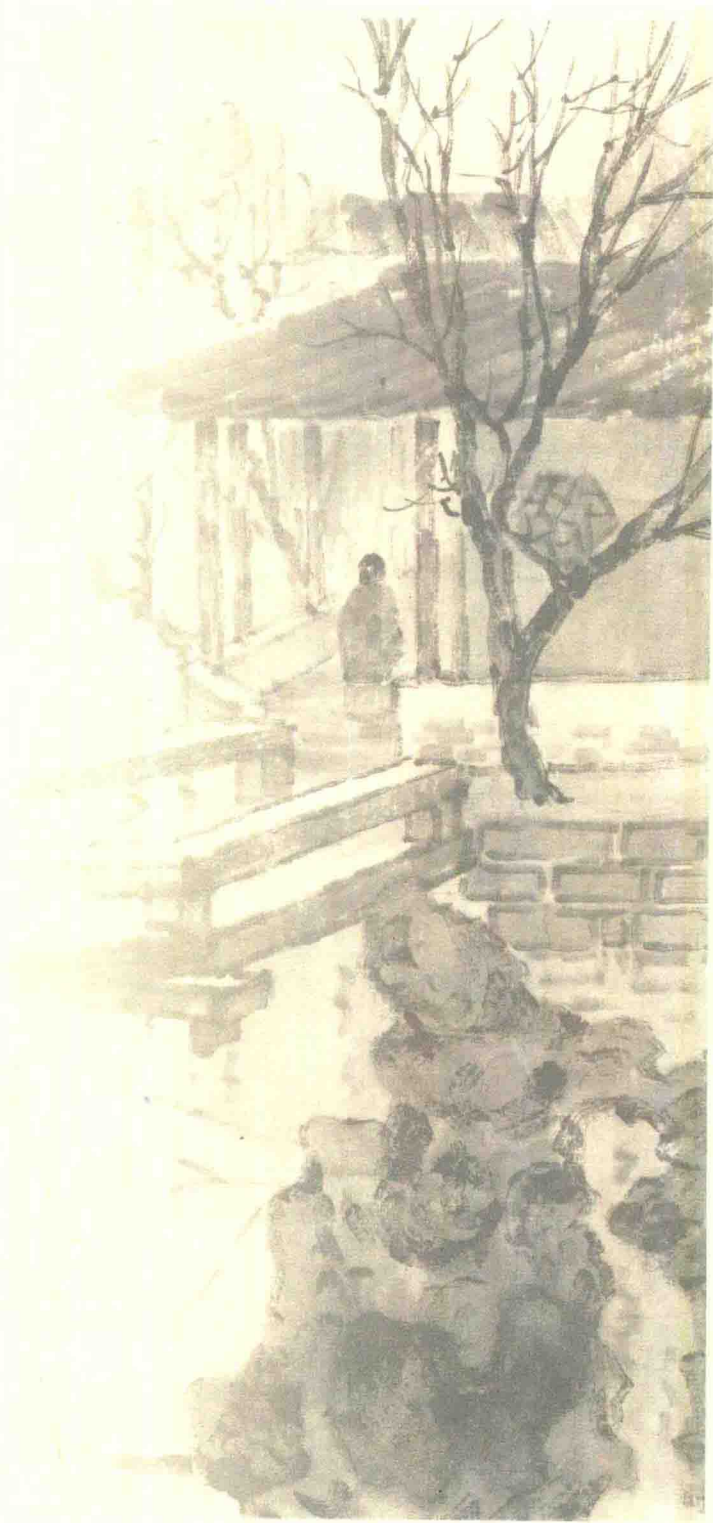


苏州园林

Suzhou
Gardens

周文雍 绘著

古吴轩出版社
中国·苏州



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周文雍，1963年生，苏州人。毕业于苏州工艺美术学院和苏州科技大学建筑系。曾任美术教师、建筑设计师、总工程师和政府工程顾问。出版专著有《苏州老行当》、《姑苏风情录》、《中国美术家——周文雍》、《中国当代绘画十家——周文雍》、《江南小巷》等。现主持苏州山塘街“周文雍绘画工作室”，职业画家。

About the artist: Zhou wenyong was born in 1963 in Suzhou. And graduated from SuZhou Arts and Crafts College and the department of Architecture of SuZhou Environmental protection College. He used to be appointed art teacher, Architect, Chief Engineer, Artistic Director and Adviser on government projects. He has published monographs *The old lifestyle in Suzhou*, *Customs of Suzhou*, *Chinese Artists-Zhou Wenyong*, *Ten Chinese Contemporary Artists-Zhou wenyong* and now he is a professional painter of Zhou wenyong Art Gallery.

我画苏州园林

周文雍

小时候，玩园林时，对园林的文化没什么感悟，觉得只是个大户人家，是地主老财住的地方，是旧世界。园林里人不多，外地游客也很少。三三两两的青年男女多数是本地人，来谈情说爱约会的居多。老者来喝喝茶、练练身体、晒晒太阳。我少年眼里的苏州园林就是这么个地方。

年少时没有文化，哪能看得懂这“世界文化遗产”？！长大了才知道，这可是世界上顶级土豪们的家园。不是要砸烂，而是要保护和修缮。我们的社会在以和我一样的速度成长。

现在知道了这“遗产”原来就是“财富”，是“摇钱树”。有个故事这样说：突然有人告诉一农民说，他家的猪钵是古董，价值连城，农民才从猪厩里抱起了猪钵用衣袖小心翼翼地擦拭着，知道自己这下要发财啦，便挺起了腰。于是，农民不养猪了，去吆喝卖宝贝了，农民从此变成了古玩商，一发不可收。做旧、造假统统学会了，纯朴的农民成了狡黠的商人，从一个极端走向了另一个极端。我们在保护和发扬传统文化时可千万不能像这个故事里的农民一样。

苏州园林，就是假山假水、楼台亭阁的组成。迂回曲折，小中见大，有沧桑感和历史感。是时间和空间美的组合，诗情画意、天人合一。复制和重建都是无法与之媲美的。在中国的私家园林中，苏州园林最具代表性，名闻遐迩！也因此慕名而来的游客络绎不绝。如今园内每天人声鼎沸，已失去了她本来“私家”之本色。文人大都喜欢“胡思乱想”，爱江山也爱美人。苏州的许多园林就是当年的苏州文人们用来抒怀的，他们连做梦也未曾想到，他们的“抒怀”若干年后变成了“世界文化遗产”！苏州的园林多数是当年的“私人会所”，是“房东”的隐逸居家场所。如今这些“场所”为后人们创造了无穷无尽的财富，感谢先辈为后人做出的巨大的贡献，让中外游客饱了眼福。

《苏州园林》只是我绘画系列里的一个部分，是自《苏州老行当》、《姑苏风情录》、《江南小巷100》后的又一部系列作品集。本书还有许多不足之处，希望敬爱的读者们指正和批评。

2014年7月30日平常人于姑苏拙逸轩





I draw the Suzhou Garden

Zhou WenYong

In my childhood, when wandering about the gardens, I do not have too much understandings about the culture of the gardens, only think that it is a large house, a place of the landlord and the rich man, the old world. There are not so many people in the gardens, very few non-local tourists as well. Young men and women by twos and threes are mostly from the neighborhood, many are dating and talking about love and romance. Old people come to drink some tea, do some physical exercise, take some sunbathe and so on. It is the Suzhou Garden in my eyes during the teenage.

Having no knowledge during the teenage, how can I understand this world culture heritage?! When grown up, I know this is the home of the top tycoon. Instead of smash, it needs protection and maintenance. Our society develops at the same speed as I grow.

Now I know the "heritage" is in fact the wealth, the Money Tree. One story says, suddenly one person told a farmer that his pig bowl is an antique and worth a fortune, the farmer picked up the pig bowl from the pig shed and carefully wiped it, knowing

himself will become rich, he straighten up. Then, the farmer quit raising the pigs, yell to sell treasure. The farmer became an antique dealer, running out of control. Learned all of the antique finishing and counterfeiting, the unsophisticated farmer became a cunning merchant. Stepping from an extremity to another extremity. We can not do like this story when protecting and developing the traditional culture.

The Suzhou Gardens is the composition of rockery and artificial water, pavilions and terrace. Twisting and turning, embodying the magnificence into the smallness; full of vicissitudes and history, they are the combination of the beauty of time and space, poetic and synergizing between heaven and man. Reproduction and reconstruction can not match. In Chinese private gardens, the Suzhou Gardens are the most representative and famous! Therefore attracted tourists come in an endless stream. Now everyday it is noisy in the gardens which has lost the true quality of "private". Most of the literati like to "woolgathering", love the world but also the beauty. Many Suzhou Gardens were used to express their emotions by the Suzhou literati at that time. They have not dreamed that their "expression of emotions" became the "world cultural heritage"! Most of the Suzhou Gardens are the "private chamber" at that time, the hermitage and living place of the "landlord". Now these "places" create endless wealth for the descendants. Thanks for the ancestor's great contribution to the descendants which feast the Chinese and foreign tourists' eyes.

The Suzhou Gardens are only one part of my painting series, another serial portfolio after The Suzhou Old Business, Miscellaneous Talks of Gusu, Jiang Nan Alley. This book still has some drawback and I will be appreciated if the readers can point out and criticize.

A man of common clay at ZhuoYi Pavilion on 30th July, 2014



图版
Plate

“依今葬花人笑痴，他年葬依知是谁。”曹雪芹笔下的林黛玉虽小家碧玉，却多情善感，一副病态，如同“花落飘零”产生了伤感美，可谓伤感美的典范。作为苏州女人的林黛玉自然把园林当成了她与自然最亲密交流的对象，每季更替时是她触景生情之时。苏州园林里真真假假、虚虚实实，亦是天人合一的经典产物。

"I am burying the flowers while other people think it is ridiculous, who will bury me when I pass away." Though Lin Daiyu in Cao XueQin's works was a cute girl from a humble family, but sentimental and morbid, a beauty of sentimentality arises just like "flowers are fading", and she can be referred as the example of the beauty of sentimentality. Lin Daiyu, of course, as a Suzhou woman took gardens as the subject for her to do the most intimate communication with the nature, the change of seasons was when she was moved by what she saw. Suzhou Gardens consist both real and sham, truth and falsehood, and they are also classical products of the syncretism between heaven and man.





王翊







壬午







