

# 中國名園

Famous Chinese Gardens (纪念版)  
Centenary Edition

陈从周  
Chen Congzhou

同济大学出版社  
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## 作者简介

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1938—1942年就读于之江大学文学系，获文学学士学位。

1946年成为著名画家张大千入室弟子。

1950年苏州美术专科学校副教授，同年秋，执教于圣约翰大学建筑系。

1951年之江大学副教授。

1952年始同济大学建筑系建筑历史教研室主任，先后受聘为副教授、教授、硕士生导师、博士生导师。

1985年受聘为美国贝聿铭建筑设计事务所顾问。

1989年受聘为《造园季刊》（台湾）顾问，并获日本园林学会“海外名誉会员”称号。

2000年3月15日辞世。

著作有《苏州园林》《苏州旧住宅参考图录》《苏州旧住宅》《园林谈丛》《扬州园林（与住宅）》《说园》《绍兴石桥》《中国名园》《书带集》《春苔集》《帘青集》《随宜集》《梓室余墨》等。陈从周先生不仅对中国古建筑与园林理论有着深入的研究和独到的见解，还参与了国内多处古建筑与园林的鉴定、修缮与保护工作；设计筹建了美国纽约大都会博物馆中的中国园林——明轩；指导设计与修复豫园东部、龙华塔、宁波天一阁、如皋水绘园；设计并指导建造了云南楠园。陈从周先生以其卓越的学识与才能被日本学术界誉为“中国园林第一人”。

## About the Author

Chen Congzhou, whose given name is “Yuwen”, and who styled himself “Congzhou” and “Ziweng”, was a famous artist in field of ancient Chinese architecture and gardens.

27/11/1918 was born in Hangzhou, Zhejiang Province.

1938–1942 studied at Zhijiang University and received his BA degree.

1946 a student of Master Zhang Daqian, one of China’s greatest painters in the twentieth century.

1950 an associate professor at the Suzhou Fine Arts Academy and in the Department of Architecture at St. John’s University in Shanghai.

1951 an associate professor at Zhijiang University.

1952 director of Teaching and Research Office of Architecture History in the Department of Architecture at Tongji University, held the position of associate professor, professor, and PhD student advisor.

1985 the counselor of I. M. Pei & Partners in the USA.

1989 the counselor of the quarterly *Landscape Architecture* in Taiwan, was awarded as International Honorary Member of the Japanese Institute of Landscape Architecture.

15/3/2000 passed away.

Authored *Suzhou Gardens, Pictures and Figures of Traditional Suzhou Residences, Traditional Suzhou Residences, Miscellany of Gardens, Yangzhou Gardens (and Traditional Residences)*, *On Chinese Gardens, Stone Bridges of Shaoxing, Famous Chinese Gardens, Shudai Ji, Chuntai Ji, Lianqing Ji, Suiyi Ji, Zishi Yumo*, etc., Mr. Chen Congzhou not only had in-depth research on and great insight in ancient architecture and classical gardens of China, but also participated in the identification, remediation and protection of them. He designed and organized the Chinese garden Mingxuan for the Metropolitan Museum in New York, guided the design and renovation of East Yuyuan Garden, Longhua Pagoda, as well as Tianyige in Ningbo and Shuihui Garden in Rugao, designed and directed the construction of Nanyuan Garden in Yunnan Province. Mr. Chen had been honored as the Master of Chinese Gardens by Japanese academia.

“陈从周图说古典园林与住宅”丛书

| Chen Congzhou's Works on Chinese Gardens  
and Residences

《苏州园林》（纪念版）

| *Suzhou Gardens*

(Centenary Edition)

《苏州旧住宅》（纪念版）

| *Traditional Suzhou Residences*

(Centenary Edition)

《扬州园林与住宅》（纪念版）

| *Yangzhou Gardens and Traditional Residences*

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## Commemorating the Centenary of Chen Congzhou's Birth

2018 年，因中国著名古典园林与建筑艺术家陈从周先生的百年诞辰而非同寻常。

为了这份特别的纪念，我们将陈从周先生的四部经典学术著作《苏州园林》《苏州旧住宅》《扬州园林（与住宅）》《中国名园》汇集再版。文字的重新录入与勘校，照片、测绘图的重新查找与制作……我们倾注满腔心血，将崇敬之情融入每段文字、每张图片的编排与设计之中。

为了明晰文字内容与图片之间的逻辑关系，我们在忠于原书稿素材的基础上，重新调整了图文次序，并对四本书中的照片和测绘图较原版做了局部删减。另外，因新寻找到陈从周先生当年拍摄的扬州园林照片，《扬州园林与住宅》（原《扬州园林》）较原版做了约 50 张图片的增补。

由于汇集再版的四部著作的原版来自不同的年代、不同的英文译者、不同的出版社，因此译文风格与专有名词译法迥异。加之目前园林等专有名词尚未有统一的官方译法（政府部门、景点官网、国际组织、民间等各方的译法不一），作为“纪念版”，为了尽量保持原版的历史风貌与体系完整，对于专有名词的英译，我们只做了所属书内的统一。

四部久负盛名的经典著作，再现一位建筑前辈的魁奇风骨。

——编者按

2018 is a very special year because of the centenary of a great man in the field of Chinese architecture.

To memorize the extraordinary significance, we are going to republish Mr. Chen's four classic academic works: *Suzhou Gardens*, *Traditional Suzhou Residences*, *Yangzhou Gardens (and Traditional Residences)*, and *Famous Chinese Gardens*. We have put great effort into these books, typing and proofreading texts, collecting photos and drawings, editing images... We designed and arranged the layout and pictures with the highest respect for the author.

While trying our best to maintain the authenticity of the contents, we have adjusted the sequence of the contents and deleted some photos and drawings compared to the original, so as to better clarify the relationship between texts and pictures. In addition, due to the newly discovered photos of Yangzhou gardens taken by the author, about 50 pictures in *Yangzhou Gardens and Traditional Residences* (originally *Yangzhou Gardens*) were added.

Since the original editions of the four reprinted works are from different time, translated by different translators into English, and published by different publishers, the translation styles are not alike, and the proper nouns are translated in different ways. Currently, there is no unified official translation for the proper nouns. For example, for gardens, government departments, official websites of the scene spots, international organizations, and the general public have their own English translations. As the four books published this time are "Centenary Edition", the original historical features and complete system of which should be maintained as much as possible, we have only made the translations of proper nouns consistent within each book.

The four classic works on classical Chinese gardens and residences are revived, reflecting the distinguished character of a trailblazing Chinese architectural master.

— The Editors



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## 园日涉以成趣

中国园林如画如诗，集建筑、书画、文学、园艺等艺术的精华，在世界造园艺术中独树一帜。

每一个园都有自己的风格。游颐和园，印象最深的应是昆明湖与万寿山；游北海，则是湖面与琼华岛。苏州拙政园曲折弥漫的水面、扬州个园峻拔的黄石大假山等，都同样令人印象深刻。

在造园时，如能利用天然的地形再加人工的设计配合，不但可以节约人工物力，而且利于景物的安排，造园学上称之为“因地制宜”。

## An Interest in a Garden Grows with Daily Visits

Chinese gardens, both picturesque and lyrical, distinguish themselves from other gardens in the world by successfully integrating architecture, paintings, calligraphy and literature with garden design.

Each classical Chinese garden has its own unique style. Yihe Garden (the Summer Palace) impresses visitors with Kunming Lake and Wanshou Hill (Longevity Hill); Beihai Park attracts visitors with the ripples on the lake and Qionghua Islet; Zhuozheng Garden in Suzhou is noted for its winding and misty streams and Geyuan Garden in Yangzhou for its precipitous yellow stone cliffs.

In designing a garden, it is desirable to take full advantage of the natural features of a location to save labor and materials; but it is more important to integrate these features with the garden itself. This is known as “to adapt your design to nature” in gardening.

Some Chinese gardens give priority to hills and some others to water. There are also gardens that emphasize hills with water as complementary scenery and gardens that highlight water with hills as supplementary views. Bodies of water are either gathered or distributed around the gardens while the hills look either plain or precipitous. Gardens excel in scenery and the scenery varies from garden to garden. Each of these gardens proclaims its own unique style. To appreciate them, visitors may take delight in having an in-position or in-motion view, that is, to view them from a fixed position or by simply wandering about. But while





借景玉泉山

| Borrowing the scenery from Yuquan Hill



颐和园

| The Summer Palace

颐和园原为慈禧太后的夏宫。每到夏日，荷花盛放，衬以蓝天白云、黄瓦红墙，一派辉煌气象。

The Summer Palace used to be a summer resort for Empress Dowager Cixi. It looks magnificently alluring in summer when lotus flowers are in full blossom against the blue sky, yellow tiles and red walls.

中国园林有以山为主体的，有以水为主体的，也有以山为主、以水为辅的，或以水为主、以山为辅的。而水亦有散、聚之分，山有平冈、峻岭之别。园以景胜，景因园异，各具风格。在观赏时，又有动观与静观之趣。因此，评价某一园林艺术时，要看它是否发挥了这一园景的特色，不落常套。

中国古典园林绝大部分四周皆有墙垣，景物藏于内。然而，园外有些景物还要组合到园内来，使空间推展极远，予人以不尽之意，此即所谓“借景”。颐和园借近处的玉泉山和较远的西山之景，每当夕阳西下时，在湖山真意亭处凭栏，二山仿佛移置园中，确是妙法。

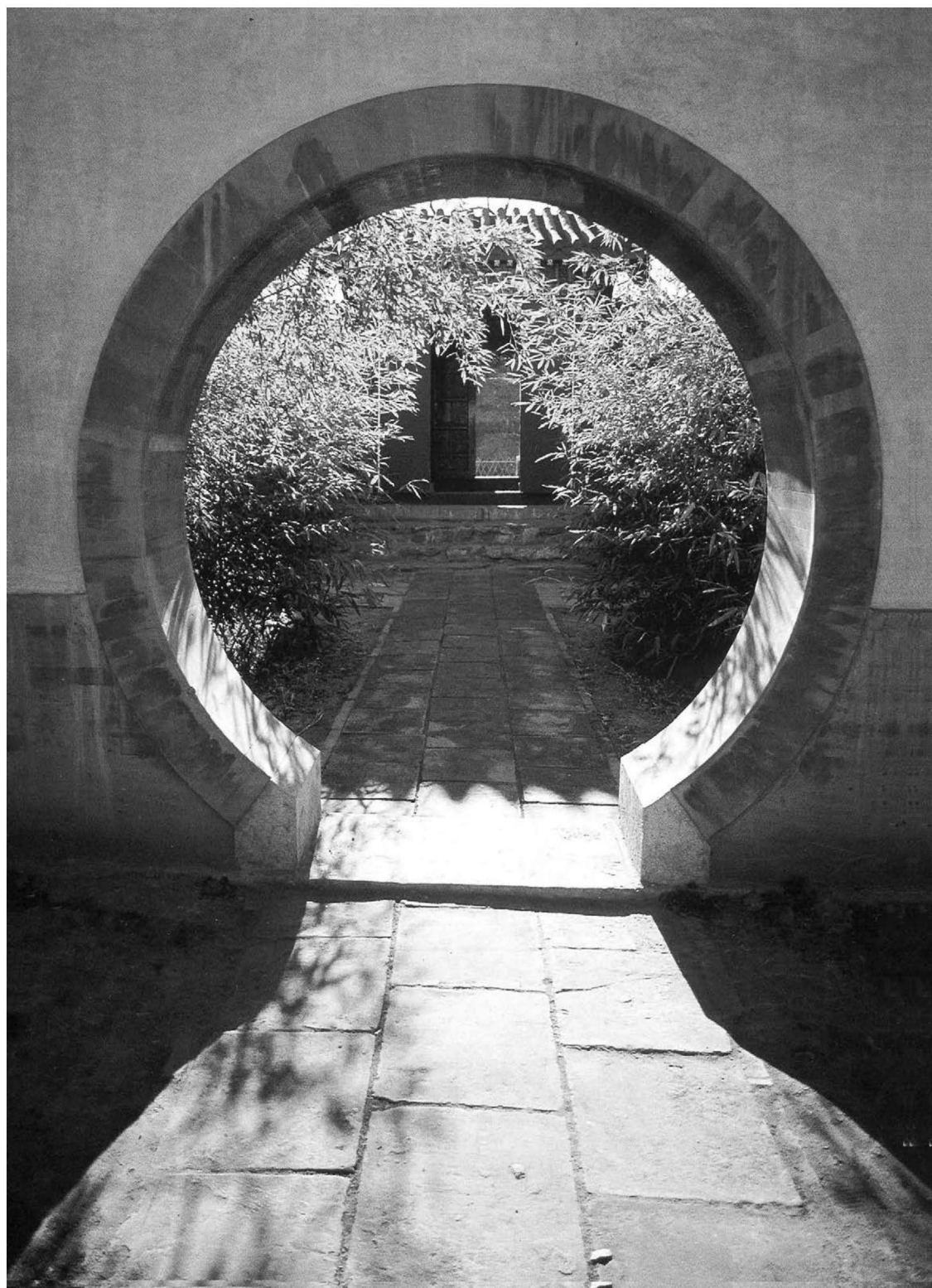
中国园林，往往在大园中包小园，如颐和园的谐趣园、北海的静心斋、拙政园的枇杷园、留园的揖峰轩等，它们不但给园林以开朗或收敛的不同境界，同时又巧妙地把大小不同、结构各异的建筑物与山、石、树木安排

reflecting on the art of a garden, visitors should pay attention to whether or not the garden has made good use of the surrounding scenery, for this is what makes Chinese gardens so unusual.

Most classical Chinese gardens are surrounded by walls that harbor the scenery inside. However, the scenery inside the gardens should be complemented by the scenery from outside in order to stretch the space far beyond and to evoke a sense of infinity. This is what is known as “borrowing scenery”. For instance, the famous garden of the Summer Palace serves as a good example of borrowing both the scenery of nearby Yuquan Hill and the scenery from faraway West Hill. A view from Hushanzhenyi Pavilion at sunset evokes a fantasy of the two hills being moved into the garden.

It is common for Chinese gardens to feature small gardens inside a large one, such as Xiequ Garden inside the Summer Palace, Jingxin Chapel inside Beihai Park, Pipa Garden inside Zhuozheng Garden and Yifeng Gallery inside Liuyuan Garden. This unique feature unites both the spacious and compact dimensions and keeps buildings of different sizes and structures in harmony with the hills and rocks, trees and flowers. Santanyinyue (Three Ponds Mirroring the Moon) inside the West Lake skillfully illustrates the technique of large lakes encircling small ones. These small gardens and lakes are, more often than not, the essence of gardens. The layout of buildings, the piling up of hills and rocks and the arrangement of potted landscape are all made with such exquisite craftsmanship that goes well beyond one's imagination. When visiting the gardens, it is advisable to view the small scenes in an in-position way, that is, while standing still, for such





小径月门别有洞天

| A path through the moon gate under moonlight

得恰到好处。至于大湖中包小湖的办法，要推西湖的三潭印月最妙了。这些小园、小湖多数是园中精华所在，无论在建筑处理，还是山石堆叠、盆景配置等，都是细笔工描，耐人寻味。游园的时候，对于这些小境界，宜静观盘桓。这与廊引人随的动观看景适成相反。

中国园林的景物主要模仿自然，用人工的力量来建造天然的景色，即所谓“虽由人作，宛自天开”。这些景物虽不一定强调仿自某山某水，但多少有些根据，用精炼概括的手法重现，颐和园的仿西湖便是一例，妙在与西湖的不尽相同。亦有利用山水画的画稿，参以诗词的情调，构成许多诗情画意的景色，在曲折多变的景物中，还运用了对比和衬托等手法。颐和园前山为华丽的建筑群，后山却是苍翠的自然景物，两者予人不同的感觉，相得益彰。在中国园林中，往往以建筑物与山石作对比，大与小作对比，高与低作对比，疏与密作对比，

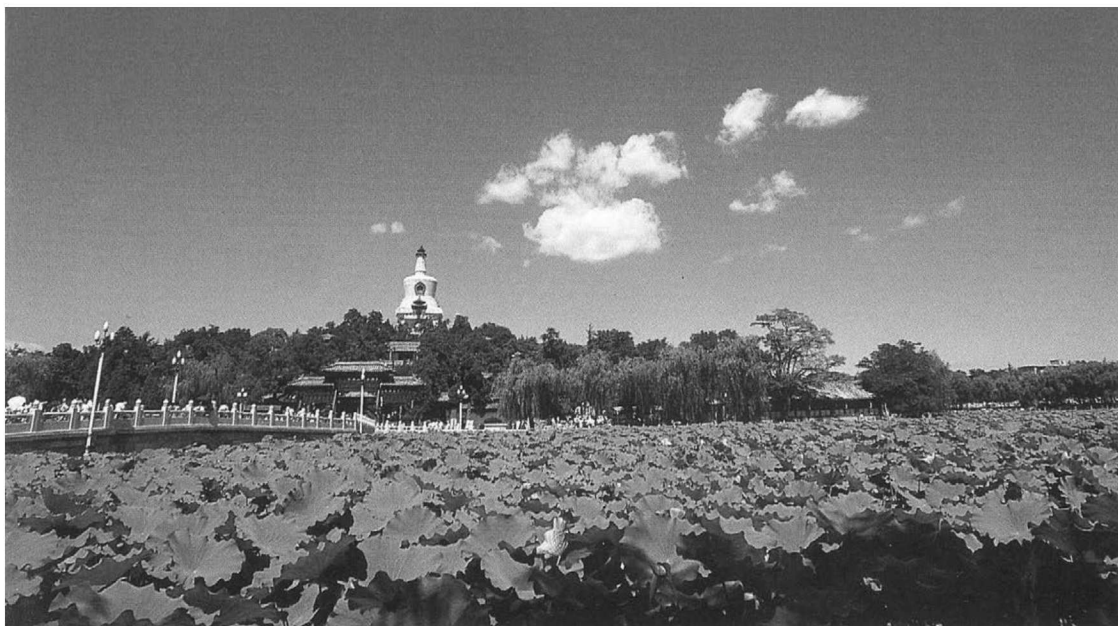
still views form a contrast with views that visitors get in an in-motion way, that is, while lingering along open walkways that lead them forward without a stop.

The various scenes in Chinese gardens imitate natural landscapes. This artistic approach is known as “looking natural though man-made”. Although these scenes are not necessarily copied from a specific hill or lake, they are nevertheless reproduced in a way that loosely resembles the real object. Although the Mirorr West Lake in the Summer Palace was built to mirror the West Lake, they do not entirely look alike. Many of the poetic and picturesque scenes in the gardens are created to look like the famous Chinese mountain-and-water paintings that are coupled by sentimental feelings in poems.

Contrast and balance are used to build winding and graceful scenes in Chinese gardens. In the Front Hill area of the Summer Palace, a complex of magnificent buildings offers a dramatic contrast with the natural, dense and green scenery in the Rear Hill area. These scenes project a series of integrated images to the viewers. Chinese gardens are characterized by an elegant balance between architecture and hills and rocks, big and small, high and low, and sparse and dense. The main scene in a garden is highlighted by the minor scenes to make a distinction between the dominating and supporting roles they play in the garden, as illustrated by the White Pagoda in Beihai Park, the Five Pavilions in Jingshan Garden, and Foxiang Tower in the Summer Palace.

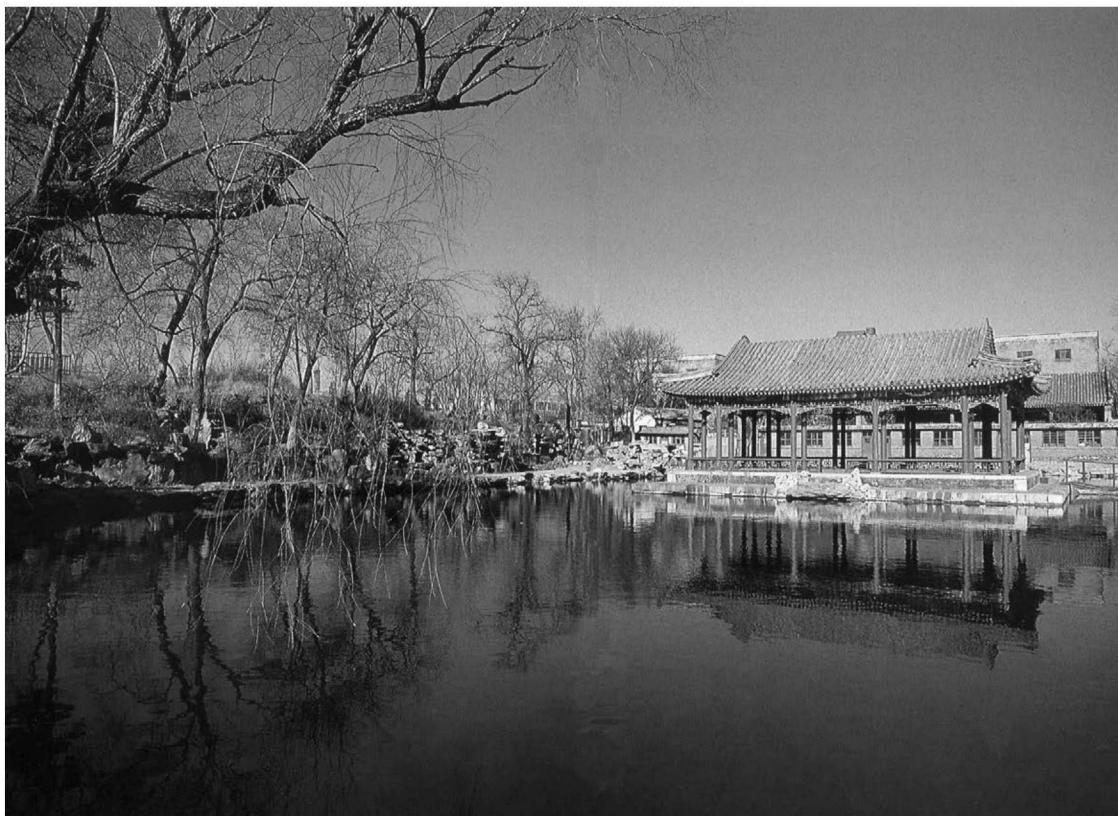
In Chinese gardens, in addition to the arrangement of hills and rocks, trees and flowers, it is vital to have an ingenious setting for architecture; for example, to hide a tower in





北海白塔

| The White Pagoda in Beihai Park



恭王府萃锦园诗画舫

| Shihua Boat in Cuijin Garden of Prince Gong's Mansion

北京恭王府是中国现存最完整的一所王府花园，建筑风格凝重华丽，是北方古典园林中的佳作。

Prince Gong's Mansion in Beijing is the best preserved imperial garden in China, where buildings feature solemn and magnificent architectural styles, demonstrating a masterpiece among classical gardens in the north of China.

等等。而一园的主要景物又由若干次要的景物衬托而出，使宾主分明，像北京北海的白塔、景山的五亭、颐和园的佛香阁便是。

中国园林，除山、石、树木外，建筑物的巧妙安排十分重要，如花间隐榭、水边安亭，还可利用长廊云墙、曲桥漏窗等构成各种画面，使空间更加扩大，层次分明。因此，游过中国园林的人会感到庭园虽小，却曲折有致。这就是景物组合成不同的空间感觉，有开朗、有收敛、有幽深、有明畅。游园观景，如看中国画的长卷一样，次第接于眼帘，观之不尽。

“好花须映好楼台”。到过北海团城的人，没有一个不说团城承光殿前的松柏布置得妥帖宜人。这是什么道理？其实是松柏的姿态与附近的建筑物高低相称，又利用了“树池”将它参差散植，加以适当的组合，使疏密有致，掩映成趣。苍翠虬枝与红墙碧瓦构成一幅极好的画面，怎不令人

flowers and to erect a pavilion by water. Long corridors, undulating walls, winding bridges and lattice windows may also be employed to further enlarge the space and to bring distinctive multi-layers to scenes. Therefore, those who tour Chinese gardens find them full of variety in the overall layout albeit their small sizes. Here the integration of scenes and objects gives rise to different effects in space: sometimes open and sometimes secluded; deep and serene here, and clear and lucid there. Visiting Chinese gardens is much like appreciating a long scroll of Chinese painting, as beautiful views come into sight one after another endlessly.

“Beautiful flowers are planted to grace beautiful pavilions.” Those who have been to Tuancheng in Beihai Park are all impressed by the pleasingly appropriate arrangement of the pines and cedars in front of Chengguang Hall in Tuancheng. Why can it achieve such an effect? For one thing, the various shapes of pines and cedars go well with the neighboring buildings in height; for another, the pines and cedars are separately planted among a Pool of Trees in proper combination and density. The harmonious relationship between plants and buildings adds more interest to the scenery. Emerald green curly branches against red walls and bluish green tiles create strikingly graceful views. How can visitors resist not returning to the garden to further admire its beauty? In a similar vein, the crab apple trees in front of Leshou Hall in the Summer Palace form an exquisite and splendid view against the background of covered walkways. These are all masterpieces of making good use of plants in gardens. In gardens in the southern ranges of Changjiang River, a distinctively unique style is formed by planting flowers and trees that are rich and colorful, as well as bamboos and stones that are clear and tall, against the setting of white