

# 苏式园林

Suzhou 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

陈从周，名郁文，字从周，别号梓翁。我国著名古建筑与园林艺术家。

1918年11月27日生于浙江省杭州市。

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  
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《扬州园林与住宅》（纪念版）

| Yangzhou Gardens and Traditional Residences  
(Centenary Edition)

《中国名园》（纪念版）

| Famous Chinese Gardens  
(Centenary Edition)



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| College of Architecture and Urban Planning, Tongji University

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陳從周先生百年誕辰紀念

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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## 我的第一本书——《苏州园林》

### My First Book—Suzhou Gardens

To be honest, my first book should have been my earliest book. However I am a person with a wide range of interest. My earliest books are not on the line of my profession, for example, the *Biography of Poet Xu Zhimo* (《徐志摩年谱》). Besides, I wrote miscellaneous monographs on architecture. They are based on some materials I collected occasionally. The first book I wrote in real earnest should be the *Suzhou Gardens*. It was completed in 1956. This is the first book on a systematic study and discussion of Suzhou gardens after 1949 when the People's Republic of China was established.

In early 1950s, I was a teacher in the Architecture Department of Tongji University in Shanghai. At the same time I did some spare-time teaching at Sunan Industrial College in Suzhou (苏州苏南工专). These classes were scheduled on Saturday morning. I took the night train on Fridays, stayed in a hotel near Guanqian Jie (观前街). Earlier next morning I went to the college located in the Garden of Canglang Ting (the Canglang Pavilion, 沧浪亭) to teach my class. After taking a siesta, I rambled in the gardens, with notebook, camera, tape measure and scratch paper at hand. "I watch leisurely mosses and berries, as my migrant interest dictates." I enjoyed the sceneries and recorded their beauty at will. On early Sunday morning, I entered the gardens again. At noon, with a pot of fragrant tea and a dish of pastries, I sat by the rockeries to savor my snack. At that time, there were few viewers in these gardens. I could linger around as long as I wish. Excited by the scenes, I was not aware of the drowsiness. It was not until sunset that I left gardens with full satisfaction, and took the train back to Shanghai. My kids were waiting for me at the door and were elated with the

我的第一本书，本应指我最早写的；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《徐志摩年谱》，还有一些零星资料收集性的建筑书籍。如果论正式写书的话，那应该算《苏州园林》了。这本书是一九五六年完成的，也是新中国成立后研究、讨论苏州园林所出版的第一部书。

二十世纪五十年代初，我在同济大学建筑系任教，同时又在苏州苏南工专（苏南工业专科学校）兼课。因为苏州的课是在星期六的上午，我星期五晚车去苏州，住在观前街附近旅馆中，第二天清晨去位于沧浪亭的该校上课。午梦初回，我信步园林，以笔记本、照相机、尺纸自随，真可说是“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，受到了读者的赞誉与好评，但一九五八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”又为人所颂了。“含泪中的微笑”，在我第一本书中，有着这样不平凡的经历啊！

从这第一本书后，虽然留下过一点“疮痕”，但我并没有气馁，我仍坚持着我的写作，到如今更有了新的的发展。在这里我体会到，对一个为学

Suzhou delicacies I brought back. Now they are as old as I was at that time. It is already the era of my next generation when the second edition of my book *Suzhou Gardens* came to light in Japan the year before last.

I did the same every week for the next few years. I derived great pleasure from the excursions. Then I started to write the book based on the material and the thoughts I accumulated during this period. My viewpoints presented in the book are abstracted from the factual materials I have collected, and so, I believe, are fully substantiated. Touring the gardens triggered noble sentiment. Chinese gardens in essence catered to artists and men of letters. Therefore, the design and construction are underlined by poetic grace and picturesque romance. So naturally when I sorted out and edited the photographs I had taken of the gardens, I recalled those sentences and phrases from our ancients' poems. I entitled each photo with words or phrases from Songci. As a result, I unwittingly turned a professional book on garden architecture into a literary writing. This seemed an act of originality on my part. After it was published, the book was highly acclaimed by the readers. But later in 1958, to my surprise, I became a target of criticism for the so called feudalistic scholar's ideas in the book. I had no way out but to bow to these accusations against the alleged outworn concept of mine. Almost 30 years later, with the new-emerging advocacy of closer integraion of science with humanities, garden construction began to be imbued with artistic imagination and poetic inspiration. My much depreciated "absurdities" of the past was again highly appreciated by the public. "Smiling with tears" is what my first book offers me.

My first book left me with a bit of “trauma”, but I have not been disheartened. In these years I have never relaxed my efforts to write and up till now made much headway. To a learner, perseverance is the most important motive force in life. There is no easy path in one’s career. Sink or swim, all depends on whether one has courage to pursue the objective one has correctly chosen. I have a very peculiar aftertaste each time I pick up my first book. “Three decades of joy and woe all arise from Suzhou; on recalling it I’m still tender-hearted and full of yearning.” My passion for Suzhou and its gardens is still smouldering, to tell you the truth.

I am gaining on age now. However, “The Heaven pities the somber grass; the Earth cherishes the golden twilight.” I expect to spend the remainder of my life writing more books in dedication to my beloved people and country.

Chen Congzhou

Originally published in  
*News of Books* (《书讯报》), Jan. 5th, 1985

的人来说，毅力是最大的动力；世界上没有平坦的道路，方向正确后，在于你有没有勇气走。如今，我每见到这本《苏州园林》，总是别有一番滋味——“我有柔情忘未了，卅年恩怨尽苏州”。我想这样来讲，我的感情还是真实的。

近三十年的年华过去了，我也垂垂老矣。然而“天意怜幽草，人间爱晚晴”，我还应该继续发挥余热，能为社会主义祖国文化事业再写几本书，我这样期望着。

陈从周

原载于一九八五年一月五日《书讯报》



我国园林，如从历史上溯源的话，当推古代的“囿”与“园”，以及《汉制考》上所称的“苑”。《周礼·天官·大宰》：“九职二曰园圃，毓草木。”

《地官·圉人》：“掌囿游之兽禁。牧百兽。”《地官·载师》：“以场圃任园地。”《说文》：“囿，苑有垣也。一曰禽兽曰囿。圃，种菜曰圃。园，所以树果也。苑，所以养禽兽也。”据此则囿、园、苑的含义已明。我们知道豨韦的囿、黄帝的圃已开囿圃之端，到了三代（夏、商、周），苑囿专为狩猎的地方，例如周姬昌（文王）的囿，刍豢雉兔，与民同利。秦汉以后，园林渐渐变为统治者游乐的地方，兴建楼馆，藻饰华丽了。秦嬴政（始皇）筑秦宫，跨渭水南北，覆压三百余里。汉刘彻（武帝）营上林苑、甘泉苑以及建章宫北的太液池，在历史的记载上都是范围很大的。其后，刘武（梁孝王）的兔园开了叠山的先河。魏曹丕（文帝）更有芳林园。隋杨广（炀帝）造西苑。唐李湛（懿宗）于苑中造山植木，建为园林。北宋赵佶（徽宗）

## PART ONE

The origin of Chinese gardens may be traced to You ( 囿 ) and Yuan ( 园 ) of ancient China, or Yuan ( 苑 ) in the book *A Study of the Han Dynasty Customs* (《汉制考》). All these Chinese characters mean “fenced land”. According to the first Chinese etymological dictionary *Explanation of Characters* (《说文》, written in 2nd century AD) You ( 囿 ) and Yuan ( 苑 ) are designed for the purpose of keeping and breeding animals, while Yuan ( 园 ) and Pu ( 圃 ) are created as a means of growing fruits and vegetables respectively. People are assigned in charge of these lands. According to *Rites of Zhou* (《周礼》, written in the Warring States period), the primary Administrator ( 大宰 ) of the Heaven Office ( 天官 ) ordained nine duties to the commoners, the second of which is to manage Yuan ( 园 ) or Pu ( 圃 ) by way of cultivating trees and grass. Also recorded in *Rites of Zhou* is that the Manager of You ( 圉人 ) in the Earth Office ( 地官 ) takes charge of shepherding and breeding animals, whereas the Master of Load ( 载师 ) cares for transforming the land into Yuan ( 园 ) and Pu ( 圃 ).

Construction of You ( 囿 ) or Pu ( 圃 ) started as early as the time of Xiwei ( 豨韦 ) or Huang Di ( 黄帝 ) respectively. Later, during the period of the three ancient Chinese dynasties—Hsia, Shang and Zhou (22nd century to 17th century BC), Yuan ( 苑 ) and You ( 囿 ) were designed as hunting grounds. For example, King Wen of the Zhou dynasty, Ji Chang ( 周文王 , 姬昌 ), built a You ( 囿 ) for the people to collect firewood and hunt for wild birds and rabbits.

Starting from the Qin and the Han dynasties, the function of gardens was gradually shifted into place for exclusive enjoyment of the emperor,

with elaborately designed and decorated buildings. Some of them were very large according to historic records. The first emperor of a unified China, Ying Zheng of the Qin dynasty (秦始皇, 嬴政) constructed the Palace Qin across both banks of the Wei River, covering an area of 300 Li (a distance unit used in ancient China, one Li is equal to 0.5 kilometer). Emperor Wu of the Han dynasty, Liu Che (汉武帝, 刘彻) built Shanglin Yuan (上林苑), Ganquan Yuan (甘泉苑), as well as Taiyechi (太液池), to north of the Jianzhang Palace (建章宫).

Prince Xiao of Liang, Liu Wu (梁孝王, 刘武) started to put up rockery in his Tuyuan (兔园). Emperor Wen of Wei in the Three Kingdoms period, Cao Pi (魏文帝, 曹丕) built Fanglin Yuan (芳林园) and Emperor Yang of the Sui dynasty, Yang Guang (隋炀帝, 杨广) constructed Xiyuan (西苑). Emperor Yizong of the Tang dynasty, Li Cui (唐懿宗, 李漼) set out to transform Yuan (苑) into a prototype of Chinese gardens by planting arbors and piling rockery in it. The garden Genyue (艮岳) built by Emperor Huizong of the Northern Song dynasty, Zhao Ji (宋徽宗, 赵佶), is the most documented garden in historical texts.

After the Song dynasty migrated south, there were built various gardens such as Yujin (玉津), Jujing (聚景), Jifang (集芳), in the area of Lin'an (临安, now Hangzhou 杭州). The emperor Kublai Khan of the Yuan dynasty (元世祖, 忽必烈) built Taiyechi (太液池) of Long Live Hill based on the island Qionghua (琼华岛) of the Liao and the Jin dynasties. During the Ming and the Qing dynasties, in light of traditional customs, many new style gardens were brought into being for the sake of emperors, such as West Yuan (西苑), South Yuan (南苑), as well as

所营之艮岳为中国园林之最著于史籍者。宋室南渡, 于临安(杭州)建造玉津、聚景、集芳等园。元忽必烈(世祖)因辽金琼华岛为万岁山太液池。明清以降, 除踵前遗规外, 并营建西苑、南苑, 以及西郊畅春、清漪、圆明等诸园, 其数目视前代更多了。

以下简述我国私家园林的发展。

汉代袁广汉于洛阳北邙山下筑园, 东西四里, 南北五里, 构石为山, 复畜禽兽其间, 可见其规模之大了; 梁冀多规苑囿, 西至弘农, 东至荥阳, 南入鲁阳, 北到河淇, 周回千里; 又司农张伦造景阳山, 其园林布置有若自然。可见, 当时园林在建筑艺术上已有很高的造诣。尚有茹皓, 吴人, 采北邙及南山佳石, 复筑楼馆列于上下, 并引泉蒔花, 这些都是以人工来代天巧。六朝时期, 是中国思想上起一个大转变的时代, 亦是中国历史上战争最频繁的时代。士大夫习于服食, 崇尚清谈, 再兼以佛学昌盛, 于是礼佛养性, 遂萌出世之念, 虽居城市, 辄作山林之想。在文学方面有咏大自然的诗文; 在绘画方面有山水画的出现; 在建筑方面就是在第宅之旁筑园了。

石崇在洛阳建金谷园，从其《思归引序》来看，其设计主导思想是“避嚣烦”，“寄情赏”。再从《梁书·萧统传》、徐勉《戒子崧书》、庾信《小园赋》等来看，他们的言论亦不外此意。唐代，如宋之问的蓝田别墅、李德裕的平泉别墅、王维的辋川别业，皆有竹洲花坞之胜、清流翠筱之趣，人工景物，仿佛天成。而白居易的草堂尤能利用自然，参合借景的方法。宋代李格非《洛阳名园记》与周密《吴兴园林记》，前者记北宋时所存隋唐以来洛阳名园，如富郑公园等；后者记南宋吴兴园林，如沈尚书园等。记中所述，几与今日所见园林无甚二致。明清以后，园林数目远迈前代，如北京勺园、漫园，扬州影园、九峰园、马氏玲珑馆，海宁安澜园，杭州小有天园等，以及明王世贞《游金陵诸园记》所记东园等诸园，其数已不胜枚举。今日存者如杭州皋园，南浔适园、宜园、小莲庄，上海豫园，常熟燕园，南翔古漪园，无锡寄畅园等，为数尚多，而苏州一隅又为各地之冠。

下面再来看看苏州园林在历史上的发展。

Changchun (畅春), Qingyi (清漪), and Yuanmin (the Old Summer Palace, 圆明) in the western suburbs of Beijing.

The development of private gardens can be traced back to Yuan Guanghan (袁广汉) of the Han dynasty, who constructed a garden at the foot of Mount Beimang (北邙山) located north of Luoyang. This garden covered an area of four Li in the east-west direction, and five Li along the north-south direction. It was a huge garden with ranges of rockeries and a variety of animals kept within their bounds. Liang Ji (梁冀) built several Yuans and Yous which were distributed in an area thousands of Li in extension, bordered by Hongnong (弘农) to the west, Xingyang (荥阳) to the east, Luyang (鲁阳) to the south, and Heqi (河淇) to the north. Treasury Minister of the Han dynasty, Zhang Lun (汉司农, 张伦), built the garden Jingyangshan (景阳山), in close imitation of natural landscape, highlighting the achievements of the art of garden architecture. In addition, Ru Hao (茹皓), an artisan of Wu region, built towers and pavilions around the grotesque rocks collected from Beimang (北邙) and Nanshan (南山), and channeled natural springs to water the garden flowers. The above-mentioned gardens were all initial attempts at imitating the sceneries of nature.

During the period of the Six Dynasties, China was undergoing a dramatic change in ideology and was inflicted with the most incessant warfare in Chinese history. A class of scholar-officials, who maintained an elegant living style, enjoyed a simple and refined life and upheld Buddhism prevalent at the time, started to think of quitting politics and to spend time worshiping Buddha for self cultivation. They hankered after an idyllic life in nature while actually residing within cities. This