



说园

ON CHINESE
GARDENS

典藏版

陳从周
著

同济大学出版社
TONGJI UNIVERSITY PRESS

内容简介

本书是我国著名古建筑与园林专家、同济大学教授——陈从周先生的园林理论力作。其中对造园理论、立意、组景、动观、静观、叠山理水、建筑栽植等方面皆有独到、精辟的见解。全书谈景言情，论虚说实，诚如叶圣陶先生的评述——“熔哲、文、美术于一炉，臻此高境，钦悦无量”。文笔清丽可诵，引人入胜。本书不仅是一部经典的园林理论著作，还是一部出色的文学作品。

本书以中英两种文字同刊，且中文用毛笔楷书影印，并附苏州园林摄影与中国古代造园图三十二幅，相得益彰，既可使读者了解中国传统造园艺术，也可供园林、建筑、旅游事业工作者参考。

Abstract

This book was written by Chen Congzhou, a famous expert on ancient architecture and garden in China, and Professor of Tongji University. In this book, the author has set forth new and novel concepts in garden designing and propounded a set of distinctive and penetrating views on the arrangement of scenes, the in-motion and in-position viewing of scenes, the handling of hills and waters, the planning of buildings, the laying out of flowers and trees, etc. Throughout the book, you will find that the elucidation of the arrangement of scenes is interrelated with the description of human sentiments, and the explication of the tangible is associated with the elaboration of the intangible. As Mr. Ye Shengtao has put it, "the author has integrated art with philosophy and literature to perfection." The material is presented in lucid and elegant style of writing, with many sentences highly rhythmic and capable of even being chanted, and therefore fascinating to readers. This book, with its unique style, is not only a classical theoretical work of garden designing, but also a work with rare literary value.

This book is published both in Chinese and in English. The Chinese version was first written in exquisite handwriting, using the traditional writing brush, and then reproduced in photocopy. Attached to the book are Photographs of Suzhou Gardens and 32 plates of ancient Chinese garden designs which vividly complement the literature. The book will acquaint you with the art of Chinese garden designing. It also serves as a good reference book for modern garden designers and tourist traders.

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年受聘为台湾《造园》季刊顾问，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》《园林谈丛》《扬州园林》《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、如泉水绘园；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”。

Biography of the Author

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

27/11/1918 was born in Hangzhou, Zhejiang Province.
1938—1942 studied at Zhijiang University, and received the BA degree.
1946 a student of Master Zhang Daqian, one of China's greatest painters in twentieth century.
1950 an assistant Professor at the Suzhou School of Fine Art and in the Department of Architecture at St. John's University in Shanghai.
1951 an assistant Professor at Zhijiang University.
1952 the director of Teaching and Research office of Chinese Architecture History in the Department of Architecture at Tongji University, held the position of assistant Professor, Professor and PhD Student Advisor.
1985 the counselor of I. M. Pei & Partners in the USA.
1989 the counselor of a quarterly journal Zao Yuan in Taiwan, was awarded as International Honorary Member of Japanese Garden Society.
15/3/2000 passed away.

Authored Gardens of Suzhou, Miscellany of Gardens, Gardens of Yangzhou, On Chinese Gardens, Stone Bridges of Shaoxing, The Famous Gardens in China, 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 classic 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 Yu Yuan, Longhua Pagoda, Ningbo Tianyige and Rugao Shuihui Garden, designed and directed the construction of Nan Garden in Yunan Province. Mr. Chen had been honored as the Master of Chinese Gardens by Japanese academia.

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上架建议：建筑文化 园林设计
ISBN 978-7-5608-6895-0



9 787560 868950 >

定价：180.00 元

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图书在版编目(CIP)数据

说园:典藏版/陈从周著.--上海:同济大学出版社,2017.5

ISBN 978-7-5608-6895-0

I. ①说… II. ①陈… III. ①古典园林—介绍—苏州
IV. ①K928.73

中国版本图书馆CIP数据核字(2017)第082481号

说园(典藏版)

陈从周 著

英文翻译与校译:孙骊 巫漪云 朱文俊等

毛笔楷书:蒋启霆

园林摄影与图片制作:吕恒中

出版人 华春荣

责任编辑 武蔚

责任校对 徐春莲

装帧设计 张微

扉页画像 邓李平

出版发行 同济大学出版社 www.tongjipress.com.cn

(地址:上海四平路1239号 邮编:200092

电话:021-65985622)

经 销 全国各地新华书店

印 刷 上海雅昌艺术印刷有限公司

开 本 787mm×1092mm 1/16

印 张 18.25

字 数 456 000

版 次 2017年7月第1版 2017年7月第1次印刷

书 号 ISBN 978-7-5608-6895-0

定 价 180.00元

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我國古代園林多封閉，以有限面積，造無限空間，故「室靈」二字，為造園之要諦。花木重姿態，山石貴丘壑，以少勝多，須概括、提煉。曾記一戲臺聯：「五步行遍天下；六七人雄會萬師。」演劇如此，造園亦然。

陳從周



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说 园

On Chinese Gardens
Part One



我国造园具有悠久的历史，在世界园林中树立着独特风格，自来学者从各方面进行分析研究，各抒高见。如今就我在接触园林中所见闻掇拾到的，提出来谈谈，姑名《说园》。

园有静观、动观之分，这一点我们在造园之先，首要考虑。何谓静观，就是园中予游者多驻足的观赏点；动观就是要有较长的游览线。二者说来，小园应以静观为主，动观为辅，庭院专主静观。大园则以动观为主，静观为辅。前者如苏州“网师园”，后者则苏州“拙政园”差可似之。人们进入网师园，宜坐宜留之建筑多，绕池一周，有槛前细数游鱼，有亭中待月迎风，而轩外花影移墙，峰峦当窗，宛然如画，静中生趣。至于拙政园径缘池转，廊引人随，与“日午画船桥下过，衣香人影太匆匆”的瘦西湖相仿佛，妙在移步换影，这是动观。立意在先，文循意出。动静之分，有关园林性质与园林面积大小，像上海正在建造的盆景园，则宜以静观为主，即为一例。

中国园林是由建筑、山水、花木等组合而成的一个综合艺术品，富有诗情画意。叠山理水要造成“虽由人作，宛自天开”的境界。山与水的关系究竟如何呢？简言之，模山范水，用局部之景而非缩小（网师园水池仿虎丘白莲池，极妙），处理原则悉符画本。山贵有脉，水贵有源，脉源贯通，全园生动。我曾经用“水随山转，山因水活”与“溪水因山成曲折，山蹊随地作低平”来说明山水之间的关系，也就是从真山真水中所得到的启示。明末清初叠山家张南垣主张用平冈小陂、陵阜陂阪，也就是要使园林山水接近自然。如果我们能初步理解这个道理，就不至于离自然太远，多少能呈现水石交融的美妙境界。

Chinese garden design has a long history and has developed its own unique style. For centuries scholars have analyzed and studied it from a variety of perspectives and stated their different views. I should like to offer some observations on gardens with which I am familiar and will call my essay “On Chinese Gardens”.

Chinese gardens may be divided into two kinds: those for “in-position viewing” i.e. lingering observation from fixed angles, and those for “in-motion viewing” i.e. moving observation along a route of some distance. This distinction must be the first and foremost consideration before constructing a garden. The former means that there are more visual pleasures to appreciate from fixed angles, while the latter demands a longer “touring” vista. For small-scale gardens, the former type should be a better choice than the latter and the reverse should be the case for large-scale gardens. An example of the former type is Wangshi Yuan, and of the latter Zhuozheng Yuan. Touring Wangshi Yuan, you will discover many buildings in which you would love to sit around and linger awhile. You can make a tour of the pond, you can stand by the balustrade and count the swimming fish, or you can seat yourself in a pavilion to be bathed in pale moonlight and gentle breeze. Outside the veranda the shadows of flowers flicker across the walls, and through a window loom ridges and peaks like a framed picture. The serenity of the scene is enchanting. In Zhuozheng Yuan, paths wind around a pond, and long corridors lead the visitors forward. The pond looks like the Slender West Lake of Yangzhou, where “gaily-decorated pleasure boats ply to and fro under the bridge at midday and visitors can catch fleeting glimpses of scented garments.” The view changes with every step. This is what is meant by a design for observation from changing angles. First comes the conception, then the design and then the construction. Adequate attention must be paid to the style and size of the garden. The potted landscape (bonsai) garden currently being built in Shanghai is a good example of a garden designed mainly for lingering observation.

Chinese gardens, with their buildings, landscaping and abundance of flowers and trees, are integrated works of art, lyrical and picturesque. The overall appearance, though man-made, should appear to be wrought by nature. What is the actual relationship between hills and waters in a garden? Briefly, when modeling on natural landscapes, parts of a particular scene should be chosen rather than miniaturizing an entire scene (extremely well done in using the White Lotus Pool on the Tiger Hill in Suzhou as a model in building the Wangshi Yuan Pond), and the principles of disposing the elements should strictly follow the original. Hills are valued for their being part of a range and waters for their having a source, and if these are prominently set out, the whole garden will come to life. In describing the relationship between hills and waters I have used these words: “The waters follow the hills, and the hills are vivified by the waters,” and “streams wind around the hills, and paths follow the undulation of the terrain.” I’ve derived a great deal of inspiration from natural mountains and rivers. Zhang Nanyuan, a late Ming and early Qing rockery designer, advocated using flat terraces, mild slopes and low hills and mounds to make the garden closely resemble the natural world. If we appreciate this principle and do not stray too far from nature, then such an ideal state, the perfect harmony of waters and rocks, will materialize.





叠山理水要造成「雖由人作，宛自天開」的境界。山與水的關係究竟如何呢？簡言之：「模山範水，用局部之景而非縮小（網師園水池仿虎丘白蓮池，極妙），處理原則悉符畫本。山貴有脈，水貴有源，脈源貫通，全園生動。我曾經用「水隨山轉，山因水活」與「溪水因山成曲折，山蹊隨地作低平」來說明山水之間的關係，也就是從真山真水中所得到的啓示。

中国园林的树木栽植，不仅为了绿化，且要具有画意。窗外花树一角，即折枝尺幅；山间古树三五，幽篁一丛，乃模拟枯木竹石图。重姿态，不讲品种，和盆栽一样，能“入画”。拙政园的枫杨、网师园的古柏，都是一园之胜，左右大局，如果这些饶有画意的古木去了，一园景色顿减。树木品种又多有特色，如苏州留园原多白皮松，怡园多松、梅，沧浪亭满种箬竹，各具风貌。可是，近年来没有注意这个问题，品种搞乱了，各园个性渐少，似要引以为戒。宋人郭熙说得好：“山以水为血脉，以草为毛发，以烟云为神采。”草尚如此，何况树木呢？我总觉得一个地方的园林应该有那个地方的植物特色，并且土生土长的树木存活率大，成长得快，几年可茂然成林。它与植物园有别，是以观赏为主，而非以种多斗奇。要能做到“园以景胜，景因园异”，那真是不容易，这当然也包括花卉在内。同中求不同，不同中求同，我国园林是各具风格的。古代园林在这方面下过功夫，虽亭台楼阁，山石水池，而能做到风花雪月，光景常新。我们民族在欣赏艺术上存乎一种特性，花木重姿态，音乐重旋律，书画重笔意等，都表现了要用水磨功夫，才能达到耐看耐听，经得起细细的推敲，蕴藉有余味。在民族形式的探讨上，这些似乎对我们有所启发。

园林景物有仰观、俯观之别，在处理上亦应区别对待。楼阁掩映，山石森严，曲水湾环，都存乎此理。“小红桥外小红亭，小红亭畔高柳万蝉声。”“绿杨影里，海棠亭畔，红杏梢头。”这些词句不但写出园景层次，有空间感和声感，同时高柳、杏梢又都把人们视线引向仰观。文学家最敏感，我们造园者应向他们学习。至于“一丘藏曲折，缓步百跻攀”，则又皆留心俯视所致。因此园林建筑物的顶、假山的脚、水口、树梢都不能草率从事，要着意安排。山际安亭，水边留矶，是能引人仰观、俯观的方法。

我国名胜也好，园林也好，为什么能这样勾引无数中外游人百看不厌呢？风景洵美固然是重要原因，但还有个重要因素，即其中有文化，有历史。我曾提过，风景区或园林有文物古迹可丰富其文化内容，使游人产生更多的兴会、联想，不

Trees are planted in Chinese gardens not only for their shade and color but also for their aesthetic appeal. The sight of flowers and trees outside a window presents a scene of truncated branches. A couple of ageless trees and a clump of secluded bamboos are modelled on paintings depicting “withered trees, bamboos, and rocks”. The emphasis is on their shape and form and not on their breed. As with potted plants and miniature landscapes, each scene can be taken as a work of art. The maples and willows of Zhuozheng Yuan and the ancient cypresses of Wangshi Yuan are outstanding features in these gardens. The beauty of the gardens would certainly be dimmed without the presence of these ancient trees. In the past there were numerous lacebark pines in Liu Yuan, pines and plums in Yi Yuan, and bamboos at the Canglang Pavilion, and each garden had its distinctive charm. But in recent years this distinction has been blurred (here we should take heed), and different species of plants have all been mixed together, with the result that the distinctive character of each of these gardens has much diminished. Guo Xi of the Song Dynasty said it well, “Hills have streams as veins, grass as hair, and mists and clouds as spirit and air.” If this is true of grass, it is even more so of trees. I have always felt that a garden should reflect the distinctive character of a particular area, and that only local trees retain their vitality, grow more quickly, and become dense woods in a few years. This type of garden differs from botanical gardens, because it highlights the beauty of the scenery and not the quantity or outlandishness of plant life. “A garden excels for its scenery and scenery varies from garden to garden.” This is of course also true of flowers. Each Chinese garden has a style of its own, seeking difference in similarity and similarity in difference. Ancient gardens devoted much time to creating a style in which pavilions, terraces, and storeyed buildings as well as hills, rocks, and ponds would look different with the vicissitude of the seasons and nature and would always seem new and fresh.

We Chinese people have a particular way for art appreciation—for instance, with plants the focus is on their look and posture, with music on its melody, with painting and calligraphy on style and artistic mood. All require painstaking work to produce artistic pieces that have enduring beauty, bear rigorous examination and have a lasting aesthetic appeal. In the exploration of our national style this may provoke us to do some serious thinking.

There are two types of garden scenery: that which offers a panoramic vista and that for viewing at close range, and in actual handling, we should deal with each case differently. Storeyed buildings, forbidding rocks and winding streams are all to be arrayed in this light. “A small red pavilion stands by a small red bridge, with a swarm of cicadas singing in the tall willows.” “In the shadow of green willows, by the side of the Crabapple Pavilion, with the pink blossoms of apricots.” These poetic lines not only describe registers of scenery, producing a sense of space and sound, but also lift the vision upward to the tall willows and the tips of apricot branches. Our gardeners should cultivate this scholarly sensibility. The poetic line “A hill with hidden winding paths and a hundred steps covered at a leisurely pace” describes viewing scenery at a close range while passing by. Therefore, we should not take any hasty action, but should design the roofs of buildings, the base of a rockery, the ingress and egress of waters, and the tips of trees with great care. To locate a pavilion in the middle of hills or to set rocks jutting out into the