

悲金悼玉

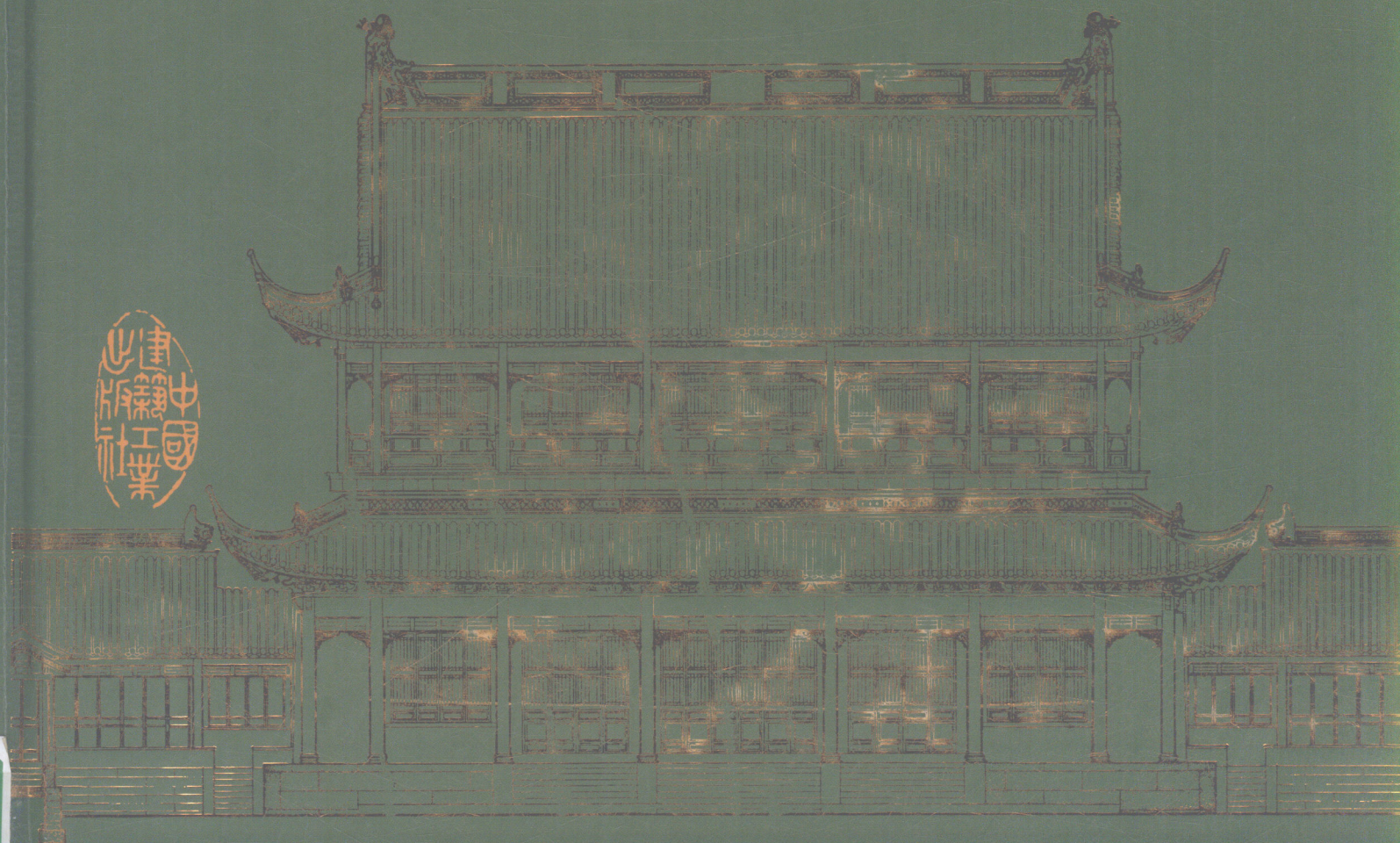
上海大观园建筑园林艺术

MOURNING FOR THE GOLD AND THE JADE

—THE LANDSCAPE ARCHITECTURE OF
THE SHANGHAI GRAND VIEW GARDEN

上海市园林设计院

Shanghai Landscape Architecture Design Institute



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前 言

PREFACE

传统中国园林,虽说发轫远古,源远流长,楚辞汉赋,均有咏诵,但实物已泯没无存,难以稽考。大抵由狩猎和种植等生产手段延伸,私有土地和财富的积累,加之以宗教神话的题材,对自然胜景的憧憬,世代相承,留存至今的实物寥寥,再经战火和人祸频仍,破坏几尽。目前,明清时代遗留下来的园子为数尚不少,虽然也难逃历代动乱的劫数,但基本完整的例子仍很多。它们是封建社会末期的园子,但也是这个历史时期成熟的代表作。

园林实质上是自然的模拟和代用品。人们生活在社会关系中,时刻受到社会行为规范的约束,一旦回到自然环境,哪怕是暂时的脱离社会,也会得到休息,可以卸除精神的铠甲,过过无忧无虑的日子。然而自然的回归这一愿望并不是随时可以实现的,即使实现,也未必尽如人意。于是理想化的自然即园林就产生了,它既模拟自然,也不同于自然,而是通过人们的意愿去改造自然,而成为第二自然。这个第二自然既然是人们所创造的,就按各类人的意愿表现出不同的艺术审美风格。

中国园林有自己的风格。秦汉以前,虽有典籍文献,已难稽考,魏晋以来,士大夫为了逃避残酷的政治斗争,遁迹山林,在自然怀抱中得到慰藉,平复精神创伤,自行其是。由此对自然风景的评价和欣赏,提到了相当的高度。哲学上的清谈玄学和禅机,助长了这种崇尚。当然在创造第二自然——园林的时候,对自然山水的模仿也是顺理成章的事了。这个倾向形成了今后中国园林格局的主线,虽然后来经历了各种变迁,不论皇家的、私人的、宗教的、公共的各型大小园林,也不论时代的嬗替,或是其他文学艺术的融入,都未曾使这条主线改变初衷。

园林艺术不可能对人们倾慕的自然景观进行具体的模仿和写实,尤其是中国的其他艺术门类在写实上薄弱,而把写意传神提到最高艺术境界标准的情况下,园林艺术更是如此。正如《浮生六记》中所述童年观蚂蚁打仗,在纸

It is said that Traditional Chinese Landscape Gardens appeared as early as in the remote antiquity. Handed down to us stanzas from ancient poetry as of Chu (in south China, 3,000 years ago), or as of Han Dynasty (2,000 years ago), praising the beauty of such gardens, revealed its early existence, but remnants of early traditional gardens had vanished so completely that it is impossible to give us any reliable proofs of its early debut, only leaving us difficulties for further investigations. Conjecturally, inspirations for antique Chinese Landscape Gardens may come from: ideas of extension of royal hunting areas or of plantation areas for garden purposes; ideas of the rich to make use of their spare lands and money for leisure; descriptions of natural beauty in ancient myths and religions: these had aroused people's interests and handed down from generation to generation, but little of antique garden remnants left up to this day, and owing to frequent warfares and other further destructions, they had disappeared almost completely. At present, only gardens from Ming Dynasty and Qing Dynasty exist, and quite a lot of them. Some partially destroyed, many are still very well-preserved. They are of very late periods, nevertheless they represent the most matured achievements of Chinese Traditional Landscape Gardens.

Actually, Landscape Gardens are imitations and substitutes of Nature. Life in a Human Society is constantly under the bondage of social behavioral conventions. When there is a chance, even temporarily, to be back to Nature, one would enjoy blissful repose. One can shake off one's mental armour and enjoy a carefree relax. Yet the longing for Back to Nature can not easily be realized. Even if realized, it is not always very much satisfactory. Therefore, some sort of an idealistic natural environment is created, and it is the Landscape Garden. It is an imitation of Nature, but not a reproduction in facsimile. It is modified according to Man's will, thus becoming a Second Nature. Being done by Man, Gardens would reflect expectations of various circles of people creating them, and assume verified aesthetic tastes and styles.

Traditional Chinese Landscape Gardens are unique in style. The



帐内向蚊子喷烟作青云白鹤观，还有观看咫尺为遥的“长江万里图”作神游之举，我们因此也不必根据《艮岳记》或《红楼梦》小说中的“大观园”按图索骥地找景观，许多名园的几十景题咏也未必货真价实地对得上实景的号。因此，我们认识到中国园林艺术甚至其他造型艺术的写意本质，也就可以理解道家思想的虚无和释家禅意机锋，玩世不恭的不羁风范，对中国艺术，也包括园林艺术最高境界的追求。所谓至人不泥滞于物，超然物外，也即是弗洛伊德所谓受“自我”所规范的“本我”突破桎梏，在自由自在的条件下升腾而为“超我”，解脱了物的羁绊之后，“超我”才能发放异彩。所以，中国园林艺术对自然的模拟的似与不似，并不重要，重要的是能否寄情，书法家从屋漏痕中看到龙蛇之态，游园者也可在人工的林泉之下感到深山巨壑的离尘绝世的情怀。中国园林实质上是对自然山水的割据和拥有，不管这割据是实质的还是模拟的，甚至小到案头的盆景也是一种拥有。

这种心理反映在园林艺术上就表现为封闭的、向心

earliest Gardens, those of the periods before Qin and Han Dynasties, had only left their vague traces in antique literature, we have no other ways to reconstruct their clearer images. From the time of Wei and Jin Dynasties on, (from about 200 A.D. on) when some of the scholars, especially those working as officials in court or in regional governments, being afraid of the cruelty of political confrontations and antagonisms, they resort to forests and mountains, seeking solace and healing of their mental wounds in the bosom of Nature, relaxing themselves at will. Thus, the love and enjoyment of Nature is elevated to the higher level of spiritual needs. The then prevailing philosophic dialoguing, the upsurging of Metaphysics, and the interest in Dhyana of Buddhism, had also been promoting this pursuit. So it had become a matter-of-course practice to create and provide The Second Nature, the Gardens, as an imitation of Nature. This tendency had become a major trend in the further development of Chinese Landscape Gardens. No matter how many other changes later through the ages or how much literature and art influences had emerged, and no matter it appears in royal gardens, private gardens, gardens in religious confines,



园址内港汊纵横，树木繁茂

Meandering Waters and Flourishing Greenery within the Site of Shanghai Grand View Garden



的、画卷式的分布在线上各点的景观，而不是以面的形式展示在游人眼前，所以特别讲究空间的分割和层次，以达到景观的扩大和不尽的感觉。

除了上述的割据、拥有、封闭诸性质外，园林从宏观上来看，可用中国传统的“气”来把握。气充斥于宇宙，“其清轻者上浮为天，重浊者下沉为地”，“天地有正气，杂然赋流形，下则为河岳，上则为日星”，这是一种朴素的宇宙观。而园林布局也讲究“聚气”，也就是说造园诸元素不论是理水叠山，莳花种树，庭堂廊榭都有一种凝聚和内向的态势和流向，这是一种长期封建文化笼罩下的民族心理，大到以长城来围闭中原疆土，乃至城池、官室、私宅和园林，无不在向心内聚的环境中经营自己的大千世界。所以有人认为中国建筑（应理解为建筑群）没有外立面，园林也不愿意春光外泄，把其丰富的变化及内涵包在内部自己享用，私密性极严，司马温公的“独乐园”多少在题名上反映了这种心态。

明代《园冶》中认为：“园林巧于因借，精在体宜”，“三分匠意，七分主人”，意思是根据地形布局，得体合宜，园内之景互借，园外之景则视其雅俗和需要，或借或摒。所谓主人是指高水平的规划布局，以施工者的匠意具体实施和补充。《红楼梦》书中关于造园的议论散见各回，如第十七、十八回中贾政带着宝玉验收刚完工的大观园，到



春暖花开时，桃之夭夭，落英缤纷

Flowering Springtime, with Flourishing Greenery & Gorgeous Petaline Showering

or big or small gardens for the public, this major trend had never been wavering.

It is impossible for the Art of Landscaping to achieve very detailed imitation or very realistic depiction of natural sceneries no matter how fascinating or captivating they may be. For Chinese people, it is not their tradition in their various art forms to directly depict images from life, they are rather weak in this aspect. Under such a general trend, they always place the capturing of meanings and expressing of temperaments as the highest criteria of their artistic pursuit. It is especially so in the field of Landscape Gardening. There were instances described in the ancient prose <Six Chapters of a Drifting Life> about the author in his childhood watching a host of ants fighting, and in a paper-tent he blew smoke encircling mosquitoes and imagined them as a host of cranes gliding in the clouds. Viewing the painting of "The Panorama of Yangtze River" enclosing so expansive spaces in a piece of paper, one can enjoy a tour in one's mind. Therefore, for us, it is not necessary to go over directly passages about the sceneries described in <The Record of Gen-Yue (a royal garden in Sung Dynasty)>, or of the Grand View Garden from the novel <A Dream of Red Mansions> in order to follow the garden schemes they unfolded. It is also very clearly that innumerable ancient poems praising scores of scenic spots in those very famous traditional Chinese gardens almost always never touch upon their realistic schemes or details. Therefore, it will suffice if we only to remember the highest goal of capturing meanings and expressing temperaments in the Art of Chinese Landscaping as well as in China's other art forms, can we attain the approach towards the higher inspirations for pursuing the highest achievements of Chinese Arts, including the Art of Landscaping, the approach towards the nothingness of Taoism and the ascension out of worldly cares into the realm of wisdom and peace through meditation in solitary quietude





达稻香村时，贾政大发致仕归田躬耕的话题，而宝玉却以为：“非其山而强为之山，非其地而强为之地”，而责问“何为天然”。这种伪造天然恰巧是兴建园林，营造“第二自然”的本质。

在上海西南郊60多公里外，青浦区境内，有一处碧波荡漾的淀山湖，面积约98000余亩，相当于杭州西湖面积的12倍，它属于太湖水系，也是黄浦江上游水源之一。与上海备受污染的其他水体不同，它是上海最清洁的水源，对湖与江苏省相望。在淀山湖西南尚有一座约30000亩的鼋荡，在鼋荡与淀山湖间有一块陆桥，这块陆桥被港汊和小浜分割成若干岛，这就是大观园风景区的所在。

淀山湖属于太湖水系，上游接苏州，下游通过急水港入黄浦江上游，常年水位标高为2.7m。这里原为长江口冲积平原，所以平坦无山，即使是赖以得名的淀山也不过是一个高十来米的土丘，当年被水包围，现在已经在陆地上了。若以《园冶》的“相地篇”而论，此处应为江湖地，“悠悠碧水”有之，“澹澹云山”则未必，因此无法“稍加点染，足征大观”的。

面对这样一个大自然环境，若小小园子向偌大湖面开放，势必被自然气势压倒。由于尺度的悬殊，表现儿女私情的纤细亭台池榭与烟波浩淼的大水面对比，就使得人工园林微渺不足道了。所以将园子封闭起来，自成系统，隐于绿树繁花之中，纳须弥于芥子，自易展现另一大千世界。

园址选在地块的西北角上，位于自然村杨舍西邻，原始地面标高在3.5m到4.2m之间，这也接近上海市区地面标高，西、北二面环水，面积约9公顷，大体上相当于当时红学家们和一些对红学感兴趣的建筑学家（如清华大学教授戴志昂先生，他曾发表过考证大观园的文章）所估计的大小。这里的土质在工程地质上的承载能力很差，每一平方米只能承载6吨，而且表土下一至一米半深度还有夹灰层。园址杂树很多，还有一处竹林茂盛，这里就应是潇湘馆的地方了，因为竹子移植很难，我们就让建筑迁就绿化，在做规划时也尽可能地保留已成荫的大树。

在水体的生态保护上，也做了一些努力，对于上海最清洁的水源——淀山湖，当时主要污染源是上游来自苏州的工业污水，以及过境的船只渗漏的油污，我们建园则更应严格控制污染，保护水体，因此，建立了淀山湖第一座水厂和污水处理厂，这两座厂是为整个大观园风景区服务的。

至于这个大观园与小说《红楼梦》原作的关系，当时有人认为不应在上海建造，因为上海跟小说或作者曹雪芹毫无关系，至少在北京或南京（金陵）甚至在苏州都说得过去，但我们以为，园林作为一种艺术，其取材何妨像戏曲或绘画一样，京剧、越剧和许多地方剧取材于同一古典

of Buddhist Dhyana, and also the disrespectful and humouring attitude toward society and with negligence of manners. If only we can be as the old saying goes: "An able man will not be restricted by his surrounding outside world, his realm is high above any worldly considerations." Just as Freud had put it: The 'id' had broke through the confinement of 'ego', and freely rising to 'superego' then the brilliant and gorgeous creativity in one's mind can be set free and can incarnate. Hence in the designing of Traditional Chinese Landscape Garden, the matter of facsimile or non-facsimile in its imitation of Nature is of no importance, what really matters is whether meanings and temperaments can be imparted into the design. Just like a Chinese calligraphist can be inspired by the pattern of a rain-water stain from the leaking roof and managed to devise for his calligraphy the attitudes of moving snakes and dragons, similarly, a garden visitor can also respond to an artificial garden as if going into far-reaching mountain ranges and lofty precipices with deep valleys in a mood pure and noble, feeling oneself perfectly fleeing from the human society. Actually, a Traditional Chinese Landscape Garden is a possession of a slice of Natural scenery, no matter the slice is genuinely natural or an imitation, even if a potted landscape miniature on your desk is also a possession of a slice of Nature. Such psychological response in the art of landscaping resulted in its characteristic features of enclosure, concentricity, or continuously unfolding linear landscape arrangement, not presented as a static pictorial effect but particularly emphasizes on spatial dividing and layering, for a resulting feeling of expanding and endless effects.

Besides the above mentioned features of slicing, possessing and enclosing, when exploring landscape gardens from a macroscopic view-point, it is helpful if we try to grasp what was called in Chinese traditions the "Essence" in such gardens. The so-called "Essence" is said to be existing everywhere in the universe, "those of the lighter and the airier will stay up above, constituting the sky, while those of the heavier and the messier will set down to form the ground", or "there exists certain 'Essence' permeating heaven and earth, presenting itself in various forms. From below, it showed up as rivers and mountains, and from above, it showed up as the sun and stars". This is a primitive and naïve world outlook of ancient China. And in the arrangement of landscape gardens, care was taken to consider "concentration of essence", in other words, the maneuvering of various components of landscaping, no matter for arranging of artificial hills and waters, for planting of trees and flowers, for laying-out of garden architecture, all require a kind of intrinsic concentration, of intrinsic attitude and intrinsic movement, such was a Chinese nationalistic psychology under the shelter of the long lasting feudal cultural tradition. It is applicable to as grandiose a scale as furnishing a Great Wall to encircle the centralized territory of ancient China, or lesser to a city, a palatial complex, a private courtyard residence with its garden, all required a kind of inward concentration, arranging a self-contained world within a confined environment. Hence, some said that there is



文学著作多得很，即使是南方园林搬到北方皇家园林去（如无锡的寄畅园和扬州的小金山），作为一种题材也并不不妥，应无问题的。另有一种说法则以为既称为大观园，就必须与小说完全一致，中规中矩。无如小说本身的叙述大观园，也决非天衣无缝，矛盾之处难免，这是可以理解的，因为它不是建筑考察测绘报告，只是一个供人物活动的特定场景，很多红学家考证大观园，见仁见智，各人画出的许多复原图或臆想图都大相径庭，可见要完全一致也是难矣哉甚至不可能的事了。因此我们只好设定原作是作为创作背景，尽可能地再现其场景，也无妨在总体或部分加以虚构，以便将各落实的再现部分捏合起来，形成虚虚实实的整体。好在中国传统的艺术观，包括园林艺术在内，追求不在形而在神，意思到就好。

本园的建筑艺术风格，采用明末清初的江南式样，一则因其年代接近，二则曹氏祖上任江宁织造，衙宅应俱在金陵，江南式样，庶几近似。还有一点因素则是，这个时期建筑形式（包括家具）尚简洁和整体的比例权衡得当，而不尚繁琐和雕饰过度，因而更具有审美价值。

新建一座古典园林，决非现代园林的发展方向，但作为休闲度假，旅游玩赏，偶一为之，未为不可，尤其是现代化的都市大上海，各种层次的要求都有。正如京昆戏曲各有传人一样，传统园林艺术也有其服务对象，这大概也是本园存在的原因吧。

no exterior façade in traditional Chinese architecture (to be exact, Chinese architectural complexes). Even its landscape gardens are not allowable to let any messages of the arrival of Springtime to be escaping out of the garden confine, keeping such vivid changes of seasons all to the host his own, strictly private. One of China's ancient nobleman, Si-ma Guang, even entitled his garden a name of "Solitary Pleasure Garden", clearly revealed such frame of mind.

The following thought from the book written in Ming Dynasty, <Yuan Ye (The Designing of Gardens)> is worth noticing. It reads: "The smartness of garden design lies in the ability of borrowing scenic features from the surroundings outside your own garden and ushering in these views for your own garden; and the exquisiteness of your own garden lies in the appropriateness of your designing." Also another paragraph: "70% of the design depend on the host, and only 30% depend on the master-builder." All these mean that one should consider according to the topographic features of his garden site to adopt certain appropriate layout, and consider the mutual enhancing of various scenic features in one's own garden, while of the surrounding features outside of one's own garden, it is up to one's own to consider either to usher in such views or to shield them out of view according to their fitness to the proposed garden. And here "the Host" denotes certain

competent planner-designer, while the role of a master-builder is to contribute his building skills to carry out the design and at most to provide some minor complementary suggestions. There are scattering among many chapters in the novel <A Dream of Red Mansions> sundry comments on landscape gardening. For instance, in Chapters 17 and 18, when relating the Lord Jia-zheng brought his son, the Little Lord Bao-yu to inspect and show their consenting and accepting of the newly-built Grand View Garden, while they reached the Paddy-sweet Cottage, the Lord Jia-zheng began to impart his thoughts on abandoning his official career and back to a farming rural life, but the Little Lord Bao-yu retorted that "there is no hills here but being coined out the form of a hill, and there is no fields here but being coined out the form of rice fields. I would ask What Is Nature." We can see that, such imitation of Nature is exactly the essence of landscape gardening, the building up of A Second Nature.

The landscape garden area of the Shanghai Grand View Garden is situated in the south-western suburban region Qing-pu of Shanghai, slightly more than 60 kilometres from Shanghai proper. There is a beautiful Dian-shan Lake in the region as big as 6,500 ha., nearly 12 times bigger than China's West Lake of Hang-zhou. It belongs to the river system of Tai-hu Lake, and also one of the sources of the Huang-pu River. Very different from other polluted rivers of Shanghai, this lake is the cleanest water source for Shanghai Proper. The land of the opposite shore of this lake is the territory of Jiang-su Province. Near the south-western side of the Dian-shan Lake, there is another lake Yuan-dang, about 2,000 ha. in area, with a stripe of bridge-like land in-between, which had been cut by rivulets and broken into several islets. And here is where this Shanghai Grand View Garden landscape area is to be situated.

The Dian-shan Lake belongs to the river system of Tai-hu Lake. Originated from Su-zhou, its lower reaches flow through rapids into the upper reaches of Huang-pu River. Its average water level keeps around 2.7 m. In history, it was here a plain resulting from Yangtzi River alluviation, hence it is flat without any hills or vales, even the name of the Lake Dian-shan, denoting a hill named Dian, appears to be only a mound around ten metres high. Water-surrounded in ancient time, it is now linked with the main land. According to principles of site selecting written in the book <Yuan Ye (The Designing of Gardens)>, this area is a land of rivers and lakes. That means, one can find only boundless blue waters without any hazy mountain ranges. Thus it would be almost impossible for us to achieve through our maneuvering a series of varied grand views. When facing such an expansive natural environment, to unfold a small scale garden exposed to the immensity of the Dian-shan Lake would be a complete failure. We are aiming at a small scale garden for the poetic romance it imparts through its delicate pavilions, little ponds and terraces, and with secluded corners and paths. These are not to be counterposed to the great lake with broad and boundless prospect, less the artificial small scale garden would be dwarfed toward absurdity and lose its romantic



charm. Therefore, we should enclose a small scale garden, complete in itself, and hidden among shading foliage and flowery throng, put it into a restricted compartment, then it will be possible to unfold a multi-faceted world.

The site for the garden was selected at the north-west corner of the land, just west of the ancient Yang-she Village. Its original ground level is from 3.5m to 4.2m., quite coincide with the ground level of Shanghai Proper. Area of the garden site is about 9 ha., its north and west sides are water encircled. It is about the same size as the Grand View Garden described in the novel <A Dream of Red Mansions> as conjectured by the researchers of the novel and some architects interested in the research of the novel. (Including Professor Dai Zhi-ang of Qing-hua University, who had published his thesis of a study into the Grand View Garden of the novel). The load-bearing capacity of the soil of the site is poor, only about 6 tons per square metre. And further, from one to one and a half metre under ground, there exists a layer of organic ash. There are numerous varied species of trees on the site, especially a flourishing bamboo forest exists in the area. It must be a suitable location for the Weeping Bamboo Lodge, because transplanting of bamboo is difficult, we have to follow or utilize the existing conditions of vegetation, and try our best to keep those shading old trees.

We had also worked hard on the protection of waters. Dian-shan Lake, as the cleanest water source for Shanghai, is threatened by pollution from its upper reaches owing to industrial waste water of Su-zhou, and to oil leakage from passing boats. When considering the building up of a garden for pleasure, it is our most serious concern to avoid and to control possible pollution of waters. So we decided to set up a water supply plant and a sewage treatment plant for Dian-shan Lake, and in service for the whole area of this Grand View Garden.

As to the question of the relationship between this realized Grand View Garden with the image of the Grand View Garden created by the author of the novel <A Dream of Red Mansions>, some people disagreed that such an image be set up around Shanghai, because Shanghai has nothing to do with the contents of the novel nor with the author. It would be more justifiable if its site be located around Beijing, or Nanjing (its ancient name was Jin-ling), or even Suzhou also is more likely. But in our views, Landscape Gardening as an art form, it is quite free if one happens to be running into certain classical literature and gets some inspirations to urge one achieving some kind of an art work, be it a play or a painting, be it a Beijing Opera or any local opera of south China, it will be acceptable only if it is good. Even if some southern style landscape garden form may inspire one to turn out a garden of similar style for a northern garden for the royal families. (For examples, the Ji-chang Garden of Wu-xi or the Little Golden Hill Garden of Yang-zhou in south China had been prototypes inspiring the creations of similar schemes to be set up in northern gardens for the royal families,) as some kind of schematic inspirations we think it should be nothing problematic. Still some others argue

that, since you are naming it as the Grand View Garden, then you should realize it exactly as the novel had described, following its rules and regulations. However, descriptions of the Grand View Garden in the novel are by no means without any contradictory remarks, it is almost inevitable and excusable. What is being written in the novel about the Grand View Garden is not a landscape architecture study or survey report, but a provision of a setting or a background for the activities of the characters in the novel. There are already many researchers of this novel (they had been nominated as Red-Mansionologists in China) trying to do textural research of the descriptions of the Grand View Garden and each has varied but interesting interpretations, and numerous restoration projects or imaginative conjectural drawings done by them all present too great varieties, so, obviously it is too difficult or even almost impossible to achieve one universally agreed project. Therefore, we have to make an assumption that the descriptions in the original novel is only to provide a certain background, we are willing to try our best to recreate such scenes, and we think it will be no harm if we feel like adding some conjectural linkings to the whole complex or to some of its component parts, hoping that through integration of realistic and conjectural components, there will emerge a unified whole. Thanks to China's traditional artistic concept, including that in the field of landscape gardening, the concept of emphasizing on the imparting of meanings and temperaments, if only we stick to this, and not to be too serious about superficial formal likenesses, then, we think, every thing will be all right.

The stylistic features of late Ming to early Qing dynasty gardens south of the Yangtzi River of China is adopted for the designing of this new Grand View Garden in Shanghai. Firstly, because the time of this period coincides with that of the Grand View Garden described in the novel <A Dream of Red Mansions>. Secondly, because the family of the writer of the novel, the Cao Family, had traditionally been officials of the royal weaving manufacture in South China, and their residences were mostly scattered in and around Nanjing, or the ancient Jin-ling. So this style can be very similar. And further, the style of this period, as seen in its architectural forms as well as its furniture designs, are characteristic of simplicity and refined proportions, instead of excessively decorated, therefore more artistic and enjoyable.

The building up of an entirely classical garden today is absolutely not to set up an example for the development of modern landscape architecture to follow. But to provide a place for occasional pastime of people in their leisure hours may be acceptable or justifiable. Especially for a modernized metropolitan Shanghai, various groups of people have extremely multifarious requirements. It is like the Beijing Opera with so many different schools of so many various performing styles with their various groups of fans, so visitors of traditional landscape gardens also can be divided into various tastes and preferences, perhaps here lies the justification for such a garden to come into being.



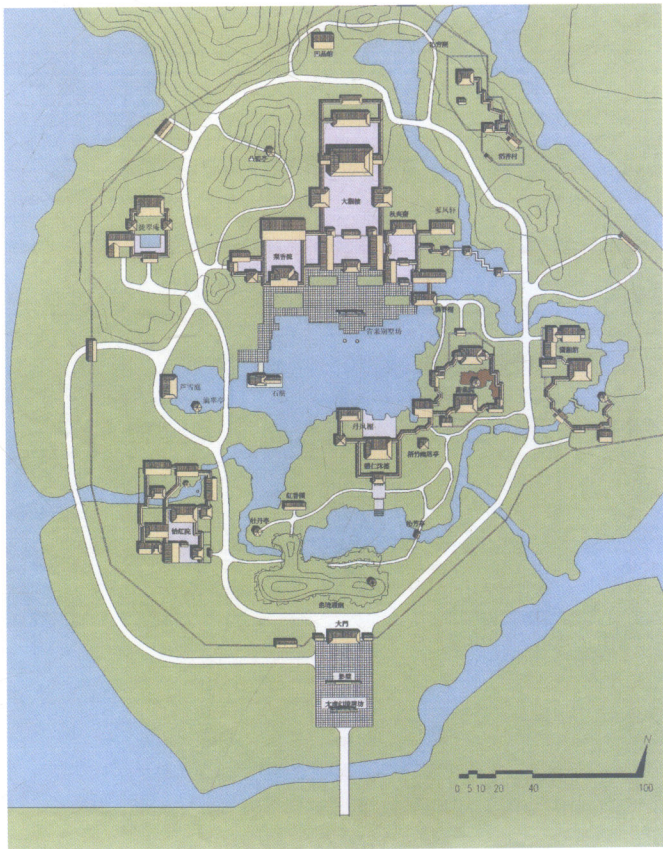
总体布局 GENERAL LAYOUT

大观园占地约9公顷(135亩),规模没有皇家园林的宏伟,但较一般私园为大,这也符合小说原著所描写那样,是拆了宁府会芳园墙垣楼阁,径直接入荣府东大院中,两家私园合并,从会芳园引水,省得许多财力。

大型园的处理,尤其是要接待书中所写的贵妃省亲,又是在一马平川的淀山湖畔,与一般私园自是不同。在空间组合上以轴线定骨架,大观楼作为主体居轴线之北,轴线向南穿越大湖过体仁沐德群组的丹凤榭,掠大假山直出南官门,贯影壁、广场、牌楼,余势再沿大路,构成两侧店铺的气氛,给游人预先酝酿入园的心理准备。

园中挖大湖,并将水面按前后也组成三进,一如院落。第一进为大门内大假山之后,体仁沐德群组之前,东有沁芳桥,西为大假山北支山洞跨越水面,形成一个较封闭而四面景观互借的水庭。这股水面过假山石在西面略略扩大,周围是怡红院,牡丹亭,红香圃,然后北上入大湖,大湖在西面又由五孔石桥截出一块小水面,组合了滴翠亭和芦雪庭。大湖在全国正中,主要群组都围绕它布置。正北轴线上为主体大观楼,对岸为体仁沐德,东岸为蘅芜院、藕香榭、秋爽斋,西为石舫,怡红院、芦雪庭、枕翠庵、梨香院皆绰约可见。第三进为东北角小水面,过藕香榭可通大湖,西为蓼风轩。水中置两个二层水榭,以曲石桥连贯,桥东尽头以单门小石牌楼收头,这里一方面是大观楼及其东面群组宏大主题的余音结尾,也可南见潇湘馆,北望稻香村,这样,就把各组建筑组织到临水边,从总体上看依然是各组围着大湖,拥簇着大观楼,聚气凝神,主次分明,水与建筑的关系密切,相得益彰。水引自北面淀山湖,以溪流连接各进水面,穿越东面的潇湘馆和西南的怡红院流入港汊和鼋荡。水既以其光影质感与建筑和绿化树木对比相衬,也以其流动和潺潺声组景,所以“动观流水静观山”,“仁者乐山,智者乐水”就是以景起兴,以兴入情。开湖引水的土方,都在大观楼右石侧堆土山,山上作

Scale of the Shanghai Grand View Garden, occupying about 9 ha. (135 Chinese Mu) of land, is not as imposing as a royal garden, but bigger than any ordinary private gardens, which quite follows the description in the novel, said to be built from tearing down the fencing wall of the Hui-fang (Floral Gathering) Garden of the Ning Mansion to join the neighbouring East Courtyard of the Rong Mansion, so that these two private gardens become one. And there is also another advantage, the whole bigger garden can utilize one water source originally serving only the Hui-fang Garden of the Ning Mansion,



大观园总平面图
General Plan of the Grand view Garden



凸碧亭，为制高点。在疏浚淀山湖航道的同时，将湖底吹泥堆在园外的北面，以改善湖区无山的不足，也成为整个园子的依托。

大湖的驳岸在北和西北用直折线的毛石勾缝挡土墙，以配合大观楼的恢宏景观与刚性建筑全体构图，南面驳岸也如是，因为次要建筑群在此。其他地方则为蜿蜒曲折的柔性驳岸，或驳以湖石，间或石矶入水，或草木到边，水面距驳岸顶50cm左右。水道外口做闸，以维持常水位。



水面层次图
Layout of the several lakes

now it is far more economical.

The designing of this quite big garden, especially if following descriptions of the novel, being a garden with a family member at court as the Imperial Consort, therefore requiring some garden arrangements and treatments suitable for certain formal royal ceremonies during the home-coming of the Imperial Consort, hence a design quite unusual comparing with ordinary private gardens. And the design also involved another complication, for it is to be situated on the shore of the very big Dian-shan Lake with very far-reaching views on all sides. Therefore, the spatial organization takes a main axis as the backbone, putting the Grand View Hall as the main building at the north end of the axis. This axis is extended southward across a lake and threading through the Scarlet Phoenix Pergola of the Royal Benevolence Complex, then over the Grand Rockery and culminated in the South Entrance Gate of the Grand View Garden with its Pai-lou (ceremonial gateway), its decorated screening wall and its square. And further, this axis still extends out of the Garden into the street lined on both sides with shops, an approach playing a prelude to visitors of the Garden.

Lakes inside the Grand View Garden were artificially dug out to organize the zoning of the garden. They formed water-paved courtyards, altogether three in succession. The first one situated at the back of the Grand Rockery, in front of the Royal Benevolence Complex. On the inlet of this lake is the Seeping Fragrance Bridge, and on its west side is an extension of the Grand Rockery bridging over the outlet of the lake. Thus the uprising masses on all four sides had formed an enclosed but somehow view-unfolding water-courtyard. Its outlet through the Rockery bridging flows further west with a gradually open-up prospect, with the Cheery Red Abode, the Peony Pergola and the Red Fragrance Flowerbed in view. Then this outlet turns northward and joins the bigger lake. This lake has a small westward extension connected through a five arch bridge in between. And this smaller water-court is embraced by the Emerald Dripping Pergola and the Reed Snow Shed. The bigger lake occupies the central position of the whole Garden, surrounded by all main complexes. At the north end is the main building, Grand View Hall. On its opposite shore is the Royal Benevolence Complex. On the east shore are the Alpinia Orchard, the Lotus Fragrance Pavilion, and the Mid-Autumn Studio. And on the west shore, there are the Marble Boat, the Cheery Red Abode, the Reed Snow Shed, the Green Lattice Nunnery, and the Pear Fragrance Courtyard, scattering far and near. The third of the three water-courtyards is a small one situated at the north-east corner of the Garden, through the Lotus Fragrance Pavilion it is connected to the bigger lake. Near the north shore of the small water courtyard is the Purple Caltrop Islet where two double-deck pergolas are set up on the water connected by a zigzagging bridge, terminate on shore with a single bay Pailou. Thus, this small water-courtyard resulted in the form of a coda of the grand scheme of the Grand View Hall and the east side complexes on the one hand, and on the other hand, this small water-courtyard leads people to notice the Weeping Bamboo Lodge down south and the Paddy-sweet Cottage up north, thus bringing these various groups of buildings to form a related enclosing effect around the small water-court, but viewing the Grand View Garden as a whole, the concentration around the bigger water-courtyard with the Grand View Hall as the dominant is still the centre

of interest, the "essence" of this Garden is concentrated here. The dominant and the subordinate is clearly distinguishable, the integration of buildings and water-courtyards are well-related and mutually enhancing. Water source of these artificial lakes is from Dian-shan Lake, entering this area from its north bank. These several lakes are threaded by artificial brooklets which also meander through the Weeping Bamboo Lodge on the east and the Cheery Red Abode on the south-west of the Garden, and ending up into the waters of Yuan-dang. Waters in Landscape Architecture are outstanding in their light-reflecting and textural effects which strongly contrasting to architecture and vegetation or setting them off. Also, waters can participate in the composition of sceneries with its flowing and rippling effects. Just as the old saying goes: Enjoy water scenes for liveliness and enjoy mountain scenes for serenity. Another: "Man of Benevolence loves mountains while Man of Wisdom loves waters." These mean that sceneries can arouse people's interests and interests can kindle emotions.

Earth dug out from the artificial lakes had been concentrated on

the spot west of the Grand View Hall to form an artificial hillock, and a pergola named Emerald Peak is set up on the top, overlooking the whole Garden. When dredging channels in Dian-shan Lake, the sediment had been piled up on the north bank outside of the Garden as a remedy for the lacking of elevated topographic features, it also can be a backdrop of the whole Garden.

The north and the north-west bank of the bigger lake in the Grand View Garden are treated as recessing zigzagging contouring in plan, and laid into a rusticated retaining wall banking for harmonizing with the monumental effect of the Grand View Hall and the overall sturdy architectural effect of the Garden. The south bank is similarly treated for building complexes of secondary importance are in view. The rest of the banks are treated in freely meandering ways, some with touches of decorative pieces of rocks, some with a piece of bulkier rock overlooking the water, still some with a meadowy bank touching the water. For the retaining wall banks, the water level is kept 50 centimetres lower. Water locks are set up at the outlets of the lakes for keeping a constant water level.



一层水面



二层水面



三层水面



大门和体仁沐德

ENTRANCE PORTAL AND THE ROYAL BENEVOLENCE COMPLEX

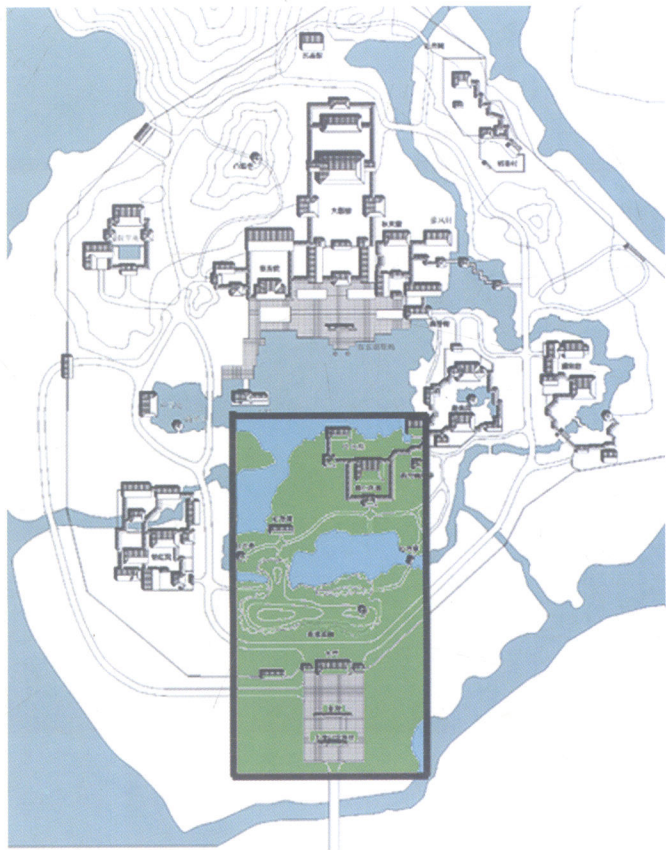
大门这一组在主轴线的最南端,以一座三门木牌楼引入门前广场,木牌楼匾上题“太虚幻境”,点明了园子的正题。影壁将广场分为前后两半,前半广场内可见影壁南面浮雕,表现开辟鸿蒙之时,女娲炼石补天之后,偃卧休息,身躯化作大地,左右上角为日中三足乌和月中蟾蜍以象征天,遗石则在右边,空空道人正在抄录石头记,右边则是茫茫大士和渺渺真人携玉石到人间历练,他们表情古朴中透着滑稽。正中是喧闹躁动的宝玉降生,两边仙乐缭绕。这浮雕就是大观园的楔子,用粗犷的花岗石和仿汉魏的刀法造型,暗示太古时代。影壁北面对着广场后半,用汉白玉浮雕表现金陵十二钗和贾宝玉,正中是大体量的警幻仙子,构图和线条取法“八十七神仙图卷”,形神兼备,衣袂流畅细腻,这是封建社会的晚期风格了。

大门五间,卷棚歇山顶,除丹楹朱门外,不施华彩,中三间作将军门,金钉兽环,虽气派但不奢华。大门两侧为砖细掖门各一。为平常出入所用,但它的砖雕工夫很纤巧,歇山顶下是前后五出参的砖雕斗拱(牌科)和精致的拱间花板,与朴素的上、下枋,门边的垛头形成对比。掖门的木门扇施朱漆,上加华丽的铜铺首和铜饰。掖门侧作八字墙。

大门前立石狮一对,石狮高二米半,来自故宫慈宁宫后花园内。这里原有四十余对由北京城市改建而拆迁过来的各代石狮,暂寄存于此。我们挑了三对,把一对造型威猛,刀法纯熟,大约近似乾隆时代风格的石狮置于大门左右,它们才真是曹雪芹时代的原物。

大门内为一座石包土的大假山,其中涧、洞、峰、岩、峦、汀步、磴等都全,山顶偏峰置一笠亭,种植小乔木和地被、藤本或灌木等。涧、洞、夹道都通前后山,所谓“曲径通幽”即为此。大假山为整个园子的屏障,正如红楼梦第十七回中,贾政带领众清客验收园子时,进门见迎面一带翠嶂,清客们说:“好山,好山!”贾政说,“非此一山,一进来园中所有之景悉入目中,则有何趣”。正是将欲予

The Portal Complex situated at the south end of the main axis of the Garden, with a Pailou leading into a square. The tablet of the Pailou reads: "The Illusory Land of Great Void", touching the profound theme of this Garden. A freestanding screen wall divides the square in two, from the southern portion of the square one can see a relief composition on the south side of the screen wall, depicting the Chinese legend of the commencing evolvement of the Universe. The legendary Nu Wa (a goddess), facing the catastrophe of the disorder of Heaven and Earth, the Heaven was broken by one knock of god Gong Gong's head. And goddess Nu Wa tried to treat a lot of rocks making them



大门和体仁沐德

General plan of the Entrance Portal Complex



之，必故夺之，以增加对园景的悬念和吸引力。

过大假山，上右侧的沁芳桥，则见前湖水面，被大假山和体仁沐德建筑群所围合，正是绕堤栽柳，隔岸分花，门对青山，桥映倒影。这个水空间之大小，山水之配合，以及建筑小品的点睛之笔，都恰到好处，是适合言情之所在。

隔前湖对望大假山后面的是体仁沐德建筑群的南门，它以前湖为水院，斜望沁芳桥的秀丽倩影；而北面则以主厅和丹凤榭朝向中央大湖，与大观楼的金碧巍峨楼群相应；东北以游廊连蘅芜院，还襟带着一座梧竹幽居亭；西南则可通大假山的过涧山脚，和山脚对面的红香圃和怡红院对面的牡丹亭。可见这是一组承前启后，起承转合的建筑，它应是贾妃省亲时休息更衣之所，也是太监们应值候驾之处，其规模和体制只亚于大观楼。

more durable for mending the cracks of Heaven. The relief on the screen wall depicts Nu Wa lying on the ground for a rest after she had finished mending the cracks of Heaven, her body had blended with the earth. On both upper corners were depicted a golden fowl representing the Sun on the one side, and a toad representing the Moon, altogether a symbol of Heaven. The only one piece of rock left-over by Nu Wa is depicted at right, with the Taoist monk Kong-Kong (meaning "Emptiness") copying down the <Story of the Rock> already inscribed on that piece of rock there. And further right, similar to strip-cartoon, this Story relates on with the Taoist Priest Mang-Mang (meaning "Haziness") and the Buddhist Monk Miao-Miao (meaning "Bleakness") bringing with them the piece of Jade transformed from the left-over Rock into the Human World. They both look respectful and simple with a trace of amusing playfulness. At the centre is the bustling scene of the birth of Little Lord Bao-yu, with surrounding merry music making, celebrating the event. Such a piece of relief is a Prelude of the Grand View Garden, being carved out on granite in a very archaic carving strokes, in accordance with this antique story. The back side of this screen wall facing the other portion of the square. On this side is another relief of white marble, depicting the twelve ladies of these two Jin-ling families together with the grown-up Little Lord Bao-yu. As the centre of interest is an enlarged image of the goddess Disenchantment. The presentation follows the composition and line drawing style of the ancient painting scroll <The Eighty Seven Fairies>, equally excellent in expression and in formal beauty, with delicate and graceful treatment of free flowing sleeves and train, of a style of late feudal period in Chinese history.

The Portal is a five-bay, gable-and-hip-roofed timber structure, excepting the red painted door panels and columns, no other colours are being applied. The three central bays are door openings with decorative golden nail-heads and mythical beast-head knockers, imposing but not luxurious. On both sides of the portal, each had one side entrance on the wall, they are for daily use. However, the



“太虚幻境”木牌楼
The Timber Pailou "The Illusory Land of Great Void"