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—Poetic Sentiment & Picturesque Allure

中国文人园林

陈从周 著 凌原译

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“博雅双语名家名作”出版说明

1840年鸦片战争以降，在深重的民族危机面前，中华民族精英“放眼看世界”，向世界寻求古老中国走向现代、走向世界的灵丹妙药，涌现出一大批中国主题的经典著述。我们今天阅读这些中文著述的时候，仍然深为字里行间所蕴藏的缜密的考据、深刻的学理、世界的视野和济世的情怀所感动，但往往会忽略：这些著述最初是用英文写就，我们耳熟能详的中文文本是原初英文文本的译本，这些英文作品在海外学术界和文化界同样享有崇高的声誉。

比如，林语堂的 *My Country and My People*（《吾国与吾民》）以幽默风趣的笔调和睿智流畅的语言，将中国人的道德精神、生活情趣和中国社会文化的方方面面娓娓道来，在美国引起巨大反响——林语堂也以其中国主题系列作品赢得世界文坛的尊重，并获得诺贝尔文学奖的提名。再比如，梁思成在抗战的烽火中写就的英文版《图像中国建筑史》文稿（*A Pictorial History of Chinese Architecture*），经其挚友费慰梅女士（Wilma C. Fairbank）等人多年的奔走和努力，于1984年由麻省理工学院出版社（MIT Press）出版，并获得美国出版联合会颁发的“专业暨学术书籍金奖”。又比如，1939年，费孝通在伦敦政治经济学院的博士论文以 *Peasant Life in China—A Field Study of Country Life in the Yangtze Valley* 为名在英国劳特利奇书局（Routledge）出版，后以《江村经济》作为中译本书名——《江村经济》使得靠桑蚕为生的“开弦弓村”获得了世界性的声誉，成为国际社会学界研究中国农村的首选之地。

此外，一些中国主题的经典人文社科作品经海外汉学家和中国学者的如椽译笔，在英语世界也深受读者喜爱。比如，艾恺（Guy S. Alitto）将他1980年用中文访问梁漱溟的《这个世界会好吗——梁漱溟晚年口述》一书译成英文（*Has Man a Future? —Dialogues with the Last Confucian*），备受海内外读者关注；

此类作品还有徐中约英译的梁启超著作《清代学术概论》(*Intellectual Trends in the Ch'ing Period*)、狄百瑞(W. T. de Bary)英译的黄宗羲著作《明夷待访录》(*Waiting for the Dawn: A Plan for the Prince*),等等。

有鉴于此,外语教学与研究出版社推出“博雅双语名家名作”系列。

博雅,乃是该系列的出版立意。博雅教育(Liberal Education)早在古希腊时代就得以提倡,旨在培养具有广博知识和优雅气质的人,提高人文素质,培养健康人格,中国儒家六艺“礼、乐、射、御、书、数”亦有此功用。

双语,乃是该系列的出版形式。英汉双语对照的形式,既同时满足了英语学习者和汉语学习者通过阅读中国主题博雅读物提高英语和汉语能力的需求,又以中英双语思维、构架和写作的形式予后世学人以启迪——维特根斯坦有云:“语言的边界,乃是世界的边界”,诚哉斯言。

名家,乃是该系列的作者群体。涵盖文学、史学、哲学、政治学、经济学、考古学、人类学、建筑学等领域,皆海内外名家一时之选。

名作,乃是该系列的人选标准。系列中的各部作品都是经过时间的积淀、市场的检验和读者的鉴别而呈现的经典,正如卡尔维诺对“经典”的定义:经典并非你正在读的书,而是你正在重读的书。

胡适在《新思潮的意义》(1919年12月1日,《新青年》第7卷第1号)一文中提出了“研究问题、输入学理、整理国故、再造文明”的范式。秉着“记载人类文明、沟通世界文化”的出版理念,我们推出“博雅双语名家名作”系列,既希望能够在中国人创作的和以中国为主题的博雅英文文献领域“整理国故”,亦希望在和平发展、改革开放的新时代为“再造文明”、为“向世界说明中国”略尽绵薄之力。

PREFACE

[Gardens in dynastic China] were expensive pieces of real estate, but they were also consciously constructed and aesthetically perceived artifacts. They overlap intriguingly the boundaries of several Chinese categories, and have a power to illuminate the border regions they traverse.¹

The human relationship with land is fundamental. It predates society—we were pillaging the land for food and shelter long before we understood much of nature's power and abundance—and the phenomenon of the garden, which the settling of people in one location and the societies that evolved as a result, enabled. With the fact of the first consciously constructed dwelling established, as time flowed on, social structures gained ever deeper footholds within human communities and engendered inevitable societal differences; certain groups of people discovered new and various relationships to the land that afforded what we now describe as privilege. But these conditions further required a degree of economic stability before the land could be put to uses other than that of accommodating purely pragmatic needs of survival. As this economic foundation assumed tangible form, however, so too did the garden as enclosed stretches of nature, owned and altered at will by those to whom they were granted. In time, too, these gardens became less private, less exclusive, soon to occupy a place in almost every culture and geography worldwide, with some of the earliest examples dating back over four thousand years, to Egyptian times. Today we might venture to describe the garden as that most democratic and welcoming of all cultural forms. As one reads in the pages of this book,

Even the rank and file, including those who are hard up, know how to enjoy themselves by gracing their homes with miniature rockeries and potted islets.

That love is only slightly diminished today, as a result of the speed and voluminous elements of contemporary life which increasingly encroach on the time and the level of general knowledge once

commonly held amongst that “rank and file.”

In every sense, then, gardens embody man's relationship with nature culturally and, to recent generations carrying the insights of the father of psychoanalysis, the German Sigmund

前言

〔历朝历代的园林〕都是身价不菲的地产；与此同时，也是精心建造且富有美感的人类遗产。园林横亘于几类中国学科的交叉地带，烛照它们所跨越的边缘区域，并拥有为之一亮的艺术魅力。

人与土地之间的关系是最根本的。这种关系的产生早于社会的产生——早在对大自然的力量与丰饶有所了解之前，人类就为食物和蔽身之处而搜刮着土地——也早于园林这一现象的产生。人们在某地定居，因此社会得以演化，园林成为可能。随着时间的流逝，人类第一次有意识地建造住所，社会结构在人类聚群中更加牢固，社会差异随之而来，不可避免。某些群体发现了人与土地之间新的关系，由此产生我们现在所谓的“特权”。这就要求在土地满足人类纯粹的生存需求之余、用于其他目的之前，社会经济必须达到相当稳定的程度。因此当这一经济基础形成之时，由绵延不尽的大自然围合而来的园林之形也随之诞生，园林作为封地被拥有、随意让渡或改建。随着时间的推移，这些园林的私有、专属性越来越低，很快在几乎所有文化和地区都占据了一席之地。最早的园林可追溯到四千多年前的埃及。今天，我们甚至可以大胆地将园林描述为所有文化形态中最为民主、最受欢迎的一种形式。正如读者在本书中所读到的，

虽间阎下户，亦饰小山盆岛为玩。

时至今日，对于园林的热衷略有减褪，究其原因，是由于当代生活节奏加快、内容繁多，不断侵蚀这些“间阎下户”曾经拥有的闲暇时光以及赏识水准。

园林从文化层面上彻里彻外地体现了人与自然的关系；而对于拥有德国精神分析学之父西格蒙德·弗洛伊德之洞察力的

Freud, psychologically. From whatever perspective it is viewed, that relationship constitutes, arguably, a dominion over nature as much as an admiration of its forms and a tangible, if idealized, desire to enhance the natural world and experience it as nature surely intended—Man was, from the first, subject to the folly of immodesty. Ultimately, as demonstrations of our ability to bend and fashion nature to our vision and will, gardens are, both practically and metaphysically, a keystone of human civilization. From Mesopotamia to Greece, Rome to Europe and the modern world, examples abound, and for civilizations as diverse as Arab, Seljuk, Persian, Islamic, European, and Asian. Amongst all these, the most enduring association is perhaps that between China's classical cultural traditions and the exquisite aesthetics that affectionate energy brought forth in the process of creating some of the world's most famous gardens.

Gardens in China have their origins in imperial parklands and hunting grounds but proliferated in aesthetic form from the 12th century as private estates, the purview of wealthy individuals, became a phenomenon. As a concept, a garden provided "scholar-gentlemen a means, at least in part, of achieving these antithetical ideals of pursuing self-cultivation while fleeing from the 'dust' of the world and living in reclusion in nature."²

The story of a garden almost always begins with an individual, be that the adroit lord of the manor or person of social standing who commissioned and funded it or in whose name it was enshrined. Equally, it might be the individual designer to whose vision the garden first owed its formal beauty and emotive appeal. From the 12th century onwards, the task of providing China's scholar-gentlemen with a sanctuary for self-cultivation provided a livelihood for numerous individuals who took on the responsibility of formulating garden designs, a task at which they worked assiduously as this book can attest. Foremost amongst these was the eminent 17th-century scholar Ji Cheng (1582-c. 1642), a native of Wujiang in Jiangsu province, who created a number of exquisite

gardens, examples of which remain today as some of this art form's finest archetypes.

Significantly, Ji Cheng's concepts are preserved for posterity in the celebrated volume *The Craft of Gardens*, which its author completed in 1631, and with which his handiwork was readily compared through the succeeding several centuries. For recent generations, the singular significance of Ji Cheng's skill is how well his creations have stood the

近代人而言，这种关系还体现在精神层面上。不论哪个层面，可以说这一关系既体现了人类对大自然的控制欲望、对其千姿百态的崇敬心情，也寄托着人类加强大自然、本然体验大世界的真切理想。人类从来都是傲慢不逊的动物。作为人类有能力按自身意志塑造大自然的最终实证，神形兼备的园林称得上是人类文明的基石。从美索不达米亚到希腊、从罗马到欧洲与现代世界，有大量例证可循；阿拉伯、塞尔柱、古波斯、伊斯兰及欧亚大陆等文明也概莫能外。这当中一条源远流长的纽带，也许要数中国的古典文化传统及其精湛的美学之间的联系了。这种美学，在创造世界名园的过程中产生了深情和动力。

中国园林起源于皇家苑囿和狩猎围场，但是从 12 世纪起，当园林作为私人庭园即富豪的专属领地问世时，其审美形式也更上一层楼。作为一种理念，园林“给士大夫提供了一种方式，至少在某种程度上，让他们得以自我陶冶，同时又能避尘嚣、隐自然”。

园林的故事总是以个人开场，几乎无一例外。这个“他”也许是精明的地主或社会名流，他们雇人出资兴建园林，或以其大名为园林命名。同样，也可能是一个设计师，园子因其设计而初具样式之美和情感魅力。12 世纪以来，给中国文人士大夫提供修身之所，成为众多营造匠师的生计着落；他们不遗余力构园的业绩，本书足以见证。其中最突出的，当数 17 世纪的知名学者计成（1582—约 1642），江苏吴江人氏。他营造了许多精致的园林，其中一些至今仍是这门艺术形式的最佳典范。

值得注意的是，计成的理念在其著作《园冶》（1631 年完成）中得以留传后人，他的实际营造物在接下来的几百年中可随时随地供人评说。近代人认为，计成技艺的奇特之处在于，

test of time. *The Craft of Gardens* continues to be of immeasurable influence to anyone interested in the richly entwined cultural concerns brought to bear on his life's work of cultivating gardens as an art form. This influence was firmly embraced by 20th-century garden expert, Chen Congzhou, whose diligent scholarly writings are collected together in this exhaustive volume.

Modestly titled *Literati Gardens: Poetic Sentiment & Picturesque Allure*, this compendium brings together transcripts from lectures Chen Congzhou presented at Shanghai's Tongji University between 1979 and 1982 and presented at various seminars with a range of articles penned for the university's journal. It further includes a range of articles published across China in museum newsletters and academic journals in the late 1950s, early 1960s, and on through to the early 1990s. *Literati Gardens* thus represents a serious, in-depth work of research into the history of gardens across China concerning their form and content, the discrete biography of their creators and the individual characteristics that make up the rich history of garden design in China through time. Within the nation's distinct socio-cultural history, the concept of the garden as consciously formulated sanctuary-retreat was, from the first, viewed as "an artistic synthesis of architecture, rockery, water, and horticulture." Enclosed within physical parameters of a piece of land, a garden was cultivated for the pleasure of communing with nature but in an elegant, restrained manner. As so many classical brush paintings illustrate, where figures are depicted in states of meditative reflection standing on a rock, beneath a tree, or seated in a pavilion, at times with friends, but usually alone, these enclaves were viewed as a composite realm of navigable form, where the mind was calmed and wildness dispensed with.

It took designers and horticulturalists more than two thousand years—beginning in the Zhou dynasty (1046-256 BC)—to evolve a holistic conceptual aesthetic of the ideal garden which drew upon the multitude of sensibilities that were brought to other art forms through the same period. This process surely involved a great deal

more trial and error than is ever discussed, although allusions can be read between the lines Chen Congzhou writes where plants are transplanted from their native regions and not to best effect, or where later hands are seen to intervene in the classical lines of an ancient garden. We might say the invisible force of time at work in nature here is complemented by the invisible hand of the original designer which sought to lead the meditative wanderer to the vistas that lie within. For it is once inside that the observant

他的作品都完美地经受了时间的考验。他毕生从事的造园活动是一种艺术形式，有着丰富的文化联系，对有志于此的人而言，《园冶》有着不可估量的影响。20 世纪的园艺巨擘陈从周身上就体现了这一影响，他勤勉而成的学术论著就囊入本书。

编者自谦，集子取名为《中国文人园林》，汇集了陈从周先生 1979 年至 1982 年在上海同济大学以及各种研讨会上的演讲笔录，还有他为校刊撰写的一系列文章。此外还包括他 20 世纪 50 年代末、60 年代初直到 90 年代早期在博物馆通讯和学术期刊上发表的一系列文章。《中国文人园林》因此体现了严肃深入的园林史研究，遍及中国大地，提及园林的样式与内涵、造园者传记以及中国由来已久的精深造园史的特性。在这个国家独特的社会文化范围内，园林作为有意规制的避隐之所，从一开始就被赋予了“由建筑、山水、花木等组合而成的一个综合艺术品”的观念。园林圈围在一片实在的土地之内，为了与自然相应的乐趣而营造，优雅而有节奏。正如许多中国画所描绘的那样，画中人或参悟冥想，或肃立巨石之上，或栖身大树之下，或休憩凉亭之中，间或友朋为伴，但常形单影只。置身其中的这些园林是一综合领域，游憩其间则心田澄静而粗野顿消。

自周朝（前 1046—前 256）始，设计师和园艺师花了两千多年时间才演化出理想园林审美观的整体概念，汲取了同时期其他艺术形式的审美情怀。审美观的形成肯定涉及各种试错实践，数量之多远超议论范围。陈从周的字里行间也提到植物从原生地移栽未果，抑或后人干预古旧园林的原有形制。可以说，自然里存在着无形的时间力量，造园师有着引导沉思冥想的访客进入景点的无形之手，二者互为补充。细心敏锐的访客一旦

visitor recognizes a multitude of such scenic settings that allow one to “make sense of the divine philosophy implied in landscape gardening.”

By Ji Cheng’s time in the 17th century, the aesthetic was at a peak of perfection, aided by this particular master’s contributions, which Chen Congzhou duly notes. “Love for nature, indeed, is borne deeply in the hearts of folks in Suzhou,” he says, where many of Ji Cheng’s designs flourished. “No place in the world has more traditional gardens—and has them in a complete array,” Chen Congzhou confirms. From the first, the essential components remained elemental, but the garden was, under Ji Cheng’s deft hand, a physical mapping of a harmony achieved through a sequence of imperceptible transitions, often completed using physical structures like the architectural form of the pavilion. These also provided places to pause, to contemplate, to enjoy and appreciate seasonal shifts reflected in changing contours and colors. “Ideal gardens,” Chen Congzhou wrote in 1994, “are like superb lines of verse.” In common with poems and paintings, the perfect garden, he adds, should be filled with “implicit undertones.” These he recognizes in the work of many others besides Ji Cheng, for few it seems, at least in recent history, can have looked at so many gardens and looked so closely as Chen Congzhou. Intricately observed, detailed and described, Chen Congzhou’s writings combine to a comprehensive survey of ancient buildings, gardens and dwellings. Even a casual glance reveals an extraordinary eye for details that are both lovingly observed and explained.

One example is the following anecdote concerning the structure of bridges found in simpler gardens:

The bridges in traditional Chinese gardens are often balustraded on one side and left open on the other, to the bewilderment of many observers. This arrangement is actually adapted to everyday rural life. When a peasant crosses a bridge with a load on both ends of his shoulder pole, or with a buffalo in tow, his movement is likely to be hampered if the bridge is narrow, and, worse,

balustraded on both sides. This is why many rural bridges have no balustrades at all or have a balustrade on just one side. In what is a typical case of someone being well-read but having a poor memory of his ancestors' way of doing things, garden crafters of later generations often forget this simple reason and turn a small bridge into a narrow lane by sandwiching it between tall railings.

进入，便能从众多的场景中领会“构园神理”。

到了17世纪计成的年代，缘于这位大师的贡献，造园美学达到巅峰。对此，陈从周敏锐地指出：“这足以说明当地人民对自然的爱好。”他确认，计成的许多园林创意在苏州兴旺不衰，“苏州园林在今日保存者为数最多，且亦最完整。”那些基本的组成元素是最起码的要求；但在计成灵巧的手下，园林的物理布局处处体现着和谐之美。这是通过一系列巧妙的过渡实现的，如使用亭子这类建筑形式进行贯穿连接等。这些过渡为人们提供了一个空间，能够停留、沉思、玩味轮廓及色彩变换中的季节更替。陈从周在1994年写道，“造园如缀文。”完美的园林与诗文和绘画如出一辙，他认为每一个这样的园林应该“蕴藉有余味”。这余味在计成之外许多造园家的作品中都得到了体现。很少有人能像陈从周那样有缘欣赏并仔细观察如此之多的园林，至少在近代史上如此。陈从周那些观察细致、描述详细的文章，结合起来就是对古建筑、园林和住宅的综合调查。即便是随意一瞥，人们也能看出陈从周的慧眼，他能注意到那些细节并详作解释。

如下例谈到在一些小园子里见到的桥：

对于古代园林中的桥常用一面阑干，很多人不解。此实仿自农村者。农村桥农民要挑担经过，如果两面用阑干，妨碍担行，如牵牛过桥，更感难行，因此农村之桥，无阑干则可，有栏亦多一面。后之造园者未明此理，即小桥亦两面高阑干，宛若夹弄，这未免“数典忘祖”了。

Chen Congzhou's investigation of gardens was ever underscored by his interest in examining and re-establishing the personalities with which each garden was "imbued with the botanical character of the place in which it finds itself," and was, in many cases, conceived to express. He found in the writings of Ji Cheng inspiring examples of creativity in the diverse elements and materials that this master himself employed to achieve texture and depth in the designs and which were both a response to place and to craft, techniques in which Chen Congzhou delighted. Within the wide-ranging aspects of the gardens Chen Congzhou discussed, historic context is not without influence in the evolution of the garden as form and aesthetic, but his interpretations draw with particular intensity upon his deep knowledge of the arts and the evolving relationship these enjoyed with the concepts applied to garden designs. "...poetry and prose, calligraphy and painting, and theater and balladry are, after all, different forms of expression for the same thought or feeling." Chen Congzhou explains:

The gardens made by literati-officials, most of whom were proficient in poetry and prose and could paint and sing, were inevitably rooted in their shared ideals or feelings, with elegance as the chief mode of expression. Full of allusions to poetry and prose, their gardens achieve oneness with literature by means of inscribed boards and vertical couplets, as well as records and colophons on classical paintings. That is why whenever a visitor steps into such a garden, he feels as if he were visiting the realms of poetry and painting. If he is highly attained in literature, he may improvise a poem on the spot; if he is a painter, he may depict the garden's scenery with freewheeling brush strokes in the late Ming tradition. All this I believe has happened to every educated visitor to such a garden.

More pertinent still to the achievement to which Chen Congzhou's writings attest, he writes that "...to make convincing comments on a garden, one must delve into its history and, more than anything else, become well acquainted with the lifestyle of its day. Every garden provides an integral sightseeing route that cannot

be put upside down. This is like a piece of writing that must have a beginning, development, transition and a conclusion..."

It is a process Chen Congzhou clearly adopted and followed. The density of detail involved in the lengthy descriptions, as well as the effects of repeated visits through time, may at times imbue the writing with a prosaic air, but, the gentle interweaving of references in the text to ink painting or Kunqu Opera, juxtaposed with a profusion of poems, serves to evoke the various moods one

陈从周对园林的调查凸显其在观察、重建园林个性方面的浓厚兴趣。在他看来，每座园林“应该有那个地方的植物特色”，而且大多是为了表达某种蕴藉之意而设计。他在计成的著作里发现了各种具有启发性、创造性的例子。令陈从周为之欢欣的是，为保障设计的质感与深度，计成针对园林内部布局和工艺不惜运用多种元素与材料。在他讨论的园林的各方面当中，历史语境在园林形式与审美的演变中不无影响。他的阐释非常仰仗于自身深厚的艺术造诣，以及各艺术门类与构园理念之间的演进关系。“……诗文、书画、戏曲，同是一种思想感情，用不同形式表现而已。”陈从周解释道：

士大夫可说皆为文人，敏诗善文，擅画能歌，其所造园无不出之同一意识，以雅为其主要表现手法了。园寓诗文，复再藻饰，有额有联，配以园记题咏，园与诗文合二为一。所以每当人进入中国园林，便有诗情画意之感，如果游者文化修养高，必然能吟出几句好诗来，画家也能画上几笔晚明清逸之笔的园景来。这些我想是每一个受过教育的游者所必然产生的情景，而其产生之由就是这个道理。

谈到与他所见证的园林成就更密切相关的一点，他写道：“……评园必究园史，更须熟悉当时之生活，方言之成理。园有一定之观赏路线，正如文章之有起承转合……”

这也是陈从周采纳遵循的一个过程。冗长描述中的细节之密，加之经年累月一访再访的结果，有时可能给文章增添了学究般平淡的气息，但是文中穿插提到的书画、昆曲、诗词等，