

江南园林假山



ALBUM OF THE GARDENS
WITH MINIATURE ROCK LANDSCAPES OF THE
SOUTHERN LOWER YANGTZE RIVER



苏州市园林管理局
邵忠 编著

SHAO ZHONG, SUZHOU MUNICIPAL
ADMINISTRATION OF GARDENS

中国林业出版社
CHINA FORESTRY
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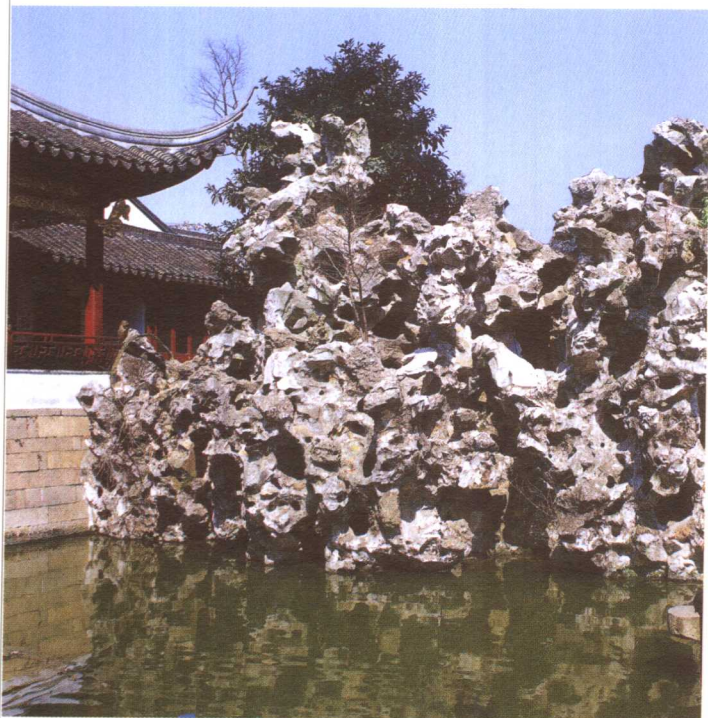
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邵忠 原名邵和时,笔名禾谷,江苏宜兴人。
中华人民共和国成立后,历任苏南行署、苏州市建设局、上海市宝山县人民政府、苏州市园林管理局工程师、高级工程师、技术推广研究员(教授)。
1958年惨遭迫害,以“莫须有”之罪名,八年囹圄,十四年流浪。十年浩劫,漂泊四方,流跨17省(自治区),遍历名山大川,赋予后来艺术创作以无限启迪。
1982年后,从事园林管理,建成“虎丘百鸟鸣”和“鹭鸟伴古塔”优美景点,誉满中外。系统总结虎丘山园林扶桑和柑橘盆栽经验,《盆栽观赏柑橘》在1987年首届中国花卉博览会上,荣获“科技进步奖”。积14年写作,出版专著20部,主要著作有《苏州古典园林艺术》《中国盆景艺术》《中国山水盆景艺术》《中国苏派盆景艺术》《苏州盆景》《苏州盆景技艺》《太湖风光》《苏州园林》《中国园林花卉》《吴中名贤传赞》等。《中国盆景技艺》,获上海1993年优秀科技图书三等奖。《中国盆景制作图说》,获华东地区1997年第十届优秀科技图书二等奖。合编著作有《中国盆景——佳作赏析与技艺》《中国奇石盆景花卉根艺大观》《中国盆景艺术大观》等。在1997年首届中国石文化专家研讨会上,荣获“贡献奖”金奖;1999年4月荣获“世界文化名人成就奖”。



假山,作为园林造园艺术中的一大特色而独步江南。江南园林假山,不仅久负盛名,而且是中国山水园林中的高度艺术境界。在江南园林中,往往是以山石陪衬园林建筑,嵯岬屈曲,小巧玲珑,古雅别致,形成庭园式园林。假山,源于自然美景,而又超越自然之美,是江南园林中的重要组成部分。《江南园林假山》的编撰,旨在剖析独步江南的园林美景,这是“咫尺山林”的艺术成就。

全书分历史篇、鉴赏篇、叠山篇三大部分。历史篇,自中国园林假山的萌芽始,迄今而止,记述了园林假山发展的全过程。鉴赏篇,是以苏州、扬州、湖州、杭州,以及无锡、南京、上海等地现在保存的24处著名古典园林假山为样本,鉴赏品评,并以此为例,突出介绍江南园林假山在艺术上和技艺上的突破与成就。叠山篇,则着重阐明园林堆石筑山的技术要领。《江南园林假山》一书,



石令人古，
水令人远。
园林水石，
最不可无。
要，需回环峭拔，
安插得宜。
一峰则太华千寻，
一勺则江湖万里。

不仅是记述江南园林假山艺术的一部专著，
也是一部江南园林假山的品赏录，
既可使读者了解历史，品赏艺术，
还可使读者了解和掌握叠石堆山的技术要领，
砥砺节奏，顽夯奇妙。

江南园林假山，在近2000年的历史长河中萌生、发展、成长，
并一直屹立在中国山水园林的领先地位，
像一颗颗晶莹透亮的中华文化明珠，
分布在山青水秀的江南，闪耀在世界的东方。
江南园林，有的已被收编入世界遗产名录，如苏州的环秀山庄、
狮子林；有的已被列入全国重点文物保护单位。
作者是年逾古稀，而子子不倦，殊不知老耄已至，凭借数十年艺
术生涯之经验，收聚旁罗，纂探前记，缀辑所闻，撰略一籍。
这些造诣高超、艺能深博的城市山林，会更加与当代人
的生活紧密相关，渗透到当代人的生活之中。
21世纪，人与自然的焦点是人居环境，而第宅园林是
我们的祖先在1000多年前为人类创造的优美环境。
所以，江南古典园林，不仅是园林文化中的

重要组成，其代表的不仅是历史，
亦是一种优美的环境，
且对当代人还有着现实的使用价值。

此外，在全球化和城市迅速转变、扩展的年代，
城市本身的文化特征及其表现的文化内涵中，
探讨人与自然和谐，以及如何创造优美人居环境等问题，
已成为全球共同关心的课题。园林已成为城市规划、
设计、建筑过程中不可缺少的重要内容，
园林文化也越来越成为与大众生活有密切关系的一项
综合性学科，对其开始深入的研究，也日益显得迫切和重要。

而今，作者能将几百年前古代人用文明凝成的馨香，
汇聚成一个美丽而精臻的整体基址《江南园林假山》，
是江南造园中不可或缺的精粹所在，能一编在手，
以充宗炳之清游，意趣也感清雅，是为序。

徐文涛

2001年7月





FOREWORD

The miniature rock landscape is a very specific feature of the gardening art, which is created and developed in the Southern Lower Yangtze River. The art of gardens with miniature rock landscapes of the Southern Lower Yangtze River has been recognized nationally as the top art of Chinese gardening architecture. The gardening art of the Southern Lower Yangtze River, being a type of curtilage garden, is characterized by its architecture of rock landscapes, zigzag paths, deep lanes, miniature cliffs and exquisiteness. The art of miniature rock landscapes as an important part of the garden of the Southern Lower Yangtze River is originated from nature, but it is more attractive than natural scene. Album of the Gardens with Miniature Rock Landscapes of the Southern Lower Yangtze River now is published with an aim at analyzing the aesthetic value of the gardens of the Southern Lower Yangtze River and summarizing its artistic attainments.

The album is divided into three parts: History, Artistic Appreciation and Miniature Rock Landscape Architecture. The Part of History describes the development process of Rock Landscape Architecture from the "germination" age to date. The Part of Artistic Appreciation tries to familiarize our readers with outstanding successes of the art of miniature rock landscapes in terms of art and skills, and provides comments, based on the examples of 24 existing famous classical gardens located in six cities including Suzhou, Yangzhou, Huzhou, Hangzhou, Wuxi and Nanjing. The Part of Miniature Rock Landscape Architecture makes an emphasis on the selected key technical skills of its construction. Shortly speaking, the Album of the Gardens with Miniature Rock Landscapes of the Southern Lower Yangtze River is a valuable professional monograph, and also is an artistic collection of the miniature rock

landscapes that lets readers enjoying history of Chinese rock landscape art, its attainments and architecture skills. It is believed that our readers while reading the album fall into a fantastic world of art.

During its 2000 year long period of historical development the miniature rock landscape architecture of the Southern Lower Yangtze River plays and will play a leading role in the field of Chinese gardening design and construction. It looks like shining pearls of Chinese culture inserted in the beautiful landscape of the Southern Lower Yangtze River that radiate at the Orient. Some of the gardens have been already put in the List of World Cultural Heritage, including Huanxiu Villa (Mountain Villa of Secluded Beauty) and Shizilin Grove Garden (Lion Grove Garden) of Suzhou City. Some gardens are specified in the National List of Important Cultural Relics for Protection.

The author of the album is a very old but selfless and hard working scholar. He has dedicated all his experiences and knowledge accumulated in his several decades to compiling the album. It is widely recognized that the Chinese gardening expressed in the gardens with miniature rock landscapes constructed in urban area has achieved high-level attainments of the art and closely links with modern life of people. The focal point of people and nature in 21 century is the residential environment. The Chinese residential



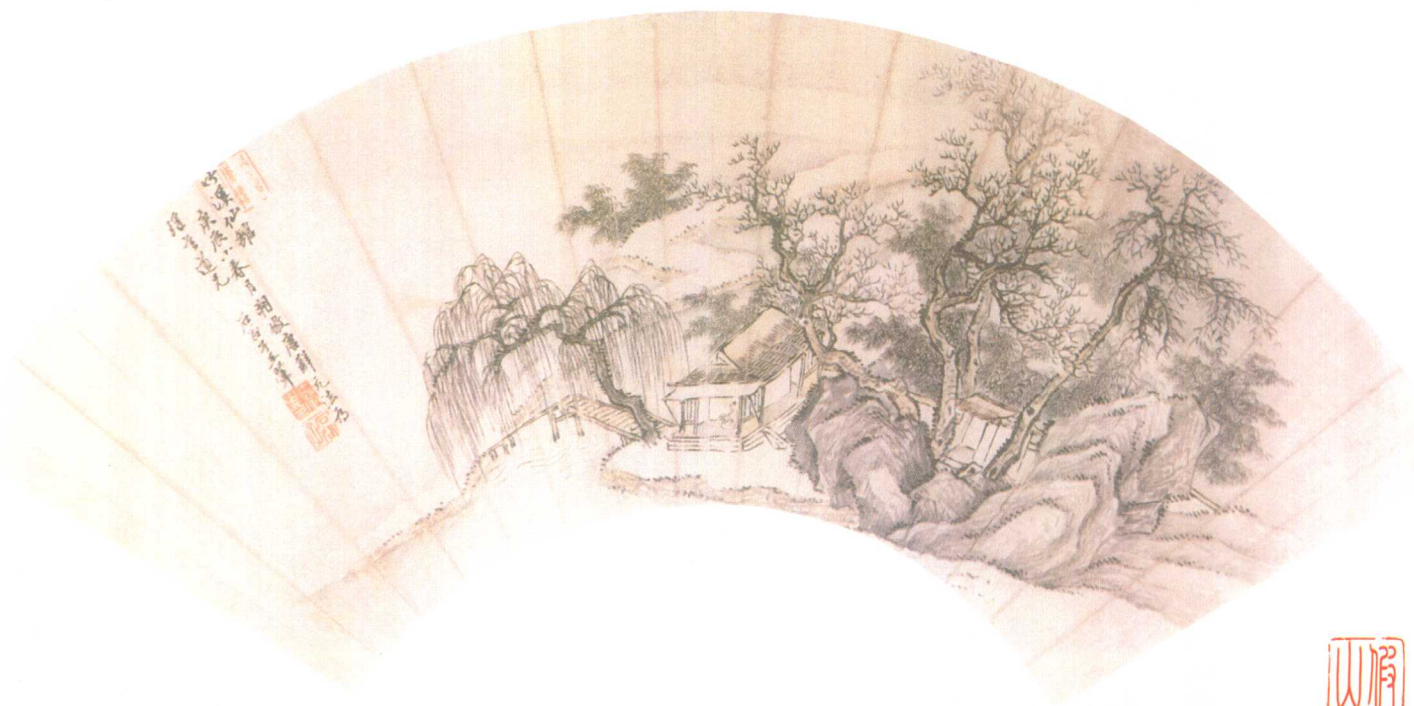
gardens, created by our ancestors c.1000 years ago, are a concinnous residential environment. The classical gardening art being an important component of gardening culture created and developed in the Southern Lower Yangtze River represents not only its brilliant history, but also the concinnous environment, and, furthermore, it is of real value for practical use.

We are living in an epoch of globalization and fast urbanization, when urban culture is expressed in a harmony between human and nature. On this background how to create a comfortable and concinnous residential environment has become a hot theme of global concern. Gardening is an indispensable component of urban planning, design and construction. Nowadays, gardening culture increasingly turns into an integrated discipline that links closely livelihood of every one. Therefore, to make deeper study on gardening is of necessity and imminency.

A high gratitude is given to the author who has condensed ancient thousand-year culture into Album of the Gardens with Miniature Rock Landscapes of the Southern Lower Yangtze River, the excellent and integrated pith and marrow of Southern China's gardening art. The foreword written here represents my heartfelt appreciation of his outstanding contributions.

Xu Wentao

July 2001



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江南园林，自胚胎始，便是摄取自然山川的秀美，以山、水为形骸，又以山、水为意境，形成以山水园为本体的中国式园林艺术，因其自古流传下来，称为“古典园林”；它源于古人对自然山石的赏玩。

在中国，第一个以假山装点园圃的是西晋的王道子，故假山作为园林艺术中的一大特色，不仅久负盛名，且是中国古典园林中的重要组成部分。

至于中国园林假山起源时，都是以土堆山。早在《论语》中就有“为山九仞，功亏一篑”的记载。秦始皇(公元前221至公元前210年)建阿房宫，征发“罪人”七十万，他追求仙丹仙境，以求长生不老，仿造太液池。至西汉武帝时(公元前137年)，于长安西郊建章宫太液池，筑有蓬莱、方丈、瀛洲、壶梁等仙山，这正表现当时的帝王借着园林假山的叠造，表现出精神艺术功能的含意。



东汉以后，三国鼎立，战乱频繁，士大夫阶层为了追求避乱，仿效前人仙山实景，营造“第二自然”——城市山林，出现民间造园之风。

唐代园林假山，是继前代在文学艺术发展的当时，山水文学的发达，许多文人官僚，凭借他们对风景园林的规划，便出现了“文人园林”。至宋代，文人的社会地位提高，知识分子陡增，民间的士流园林更进一步文人化，又促成“文人园林”的兴起，此时各地造园活动兴盛。从宋徽宗创建的庆寿之山“艮岳”中，就更认识到假山工程及其艺匠手法。

明、清两朝，由于封建社会的不断演进，促使这类技艺的演进与提高，所以，在当时社会的富裕之家，均营造旁宅园林。

在苏州，不仅有大型的，也有中型的，更有小型的，此外还有房前屋后窗边的狭弄、空间的园林小品。栽上些许花木，或点缀太湖石一两块，或竖上一支石笋，更是不可一一列举。这些不同类型的园林，均用太湖石或石笋石为其构成园景的主体物，这就有了评价。以致“江南园林假山”“苏州园林假山”也赢得了“甲天下”“甲江南”之称誉，名满迹遐，并出现了选用黄石掇成黄石假山。这是仿效自然界中山体，属于丹霞地貌或沉积岩山体，自然露头的风化景观为蓝本，由创作者的慧眼创造一代新风格的假山。江南私家园林兴造数量之多，为国内其他地区所不能企及，绝大部分的城镇，都有私家园林的建置，扬州和苏州则更是精华荟萃之地，享有“园林城市”之美誉。



HISTORY

The 'embryo' of the gardening art of the Southern Lower Yangtze River is originated from the natural beauty. The natural mountains and water are so important for the gardening art as the skeleton for human, and nearly all the artistic conceptions of this art are formed on this basis. It is a conclusion therefore that Chinese gardening art is based on the mountains and water. Since gardening art comes from ancient history, so it is called as an art of classical garden. In ancient time people enjoyed it very much. The first person that constructed miniature rock landscape for decorating residence was Wang Daozi of Xijin Dynasty (265-316 A.D.). Since long time ago the miniature rock landscape has become an important component of the classical gardens in China.

Talking about the origin of miniature rock landscape it is believed that miniature rock landscape was based on earth. A record in the Lun Yu, the Analects of Confucius, reads: "Even lack of one basket of earth may cause failure of the work of making a 9-ren high landscape"(The 'ren' was a unit of

length used in ancient China. One 'ren' equals about 23-24 cm.). The first emperor of Qin Dynasty (221-210 B.C.) made a decision on construction of Efang Palace by using 700 thousand "sinners", and within the Palace area the Taiye Pond was built. According to a commonly known myth that Taiye Pond was on heaven where a special elixir produced that could confer eternal life.

Any one after taken it would live forever.

Later the Emperor Hanwu of the Western Han Dynasty (137 B.C.) decided to construct another Taiye Pond within his palace Zhanggong located in the capital city of Chang'an (now Xi'an). It was an architectural complex including Pavilions and rock landscapes with the names of Penglai, Fangzhang, Yinzhou, Huliang etc. It was a genuine art of Chinese royal garden architecture that contained both art and spirit intention.

Due to frequent wars since the period of East Han Dynasty (25-220 A.D.)



many scholars and bureaucrats had constructed their “second nature” (residential gardens) with an aim at staying home and not being involved in wars. This was a beginning of urban garden development in China.

During period of Tang Dynasty (618-907A.D.) many scholars and bureaucrats had fully used the experiences of their predecessors in the field of art and literature, and designed and constructed landscape-based gardens. It is called as Scholars’ Gardens. In Song Dynasty (960-1279 A.D.) with increased scholars the garden had a fast development, especially, the emperor Huizong (1101-1125 A.D.) decided to construct large-scale rock landscapes named Genyue Hill (Northeast Hill) in celebrating his birthday. This was an important stage of recognizing importance of miniature rock landscape and its means in garden construction.

During Ming and Qing Dynasty (1368-1911A.D.)the garden construction had a considerable development with improved skills. The men of wealth had their own private

gardens. In Suzhou city there were gardens with various sizes. In particular, small size gardens and artistic opuscula appeared, for instance one or several fancy shaped stones were placed, and stalagmites were erected with greenery. It is worth pointing out that shaped stones taken from Taihu Lake and stalagmites are the inseparable part of a garden. Since then some terms appeared like

“The gardens with miniature rock landscapes of the Southern Lower Yangtze River”, “The garden with rock landscape of Suzhou” as well as appreciations like “Southern China has the best gardens in the world and Suzhou has the best gardens of Southern China” It was also a new practice to construct miniature rock landscape by using yellow stones aimed at imitation of yardan landform, a type of wind erosion. The creators could construct some completely new style ‘hills’ according to their rich imagination. The cities of Suzhou and Yangzhou have such wonderful development of residential gardens that never seen in other cities in China in terms of both quantity and quality. They are worth having the title of Garden City.





假山史话

About miniature rock landscape

中国自然山川，历来是隐逸之士的闲居乐土，他们与泉石朝夕相对，处于“材与不材”之间，超俗拔尘的各种奇形石态，常使人们易入玄想之境。因此，他们也视以为伴，看作是散逸淡泊、甘于寂寞、淡于功名的象征。如成语“枕流漱石”，对联“抱琴看鹤去，枕石待云归。”都在此作了很好的注释，形成中国石文化的源流。

中国山水园林的形成，史久流远，源出于古人对自然山石的赏玩。早在春秋时期，造园与自然山石的赏玩，已初具端倪。如吴王阖闾和

夫差的姑苏台和馆娃宫，汉代吴王刘濞的长洲茂苑，都是利用真山真水，依山筑园，尚无假山踪影。人们认为，在中国第一个以假山装点园圃的是西晋的王道子。据说，西晋初年，王道子在会稽府中，另辟东第，他别出心裁，以废乱石块，堆砌成“山”，取名“首阳山”。晋武帝司马炎见后，嫌其修饰过度，吓得王道子惶惶不可终日，唯恐以此而降罪，但世人对王道子的创举，备加赞赏。其实，远在西汉初期，史书就有建造假山的记载。

假山，作为园林艺术中的一大特色，不仅久负盛名，而且是中国古典园林艺术中的重要组成部分。《论语》有“为山九仞，功亏一篑”的记载，可见早在2000多年前，中国劳动人民就经常用人工堆山。而据史前的记载，都是“聚土堆山”，这是假山的雏形。汉代时，“宫内苑，聚土为山，十里九坂”，应用于建造园林。在此同期，

