



# 园冶图释

吴肇钊 陈艳 吴迪 著 马劲武 译「英文」

【下卷】



## Yuan Ye Illustrated

— Classical  
Chinese Gardens  
Explained  
III

By Wu Zhaozhao,  
Chen Yan and Wu Di

English Translation  
by Jinwu Ma

中国建筑工业出版社  
CHINA ARCHITECTURE & BUILDING PRESS



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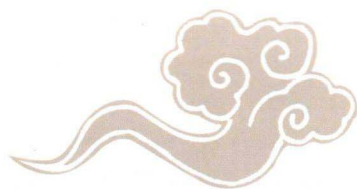
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园  
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Yuan Ye Illustrated  
— Classical Chinese Garden Explained

图  
释



九 掇 山

9 Rockery

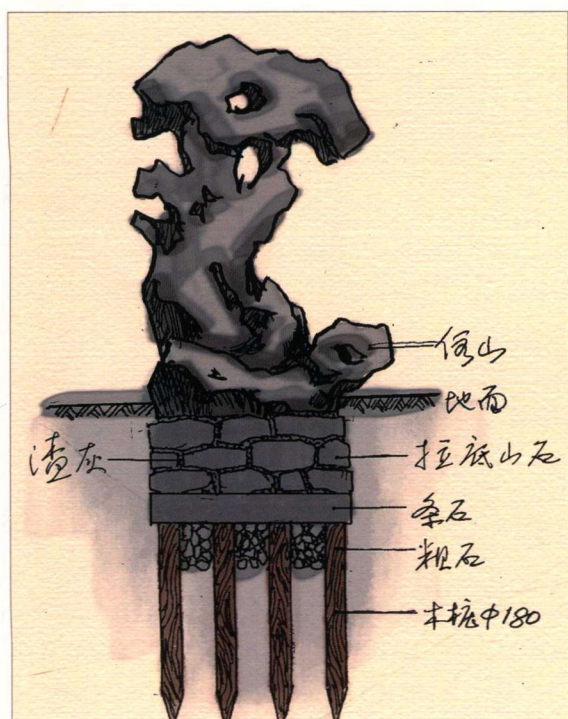


撮山之始，桩木为先，较其短长，察乎虚实。随势挖其麻柱，凉高挂以称竿。绳索坚牢，扛台稳重。立根铺以粗石，大块满盖桩头；塹里扫于查灰，着潮尽钻山骨。方堆顽夯而起，渐以皴文而加；瘦漏生奇，玲珑安巧。峭壁贵于直立，悬崖使其后坚。岩、峦、洞、穴之莫穷，涧、壑、坡、矶之俨是。信足疑无别境，举头自有深情。蹊径盘且长，峰峦秀而古。多方景胜，咫尺山林，妙在得乎一人，雅从兼于半土。假如一块中坚而为主石，两条傍插而呼臂峰，独立端严，次相辅弼，势如排列，状若趋承。主石虽忌于居中，宜中者也可；臂峰总较于不用，岂用乎断然。排如炉烛花瓶，列似刀山剑树，峰虚五老，池凿四方，下洞上台，东亭西榭。辨堪窺管中之豹，路类张孩戏之猫。小藉金鱼之缸，大若酆都之境。时宜得致，古式何裁？深意画图，余情丘壑。未山先麓，自然地势之嶙嶙；构土成冈，不在石形之巧拙。宜台宜榭，邀月招云；成径成蹊，寻花问柳。临池驳以石块，粗夯用之有方；结岭挑之土堆，高低观之多致。欲知堆土之奥妙，还拟理石之精微。山林意味深求，花木情缘易逗。有真为假，做假成真；稍动天机，全叨人力；探奇投好，同志须知。

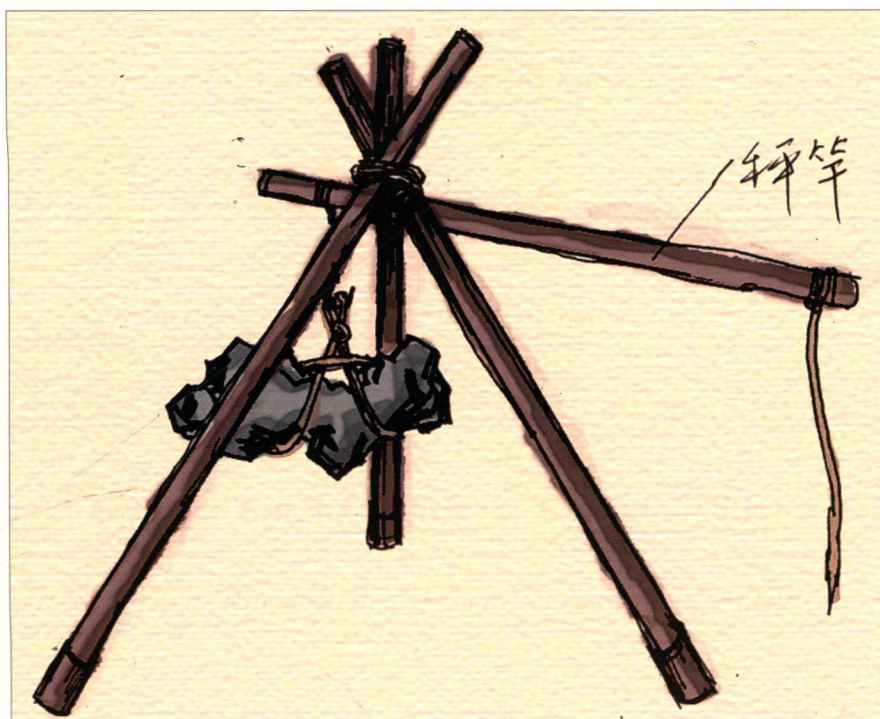
When a rockery construction starts, pile wood should be set in the ground. The depth of the piles is determined by the degree of solidity of the dirt ground. Based on the actual situation, construction workers dig dirt to erect the piles, and set up the hoisting structure. The ropes for lifting the rocks should be sturdy enough and the tying of the rope should be firm and secure. The lifting and dropping of the rocks should be steady. Rubbles need to be laid first and larger rocks need to cover the pile heads. The base pit needs to be filled with smashed limes. If it is too wet rocks should replace smashed limes. Rockery construction should start with tamping stones and then gradually built up with real textured rocks according to artistic painting theory. In this way, the intriguing "Shou" (thin) and "Lou" (hollow) properties of the rocks may show naturally. Its exquisite appearance lies in clever application of the rocks textures. If one wants to make a cliff, the rock needs to be upright. To build a precipice, its back end must be rooted securely. Rocks and caves should be deep and unfathomable. Gullies and hillocks should appear natural and real. You may feel that you are at a dead end at times, but looking around you may discover a complete new world. Paths should be winding and long; rock peaks should be beautiful and unique. Careful arrange the landscapes around and so you have easy access to them. Although the wonders of the garden are mostly accredited to one person (the designer), a lot should also go to the use of "semi-dirt" (i.e. rocks built on top of dirt). If we erect one big rock in the middle and two smaller ones at the side, then the priority order shows, just the same relationship as a monarch and his subjects. Even though the main rock generally is not supposed to be placed in the middle, if situation requires, it is also acceptable. In this situation, it is better not to use the

subordinate rocks. Who said we must use them? A rigid and awkward arrangement of rocks is just like candles and vases placed in a shrine, or aligned weapon stands at an execution ground. Mountains would be like a repetitive array element and water pond would be in a dull and monotonous square shape. Similarly, cave under and terrace upper, a pavilion at east and a Xie at west. The holes on the rockeries are so tiny that not much can be seen through. The paths are so tortuous that visitors go astray and get lost. The small mound is built like toy rock in a gold fish tank, and large mounds are like those in hell. Some contemporary folks think this is graceful and elegant. Where on earth can we find gardens like this in ancient times? Therefore I argue that to build a rockery one should have a careful overall pre-conception of the natural landscape and master the characteristics of the appearance and texture. Before building it up, first set the base well and the momentum grows naturally. Then add dirt to form a hillock not to worry about the look of the rocks. Build a Tai to enjoy a drink over the moon or Xie to invite the clouds for a dance, wherever it is appropriate. Build a path based on the terrain and plant flowers depending on situations. Hard rocks should be laid to form water banks and more dirt should be added to create interests at high and low grounds. To learn the secret of making a dirt mound one should first learn the essence of mixed use of dirt and rocks. It is worth of a deeper study about the natural landscape and it is relatively easy to learn about the characteristics of plants. If you get the essence of real mountains then when you build an imitated one it would look real. To build an artificial rockery, ingenuity is needed for its conception but unending effort is a must for its completion. This is something that we as garden design enthusiasts must understand.





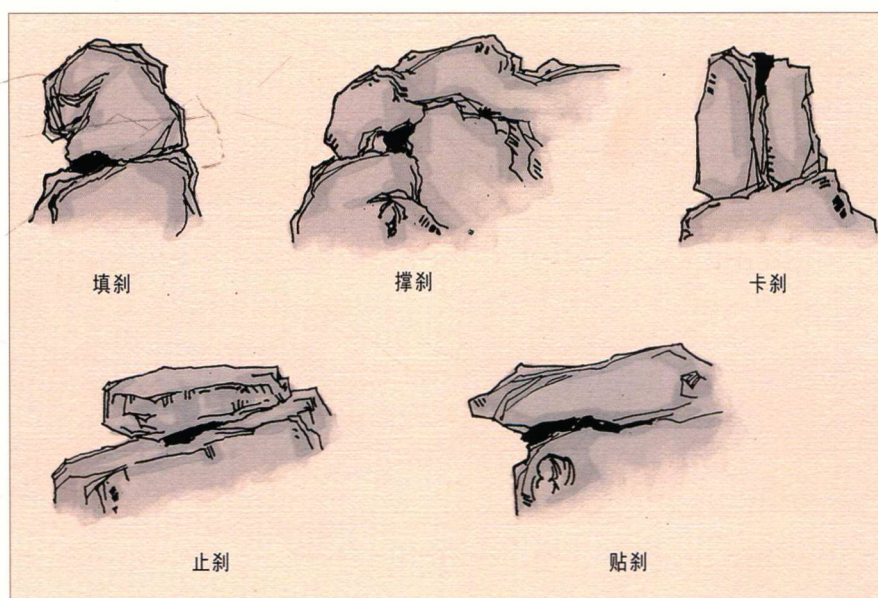
假山基础图(丛置山石基础则拉底山石扫以渣灰即可)  
Rockery Base



吊石秤架  
Hoisting Structure for Hanging Rocks



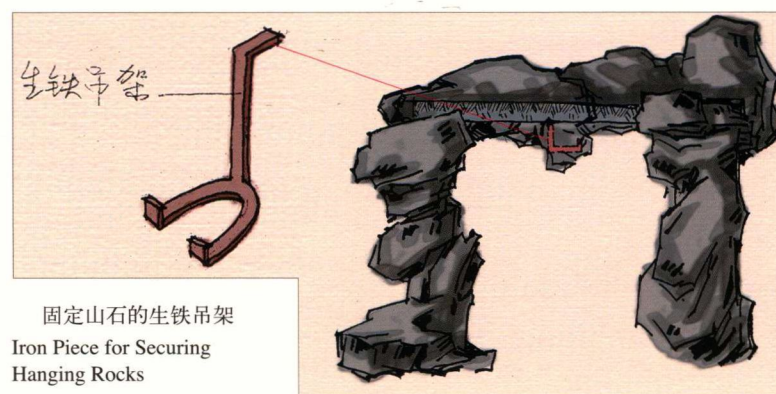
堆石顽夯而起，渐以纹理多变的皱文而加。  
Rockery construction should start with tamping stones and then be gradually built up with real textured rocks according to artistic painting theory.



刹是指石之间的石垫块，起到稳定作用  
Sha means a rock wedge between rocks; its purpose is to stabilize.



扣石绳结法  
Method for Tying Ropes for Hanging Rocks



用石梁架洞法  
Using a Rock Beam to Form a Cave



移动大石的方法  
Method to Move Large Rocks



吾师孟兆祯院士是国内研究掇山叠石的权威，他将北方、南方民间传统山石结体总结归纳为十种基本形式，即挑、垂、悬、撑、卡、斗、挎、连、接、拼。下面图文皆孟师指导完成。

挑：又称“出挑”，即上石借下石为支承而挑伸于外，再以数倍于上石重量之山石平衡之。

垂：从一山石上面之企口处，用另一山石之企口从上面相接而垂挂其下端称“垂”。由于山岫的衬托，轮廓分外明显。

悬：在下层山石共同组成的竖向洞口上，放进一块上大下小的山石，从竖向洞口悬于当空的做法。

撑：即用斜撑的力量来加固于山石，撑石要掌握合宜的支撑点，加撑以后在外观上犹如自然的整体。

卡：下面用两块或两组山石组成。二石各以斜面相对而不相连，形成一个上大下小的缺口，再用一块上大下小的山石从缺口中徐徐放下，这块山石因卡住而稳定，外观十分自然。

斗：置石成拱状，腾空而起，两端搭架于二石之间。

挎：如石之某侧平板，可旁挎一石以全其美，挎石常用铁件加固。

连：山石之间水平搭接称为“连”。要使其方向进出多变，高低错落，间距不等方可生巧。

接：竖向叠接以构成一大块完整的山石形象。

拼：由于空间大小的差别，当石材太小，可以将数块甚至数十块山石拼掇成一体山石的外观。

My mentor, Academician Meng Zhaozhen is an authority on rockery building in China. He summarized the northern and southern Chinese rockery building practices and generalized ten basic categories: Tiao, Chui, Xuan, Cheng, Ka, Dou, Kua, Lian, Jie, and Pin. The following graphics and texts were completed under Professor Meng's supervision.

Tiao, also referred to as "Chu Tiao", means the upper rock hangs over the lower rock, from which it gets the support at the base. A balance is achieved by a counterweight that weighs several times as that of the upper rock.

Chui, from a tongued and grooved connection point of one rock connects to another rock's tongued and grooved connection and its drooping part is called "Chui". Set off by the main peak, the drooped rock's silhouette becomes very distinctive.

Xuan, at the vertical hole formed jointly by lower rocks, place a rock, whose upper part is larger than its lower part, through the hole and dangles in the air.

Cheng, is to reinforce the rockery by buttress. The key is to find proper

supporting points and after connection, it should appear natural as a whole.

Ka, is made of two rocks at the base and one on top. The two bottom rocks have their bevel faces up forming a gap. From the top, the third rock, larger upper and smaller lower, is lowered down slowly and finally stuck in the gap steadily, with a very natural appearance.

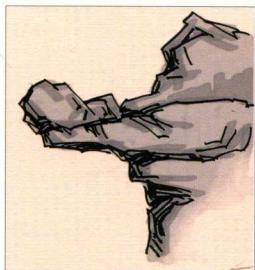
Dou, refers to an arch formation of rocks. It rises up in the air, with both feet landing on another pair of rocks.

Kua, is at a side of a rock, which spans another one for a complete balanced composition. The spanned rock usually needs some iron piece, for security.

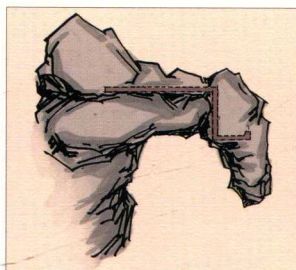
Lian, is a horizontal connection between rocks. The key is to have variant orientations, elevations, and distances to make it intriguing and perfect.

Jie, is the connection by stacking rocks vertically to form a larger and complete rockery image.

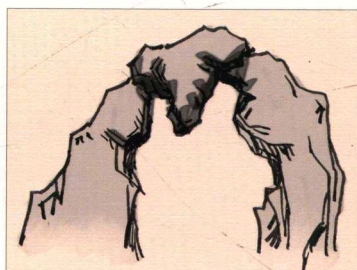
Pin, relates to a method of splicing several or many smaller rocks to form a larger and more complete rockery. This is done mostly because of space differences.



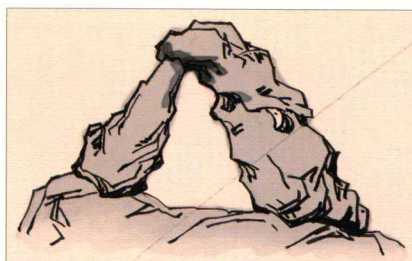
挑 Tiao



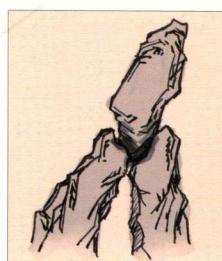
垂 Chui



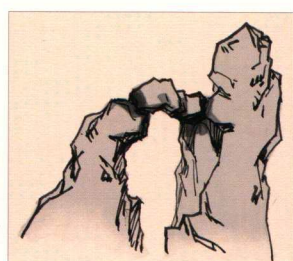
悬 Xuan



撑 Cheng



卡 Ka



斗 Dou



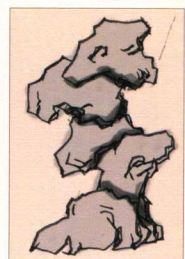
挎 Kua



连 Lian



接 Jie

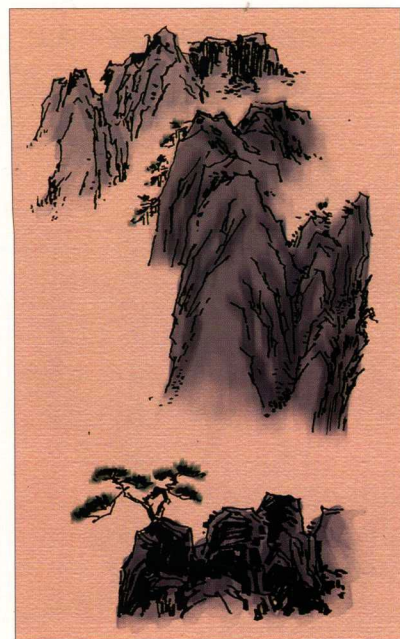


拼 Pin

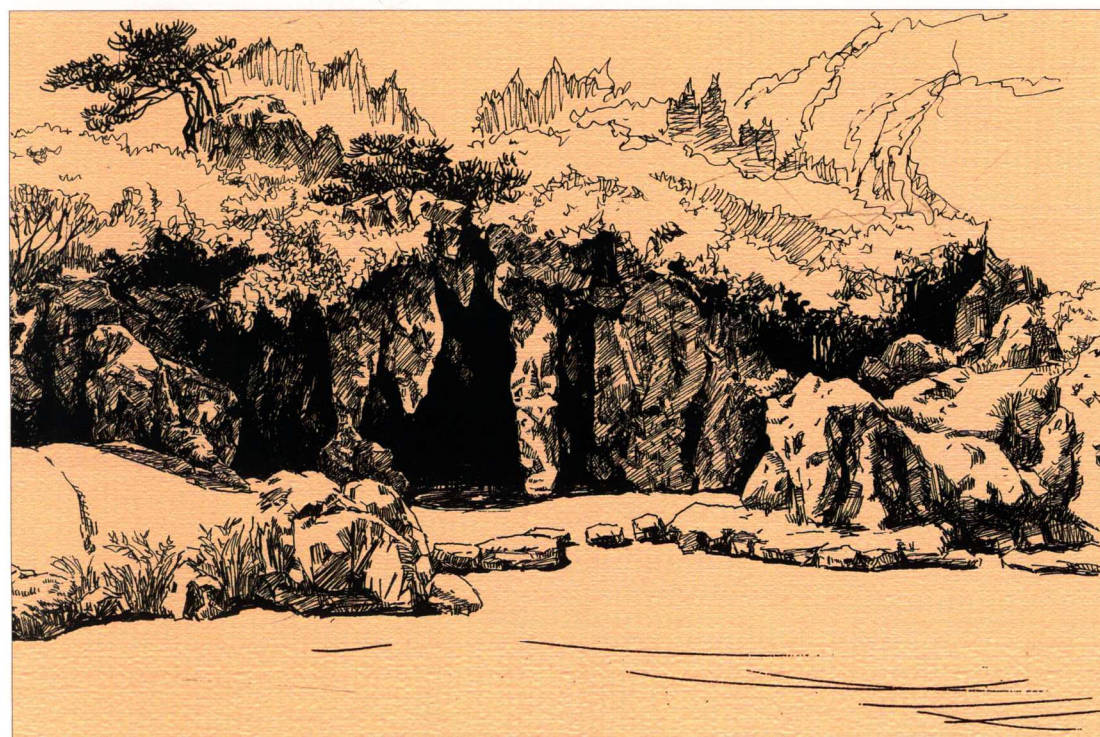




岩、峦、洞、穴 (扬州片石山房)  
Yan, Luan, Dong, Xue (Pianshi Shanfang, Yangzhou)



高远景观  
High and Distant View



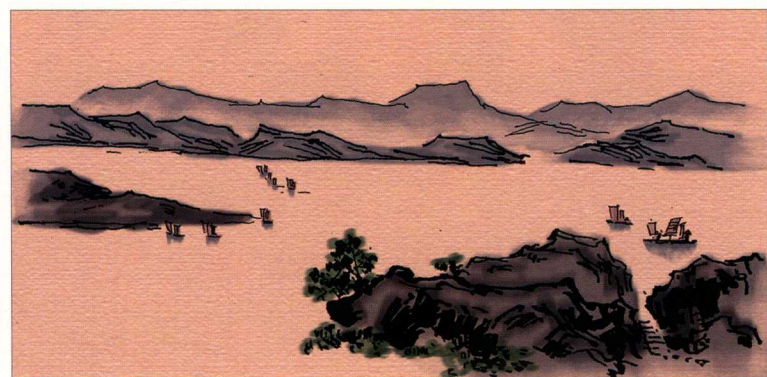
涧、壑、坡、矶 (南京瞻园)  
Jian, He, Po, Ji (Zhan Yuan, Nanjing)



深远景观  
Deep and Distant View



自然界山体急徐、曲深等变化  
The Abrupt and Relaxed, Curved and Deep Changes in Natural Mountains



平远景观  
Flat and Distant View

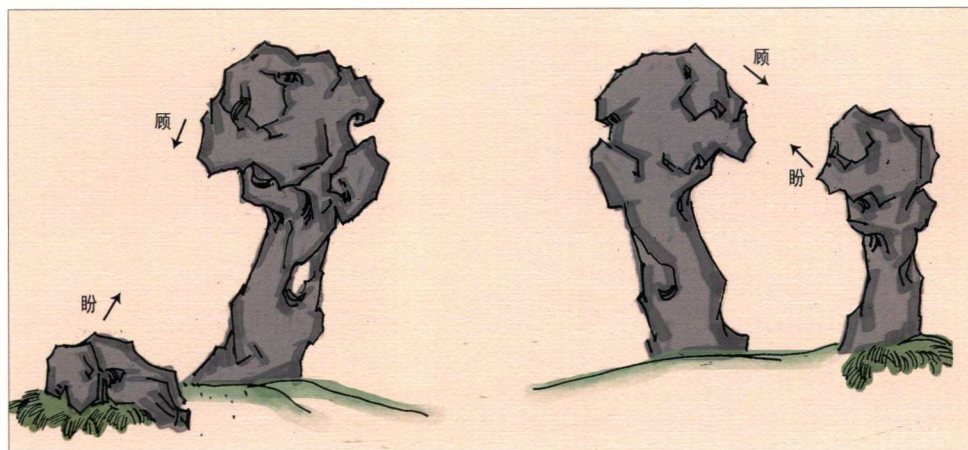
中国山水画追求“高远、深远、平远”三远境界，园林掇山山意境亦立足三远造詣。

The traditional Chinese landscape paintings seek three distant views – high and distant, deep and distant, flat and distant – and the mound and rockery constructions in a garden should also have the same pursuits.



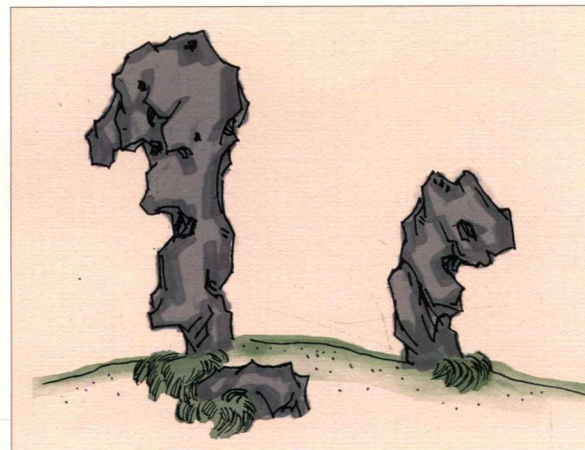
两石以上的组合需主次分明、顾盼生情。

Combinations of more than two pieces of rocks should have priority levels and corresponding relationships.



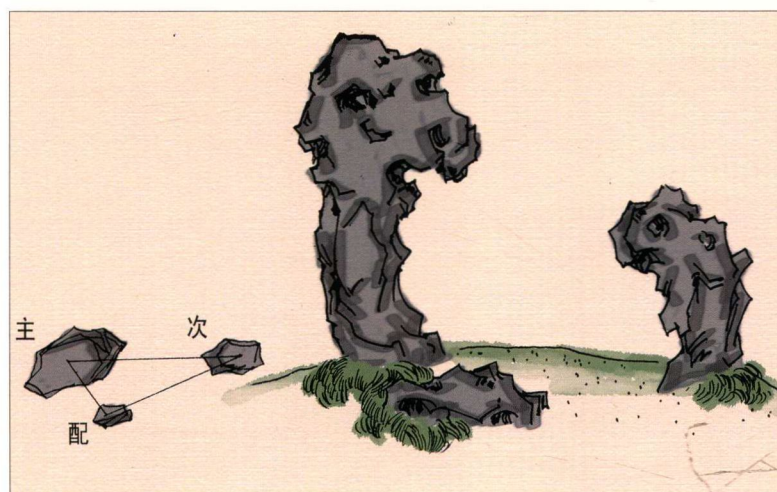
二石的组合（顾盼生情）

Combination of two rocks (reacting to each other to generate 'affections')



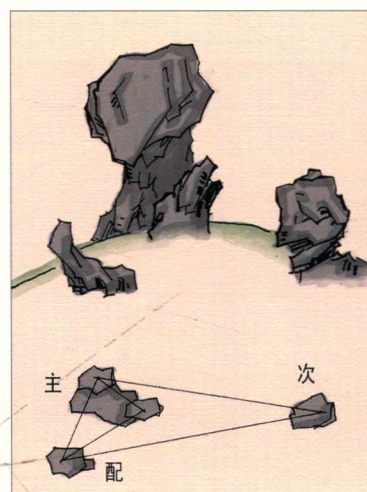
相背的呼应

Pay attention to the directions that a rock faces to



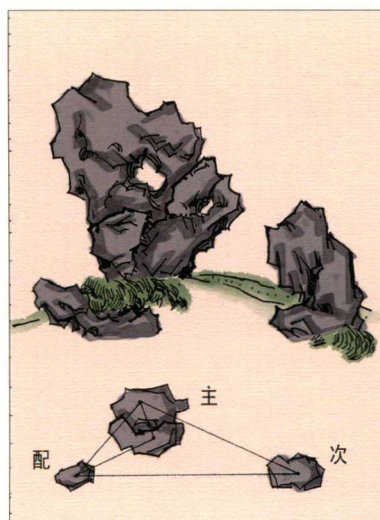
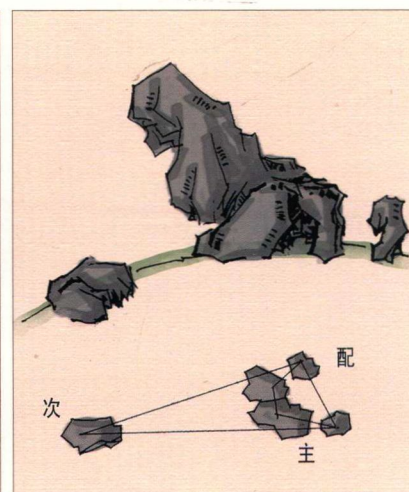
三石的配合

Combinations of three rocks



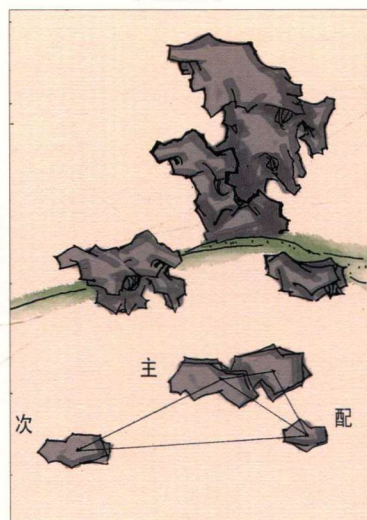
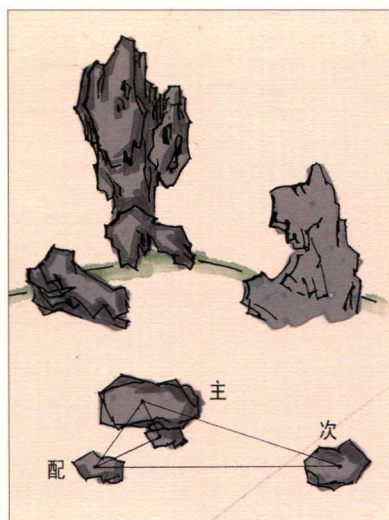
不等边三角形类型（一）

Scalene triangle type 1



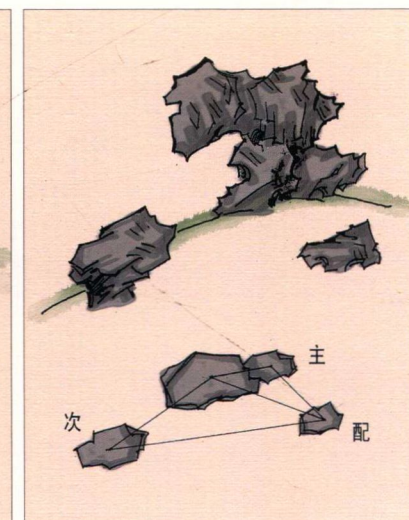
不等边三角形类型（二）

Scalene triangle type 2



不等边四边形类型

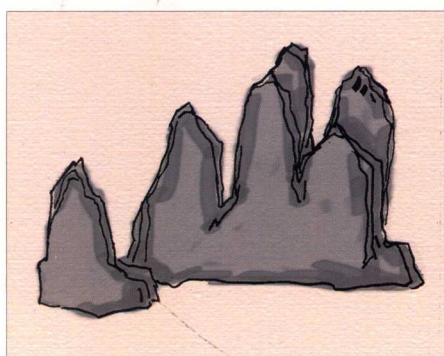
Trapezoid type





掇山败笔大体归纳为以下几种，见图示：

Failed examples of rockery building are listed as below :



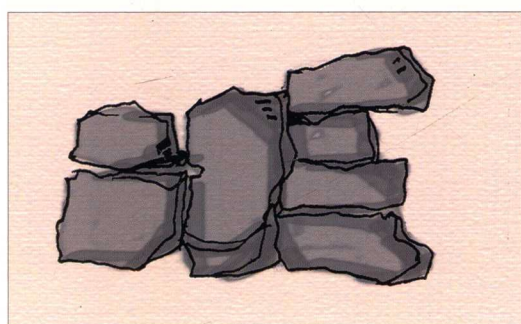
堆山像刀山剑树  
Rockery looks like a weapons' stand



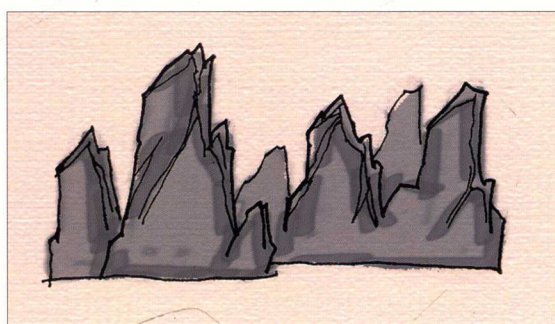
堆山过于追求象形，俗不可耐  
Rockery seeks to resemble something, a poor taste



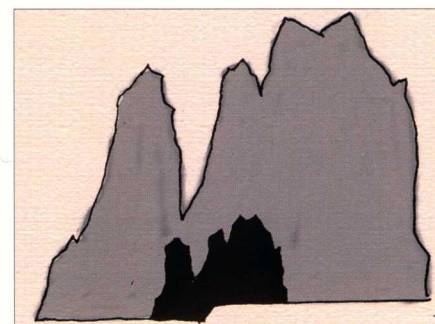
竖峰像蜻蜓  
The vertical rock looks like a dragonfly



叠石像垒墙  
Rockery built like a retaining wall



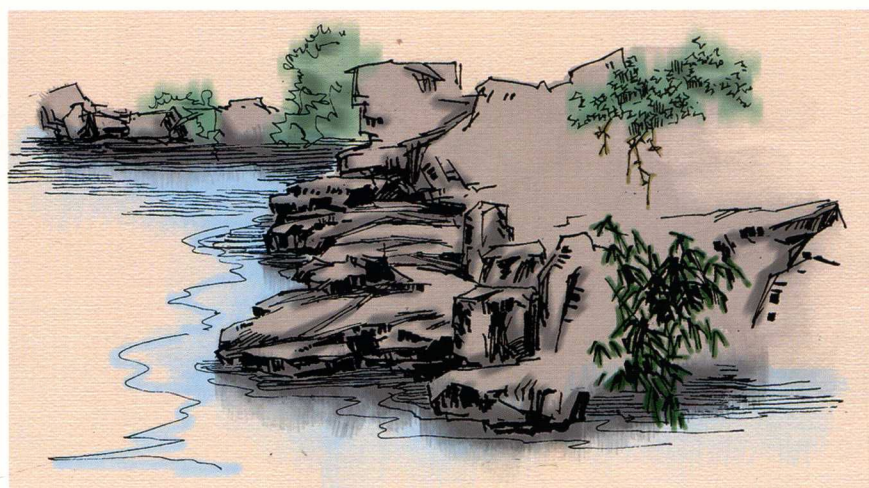
山石组成犬牙交错  
Rockery built like interlocking teeth



堆山像模型  
Rockery made like a model



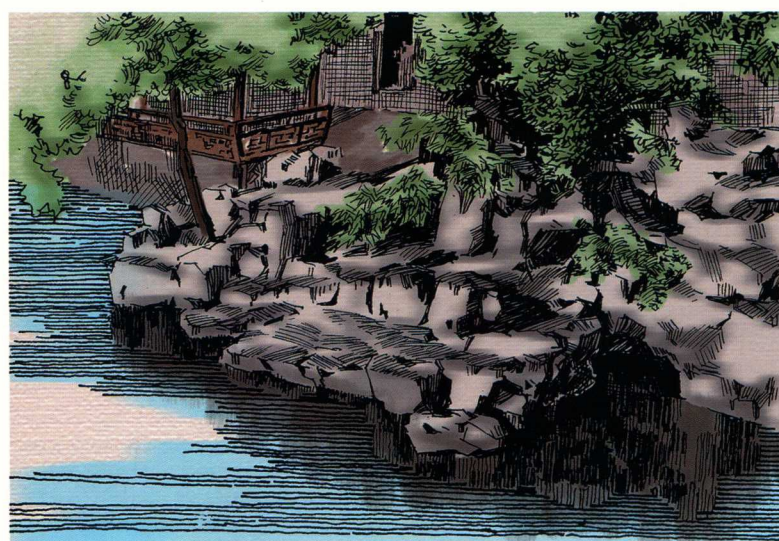
临池驳以石块，粗夯用之有方  
Hard rocks should be laid to form water banks



叠石嶙峋，成径成蹊  
No matter how a rockery is built, a path should be made according to terrain change



未山先麓，自然地势之嶙峋  
Build the foot of a hill before the hill proper and proceed to higher part



亭台前山石要求成径成蹊  
Proper paths should be built in front of a terrace or pavilion



(一) 园山

园中掇山，非士大夫好事者不为也。为者殊有识鉴。缘世无合志，不尽欣赏，而就厅前三峰，楼面一壁而已。是以散漫理之，可得佳境也。

(I) Yuan Rockery

To build a rockery inside a garden is really something that can only be accomplished by a garden connoisseur, who has the knowledge, the gust and appreciation for such works. Because there are very few like-minded people

who possess this taste and caliber, a garden rockery is often reduced to three peaks in front of a hall, or a rock cliff facing a building. However, if we follow the nature's rule to make a rockery varying in their heights with a balanced composition, we could create a beautiful and elegant work of art.

计成一生活之地江苏，其宅园均系士大夫退居林下寄情山水的园林，故园林的主体是山水，小中见大的山水景观既是以名人山水画为蓝本，同时又体现出造园家“有真为假，做假成真”的技艺。现存的园林山水造诣高者有二，其一，以春、夏、秋、冬四季为特色创意独特的四季假山园“扬州个园”；其二，戈裕良手笔的“苏州环秀山庄”，远看势、近看质均达到以假乱真的效。苏州环秀山庄如下图。

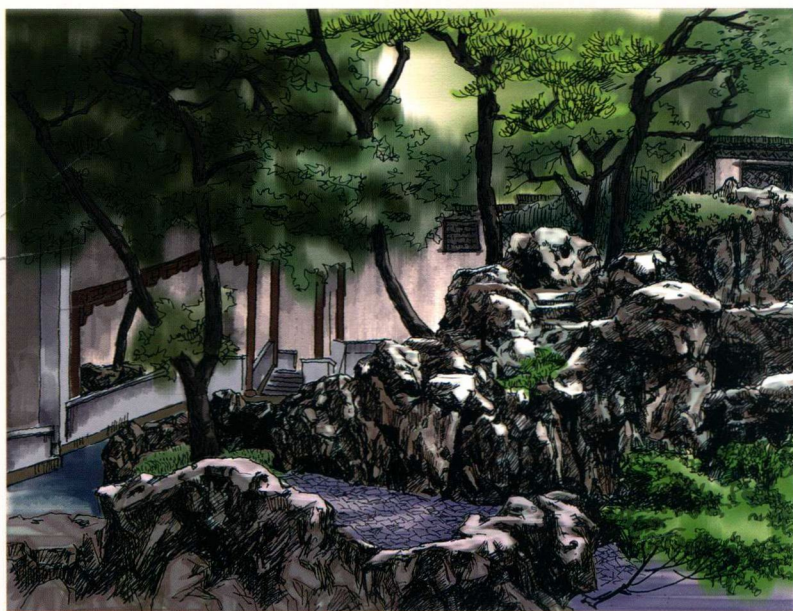
The main activity area of Ji Cheng in his life time is Jiangsu, and his residential gardens all fall into the category of secluded landscape empathy gardens of retired or exiled officials. Therefore, the main body of a garden is mountain and water; the “big from small” garden scenes are based on famous landscape paintings and reflect the designer's mastery skills to “use real as fake and make fake as real”. There are two existing well accomplished

landscape gardens around. One is Geyuan in Yangzhou, which is a unique and creative four-season characterized rockery garden. The other is Huanxiu Shanzhuang of Suzhou, which has the signatures of Ge Yuliang. Seeing it from afar at its momentum or enjoying it up close at its texture, we could be almost unable to tell it from a real landscape. Illustrations of HuanXiu Shangzhuang are as follows.



叠石外挑，巉岩壁立，“以近求高”手法奏效，悬崖峭壁突兀惊人，幽涧深隐，左峙池水，水动山摇，令人深悟跃入深山大泽

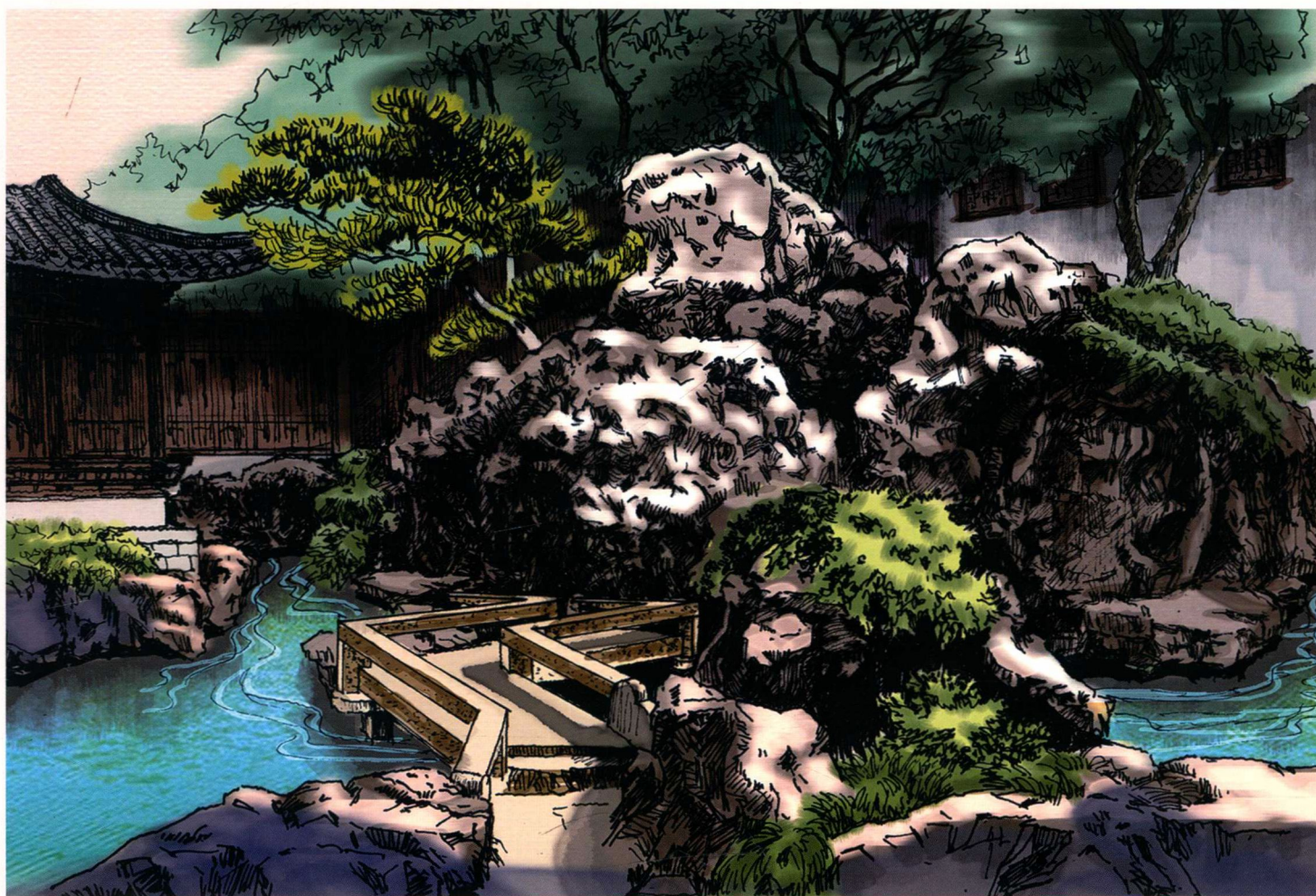
Piled rocks hang over and the side cliff is in perilous position. It works “to use close range to seek effect of high elevation”. The steep cliff appears lofty, and the secluded stream is hidden deep. As the water in the left pond flows and the rock mound seems to shiver. This makes one feel that he lives in a real deep mountain.



未山先麓的坡岩十分逼真，其冈峦又向主峰有所奔趋，体现“山欲动而势长”，有奔腾跃动气派，章法非凡

Mountain foot goes before the mountain, and they appear to move towards the main peak. This is a realization of “a seemingly moving mountain with a moving momentum”. The dynamic air is extraordinary.





环秀山庄假山仅一亩之地，能岩峦耸翠，池水映天，气势磅礴，巧夺天工。“咫尺山林”如真山，入画意，堪称“艺术精品”

The size of Huanxiu Shanzhuang is only one Mu, yet its verdant mound and water are great and momentous, and excel what nature can offer. The “miniature landscape” is like a real one and very picturesque; it deserves to be regarded as a masterpiece.



石壁占地甚微，却有洞、壑、涧谷、悬崖、玲珑有致，自成一體，而又融入主山之中，设意奇特，顿置婉转入洞

Although the rockery covers very small area of land, it has got a cave, a gully, a stream, a cliff etc. Exquisite and orderly, it's self-contained and blended into the main mountain with characteristic design idea. A grotto cave is readily available.



# 扬州个园四季假山

个园内假山创作传为大师石涛手笔，由于画师具备遍游名山大川的经历和高超的艺术造诣，故能根据扬州山石皆从外地运来，品种杂体量小的特点，独出心裁创作出分峰用石的写意山水境域“四季假山”。

春：修竹迎面，石笋参差而立，构成以粉墙为纸，竹石为绘的画面。入园门则是“十二生肖”象形山石，象征春天到了，动物活动频繁，这是一种“移情”的手法。

夏：“夏云多奇峰”，夏山外形为“叠石停云”，多层次叠石使之“步移景异，变幻无穷”。与之相映成趣的涧溪、曲桥、深邃洞府令人置身期间，一身顿爽，两腋生风。

秋：着笔气势磅礴，用石泼辣，虽拔地数仞，然峻峭依云，山路崎岖，时洞时天，时壁时崖，时涧时谷，引人入胜，上下盘旋，造意极险，其突兀惊人景观达到“以假乱真”的艺术效果。

冬：位于园墙北面宣石配置的冬山是寓意积雪未化。当人们叹赏“瑞雪”之时，偶尔阵风吹拂，哨声隐约，原是墙面四排圆洞，每排六个，在外面高墙窄巷的负压作用下产生风动效应。更妙的是西边围墙上两个圆窗，远远招来修竹“春笋”，冬去春来，似无止境，可谓匠心独运。

## The Four-Season Rockery of Ge Yuan, Yangzhou

The rockery work in Ge Yuan is said to be that of the great master Shi Tao. Since the painter artist traveled widely and visited all the famous mountains and rivers and with great artistic attainments, he could create exotic “Four Season Rockery” with ingenuity on an impressionistic landscape style, using mixed and small rocks imported from elsewhere.

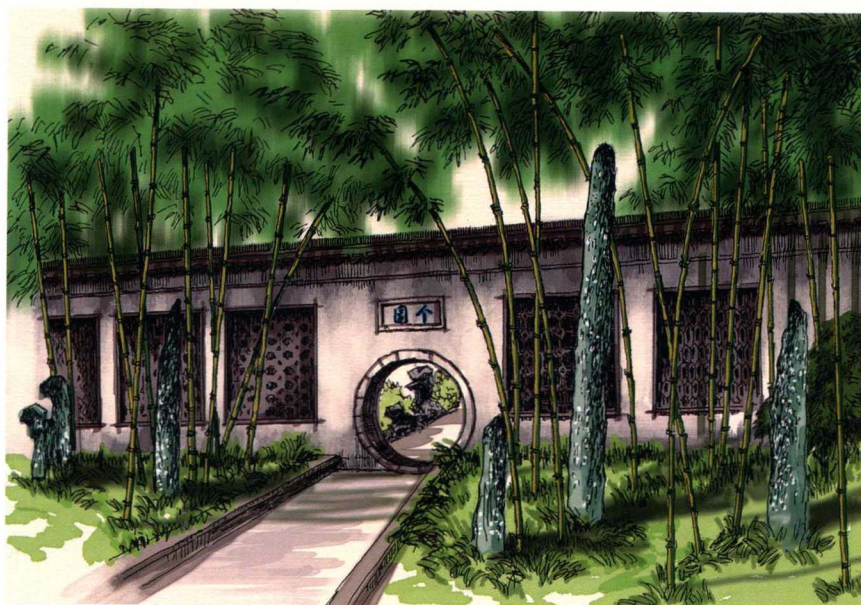
Spring: Slender bamboos greet visitors. Stalagmite-like rocks stand at varying heights. The white paint wall serves as the background and bamboos and rocks are the contents of the live painting. Once entering the garden entrance, you see the “12 Chinese Zodiac Animal Symbol” pictographic rocks, representing the arrival of spring, when animals become activated. This is a method of “empathy”.

Summer: “Summer clouds gather at numerous rare peaks.” The conformation of the summer rockery is intended to “stack rocks to attract clouds”. Multi-layered stacked rocks make it possible to “change views at every step with infinite possibilities”. Co-existing with the rocks are streams and gullies, zigzag bridges, and deep caves where once you are there, you

feel chilled and refreshing with cool breeze around you.

Autumn: With magnificent and forceful strokes with rocks, even though it is only a few Rens (Note: An ancient Chinese measurement unit, which is about seven or eight feet long), it feels as if the peaks can reach the clouds. The rock paths are rugged, and walking on it you sometimes see the sky and other times only a hole on top to peek through. Passing by gullies and valleys and trekking on winding paths, you are attracted by its seemingly perilous views. Its unexpected and towering scenes can seriously make you doubt that this is a man-made rockery.

Winter: The quartzite rockery north of the garden wall is intended to imitate mountains with accumulated snow. When people marvel at the “snow” they would hear the wuthering sound on and off. This is actually caused by four rows of holes, each containing six, on the wall. Due to the negative pressure in the narrow alley outside, it makes such noise. A more wonderful design is the two round holes on the west, with “spring bamboo” scenes peeking through, hinting the arrival of spring after winter and continuous seasonal cycle, an ingenious idea indeed.



春——春笋“春山淡冶而如笑”

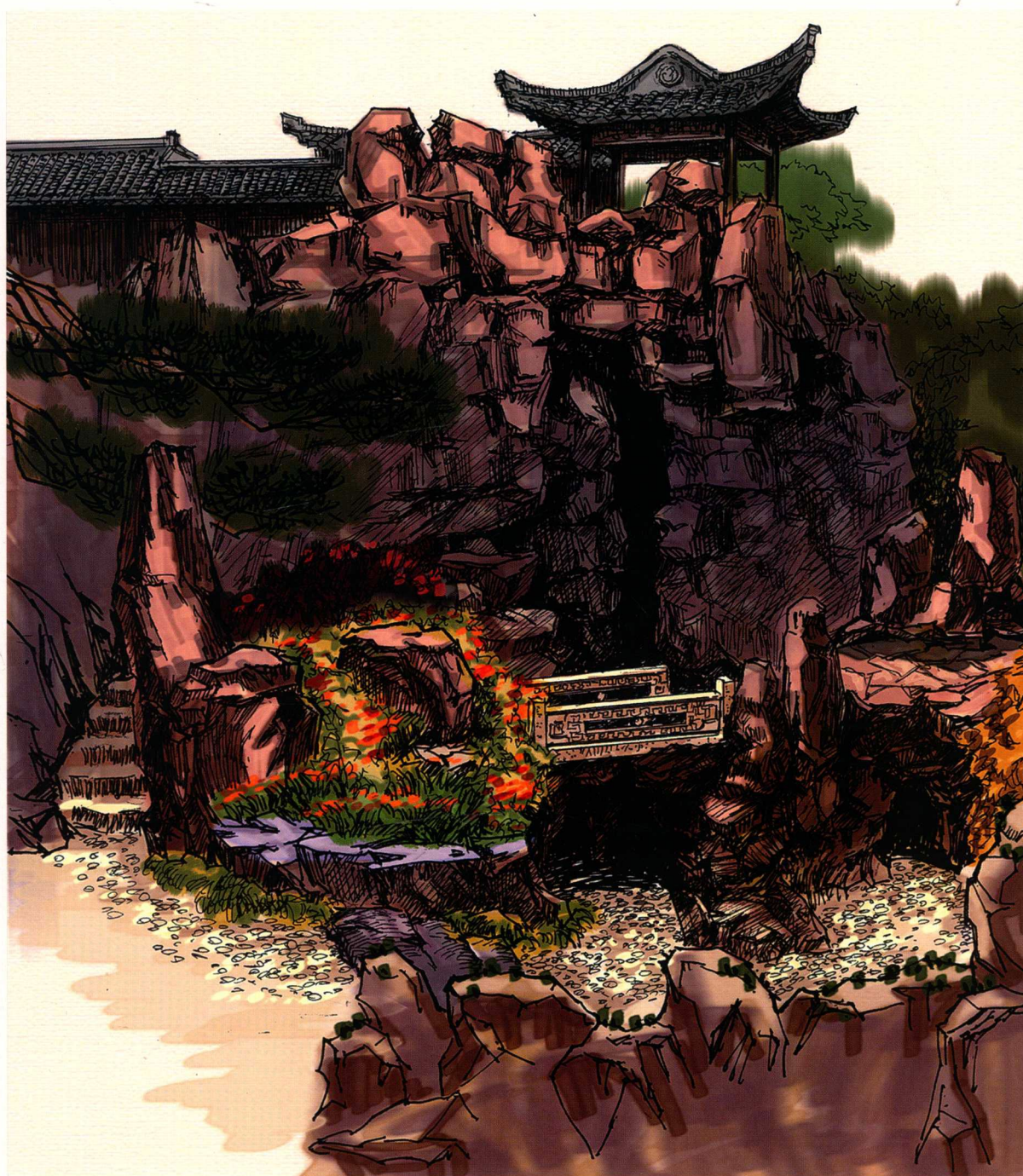
Spring – The spring bamboo shoots growing on “spring mountains that seem to smile”



夏——夏云“夏山苍翠而如滴”

Summer – The summer cloud on “summer mountain that’s among luxuriant green”





秋——秋爽“秋山明净而如妆”

Autumn – The cool autumn shown on “autumn mountain that’s clear and seemingly adorned”



冬——积雪“冬山惨淡而如睡”

Winter – The accumulated snow on “winter mountain make one feel gloomy and dormant”



## (二) 厅山

人皆厅前掇山，环堵中耸起高高三峰排列于前，殊为可笑。加之以亭，及登，一无可望，置之何益？更亦可笑。以予见：或有嘉树，稍点玲珑石块；不然，墙中嵌理壁岩，或顶植卉木垂萝，似有深境也。

## (2) Ting Rockery

People often build rockeries in front of a Ting (Note: hall). It is ridiculous to erect a three-peak rockery too neatly aligned, surrounded in an enclosed yard with walls at four sides. It is even more ridiculous to build a pavilion on top of the rockery since

there is no view to enjoy from the pavilion. In my opinion, if there are beautiful trees one might want to place a few exquisite rocks around. Otherwise, embed a cliff on a wall and grow some vines on top to let their branches hang. This may create some natural landscape look scenes.

江南园林的厅均与庭院组合，鉴于面积不大，故多采用山石小品类手法造景，配植卉木垂萝，塑造出饱含深境的画幅。

此部分均选用江南园林现存不同类型的实例佳作，用画作形式表现出来，力求体现出计成的创作宗旨。

A Ting in Southern Chinese gardens always integrates with a yard. Since it is not large, using small garden pieces such as small rocks, coupled with flowers and vines, can create pretty and meaningful scenes.

This part shows existing exemplar of Southern Chinese gardens in painting format, striving to reflect Ji Cheng's creative ideas.

芜湖“翠明园”主建筑“映壑”厅外眺的景观为山水景“鸣珮”，突出该院延山引泉的造园手法

Outside the main building “Yinghe” (Note: Gully Reflection) Hall of “Cuiming Yuan” in Wuhu, the main scene is a mound-water combo “Ming Pei”, manifesting the garden building techniques of extending mountains and channeling waters.



狮子林庭院叠石小品“牛吃蟹”似显幽默

The yard rockery opusculum “ox eating crab” shows some humor.



留园“华步小筑”院景为稍点玲珑石块，顶植卉木垂萝，恰似一幅国画横幅

In “Buhua xiaozhu” yard-scene of Liu Yuan, a few exquisite rockeries with top grown plants and vines resemble a horizontal Chinese traditional painting.



网师园“梯云室”庭院系墙中嵌理岩壁的佳作

The yard of Tiyun Shi (Note: Building Cloud Room) of Wangshi Yuan shows a great example of a rockery embedded wall.



留园鸳鸯厅北以冠云峰为主题

North of Yuanyang Ting (Note: Madarin Duck Hall) of Liu Yuan, Guanyun Feng (Note: Cloud Crowning Peak) is the main theme.