



图书在版编目(CIP)数据

苏州园林 / 苏州园林设计院有限公司编著. —北京:

中国建筑工业出版社, 2010.5

ISBN 978-7-112-12051-2

I. 苏… II. 苏… III. 古典园林—简介—苏州市 IV. K928.73

中国版本图书馆CIP数据核字 (2010) 第073421号

责任编辑: 王伯扬 张振光 费海玲

责任校对: 王雪竹

## 苏州园林

苏州园林设计院有限公司 编著

\*

中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京方舟正佳图文设计有限公司制版

北京方嘉彩色印刷有限责任公司印刷

\*

开本: 965×1270毫米 1/16 印张: 21½ 字数: 600千字

2010年5月第一版 2010年5月第一次印刷

定价: 228.00元

ISBN 978-7-112-12051-2

(19307)

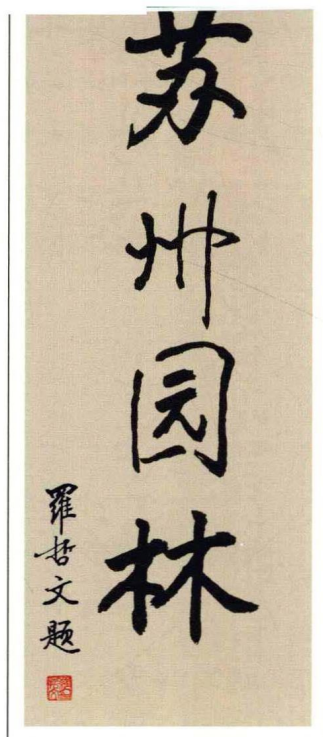
版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)



SUZHOU GARDENS  
SUZHOU INSTITUTE  
OF LANDSCAPE ARCHITECTURAL DESIGN CO.,LTD



拙政园 留园 网师园 环秀山庄 狮子林  
艺圃 耦园 沧浪亭 退思园 怡园

苏州园林设计院有限公司 编著

---

编委会主任：张树多

---

编委：匡振鹍 张树多 张慰人 贺凤春 徐 阳  
谢爱华 屠伟军 吴 玲 陈 溯 王雪春  
朱红松 朱涤龙

---

主 编：匡振鹍 张慰人 贺凤春

---

副 主 编：徐 阳 谢爱华 屠伟军

---

撰 稿：张慰人 匡振鹍 谢爱华 徐 阳 贺凤春  
张树多 吴 玲

---

摄 影：张振光 周建民 郑可俊 陈健行 周仁德

---

插 图：沈思娴 朱涤龙 王英鹰 蔡丽娟 王 尧  
朱越灵 陈 静 刘 潇 贺智勇 王 昊  
张毅杉 马荆棘 沈贤成

---

模型、效果图：刘兆安 宋 晨 沈 峯 郑 全

---

翻 译：柯艾瑞（挪威） 张 丽

---

译 审：马 琪

---

责任编辑：王伯扬 张振光 费海玲

---

封面设计：北京方舟正佳图文设计有限公司

---

版式设计：北京方舟正佳图文设计有限公司

---

---

**Director of Compilers' Committee:** Zhang Shuduo

---

**Compilers:** Kuang Zhenyan Zhang Shuduo Zhang Weiren  
He Fengchun Xu Yang Xie Aihua Tu Weijun  
Wu Ling Chen Su Wang Xuechun Zhu Hongsong  
Zhu Dilong

---

**Chief Editors:** Kuang Zhenyan Zhang Weiren He Fengchun

---

**Associate Chief Editors:** Xu Yang Xie Aihua Tu Weijun

---

**Writers:** Zhang Weiren Kuang Zhenyan Xie Aihua  
Xu Yang He Fengchun Zhang Shuduo Wu Ling

---

**Photographers:** Zhang Zhenguang Zhou Jianmin Zheng Kejun  
Chen Jianxing Zhou Rende

---

**Illustrators:** Shen Sixian Zhu Dilong Wang Yingying Cai Lijuan  
Wang Yao Zhu Yueling Chen Jing Liu Xiao He Zhiyong  
Wang Hao Zhang Yishan Ma Jingji Shen Xiancheng

---

**Model, Rendering Picture:** Liu Zhaoan Song Chen  
Shen Yin Zheng Quan

---

**Translators:** Erik Klepshvik Zhang Li

---

**Translation Reviset:** Ma Qi

---

**Executive Editors:** Wang Boyang Zhang Zhenguang Fei Hailing

---

**Binding Designer:** fangzhouzhengjia

---

**Format Designers:** fangzhouzhengjia

---



## 内容提要

苏州园林是中国文人写意山水画的典型代表，它的造园理论涵盖了自然科学和社会科学的诸多领域，一直是学者、专业人员的研究课题。

本书有重点地选择苏州园林的发展文脉、景观塑造、意境创作、空间经营和造园思想等方面的内容，力图阐述、总结苏州园林艺术的基本特征和规律。

由于本书的著者是园林规划设计人员，他们从园林创作的视角来研究苏州园林，一定程度上凝聚了造园的实践经验，一些见解颇有新意，对广大读者和专业人员会有所启示。书中插图十分精美，系用现代电脑绘画技术绘制，较好地表现出苏州古典园林的艺术神韵，很有观赏性。本书既可供专业技术人员参考使用又可作游览者的品赏读物。

## SUMMARY

Suzhou gardens are the typical embodiment of the Chinese literary allusions and analogous with the freehand brushwork in traditional paintings. The theories behind the classical Suzhou garden building incorporate not only natural science, but also social science, and it has since long been research subjects of scholars and professionals.

This book attempts to clarify and elaborate the basic characteristics and natural laws of Suzhou gardens through an explanation of its development evolution, creation of landscape and artistic conception, usage of space as well as philosophy of garden creation.

Due to the authors are garden planners and designers, some new ideas included in the book have combined their knowledge and practical experiences from a Visual angle of garden creations, which will provide valuable inspiration to the readers and professionals. A number of exquisite illustrations beautifully expresses the artistic essence of Suzhou classical gardens. The book will not only attract tourists, but will also be a beneficial reference to professional technicians.

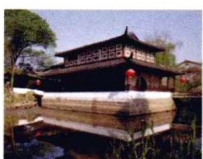
# 目 录 Contents



序 ..... 6  
Foreword



苏州园林概论 ..... 14  
Outling on Suzhou Gardens



拙政园 ..... 62  
The Humble Administrator's Garden



留园 ..... 102  
The Lingering Garden



网师园 ..... 140  
The Master-of-Nets Garden



环秀山庄 ..... 176  
The Mountain Villa with  
Embracing Beauty





狮子林····· 198  
The Lion Forest Garden



艺圃····· 228  
The Garden of Cultivation



耦园····· 250  
The Couple's Garden Retreat



沧浪亭····· 272  
The Surging Waves Pavilion



退思园····· 294  
The Garden of Quiet Meditation



怡园····· 316  
The Garden of Pleasance

## 序



苏州，是中国历史文化名城和重要风景旅游城市，素有“人间天堂”之美称。古城始建于公元前514年，距今已有2500多年历史，目前仍坐落在春秋时代的原址上，较好地保持着“水陆并行、河街相邻”的双棋盘格局和“小桥流水、粉墙黛瓦、史迹名园”的独特风貌。全市保存完好的古典园林有60多处，其中以拙政园、留园、网师园、环秀山庄、沧浪亭等9座园林为典型例证的苏州古典园林，于1997年被列入《世界文化遗产名录》，成为人类共同的财富。联合国教科文组织世界遗产委员会的专家对苏州园林的评语是：没有哪些园林比历史名城苏州的9个园林更能体现出中国古典园林设计的理想品质。咫尺之内再造乾坤，苏州园林被公认是实现这一设计思想的典范。

这些建造于11~19世纪的园林，以其精雕细琢的设计，折射出中国文化中取法自然而又超越自然的深邃意境。

世界造园有三大体系——中国、西亚与欧洲。中国园林的悠久历史和高深造诣，对亚洲和欧洲造园历史有着深刻的影响，被誉为“世界园林之母”。

苏州园林作为中国园林的杰出代表，反映了中国政治、经济、文化的发展进程，是研究中国历史、文化以及对世界影响的“活着”文物。

“作为一种独特的艺术成就，一种创造性的天才杰作”，它“无声地传承着苏州先民的历史文化心理，不断唤醒人们对历史的记忆，从而让我们一代又一代拥有着美好的精神家园”。

苏州园林历史也是一部中国园林发展史。自春秋时期吴王建造离



宫别苑到西周、秦汉时期宅第园林和衙署、寺庙园林的兴起，“开后世苑囿之渐”，自然山水主题已初见端倪。隋唐和宋元的兴盛，使造园艺术得到深化、提高，特别是文人学者参与造园，园林与古典文学、中国山水画紧密结合，促使“文人写意山水园”的艺术体系形成，使得苏州园林充满着自身特色和特殊的文化含义。明清时期苏州园林发展进入鼎盛期，这一时期园林数量多达三百余座，其技术之高、艺术之精，令后世叹服。以计成的《园冶》、文震亨的《长物志》为代表的造园艺术理论著作，对园林进行了全面分析和系统总结。这些园林艺术理论给中国园林的发展带来深刻变化并远播海外，影响了亚洲和欧洲的造园思想。

苏州园林蕴含着中国古代的哲学思想、文化意识和审美情趣，反映了人类对完美生活环境的执着追求，是人与自然和谐相处的典范。

苏州园林讲究“外师造化，中得心源”，即向自然学习，通过模拟自然山水，达到“虽由人作，宛自天开”的景象。这种既可满足居住功能，又能游赏娱乐的“城市山林”式的宅园式造园艺术，反映了当时城市建设技术的高度发达和艺术创作的繁荣。苏州园林不仅仅局限于对自然本身的简单理解，而是把对人生、历史、天地的富有哲理性的感受和领悟融于造园，所以园中建筑的命名、匾额、楹联、碑刻及木雕、石雕等等，往往以名家格言、古典诗词等表达园主思想。同时按照中国传统文人山水画的审美标准，叠山理水，植树栽花，创造富有“诗情画意”的园林意境，追求“天人合一”的理想境界。





现存的苏州古典园林，保存完好，结构完整，涵盖了自然科学和社会科学等多方面内容。这份遗产所留下来的创作理念和造园技艺，如天人合一、崇尚自然、人与自然是和谐融合的造园思想，因地制宜的园地分析和“构图得体”园林布局的理念，疏密收放空间组合和时空转换的认识，景观、景象画面营造、因借和寓情于景意境创作文化元素的运用与表达等，至今仍给我们多方面的启迪。

世界园林在发展。风景园林理论的多元化、科学技术的全球化及园林环境的地域化等，都引发了我们对苏州园林传承与发展的思考。现代意义上的苏州园林应根植于中国园林文化沃土之中，继承苏州园林优秀的造园理论和设计手法，同时用世界的眼光研究中国园林的发展。面对日益加剧的全球环境问题，在解决城市化进程中的可持续发展及生态平衡等方面，既要注重最新科学技术的运用，开拓思路，同时又要发现苏州园林的时代价值，进行创新。这应该是苏州园林人义不容辞的责任。

苏州园林设计院自1982年成立以来，致力于苏州园林艺术理论研究和实践创作。二十多年来在国内外创作了许多优秀作品，众多项目获得原建设部优秀设计奖和海外优秀人居奖及杰出贡献奖，它反映了我们在传承与发展问题上进行的有益探索。在本书中，我们首先重点选择了园林的历史沿革、地域文脉、景观与意境、空间经营和造园思想等几方面概述苏州古典园林艺术要点，又选择了最具代表性的十座园林，通过其造园历史、意境特点和设计手法的介绍，解读了园



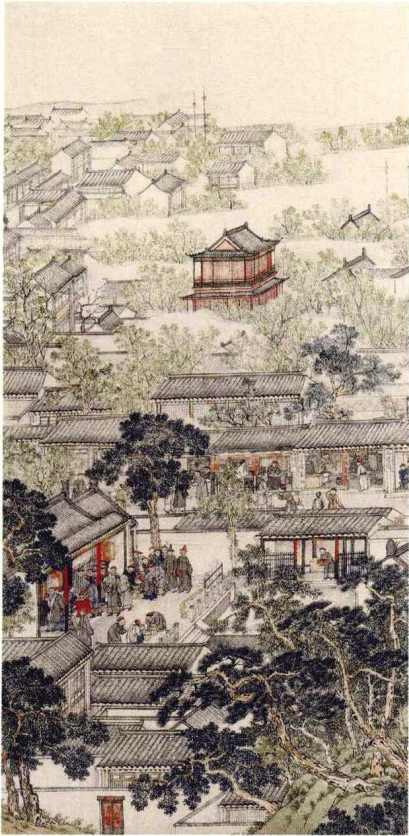
林的艺术特色。这些论述包含了园林规划设计师对苏州园林的理解、感悟和创作心得的总结。其次，借助电子计算机建立了十座园林的模型图，平、立、剖面图和效果图，拍摄了大量精美照片，为苏州园林的热爱者、研究者及创作者，提供景观鲜明、立体生动的苏州园林形象，使读者从中得到启示并激发他们的创造力和想象力，为弘扬中华园林文化尽一份绵薄之力。

檀中卷

2009年12月



## Foreword



Always honored as the “Paradise under the Sun”, Suzhou is the well-known historical and cultural and important tourism city in China. It was first founded in the year 514 B.C., boasting a long history of more than 2500 years. Today, it is still located in the original place as it was during the Spring and Autumn Period, having well kept its former double chessboard pattern of “waterways running in parallel with roads and rivers adjoining the streets”, and its unique landscape style of “a brook flowing under a small bridge, scarlet walls covered with black tiles, being a historical relic and famous garden”. There are about 60 classic gardens still remaining intact as they were, nine of which have been included in the list of the World Historical and Cultural Heritages in 1997 as the typical examples and a shared wealth with the whole world, such as The Humble Administrator’s Garden (Zhuozheng Yuan), the Liuyuan Garden (Liu Yuan), the Garden of Master of Nets (Wangshi Yuan), the Mountain Villa in Elegant surroundings (Huanxiu Shanzhuang), and the Gentle Waves Pavilion (Canglang Ting). The evaluation made by the UNESCO World Heritage Committee is as follows:

Classical Chinese garden design, which seeks to recreate natural landscapes in miniature, is nowhere better illustrated than in the nine gardens in the historic city of Suzhou. They are generally acknowledged to be masterpieces of the genre. Dating from the 11<sup>th</sup>-19<sup>th</sup> century, the gardens reflect the profound metaphysical importance of natural beauty in Chinese culture in their meticulous design.

There are three major systems of gardening in the world: China, Western Asia and Europe. With its long history and great attainments, Chinese gardening is honored as “Mother of Gardening of the World,” having exerted a profound influence on the history of gardening of Asia and Europe.

As distinguished examples of Chinese gardening, the Suzhou Gardens reflect the political, economic and cultural development in China, and they are the “living” historical relics for the studies of Chinese history, culture and their influences on the world. As “a unique attainment of arts, and genius and creative masterpieces” they “silently passed down the conceived minds of the local forefathers about the history and culture, incessantly urging people not to forget their history in an attempt to maintain an ideal spiritual homeland one generation after another”.

The history of Suzhou gardening is also the history of gardening of China. Since the start of constructions of temporary palaces away from the capital of the state ruled by King Wu during the Spring and Autumn Period to the emerging of gardens



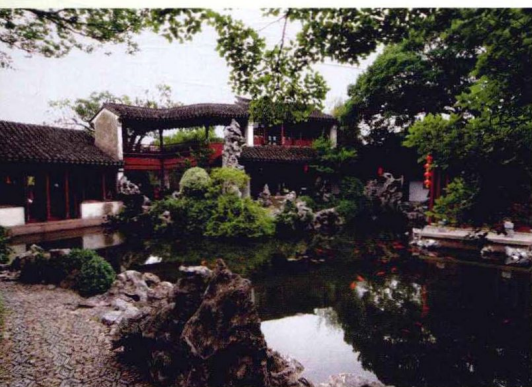
attached to ordinary houses and the gardens of the feudal governmental offices and temples, the gardening constructions have been gradually developed as an example for the following generations, and the theme of gardening together with the distribution of landscapes of mountains and waters has also been first developed. During the thriving and well-developed dynasties of Sui, Tang, Song and Yuan, the gardening art was further developing and promoted, especially when the literati and scholars of the time took part in the construction of gardens, combining gardening with classic literature and the traditional Chinese painting of landscapes, thus promoting the formation of an art system in which a garden can be built up with the intention of literati as a traditional Chinese painting, full of local characters and special cultural connotations. During the periods of Ming and Qing, gardening in Suzhou developed into its peak stage, when the number of gardens had climbed to more than 300, and their techniques and artistic taste have won great admiration from the following generations. The theoretic volumes such as the *Administering a Garden* written by Ji Cheng and the *Record of Daily Necessities* written by Wen Zhenheng have made an overall analysis and systematic summary of gardens, bringing about profound changes to the development of gardening in China and influences on Asian and European countries.

The Suzhou gardens are endowed with the ancient Chinese philosophical thinking, cultural ideology and esthetic taste, reflecting the unwavering pursuit for a perfect living condition by human and becoming the best examples of the co-existence of man and nature in harmony.

The construction of Suzhou gardens stresses the importance of “learning from natural landscapes in addition to man’s designs.” By way of introducing natural landscapes, gardens being built would look like a product of nature. This art of gardening not only meets the need of housing in a city, but also provides conditions for people to enjoy the pleasure as if they were living amidst mountains in countryside, reflecting the advanced development of technologies in city construction at the time as well as the prosperity of the artistic creations. They did not make a simple comprehension of natural landscapes, but blended their experiences and ideological enlightenment from daily life, of the history, the heaven and earth with the construction of a garden, so the names of gardens, horizontally hanging boards, couplets, tablets and woodcut and stone cuttings were all used to express the motif of the garden owners through famous maxims, or classic poems. Meanwhile, in accordance with the esthetics standards practiced







for the traditional Chinese landscape paintings, gardening is always seeking for its idealistic living environment in which mountains and waters, trees and flowers are randomly distributed to create a garden full of poetic and picturesque feeling and to materialize the idea of the “unity of heaven and man.”

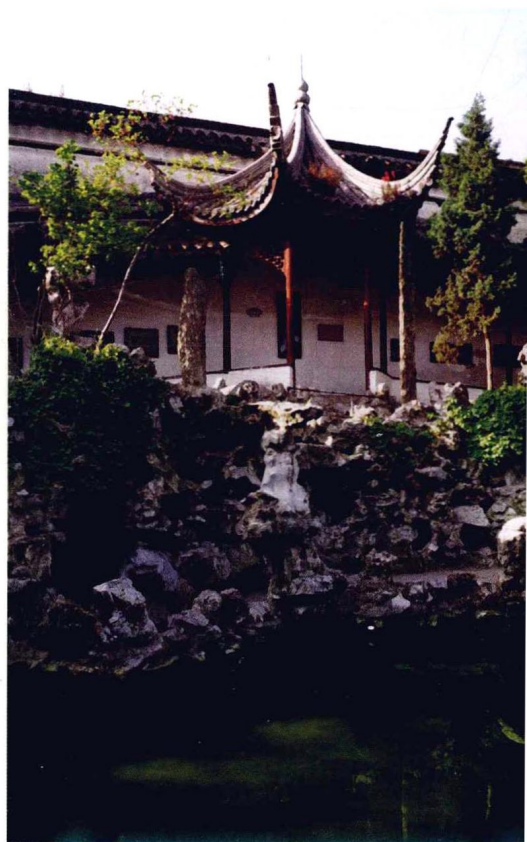
The existing Suzhou gardens are all well preserved. Their structure has been kept intact involving the elements relating to products based on both natural science and social science. The creative ideas and gardening techniques of this heritage such as the conceptions of the unity of heaven and man, advocating the introduction of natural landscapes, and the blending of man and nature in harmony and the ideas of using the land according to actual conditions and a rational layout and the combination of the use of a wide or a small space, and the knowledge in making use of the changes of seasons, the making of sceneries and settings, and the expression and maneuver of the creative cultural elements such as borrowing a landscape or using the implied meaning of a landscape, have enlightened us so far in various aspects.

Gardening in the world is still developing. The poly-theory of landscape gardens, the globalization of science and technology, and the regionalization of garden environment have triggered off our pondering over the inheritance and development of the Suzhou gardens. The Suzhou gardens, in terms of their modern time meaning, should be rooted in the futile soil of Chinese gardening culture to inherit the outstanding gardening theories and execution and to study its development with a world lookout. In front of the world environmental problem that becomes more serious day by day, we have to pay attention to the use of the most advanced science and technology to emancipate out ideas and at the same time to discover the value of the gardens at the present time for its renovation when we are going to solve the problems in the sustainable development and the ecological balance. This is incumbent on the followers of the constructions of Suzhou type gardens.

Since its founding in 1982, the Suzhou Gardening Design Academy has devoted itself to the studies of artistic theory of Suzhou gardens and practical creations. Over the past twenty and more years, it has produced a number of excellent gardens, many of which were awarded the prizes for outstanding design by the Ministry of Construction and the prizes for outstanding human settlement and prizes of distinguished contributions awarded abroad. It reflects the beneficial explorations we have conducted in the succession and development of the gardens. The highlights of

this book include the history of gardens, regional context, sceneries and situations, and operation of spaces and idea of gardening. In addition, a total of ten typical gardens are selected as examples to give descriptions about their history, situational features and design methods as well as their artistic features. These descriptions include the conclusions of the comprehension, feelings and reactions and rewards from creations of the planners and designers. In addition, a model diagram and the plane, elevation and sectional graphics and effective pictures of these ten gardens have also been set up by a processing computer, with a great number of fine photos of gardens for those ardent garden fans, researchers and creators, in an attempt to enlighten them and inspire their creativeness and imaginations to make their due contribution to the development of Chinese gardening culture.

By He Fengchun  
Dec. 2009.





## 苏州园林概论

### 沿革

苏州是我国古典园林的萌发地之一，为江南私家园林精粹汇聚之处，历史久远，造艺精湛，素有“江南园林甲天下，苏州园林甲江南”之美誉。苏州园林在世界造园史上有着独特的历史地位，是中华民族之瑰宝。1997年12月，联合国教科文组织遗产委员会将苏州古典园林列入了世界文化遗产名录。

苏州的园林与苏州古城并存，源远流长，已有2000多年的历史。春秋时代（公元前514年）吴王阖闾令伍子胥“相土尝水”、“象天法地”营建苏州城后，当时的君王皆喜营造宫室和苑囿。史料多有载示。《吴地记》载：“吴国夏驾湖（位于今苏州学士街一带），寿梦盛夏乘驾纳凉之处，凿湖为池，置苑为囿。”这是苏州最早的造园记载。当时吴王阖闾、夫差治事的“吴宫”内，也具有明显的园林特点，宫中有“前园”和“后园”。前园有梧桐，后人称之“梧桐园”。《吴郡志》载：“梧桐园，在吴宫，本吴王夫差园也。”后园“高树参天，绿树匝地”，杜牧诗句称“吴王宫殿柳含翠”，即咏此园。吴王夫差还在苏州郊外一带利用自然山水，大兴土木营建规模宏伟、极为奢华的“姑苏台”。史载：“台高三百丈，广八十四丈，可见三百里外”，周围建筑“辘环诘屈，横亘五里，崇饰土木，殫耗人力。上立春宵馆，又作天池，池中造青龙舟，又于宫中作海灵馆、馆娃阁，铜铺玉槛，宫之栏楯皆饰珠玉”。《江南园林志》称：“楚灵王之章华台，吴夫差之姑苏台，假文王之灵台，开后世苑囿之渐。”当时吴国的苑囿还有很多，如“长洲苑”、“华池”、“华林园”、“南城官”、“消暑湾”、“锦帆泾”等。有些苑囿在史书上已称之为园，如《吴地记》、《吴越春秋》称“华林园在长洲县华林桥”、“华林园在华林里”，《吴郡志》称吴国苑囿为“长洲林园”。吴国苑囿可谓盛矣，但都位于山野郊原，属于皇家园林范畴。苏州私人之宅园的史料始为仲雍第六世孙武真之“武真宅”。宅在今苏州组家巷，宅中有池能招引凤凰翔集，因名为“凤池”，至清代尚存，名为“凤池园”。以上苑囿和宅园，都仅为园林之雏形，《江南园林志》称：“吾国历代私园，每步武帝王之离宫别馆”。苏州私园同样也是承袭了吴国苑囿之组成要素。

东汉时（25~220年）出现了苏州最早有记载的私家园林“笮家园”。同治《苏州府志》载：“笮家园在保吉利桥南，古名笮里，吴大夫笮融所居。”惜仅有园名留世。苏州最早有园貌文字记载的首推东晋（317~420年）当时称为“吴中第一”的顾辟疆园。园主顾辟疆史料称：“官郡功曹、平北参军。性高洁，家





有园。王徽之来游，不忍去。”其林泉池馆之胜，名噪一时。该园至唐代犹存。诗人李白、陆羽、皮日休都有描写园内景色的诗句，如“柳深陶令宅，竹暗辟疆园”、“辟疆旧园林，怪石纷相向”、“辟疆东晋日，竹树有名园。年代更多主，池塘复裔孙”、“入门约百步，古木声窸窣。广槛小山欹，斜廊怪石夹”。园景极美，被后人誉为“吴中第一私园”，诗中点明园中有茂盛的竹林、灵巧的建筑、古老的树林与池塘，而叠石为假山，则是苏州造园的一大发展。在当时，有史料记载的私家园林还有“载颛宅”，园内“聚石引水，植林开涧，少时繁密，有若自然”（《吴郡图经续记》）。以上园景的描述，可知当时造园已采用堆山、理水、植树栽竹，追求自然意境，艺术水准达到了相当高度。

由隋至唐三百多年间（581~907年）社会较为稳定，贯通南北之大运河的开凿，更推动了江南经济的发展，当时苏州一带呈现一派繁荣富庶景象。诗人白居易对苏州曾作“当今国用多出江南，江南诸州，苏为最大”的评述。世族豪门、巨贾富商为了生活享乐，纷纷聚居吴中，建宅筑园。有史可稽的私家园林，隋代有“孙驸马园”，园中“古树枵腹臃肿，中有孔，可匿人”。至唐代有“孙园”，白居易曾题诗：“孙园虎寺随宜看，不必遥遥羨镜湖”。诗人陆龟蒙的宅园在临顿里，即今拙政园一带，是一处具有田园风光的园林，皮日休称其“不出郭郭，旷若郊墅”。又据《长洲县志》载：“大酒巷（今为大井巷），唐时有富人修第其间，植花浚池，建水槛风亭，酝美酒以延宾旅。”

唐末五代十国（907~979年），中国政局处于分裂、割据状态。北方虽然扰攘，江南却较安静。归有光在《沧浪亭记》中称：“钱镠困乱攘窃，保有吴越，国富兵强，垂及四世，诸子姻戚乘时奢僭，宫馆苑囿极一时之盛。”吴越国广陵王钱元瓘父子“好治园林”，大兴土木，建造南园、东圃、金谷园等。史料载：“南园岛屿峰峦，出于巧思。有安宁厅、思玄堂及清风、绿波、迎仙三阁，还有清涟、涌泉、流杯等十五亭。”全国“广袤，空旷，多野趣”。东圃内“奇卉异木，名品千万，崇岗清池，茂林珍木”。《十国春秋》也称南园和东圃为“吴中之胜，奇卉异木”，而金谷园建于晋代景德寺故址（今环秀山庄）。元璟近戚孙承祐建造的“孙承祐池馆”也名盛一时。《吴郡志》载：“积土为山，因以潴水”，“积水弥四十亩，旁有小山，高下曲折，与水相萦带”，“草木郁然，崇阜广水，不类乎城中”，池馆“杂花修竹，三向皆水，旁无民居，左右皆林木相亏蔽”。北宋年间诗人苏舜钦即在其故址上筑名园“沧浪亭”，历代相沿至今。综观隋唐时期，我国文学艺术方面的山水诗、散文、山水画在这一阶段勃兴，势

