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GLIMPSES OF GARDENS IN EASTERN CHINA

童 寯 著

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谨以本书献给  
东南大学建筑系  
成立七十周年！

## Preface

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In contemporary China, Professor Tung Chuin was the first who devoted himself to the study of Chinese classical garden. As early as in 1931, he decided to visit all the famous gardens south of the Changjiang River (Yangtze River) in Eastern China. During his investigation tours he did sketches of the famous sites and also pace-measurement of them all by himself. After years of singlehanded hard work, he presented to the architecture world an epoch-making book: "A SURVEY OF GARDENS SOUTH OF THE CHANGJIANG RIVER" (JIANG NAN YUAN LIN ZHI), in 1937. The present book, the English version of "GLIMPSES OF GARDENS IN EASTERN CHINA", was completed in 1983 while he was already bedridden, and with unbelievable courage he did all the proof-reading himself. Professor Tung's consistent devotion to the study of the legacy of Chinese Gardens stretched almost to half a century. His works will prove immortal.

It was the writer's wish to introduce to the world the art of Chinese garden architecture that the present book was written in English. Taking into consideration of the difference and gap between the Eastern and Western cultures, in order to comprehend Chinese garden art, foreign readers, even in the case of some Chinese readers, are advised to have certain understanding of the rich soil of Chinese cultural tradition which has yielded this art of garden. They should be able to comprehend its Chinese philosophical and aesthetical connotation; to appreciate its unique style and spiritual horizon (Yi-jing): the intercommunication of sentiment and scenery; the oneness of the subject and the object; without the sympathetic response of one's emotion, it is impossible for one to understand the scenery. To

embed sentiments in the scene and let the scene awaken one's sentiment is the creative process that results in the creation of Chinese descriptive poetry and painting; This too is the case of the art of Chinese garden. These three branches of Chinese arts and literature come from the same root, and therefore interchange easily.

The writing of the book has gone through a long period of development. First in 1937, the writer in answer to the call of "Tien Hsia Monthly" (edited by Lin Yu-tang and Quan Zeng-gu), wrote three articles to introduce Chinese culture, one of which is CHINESE GARDENS, but it did not go to the press. In 1944, a group of scholars in Chongqing planned to collaborate on a book in English: CHINESE CULTURE SERIES which was going to have eight sections, of which two, CHINESE PAINTING and CHINESE GARDEN DESIGN, would be written by Tung Chuin. Professor Tung completed his part of the job, but for some reason the book was not completed. However, CHINESE GARDEN DESIGN turned out to be the rudimentary framework of the present book. In 1978, Professor Liu Tun-tseng's SOOCHOW CLASSIC GARDENS was to be published, and an English version was under preparation, for which Tung Chuin wrote a preface in English, namely: SOOCHOW GARDENS. In 1979, Professor Tung planned to write an article titled BOTANICAL ARRANGEMENT OF CHINESE GARDENS which would include a list, arranged in alphabetical order, of the Latin names of those plants and varieties of flowers found in Chinese gardens. It will help introduce the horticulture of Chinese garden.

Basing on the above mentioned English articles, in 1981 Professor Tung completed GLIMPSES OF GARDENS IN EAST-

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ERN CHINA and later changed its Chinese title to GARDENS IN EASTERN CHINA. In 1983 Tung Chuin was hospitalized for serious illness, he also traveled from Nanjing to Beijing for advanced medical treatment, and he never forgot to bring the manuscript with him wherever he went, in order to give it some final touches. In March, 1983, he dictated the final part of the book from his sickbed, and thus brought this book which was his long pilgrimage to Chinese Garden art, to an end. It was only two weeks before his demise. As the classical Chinese maxim says: "bowing, body and soul, to one's duty, till life comes to its last", Tung Chuin with his great personality deserves this honour.

In order to carry out a comparative study of the garden arts in the East (Japan included) and the West, Tung Chuin did a broad range of reading and collected world-wide garden art materials, including his personal experiences in this field while he toured Europe in his early days. Because of his poor health in later years, he was not able to develop this wealth of collection into a work of the scale that it deserves. However he did publish in the manner of reference materials AN OUTLINE OF THE HISTORY OF GARDEN ARCHITECTURE. As far as I know, he paid great attention to Japanese garden architecture, and had a deep insight into the history of Japanese garden architecture and obtained some original thoughts. He could give at any time an account of the important garden architects in Japanese history and their careers, with an ease as if he were listing his family jewels. It was his intention to examine and evaluate Chinese garden art against the background of world gardens and their arts. What a pity that all the preparations and hard work that he had done for this diffi-

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cult topic has now evaporated with his passing away. Today, study of garden art has become a heated topic. We meet so-called experts and specialists of this trade every way we turn. But to my opinion, there is not yet one who can match Tung Chuin in either erudition or competency in handling such a complicated research topic. Tung Chuin always worked in silence, and never courted fame. For this, he shied away from journalist interviewers. Let us learn from him the spirit of working hard and making as little noise as possible.

Here let me mention Mr. Yan Lung-yu who has rendered valuable service to the completion and publication of the present book. He took the responsibility of photographing, table-drawing, supplementary-materials gathering and others. His contribution deserves praise and thanks.

During the publication of this posthumous book, I write paying homage to my teacher who lived an assiduous life, and is now resting in tranquility. In this preface I have told the story of the book and, related my feelings and thoughts in memory of my teacher Tung Chuin.

**Guo Hu-sheng**  
**August 5, 1986**  
**under a reading lamp.**

## 序

童寓先生是近代研究中国古典园林的第一人。早在1931年，他决意遍访江南名园，独自手摹步测，数载惨淡经营，于1937年写成了《江南园林志》这部划时代的著作。而本书——英文版《东南园墅》，则是他1983年临终前在病榻上亲手校订完稿的。童寓先生始终不渝致力于研究中国园林遗产达半世纪之久。他的贡献是不朽的。

用英文写作本书，目的是为了向世界介绍中国园林艺术。鉴于东西方文化体系之间的差异和隔阂，对于外国人来说（甚至许多中国人也一样），要欣赏中国园林，多少要了解生长它的深厚的中国传统文化土壤，要理解它所包含的中国哲学和美学内涵，要懂得它特有的风格和意境。情景交融，物我为一，没有情的会心，则于景也难以领略。寓情于景，触景生情，中国写景的诗、画，就是这一过程的凝聚物，中国的园林艺术也是这样，它们是同根所生，彼此之间易于触类旁通。

本书的写作，有一个很长的发展过程。最初，1937年顷，先生应《天下月刊》T'ien Hsia Monthly（主编林语堂、全增嘏）约，为该刊用英文写三篇文章，介绍中国文化，其中一篇为Chinese Gardens，但未发表。1944年，在重庆的一些学者拟合写一本英文专册：Chinese Culture Series，一共八节。童先生分任其二：Chinese Painting及Chinese Garden Design，均已完稿，然以他故书终未成。但是Chinese Garden Design却成为本书的雏形。1978年，刘敦桢先生所著《苏州古典园林》行将出版，并拟发行国外版，先生为该书国外版写了英文序言，题名Soochow Gardens。1979年，先生拟写《中国园林植物配置》一文，对中国园林中所植各色植物花卉，按字母顺序编列拉丁文学名，用以介绍中国园林中的园艺品种。

以上述各英文著作为基础，先生于1981年写成《东南园墅略》，嗣后改名为《东南园墅》（Glimpses of Gardens in Eastern China），即本书。1982年，先生病重住院以及转诊北京，均携书稿自随，时加订正。1983年3月，先生于病榻上口授此书结尾部分，全书竟。两周后，先生溘然长逝。呜呼，先生可谓“鞠躬尽瘁，死而后已”矣。

为了对东方（包括日本）和西方的园林艺术作比较研究，先生



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多年来广泛阅读和积累世界范围园林资料,其中包括他自己旅欧期间的亲身见闻体验。这方面的积累,在先生晚年,由于力不从心,没有能发展到应有的规模,而简直就以素材的形式发表了其中的一部分,如《造园史纲》。就我所知,先生对于日本造园学十分重视,对日本造园史也有深切的了解和独到的见解。对日本历史上的重要造园家及其事迹,历历如数家珍。先生是打算把中国园林艺术置于世界总体之中来观察和评价。很遗憾,为这个复杂的课题所作的一切努力,因他的去世而化为乌有。当前,研究园林艺术在中国已经成为热门、显学,号称专家者比比,但是,依愚所见,具备有如童寯先生的渊博知识,足以胜任这样复杂课题的,目前似无第二人。童寯先生一生不声不响地工作,从不喜欢和记者打交道。我们应该学习他,多下功夫,少点喧嚣吧!

先生写作本书,有赖东南大学晏隆余同志的悉心协助,举凡照相、绘制图表、补充资料及至身后出版事务,均晏君任责操劳。他的贡献,应予表彰。

值遗著问世之际,书此以纪念童师。师孜孜终生,可以含笑瞑目矣。因述书之始末,抒所感所怀,以为记。

郭 湖 生

1986年8月5日于灯下

## Foreword

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### GLIMPSES OF GARDENS IN EASTERN CHINA

Talking about gardens in eastern China, one invariably refers to those in Soochow (苏州) as the acme of traditional Chinese landscape art, yet a Soochow garden is not different from any other garden in this part of China so far as typical and common characteristics are concerned, and hence see a Soochow garden, you'll see all. Soochow gardens rank foremost mainly because of their historic background, high quality and great quantity. As far back as in the fourth century A.D. Soochow won fame as the city where was situated the garden of Ku Pi-Chiang (顾辟疆). Its exact location, though, could not be identified from the eleventh century onwards. It was the first best known private garden south of the Yangtze.

The earliest Soochow garden now still extant dates back to the tenth century. The longer the garden's history is, the less it resembles its original design. On account of repeated alterations, most Soochow gardens today began or was redone in the Manchu dynasty, generally after the later half of last century. Celebrated as the center of superior craftsmanship, Soochow boasts of fine brick work and carpentry, canals and roads facilitate communication, and agricultural production and trade contribute to a thriving economy, laying foundation for cultural activities. Then the clement weather is ever favorable for horticulture, supported by an abundant water source. Induced by such propitious conditions, the landed and the moneyed used to flock thither to abide, constituting a major part of the leisure class. For their amuse-

ment, the nurseryman, the poet and painter pooled their talent for the laying out, construction and cultivation, and gardens flourished. Under similar conditions, gardens in other localities also sprang up, though in number not on a par with Soochow.

Yangchow (扬州) gardens rank next in number if not in quality. There are also two noteworthy Gardens in Nanking (南京). Other cities like Changchow (常州), Taichow (泰州), Shanghai (上海), Nanzhang (南漳), Wusih (无锡), each possesses one garden of ancient fame and is positively worth a visit. In Eastern China, one seldom finds a town without a garden or two, be it the property of a temple, an official residence, or a private individual. One can consider the entire city of Hangchow (杭州), in fact, an extensive garden dominated by the West Lake, easily the largest waterscape in any municipality. Shanghai's neighboring towns like Quinsan (昆山), Sungkiang (松江), Chingpu (青浦), Kating (嘉定), Chiangyin (江阴), Taichang (太仓), Wukiang (吴江), Changshu (常熟); farther south canal cities like Kashing (嘉兴), Nanzing (南漳), Pinghu (平湖), and Haiyan (海盐) on the southeast, all in the long past were adorned with gardens which have since either been preserved to this day or neglected to the state of dilapidation and subsequent disappearance. Too numerous to mention chiefly these gardens, preceded by Soochow the garden city par excellence, establish the architectural style of all public and private traditional gardens in almost any part of China except the north region like Peking and Canton in the South.

More than forty years ago, two distinguished New York architects came to Shanghai to start their China tour. Ely Jacques Kahn (1884 — 1973) in 1935, and one year later, Clarence

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Stein(1883 — 1975)with his actress wife,Aline Macmahon.Soochow gardens they listed as a must and I had immense pleasure,on different occasions,in accompanying them around,and believe me,it was astonishing to see their spontaneous response to the esthetic peculiarities of Chinese landscape art even before I had time to point them out.Each trip was taken when wistaria was in full bloom.Each ended as a perfect day.

This publication lays due emphasis on garden planting, of which Soochow,more than other places,has a comprehensive collection. In preparing the draft, I consult frequently Christopher Tunnard's Gardens in the Modern Landscape,and Liu TunTseng's (刘敦桢:《苏州古典园林》)(Soochow Classical Gardens)and acknowledge my indebtedness.

**Chuin Tung**  
**Department of Architectural Research**  
**Nanking Institute of Technology**  
**Nanking,Jan,1982**

## 东南园墅

——中国东部园林瞥观

每当谈起中国东部园林，人们不约而同地认为苏州园林是中国传统景观艺术之最。然而，就典型的和相同的特征而言，一座苏州园林同中国该地区的任何其它园林并无区别。因此，观赏了一座苏州园林，就如同你已经领略了所有的园林。苏州园林之所以称天下之最，主要是由于它们的历史背景、高品位和大数量。远溯至公元四世纪，苏州就由于拥有顾辟疆园林而名闻遐迩，然而该园的确切地址自十一世纪以后就无法辨识。它是江南第一座著名的私家园林。

现在，最早的苏州园林还得将迄始日期回溯至十世纪。园林历史愈久，它与原设计的相象之处就愈少，原因在于更迭再三。今日大多数的苏州园林是于清代始建或重修的，一般都在上世纪的后半期。苏州曾著称为高超的手工艺中心，拥有精湛砖木作技艺。运河和道路增进了流通，农业生产及贸易促成了繁荣的经济，这些给文化活动奠定了基础。而且宜人的气候又总是有利于园艺，再助之以丰富的水源。由于受到如此优越环境的吸引，有钱的和有地的人往往荟集于那里居住，构成了有闲阶层的主要部分。为了这些人的享乐，园丁、诗人和画家，凝聚了他们的才智来进行规划、营建和种植，于是，这里的园林繁荣兴旺起来了。基于同样的原因，其它地方的园林虽然在数量上未能与苏州相比，但也开始发展起来。

扬州园林在数量上列为其次，但在质量上并不逊色。南京也有两座十分出色的园林。其它城市如常州、泰州、上海、南翔（上海郊区）、无锡等，均拥有一座古今闻名的园林，并且肯定值得一访。在中国东部，一般城镇都有一两座园林，不管它是一座庙宇的产业，或一座官家的寓所，还是属个人私有。事实上，人们经常将杭州整个城市，看作一座为西湖所主宰的广阔园林，它很可能是所有城市中最大的水上景观。上海的邻近城镇，如昆山、松江、青浦、

嘉定、江阴、太仓、吴江、常熟；更南的运河城市如嘉兴、南浔、平湖和东南的海盐，所有这些城镇在漫长的历史中，都曾以园林而增色，这些园林或幸存至今，或遗于坍塌而相继消失。以总体水平高的园林城市苏州为典范，如此众多、不胜枚举的园林，确立了除北方地区如北京，以及南方的广东以外，所有公共和私家园林的建筑风格。

40多年前，两位杰出的纽约建筑师莅临上海，开始他们的中国之旅：1935年伊利·雅克·卡恩 (Ely Jacques Kahn 1884~1973)，一年后克拉伦斯·斯坦 (Clarence Stein 1883~1975) 同他的妻子女演员艾琳·麦克马洪 (Aline Macmahon)，他们把苏州园林列为必访之地。当在不同场合伴随他们时，我感到非常愉快，真的，在我还未曾作介绍以前，即发现他们自发地对中国景观艺术的审美独特之处作出反应，令人惊讶。每次旅行均选在紫藤盛开的季节，每次以完美的一天结束。

此书适当着重于园林植物配置上，这方面，苏州较诸其它地区具有更全面的搜集。在拟稿时，我常常查阅克里斯托弗·滕纳德 (Christopher Tunnard) 的《现代景观中的园林》 (Gardens in the Modern Landscape) 和刘敦桢的《苏州古典园林》，并表示我的感谢。

童 寓

南京工学院 建筑研究所

南京 1982 年 1 月

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