

中國造園藝術泛論

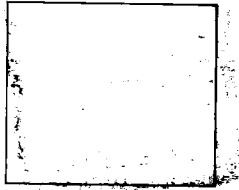
Chinese Landscape

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馬千英編著

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翻印必究

中國造園藝術泛論

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鄭 序

我中華文化有悠久歷史，造園係文化之一部份，有其可研性。山海經所稱之元圃，詩經所誦之靈圃，阿房宮賦之阿房宮，以至上林苑、兩苑、輞川園、草堂、富鄭公園、獨樂園、壽山艮嶽等名園，均係散見於詩詞歌賦文藻筆記之中。其有關造園書籍者，有李漁之一家言，文震亨之長物志，陸紹珩之醉古堂劍掃等，僅係以文字表達當時園庭構造保持之風格，至明末計成氏所著園冶，對於造園之規劃設計建造，能有整套敘說，但只能表達當時之時代思想。

民國二十三年，貴州樂嘉藻氏所著中國建築史，對於中國庭園、園林苑圃等，較有具體敘說，但仍未能以造園學立場，作深入研討。

馬千英君，畢業於國立台灣大學農學院農藝系，對於造園學，特有心得，畢業後，從事造園規劃設計施工實際業務，將達十年，同時工作中不忘研究，由國內外搜集我國造園文字及實際資料，加以分析評估，完成《中國造園藝術泛論》巨著，堪供對造園有興趣人士之參考研讀。

民國七十四年五月九日晚十一時

鄭連文 於台北寓所



凌 序

中國造園藝術已有五千年歷史，曾經有過輝煌的過去，如今也和許多其他的固有科學技術與藝術一樣，在國外生根，在國內衰退。近年來雖然我們大力提倡文化建設，許多人發表各種研究與評論的文章，但仍覺得片斷斷，缺乏整體系統。

《中國造園藝術泛論》一書在此時出版，實在具有「承先啓後」的深刻意義，這本書分為五章，包含了中國造園的歷史、文獻、空間、花木、建築、實務、影響、及古今名園介紹等內容。可以說是目前我國有關介紹中國庭園方面，最廣泛而詳細的一部書，資料之豐富，令人歎服。

作者馬千英先生，以僑生的身份進入台大農藝系就讀，却來園藝系選修了許多與造園有關的課程，雖然他不是主修園藝，却能在造園這個行業，比起許多本系出身的學生，更幹得有聲有色，他的認真和苦幹的精神，是很令人激賞的，我也深為曾經指導過這樣的學生而欣慰。

在我從事造園方面的研究教學工作三十年來，一直將振興中國造園列為首要目標，在我的作品裡，總嘗試著加入中國人的特質或思想；對我的學生們，也常強調中國造園過去的成就。慚愧的是，雖然我們在中國領土上土生土長，還不如一些在海外生長的中國人那樣熱愛民族文化；珍惜民族文化！像本書的作者這樣；謙虛的，懇切的，將他仰慕中華文化的誠心付諸行動，為中國造園界留下珍貴的史料！

我願為「中國庭園藝術泛論」一書的出版申賀，也期望造園界再接再勵，繼續更深入的研究及推動，讓中國造園事業因本書的引導更加發揚，更加輝煌！

凌德麟

1985年5月12日

自序

我自幼生長于海外，庭訓濡染的儒家思想，使我對中國的傳統文化一直非常嚮往。來到中華民國的台灣，對中國的傳統藝術，如國樂、建築、雕刻、國畫、造園等多方學習，而益加熱愛。

我原就讀國立台灣大學農藝系（農藝系與園藝系有許多相似課程），由于興趣的關係，我選修園藝系的許多課程，如鄭達文教授與凌德麟教授主講的造園學，以及觀賞樹木學、植物繁殖等課程。大三那年，我有幸參與凌教授主持的百葉山風景區的美化工作，使我實際的接觸到造園，激發我更強烈的興趣，而從此奠定了我走上造園之路。

畢業後，我到凌教授主持的造園研究室做研究助理。任職期間，在凌教授悉心指導下，獲益良多。那時，正逢興建中正國際機場，民航局與台大建教合作，凌教授指派我擔任中正國際機場環境美化工程的工地主任，使我在浩大的造園工程中，學習到更寶貴的實務經驗。

在我從事造園的工作中，深深體會到國內的一些造園所表現的中國園藝術，常令人感到美中不足，非但不完全表現中國的造園藝術，甚至像大雜燴一般。

中國的造園藝術所講求的是自然與天人合一的精神，而自己所做的東西却常矯揉造作，百樣雜陳却都不得中肯，徒具斧鑿而未能流露自然，身為造園者，豈不汗顏？

追根究柢，我覺得時下有關中國造園的書籍與論著實感貧乏。因此，在知識份子的使命感和造園專業的責任感這雙重的激勵之下，有了要充實這些欠缺的決心。近十年來，我不斷著手收集中國造園的資料，作有系統

的編寫與整理，將理論與實務結合，終於完成了這部《中國造園藝術泛論》。我希望這部書有助於從事造園工作者對中國造園藝術有較正確的認識，並應用到實際工作中，使中國造園藝術繼往開來，發揚光大，就是我編寫此書的動機與目的。

中國造園藝術，在世界造園史上，有其獨特的地位。一九五四年在維也納召開的國際造園師聯合會第四次大會上，英國的造園學家傑利克（G·A·Jellicoe）說：世界造園史上的三大流派是中國、西亞和古希臘。可見中國造園藝術已獲得國際上的推崇，我們焉能不珍惜這些祖先們遺留下來的輝煌歷史和真知卓見？

傳統的中國造園藝術與西方的造園藝術在基本的觀點上與表現的技巧上，可謂南轅北轍，各異其趣，這或許與民族性有極大關係。比方說西方人講求效率，所以路和橋樑都是直的，這樣才快，可以充份利用空間，爭取時間。而中國人却剛好相反，比較注重情趣，假如路或橋是直的，一下子走完就沒啥意思，要化有限的空間為無限的空間，所以路和橋都要彎彎曲曲的，這樣可以延長走路的时间，多欣賞一下四週景色，走起來才有意思。由於路或橋（例如九曲橋）是曲折的，我們才可以從不同的角度來欣賞景色。更從林木的掩映，峰迴路轉，欣賞曲徑通幽的情緻，而非西方庭園直線條的坦率。

我們再從另個角度來看，中國民族性是含蓄的，講求自然與天人合一，所以中國的庭園是仿自然，對景色的處理採取欲揚先抑的技巧，將精彩的地方隱藏起來，讓你在無意間突然發現絕佳美景，豁然驚嘆而陶醉其中，從而發生無限的暇思。西方人却講求征服自然，所以產生幾何圖形的花園，將花木剪成整整齊齊的立體圖案或做成鳥獸狀，只要到一個高點，美麗壯觀的圖案，就完全赤裸裸地呈現眼前，讓你一目瞭然。所以外國人的感情表現是率直、坦誠、奔放而不隱瞞。這也是民族性的差異而反映出兩種截然不同的型式。這些是我個人的一些感觸與淺見，希望先進師長不

吝賜教。

要發揚傳統的中國造園，似乎可以從上面的瞭解去整理出屬於中國造園的脈絡，摒棄羸雜與移殖，才能去蕪存菁，在延續中產生創意。

在這部書的編著期間，授業恩師凌教授提供了許多寶貴參考資料，并給予筆者許多指導。另外，陸錦成兄在出版方面亦賜予頗多寶貴意見，還有萬波笛建築師、曾文良、莊麗芳小姐的關懷與鼓勵，以及就讀中國工商專校建築科的馬志光同學協助繪圖，使本書順利出版，筆者在此一併致十二萬分的謝意。

馬千英

一九八五年五月十二日

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Summary

Chinese garden design is a reflection of the natural landscape. The basic rule is asymmetry. It is completely different from the western garden. Chinese garden is an important art form and has its own unique characteristics in the world's history of landscape architecture. The classical Chinese gardens were divided into two kinds, imperial and private.

Most of the classical imperial gardens, with the exception of those that were built in the capital close to the palace itself, were connected with the countryside villas of the emperor. Because of the power and wealth of the emperor, these gardens were large in size and lavish in design. The best examples are the Yihe Yuan (Summer palace) in the vicinity of Beijing and the Three Seas (The North, Central, and South Sea) Imperial gardens near the Forbidden city in Beijing. The capitals and the classical imperial gardens of many dynasties were located north of the Yellow River.

The private gardens were usually located in the region south of the Yangtze River which was traditionally more prosperous and richer in natural resources. Although some of the gardens were constructed by local families with wealth, some were constructed by dismissed or retired high officials. Private gardens were smaller in size but more varied in design details and closely related to the artistic cultivation of the owner. This type of classical Chinese garden, which occupies a much smaller space but still creates a sense of nature. Chinese garden design has its own distinguished and independent development and expresses distinctive characteristics, its design and significance constitute a subject of potential importance within the discipline of landscape architecture.

The important sources that directly concerned with the principles and techniques of Chinese garden design are: (1) Ji Cheng's Yuan Ye (on gardening) dated 1631 (2) Wen Zhenheng's Theory on Landscape Architecture in the Late Ming Dynasty (3) Liu Dunzhen, Sushou Gudian Yuanlin (Classical Gardens in Sushou). (Beijing: Chinese Architectural Industry Press 1979).

The common principles and techniques chinese garden are:

1. To hide the fascinating scenery of a garden behind screens (an artificial hill was commonly used) so that one could not see it after having entered the garden. Thus, one does not have a full view of the garden immediately. This created a sense of anticipation as well as surprise and fulfillment after moving further into the garden and perceiving its full view.

2. Jiejing (borrowed scenery): It was another common traditional method for creating more diversity with a scene because borrowed scenery from outside the garden to capture distant views and psychologically extend space beyond the actual walls or borders of the garden. When a striking scene existed outside a garden, such as a pagoda, the garden was often structured to leave an open space in line with the pagoda so that it could be viewed as an integral part of the scenery of the garden from a certain viewing position. More subtle than the above example of jiejing was the reflections of the shadows and silhouettes of nearby vegetation and buildings in the daytime, and the mirror-effect of the moon and evening clouds on the water surface of the pond.

3. Duijing (opposite scenery): This refers to the technique of composing a distant part of yet another aesthetically thematic scene into a consciously designed image as seen through a moon-gate, "flora window" or some other framing device. In other words, a distant building which belonged to another thematic unit, when viewed through a consciously designed moon-gate, became an integral part of the scenery at hand. The principle of duijing created static views which required one to be in just the right position to view the opposite scenery successfully. This is an important distinction between 'gardens as scenery' and 'gardens as settings' for activity.

4. Contrast: sparse vs. dense vegetation, open vs. secluded space, steep hills vs. calm waters, man-made buildings vs. natural plants, and bright vs. shaded spots. For instance, if one side of the main hall faces the water, the other side of the hall usually has hills as background, so that the effect of contrast is created. The flat surface of the water made the artificial hills seem even higher than they were. Utilizing a light background to contrast with a dark foreground object increased the figure-ground relationship and made the outlines of the object even more lucid, and conversely, a dark background would make the light area seem brighter. Another example of the effect of contrast is illustrated by the smooth white plaster walls of the Chinese garden. They function in two ways: first, the color of the blooming flowers looks more vivid against them; second, waving silhouettes and shadows are created on them when sunlight strikes the trees and bamboos.

5. Space: In the classical Chinese garden, walls, corridors, buildings, artificial hills, vegetation, and bridges were often used as a means of subdividing space. Each of these sections usually has a main aesthetic theme which distinguishes it from others. A proper mixture of these aesthetically distinct spaces creates a feeling of openness and closeness, emptiness and fullness, the interplay of which adds a multi-layered sense of depth and variety of experience. In a small garden, which, due to the limited space, cannot utilize great amounts of stone or buildings as dividing means, moon-gates and ornamental "flora windows" in the walls are used as devices to create a half-linking and half-dividing atmosphere.

The other characteristics of the Chinese garden are:

1. Main hall: In the Chinese garden, it is usually the major point from which to view the scenery of the garden. It often faces hills and waterways at a certain distance