

陳從周 著

說園

同濟大學出版社

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## 說園<sup>(注二)</sup>

陳從周著

我國造園具有悠久的歷史，在世界園林中樹立着獨特風格，自來學者從各方面進行分析研究，各抒高見。如今就我在接觸園林中所見聞掇拾到的，提出來談談，姑名「說園」。

園有靜觀、動觀之分，這一點我們在造園之先，首要考慮。何謂靜觀，就是園中予游者多駐足的觀賞點；動觀就是要要有較長的游覽線。二者說來，小園應以靜觀為主，動觀為輔。庭院專主靜觀。大園則以動觀為主，靜觀為輔。前者如蘇州網師園，後者則蘇州拙政園差可似之。人們進

入網師園宜坐宜留之建築多，繞池一周，有檻前細數遊魚，有亭中待月迎風，而軒外花影移牆，峰巒當窗，宛然如畫，靜中生趣。至於拙政園徑緣池轉，廊引人隨，與「日午畫船橋下過，衣香人影太匆匆」的瘦西湖相彷彿，妙在移步換影，這是動觀。立意在先，文循意出。動靜之分，有關園林性質與園林面積大小。像上海正在建造的盆景園，則宜以靜觀為主，即為一例。

中國園林是由建築、山水、花木等組合而成的一個綜合藝術品，富有詩情畫意。疊山理水要造成「雖由人作，宛自天開」的境界。山與水的關係究竟如何呢？簡言之，模山

範水，用局部之景而非縮小（網師園水池仿虎丘白蓮池，極妙），處理原則悉符畫本。山貴有脈，水貴有源，脈源貫通，全園生動。我曾經用「水隨山轉，山因水活」與「溪水因山成曲折，山蹊隨地作低平」來說明山水之間的關係，也就是從真山真水中所得到的啓示。明末清初疊山家張南垣主張用平岡小坡、陵阜波阪，也就是要使園林山水接近自然。如果我們能初步理解這個道理，就不至于離自然太遠，多少能呈現水石交融的美妙境界。

中國園林的樹木栽植，不僅為了綠化，且要具有畫意。窗外花樹一角，即折枝尺幅；山間古樹三五，幽篁一叢，

乃模拟枯木竹石图。重姿態，不講品種，和盆栽一樣，能入畫。拙政園的楓楊、網師園的古柏，都是一園之勝，左右大局，如果這些饒有畫意的古木去了，一園景色頓減。樹木品種又多有特色，如蘇州留園原多白皮松，怡園多松梅，滄浪亭滿種箬竹，各具風貌。可是近年來沒有注意這個問題，品種搞亂了，各園個性漸少，似要引以為戒。宋人郭熙說得好：「山以水為血脈，以草為毛髮，以煙雲為神采」。草尚如此，何況樹木呢？我總覺得一地方的園林應該有那個地方的植物特色，并且土生土長的樹木存活率大，成長得快，幾年可茂然成林。它與植物園有別，是以觀賞



為主，而非以種多鬥奇。要能做到「園以景勝，景因園異」，那真是不容易。這當然也包括花卉在內。同中求不同，不同中求同，我國園林是各具風格的。古代園林在這方面下過功夫，雖亭臺樓閣，山石水池，而能做到風花雪月，光景常新。我們民族在欣賞藝術上存乎一種特性，花木重姿態，音樂重旋律，書畫重筆意等，都表現了要用水磨功夫，才能達到耐看耐聽，經得起細細的推敲，蘊藉有餘味。在民族形式的探討上，這些似乎對我們有所啓發。

園林景物有仰觀、俯觀之別，在處理上亦應區別對待。樓閣掩映，山石森嚴，曲水灣環，都存乎此理。小紅橋外

小紅亭，小紅亭畔，高柳萬蟬聲。」綠楊影裏，海棠亭畔，紅杏梢頭。」這些詞句不但寫出園景層次，有空間感和聲感，同時高柳、杏梢，又都把人們視線引向仰觀。文學家最敏感，我們造園者應向他們學習。至于「丘藏曲折，緩步百躋攀」，則又皆留心俯視所致。因此園林建築物的頂，假山的脚，水口，樹梢，都不能草率從事，要着意安排。山際安亭，水邊留磯，是能引人仰觀、俯觀的方法。

我國名勝也好，園林也好，為什麼能這樣勾引無數中外遊人，百看不厭呢？風景洵美，固然是重要原因，但還有一個重要因素，即其中有文化、有歷史。我曾提過風景區或

園林有文物古迹，可豐富其文化內容，使遊人產生更多的興會、聯想，不僅僅是到此一遊，吃飯喝水而已。文物與風景區園林相結合，文物賴以保存，園林借以豐富多采，兩者相輔相成，不矛盾而統一。這樣才能體現出一個有古今文化的社會主義中國園林。

中國園林妙在含蓄，一山一石，耐人尋味。立峰是一種抽象雕刻品，美人峰細看才像。九獅山亦然。鴛鴦廳的前後梁架，形式不同，不說不明白，一說才恍然大悟，竟寓鴛鴦之意。奈何今天有許多好心腸的人，唯恐游者不解，水池中裝了人工大魚，熊貓館前站着泥塑熊貓，如做

着大廣告，與含蓄兩字背道而馳，失去了中國園林的精神所在，真太煞風景。魚要隱現方妙，熊貓館以竹林引勝，漸入佳境，遊者反多增趣味。過去有些園名，如寒碧山莊（注三）梅園、綢師園，都可顧名思義，園內的特色是白皮松、梅、水。盡人皆知的西湖十景，更是佳例。亭榭之額真是賞景的說明書，拙政園的荷風四面亭，人臨其境，即無荷風，亦覺風在其中，發人遐思。而對聯文字之雋永，書法之美妙，更令人一唱三歎，徘徊不已。鎮江焦山頂的別峰庵，為鄭板橋讀書處，小齋三間，一庭花樹，門聯寫着「室雅無須大，花香不在多」。遊者見到，頓覺心懷舒暢，親切

地感到景物宜人，博得人人稱好，游罷个个傳誦。至于匾額，有磚刻、石刻，聯屏有板對、竹對、板屏、大理石屏，外加石刻書條石，皆少用畫面，比具體的形象來得曲折耐味。其所以不用裝裱的屏聯，因園林建築多敞口，有損紙質，額對露天者用磚石，室內者用竹木，皆因地制宜而安排。住宅之廳堂齋室，懸挂裝裱字畫，可增加內部光線及音響效果，使居者有明朗清靜之感，有與無，情況大不相同。當時宣紙規格、裝裱大小皆有一定，乃根據建築尺度而定。

園林中曲與直是相對的，要曲中寓直，靈活應用，曲

直自如。畫家講畫樹，要無一筆不曲，斯理至當。曲橋、曲徑、曲廊，本來在交通意義上，是由一點到另一點而設置的。園林中兩側都有風景，隨直曲折一下，使行者左右顧盼有景，信步其間使距離延長，趣味加深。由此可見，曲本直生，重在曲折有度。有些曲橋，定要九曲，既不臨水面（園林橋一般要低於兩岸，有凌波之意），生硬屈曲，行橋宛若受刑，其因在於不明此理（上海豫園前九曲橋即壞例）。

造園在選地後，就要因地制宜，突出重點，作為此園之特徵，表達出預想的境界。北京圓明園，我說它是「因水

成景，借景西山，園內景物皆因水而築，拓西山入園，終成萬園之園。無錫寄暢園為山麓園，景物皆面山而構，納園外山景於園內。網師園以水為中心，殿春簃一院雖無水，西南角鑿冷泉，貫通全園水脈，有此一眼，絕處逢生，終不脫題。新建東部，設計上既背固有設計原則，且復無水，遂成僵局，是事先對全園未作周密的分析，不加思索而造成的。

園之佳者如詩之絕句，詞之小令，皆以少勝多，有不盡之意，寥寥幾句，絃外之音猶繞梁間。大園總有不周之處，正如長歌慢調，難以一氣呵成。我說園外有園，景外

有景，即包括在此意之內。園外有景妙在「借」，景外有景在於「時」，花影、樹影、雲影、水影、風聲、水聲、鳥語、花香，無形之景，有形之景，交響成曲。所謂詩情畫意盎然而生，與此有密切關係（參見拙作「建築中的借景問題」）。

萬頃之園難以緊湊，數畝之園難以寬綽。緊湊不覺其大，游無倦意，寬綽不覺局促，覽之有物，故以靜、動觀園，有縮地擴基之妙。而大膽落墨，小心收拾（畫家語），更為要諦，使寬處可容走馬，密處難以藏針（書家語）。故頤和園有煙波浩渺之昆明湖，復有深居山間的諧趣園，於此可悟消息。造園有法而無式，在於人們的巧妙運用其規



律。計成所說的「因借（因地制宜，借景）」就是法。《園冶》一書終未列式。能做到園有大小之分，有靜觀動觀之別，有郊園市園之異等等，各臻其妙，方稱「得體」（體宜）。中國畫的蘭竹看來極簡單，畫家能各具一格，古典摺子戲，亦復喜看，每個演員演來不同，就是各有獨到之處。造園之理與此理相通。如果定一式使學者死守之，奉為經典，則如畫譜之有芥子園，文章之有八股一樣。蘇州網師園是公認為小園極則，所謂「小而精，以少勝多」。其設計原則很簡單，運用了假山與建築相對而互相更換的一個原則（蘇州園林基本上用此法。網師園東部新建及其道，終于未能成功）。

無旱船、大橋、大山、建築物尺度略小，數量適可而止，亭亭當當，像一個小園格局。反之，獅子林增添了一大船，與水面不稱，不倫不類，就是不得體。清代汪春田重葺文園有詩：「換却花籬補石闌，改園更比改詩難；果能字字吟來穩，小有亭臺亦耐看。」說得透徹極了，到今天讀起此詩，對造園工作者來說，還是非常親切的。

園林中的大小是相對的，不是絕對的，無大使無小，無小也無大。園林空間越分隔，感到越大，越有變化，以有限面積，造無限空間，因此大園包小園，即基此理（大湖包小湖，如西湖三潭印月）。是例極多，幾成為造園的重

要處理方法。佳者如拙政園之枇杷園，海棠塢，頤和園之諧趣園等，都能達到很高的藝術效果。如果入門便覺是個大園，內部空曠平淡，令人望而生畏，即入園亦未能游遍全園，故園林不起游興是失敗的。如果景物有特點，姿宛多姿，游之不足，下次再來風景區也好，園林也好，不要使人一次游盡，留待多次，有何不好呢？我很惋惜很多名勝地點，為了擴大空間，更希望一覽無餘，甚至于希望能一日游或半日游，一次觀完，下次莫來，將許多古名勝園林的圍牆拆去，大是大了，得到的是空，西湖平湖秋月，西泠印社都有這樣的後果。西泠飯店造了高層，葛嶺矮小

了一半。揚州瘦西湖妙在瘦字，今後不準備在其旁建造高層建築，是有遠見的。本來瘦西湖風景區是一個私家園林羣（揚州城內的花園巷，同為私家園林羣，一用水路交通，一用陸上交通），其妙在各園依水而築，獨立成園，既分又合，隔院樓臺，紅杏出牆，歷歷倒影，宛若圖畫。雖瘦而不覺寒酸，反窈窕多姿。今天感到美中不足的，似覺不夠緊湊，主要建築物少一些，分隔不夠。在以後的修建中，這個原來瘦西湖的特徵，還應該保留下來。拙政園將東園與之合併，大則大矣，原來部分益現局促，而東園遼闊，游人無興，幾成為過道。分之兩利，合之兩傷。

本來中國木構建築，在體形上有其個性與局限性，殿是殿，廳是廳，亭是亭，各具體例，皆有一定的尺度，不能超越，畫虎不成反類犬，放大縮小各有範疇。平面使用不夠，可幾個建築相連，如清真寺禮拜殿用勾連搭的方法相連，或幾座建築綴以廊廡，成為一組。拙政園東部將亭子放大了，既非閣，又不像亭，人們看不慣，有很多意見。相反，瘦西湖五亭橋與白塔是模仿北京北海大橋、五龍亭及白塔，因為地位不够大，將橋與亭合為一體，形成五亭橋，白塔體形亦相應縮小，這樣與湖面相稱了，形成了瘦西湖的特徵，不能不稱佳構，如果不加分析，難以辨出它

是一个北海景物的縮影，做得十分「得體」。

遠山無腳，遠樹無根，遠舟無身（只見帆），這是畫理，亦造園之理。園林的每個觀賞點，看來皆一幅幅不同的畫，要深遠而有層次。常倚曲闌貪看水，不安四壁怕遮山。如能懂得這些道理，宜掩者掩之，宜屏者屏之，宜敞者敞之，宜隔者隔之，宜分者分之，等等，見其片斷，不逞全形，園外有畫，咫尺十里，餘味無窮。再具體點說：建亭須略低山巔，植樹不宜峰尖，山露腳而不露頂，露頂而不露腳，大樹見梢不見根，見根不見梢之類。但是運用上却細致而費推敲，小至一樹的修剪，片石的移動，都要影響風景的

構園。真是一枝之差，全園敗景。拙政園玉蘭堂後的古樹枯死，今雖補植，終失舊貌。留園曲溪樓前有同樣的遭遇。至此深深體會到，造園困難，管園亦不易，一個好的園林管理者，他不但要考查園的歷史，更應知道園的藝術特徵，等於一個優秀的護士對病人作周密細致的瞭解。尤其重點文物保護單位，更不能魯莽從事，非經文物主管單位同意，須照原樣修復，不得擅自更改，否則不但破壞園林風格，且有損文物，關係到黨的文物政策問題。

郊園多野趣，宅園貴清新。野趣接近自然，清新不落常套。無錫蠡園為庸俗無野趣之例，網師園屬清新典範。

前者雖大，好評無多；後者雖小，贊辭不已。至此可證園不在大而在精，方稱藝術上品。此點不僅在風格上有軒輊，就是細至裝修陳設皆有異同。園林裝修同樣強調因地制宜，敞口建築重線條輪廓，玲瓏出之，不用精細的挂落裝修，因易損傷；家具以石凳、石桌、磚面桌之類，以古樸為主。廳堂軒齋有門窗者，則配精細的裝修。其家具亦為紅木、紫檀、楠木、花梨所製，配套陳設，夏用藤棚椅面，冬加椅披椅墊，以應不同季節的需要。但亦須根據建築物的華麗與雅素，分別作不同的處理。華麗者用紅木、紫檀，雅素者用楠木、花梨；其雕刻之繁簡亦同樣對待。家具俗稱



「屋肚腸」，其重要可知，園缺家具，即胸無點墨，水平高下自在其中。過去綢師園的家具陳設下過大功夫，確實做到相當高的水平，使遊者更全面地領會我國園林藝術。

古代園林張燈夜遊是一件大事，屢見詩文，但張燈是盛會，許多名貴之燈是臨時懸挂的，張後即移藏，非永久固定於一地。燈也是園林一部分，其品類與懸挂亦如屏聯一樣，皆有定格，大小形式各具特徵。現在有些園林為了適應夜遊，都裝上電燈，往往破壞園林風格，正如宜興善卷洞一樣，五色繽紛，宛若餐廳，幾不知其為洞穴，要還我自然。蘇州獅子林在亭的戲角頭裝燈，甚是觸目。對古

代建築也好，園林也好，名勝也好，應該審慎一些，不協調的東西少強加于它。我以為照明燈應隱，裝飾燈宜顯，形式要與建築協調。至於裝挂地位，敞口建築與封閉建築有別，有些燈玲瓏精巧不適用於空廊者，挂上去隨風搖曳，有如塔鈴，燈且易損，不可妄挂。而電線電桿更應注意，既有害園景，且阻視線，對拍照人來說，真是有苦說不出，凡茲瑣瑣，雖多陳音俗套，難免絮聒之譏，似無關大局，然精益求精，繁榮文化，愚者之得，聊資參考！

注一：此文係作者一九七八年春應上海植物園所請的講話稿，經整理而成。

注二：見劉若峰（恕）寒碧山莊記。「予因而葺之，梧據五年，粗有就緒。以其中多種白皮松，故名寒碧莊。羅致太湖石頗多，皆無甚奇，乃于虎阜之陰砂磧中獲見一石笋，廣不滿二尺，長幾二丈。詢之土人，俗呼為斧劈石，蓋川產也。不知何人輦至卧于此間，亦不知歷幾何年。予以百觚艘載歸，峙于寒碧莊聽雨樓之西。自下而窺，有千霄之勢，因以為名。此隸書石刻殘碑，我于一九七五年十二月發現，今存留園。」



## 續說園

造園一名構園，重在構字，含意至深。深在思致，妙在情趣，非僅土木綠化之事。杜甫陪鄭廣文遊何將軍山林十首，「重過何氏園五首」，一路寫來，園中有景，景中有人，人與景合，景因人異。吟得與構園息息相通，「名園依綠水，野竹上青霄」，「綠垂風折笋，紅綻雨肥梅」，園中景也。興移無洒掃，隨意坐莓苔」，「石闌斜點筆，梧葉坐題詩」，景中人也。有此境界，方可悟構園神理。

風花雪月，客觀存在，構園者能招之即來，聽我驅使，則境界自出。蘇州網師園，有亭名「月到風來」，臨池西向，

有粉牆若屏，正櫚此景精華，風月為我所有矣。西湖三潭印月，如無潭則景不存，謂之點景。畫龍點睛，破壁而出，其理自同。有時一景相看好處無一言，必藉之以題辭，辭出而景生。《紅樓夢》「大觀園試才題對額」一回（第十七回），描寫大觀園工程告竣，各處亭臺樓閣要題對額，說：「若大景致，若干亭榭，無字標題，任是花柳山水，也斷不能生色。」由此可見題辭是起「點景」之作用。題辭必須流連光景，細心揣摩，謂之「尋景」。清人江弢叔有詩云：「我要尋詩定是癡，詩未尋我却難辭；今朝又被詩尋著，滿眼溪山獨去時。」尋景達到這一境界，題辭才顯神來之筆。

我國古代造園，大都以建築物開路。私家園林，必先造花廳，然後布置樹石，往往建築邊折，邊折邊改，翻工多次，而後妥帖。沈元祿記猗園謂：「真一園之體勢者，莫如堂；據一園之形勝者，莫如山。」蓋園以建築為主，樹石為輔，樹石為建築之聯綴物也。今則不然，往往先鑿池鋪路，主體建築反落其後，一園未成，輒動萬金，而遊人尚無袖身之處，主次倒置，遂成空園。至於綠化，有些園林、風景區、名勝古迹，砍老木，栽新樹，儼若苗圃，美其名為「以園養園」，亦悖常理。

園既有「尋景」，又有「引景」。何謂「引景」？即點景引人。西

湖雷峰塔圯後，南山之景全虛。景有情則顯，情之源來於人。「芳草有情，斜陽無語，雁橫南浦，人倚西樓。」無樓便無人，無人即無情，無情亦無景，此景關鍵在樓。證此可見建築物之於園林及風景區的重要性了。

前人安排景色，皆有設想，其與具體環境不能分隔，始有獨到之筆。西湖滿覺隴一徑通幽，數峰環抱，故配以桂叢，香溢不散，而泉流淙淙，山氣霏霏，花滋而馥郁，宜其秋日賞桂，遊人信步盤桓，流連忘返。聞今已開公路，寬道揚塵，此景頓敗。至於小園植樹，其具芬芳者，皆宜圍牆。而芭蕉分翠，忌風碎葉，故栽於牆根屋角；牡丹香



花，向陽斯盛，須植於主廳之南。此說明植物種植，有藏有露之別。

盆栽之妙在小中見大。栽來小樹連盆活，縮得羣峰入座青，乃見巧思。今則越放越大，無異置大象於金絲鳥籠。盆栽三要：一本，二盆，三架，缺一不可。宜靜觀，須孤賞。

我國古代園林多封閉，以有限面積，造無限空間，故「室靈」二字，為造園之要諦。花木重姿態，山石貴丘壑，以少勝多，須概括、提煉。曾記一戲臺聯：「三五步行遍天下；六七人雄會萬師。」演劇如此，造園亦然。

白皮松獨步中國園林，因其體形鬆秀，株幹古拙，雖少年已是成人之概。楊柳亦宜裝點園林，古人詩詞中屢見不鮮，且有以萬柳名園者。但江南園林則罕見之，因柳宜瀕水，植之宜三五成行，葉重枝密，如帷如幄，少透漏之致，一般小園，不能相稱。而北國園林，面積較大，高柳侵雲，長條拂水，柔情萬千，別饒風姿，為園林生色不少。故具體事物必具體分析，不能強求一律。有謂南方園林不植楊柳，因蒲柳早衰，為不吉之兆。果若是，則拙政園何來「柳蔭路曲」一景呢？

風景區樹木，皆有其地方特色。即以松而論，有天目

山松、黃山松、泰山松等，因地制宜，以標識各座名山的天然秀色。如今有不少摩登園林家，以洋為中，用來美化祖國河山，用心極苦。即以雪松而論，幾如藥中之有青霉素，可治百病，全國園林幾將遍植。白門（南京）楊柳可藏鴉，綠楊城郭是揚州，今皆柳老不飛絮，戶戶有雪松了。泰山原以泰山松獨步天下，今在岱廟中也種上雪松，古建築店然西裝革履，無以名之，名之曰「不倫不類」。

園林中亭臺樓閣，山石水池，其布局亦各有地方風格，差異特甚。舊時嶺南園林，每周以樓，高樹深池，陰翳生涼，水殿風來，滌暑頓消，而竹影蘭香，時盈客袖，此惟

嶺南園林得之，故能與他處園林分庭抗衡。

園林中求色，不能以實求之。北國園林，以翠松朱廊襯以藍天白雲，以有色勝。江南園林，小閣臨流，粉牆低亞，得萬千形象之變。白本非色，而色自生；池水無色，而色最豐。色中求色，不如無色中求色。故園林當於無景處求景，無聲處求聲，動中求動，不如靜中求動。景中有景，園林之大鏡、大池也，皆於無景中得之。

小園樹宜多落葉，以疏植之，取其空透，大園樹宜適當補常綠，則曠處有物。此為以疏救塞，以密補曠之法。落葉樹能見四季，常綠樹能守歲寒，北國早寒，故多植松

柏。

石無定形，山有定法。所謂法者，脈絡氣勢之謂，與畫理一也。詩有律而詩亡，詞有譜而詞衰，漢魏古風、北宋小令，其卓絕處不能以格律繩之者。至於學究詠詩，經生填詞，了無性靈，遑論境界。造園之道，消息相通。

假山平處見高低，直中求曲折，大處着眼，小處入手。

黃石山起脚易，收頂難；湖石山起脚難，收頂易。黃石山要渾厚中見空靈，湖石山要空靈中寓渾厚。簡言之，黃石山失之少變化，湖石山失之太瑣碎。石形、石質、石紋、石理，皆有不同，不能一律視之，中存辯證之理。疊黃石

山能做到面面有情，多轉折；疊湖石山能達到宛轉多姿，少做作，此難能者。

疊石重拙難，樹古樸之峰尤難，森嚴石壁更非易致。而石磯、石坡、石磴、石步，正如雲林小品，其不經意處，亦即全神竅貫注處，非用極大心思，反覆推敲，對全景作徹底之分析解剖，然後以輕靈之筆，隨意著墨，正如類上三毛，全神飛動。不經意之處，要格外經意。明代假山，其厚重竅，耐人尋味者正在此。清代同光時期假山，欲以巧取勝，反趨纖弱，實則巧奪天工之假山，未有不從重拙中來。黃石之美在於重拙，自然之理也。沒有質性，必無

佳構。

明代假山，其布局至簡，磴道、平臺、主峰、洞壑，數事而已，千變萬化，其妙在於開闔。何以言之？開者山必有分，以澗谷出之，上海豫園大假山佳例也。闔者必主峰突兀，層次分明，而山之餘脈，石之散點，皆開之法也。故早假山之山根、散石，水假山之石磯、石瀨，其用意一也。明人山水畫多簡潔，清人山水畫多繁瑣，其影響兩代疊山，不無關係。

明張岱《陶庵夢憶》中評儀徵汪園三峰石云：「余見其棄地下一白石，高一丈，闊二丈而癡，癡妙。一黑石，闊八尺、

高丈五而瘦，瘦妙。癡妙，瘦妙，張岱以「癡」字，「瘦」字，「品」字，「蓋寓情在石」。清龔自珍品人用「清醜」一辭，移以「品」石極善。廣州園林新點黃臘石甚頑。指出「頑」字，可補張岱二妙之不足。

假山有旱園水做之法，如上海嘉慶秋霞圃之後部，楊州二分明月樓前部之疊石，皆此例也。園中無水，而利用假山之起伏，平地之低降，兩者對比，無水而有池意，故云水做。至於水假山以旱假山法出之，旱假山以水假山法出之，則謬矣。因旱假山之脚與水假山之水口兩事也。他若水假山用崖道、石磯、灣頭，旱假山不能用；反之，旱



假山之石根、散點又與水假山者異趣。至於黃石不能以湖石法疊，湖石不能運黃石法，其理更明。總之，觀天然之山水，參畫理之所示，外師造化，中發心源，舉一反三，無往而不勝。

園林有大園包小園，風景有大湖包小湖，西湖三潭印月為後者佳例。明人鍾伯敬所撰《梅花墅記》：「園於水，水之上下左右，高者為臺，深者為室，虛者為亭，曲者為廊，橫者為渡，豎者為石，動植者為花鳥，往來者為游人，無非園者。然則人何必各有其園也，身處園中，不知其為園。園之中，各有園，而後知其為園，此人情也。」造園之學，

有通哲理，可參證。

園外之景與園內之景，對比成趣，互相呼應，相地之妙，技見於斯。鍾伯敬《梅花墅記》又云：「大要三吳之水，至甫里（甬直）始暢，墅外數武反不見水，水反在戶以內。蓋別為暗竇，引水入園，開扉坦步，過杞菊齋……登閣所見，不盡為水。然亭之所跨，廊之所往，橋之所踞，石所卧立，垂楊修竹之所冒蔭，則皆水也。……從閣上綴目新眺，見廊周於水，牆周於廊，又若有閣，亭亭處牆外者，林木行藻，竟川含綠，染人衣裾，如可承攬，然不可即至也。……又穿小酉洞，憩招真亭，苔石嚙波，曰錦淙灘。詣修廊，中隔

水外者，竹樹表裏之，流響交光，分風爭日，往往可即，而倉卒莫定處，姑以廊標之。文中所述之園，以水為主，而用水有隱有顯，有內有外，有抑揚、曲折。而使水歸我所用，則以亭閣廊等左右之，其造成水旱二層之空間變化者，唯建築能之。故「園必隔，水必曲」。今日所存水廊，盛稱拙政園西部者，而此梅花墅之水猶彷彿似之。知吳中園林淵源相承，固有所自也。

童寯老人曾謂，拙政園蘚苔蔽路，而山池天然，丹青淡刺，反覺逸趣橫生。真小顏風範，丘壑獨存，此言園林蒼古之境，有勝藻飾。而蘇州留園華瞻，如七寶樓臺拆下

不成片段，故稍損易見敗狀。近時名勝園林，不修則已，一修便過了頭。蘇州拙政園水池駁岸，本土石相錯，如今無寸土可見，宛若滿口金牙。無錫寄暢園八音澗失調，頓遜前觀，可不慎乎？可不慎乎？

景之顯在於勾勒。最近應常州之約，共商紅梅閣園之布局。我認為園既名紅梅閣，當以紅梅出之，奈數頃之地遍植紅梅，名為梅園可矣，稱園林則不當，且非朝夕所能得之者。我建議園貫以廊，廊外參差植梅，疏影橫斜，人行其間，暗香隨衣，不以紅梅名園，而遊者自得梅矣。其景物之妙，在於以廊「勾勒」處處成園，所謂少可以勝多。

小可以見大。

園林密易疏難，綺麗易雅淡難，疏而不失曠，雅淡不流寒酸。拙政園中部兩者無而得之，宜乎自明迄今，譽滿江南，但今日修園林未明此理。

古人構園成必題名，皆有託意，非泛泛為之者。清初楊兆魯營常州近園，其記云：「自抱疴歸來，於注經堂後買廢地六七畝，經營相度，歷五年於茲，近似乎園，故題曰近園。」知園名之所自，謙抑稱之。憶前年於馬鞍山市兩湖公園，見一亭甚劣，尚無名。屬我命之，我題為「暫亭」，意在不言中，而人自得之。其與「大觀園」、「萬柳堂」之

類者，適及筆出之。

蘇州園林，古典割之舞臺裝飾，頗受其影響，但實物與布景不能相提並論。今則見園林建築又仿舞臺裝飾者，玲瓏剔透，輕巧可舉，活像上海城隍廟之「巧玲瓏」（紙紮物）。又如畫之臨摹本，搔首弄姿，無異東施效顰。

漏窗在園林中起「泄景」、「引景」作用，大園景可泄，小園景，則宜引不宜泄。拙政園「海棠春塢」，庭院也，其漏窗能引大園之景。反之，蘇州怡園不大，園門旁開兩大漏窗，頓成敗筆，形既不稱，景終外漏，無含蓄之美矣。拙政園新建大門，廟堂氣太甚，頗近祠宇，其於園林不得

體者有若此。同為違反園林設計之原則，如於風景區及名勝古蹟之旁，新建建築往往喧賓奪主，其例甚多。謙虛為美德，尚望甘當配角，博得大家的好評。

「池館已隨人意改，遺篇猶逐水東流，漫盈清淚上高樓。」這是我前幾年重到揚州，看到園林被破壞的情景，并懷念已故的梁思成、劉敦楨二前輩而寫的幾句詞句，當時是有感觸的。今續為說園，亦有所感而發，但心境各異。





## 說園(三)

余既為《說園》、《續說園》，然情之所鍾，終難自己，晴窗展紙，再抒鄙見，蕪駁之辭，存商求正，以《說園(三)》名之。

晉陶潛（淵明）《桃花源記》：「中無雜樹，芳草鮮美。」此亦風景區花樹栽植之卓見，匠心獨具。與「采菊東籬下，悠然見南山。」句，同為千古絕唱，前者說明桃花宜羣植遠觀，綠茵襯繁花，其景自出。而後者暗示「借景」。雖不言造園，而理自存。

看山如玩冊頁，遊山如展手卷，一在景之突出，一在

景之聯續。所謂靜動不同，情趣因異，要之必有我存在，所謂「我見青山多嫵媚，料青山見我應如是。」何以得之，有賴於題詠，故畫不加題顯俗，景無摩崖（或匾對）難明，文與藝未能分割也。「雲無心以出岫，鳥倦飛而知還。」景之外無及動態聲響。余小遊揚州瘦西湖，舍舟登岸，止於小金山「月觀」，信動觀以賞月，賴靜觀以小休，蘭香竹影，鳥語鶯聲，而一抹夕陽斜照窗櫺，香、影、光、聲相交織，靜中見動，動中寓靜，極辯證之理於造園覽景之中。

園林造景，有有意得之者，亦有無意得之者，尤以私家小園，地甚局促，往往於無可奈何之處，而以無可奈何

之筆化險為夷，終挽全局。蘇州留園之「華步小築」一角，用磚砌地穴門洞，分隔成狹長小徑，得「庭院深深深幾許」之趣。

今不能證古，洋不能證中，古今中外自成體系，決不容借尸還魂，不明當時建築之功能，與設計者之主導思想，以今人之見強與古人相合，謬矣。試觀蘇州網師園之東牆下，備僕從出入留此便道，如住宅之設「避弄」。與其對面之徑山游廊，具極明顯之對比，所謂「徑莫便於掄，而又莫妙於迂」。可證。因此，評園必究園史，更須熟悉當時之生活，方言之成理。園有一定之觀賞路線，正如文章之有起

承轉合，手卷之有引首、卷本、拖尾，有其不可顛倒之整體性。今蘇州拙政園入口處為東部邊門，網師園入口處為北部後門，大悖常理，記得《義山雜纂》列入人間煞風景事有「松下喝道。看花淚下。筇上鋪席。花下晒裋。遊春載重。石笋繫馬。月下把火。背山起樓。果園種菜。花架下養雞鴨」等等。今余為之增補一條曰：「開後門以延遊客」，質諸園林管理者以為如何？至於蘇州以滄浪亭、獅子林、拙政園、留園「號稱」宋元明清四大名園。留園與拙政園同建於明而同重修於清者，何分列於兩代。此又令人不解者。余謂以靜觀者為主之網師園，動觀為主之拙政園，蒼

古之滄浪亭，華瞻之留園，合稱蘇州四大名園，則予遊者以易領會園林特徵也。

造園如綴文，千變萬化，不完全文氣勢立意，而僅務辭匯疊砌者，能有佳構乎？文貴乎氣，氣有陽剛陰柔之分，行文如此，造園又何獨不然，割裂分散，不成文理，藉一亭一榭以鬥勝，正今日所樂道之園林小品也。蓋不通乎我國文化之特徵，難於言造園之氣息也。

南方建築為棚，多敞口。北方建築為窩，多封閉。前者原出巢居，後者來自穴窠，故以敞口之建築，配茂林修竹之景，園林之始，於此萌芽。園林以空靈為主，建築亦

起同樣作用，故北園園林終遜南中。蓋建築以多門窗為勝，以封閉出之，少透漏之妙。而居人之室，更須有親切之感，「衆鳥欣有託，吾亦愛吾廬」，正詠此也。

小園若斗室之懸一二名畫，宜靜觀。大園則如美術展覽會之集大成，宜動觀。故前者必含蓄耐人尋味，而後者設無吸引人之重點，必平淡無奇。園之功能因時代而變，造景亦有所異，名稱亦隨之不同，故以小公園、大公園（公園之公，係對私園而言）名之。解放前則可，今似多商榷，我曾建議是否皆須冠公字。今南通易狼山公園為北麓園，蘇州易城東公園為東園，開封易汴京公園為汴園，似

得風氣之先。至於市園、郊園、平地園、山麓園，各具環境地勢之特徵，亦不能以等同之法設計之。

整修前人園林，每多不明立意。余謂對舊園有「復園」與「改園」二議。設若名園，必細徵文獻園集，使之復原，否則以己意為之，等於改園。正如裝裱古畫，其缺筆處，必以原畫之筆法與設色續之，以成全璧。如用戈裕良之疊山法，彌明人之假山，與以四王之筆法接石濤之山水，頓異舊觀，真愧對古人，有損文物矣。若一般園林，頹敗已極，殘山剩水，猶可資用，以今人之意修改，亦無不可，姑名之曰「改園」。

我國盆栽之產生，與建築具有密切之關係，古代住宅以院落天井組合而成，周以樓廊或牆垣，空間狹小，陽光較少，故吳下人家每以寸石尺樹布置小景，點綴其間，往往見天不見日，或初陽煦照，一瞬即過，要皆能適植物之性，保持一定之溫度與陽光，物賴以生，景供人觀，東坡詩所謂：「微雨止還作，小窗幽更妍。空庭不受日，草木自蒼然。」最能得此神理。蓋生活所需之必然產物，亦窮則思變，變則能通。所謂「適者生存」。今以開場大園，置數以百計之盆栽，或置盈丈之喬木於巨盆中，此之謂大而無當。而風大日烈，蒸發過大，難保存活，亦未深究盆景之道而



盲為也。

華麗之園難簡，雅淡之園難深。簡以救俗，深以補淡，筆簡意濃，畫少氣壯。如晏殊詩：「梨花院落溶溶月，柳絮池塘淡淡風。」艷而不俗，淡而有味，是為上品。皇家园林，過於繁褥，私家园林，往往寒儉，物質條件所限也。無過無不及，得乎其中。須割愛者能忍痛，須補添者無吝色。即下筆千鈞，反覆推敲。閨秀之畫能脫脂粉氣，釋道之畫能脫蔬笋氣，少見者。剛以柔出，柔以剛現。扮書生而無窮酸相，演將帥而具臺閣氣，皆難能也。造園之理，與一切藝術無不息息相通。故余曾謂明代之園林，與當時之文

學、藝術、戲曲，同一思想感情，而以不同形式出現之。

能品園，方能造園，眼高手隨之而高，未有不辨乎味能為著食譜者。故造園一端，主其事者，學養之功，必超乎實際工作者。計成云：「三分匠，七分主人。」言主其事者之重要，非汙蔑工人之謂。今以此而批判計氏，實尚未讀通計氏《園冶》也。討論學術，扣以政治帽子，此風當不致再長矣。

假假真真，真真假假。《紅樓夢》《大觀園》假中有真，真中有假，是虛構，亦有作者曾見之實物。是實物，又有參予作者之虛構。其所以迷惑讀者正在此。故假山如真方

妙，真山似假，假奇，真人如造象，造象似真人，其捉弄人者又在此。造園之道，要在能「悟」，有終身事其業，而不懈斯理者正多，甚矣！造園之難哉。園中五峰，亦存假中寓真之理，在品題欣賞上以感情悟物，且進而達人格化。

文學藝術作品言意境，造園亦言意境。王國維《人間詞話》所謂境界也。對象不同表達之方法亦異，故詩有詩境，詞有詞境，曲有曲境。「曲徑通幽處，禪房花木深。」詩境也。「夢後樓臺高鎖，酒醒簾幕低垂。」詞境也。「枯藤老樹昏鴉，小橋流水人家。」曲境也。意境因情景不同而異，其與園林所現意境亦然。園林之詩情畫意即詩與畫之

境界在實際景物中出現之。統名之曰意境。景露則境界小，景隱則境界大。「引水須隨勢，栽松不趁行。」「亭臺到處皆臨水，屋宇雖多不碍山。」「幾箇樓臺遊不盡，一條流水亂相纏。」此雖古人詠景說畫之辭，造園之法適同，能為此，則意境自出。

園林疊山理水，不能分割言之，亦不可以定式論之，山與水相輔相成，變化萬方。山無泉而若有，水無石而意存，自然高下，山水彷彿其中。昔蘇州鐵瓶巷顧宅良菴前一區，得此消息。江南園林疊山，每以粉牆襯託，蓋覺山石緊湊崢嶸，此粉牆畫本也。若牆不存，則如一丘亂石，

故今日以大園疊山，未見佳構者正在此。畫中之筆墨，即造園之水石，有骨有肉，方稱上品。石濤（道濟）畫之所以冠世，在於有骨有肉，筆墨具備。板橋（鄭燮）學石濤，有骨而無肉，重筆而少墨。蓋板橋以書家作畫，正如工程家構園，終少韻味。

建築物在風景區或園林之布置，皆因地制宜，但主體建築始終維持其南北東西平直方向。斯理甚簡，而學者未明者正多。鎮江金山、焦山、北固山三處之寺，布局各殊，風格迥異。金山以寺包山，立體交通。焦山以山包寺，院落區分。北固以寺鎮山，雄踞其巔。故同臨長江，取景亦

名覽其勝。金山宜遠眺。焦山在平覽。而北固山在俯瞰。皆能對觀上着眼，於建築物布置上用力，各臻其美，學見乎斯。

山不在高，貴有層次；水不在深，妙於曲折。峰嶺之勝，在於深秀。江南常熟虞山，無錫惠山，蘇州上方山，鎮江南郊諸山，皆多此特徵。泰山之能為五岳之首者，就山水而言，以其有山有水。黃山非不美，終鮮巨瀑，設無烟雲之出沒，此山亦未能有今日之盛名。

風景區之路，宜曲不宜直，小徑多於主道，則景幽而客散，使有景可尋、可游，有泉可聽，有石可留，吟想其

間。所謂「入山唯恐不深，入林唯恐不密。」山須登，可小立顧盼，故古時皆用磴道，亦符人類兩足直立之本意，今易以斜坡，行路自危，與登之理相背。更以築公路之法而修遊山道，致使丘壑破壞，漫山揚塵，而遊者集於道與輦輪爭塗，擁擠可知，難言山屐之雅興。西湖烟霞洞本由小徑登山，今汽車達巔，其情無異平地之靈隱飛來峰前，真是「豁然開朗」，拍手叫好，從何處話烟霞耶？聞西湖諸山擬一日之汽車遊程可畢，如是西湖將越來越小。此與風景區延長遊覽線之主旨相背，似欠明智。遊與趕程含義不同，遊覽宜緩，趕程宜速，今則適正倒置。孤立之山築登山盤

旋道，難見佳境，極易似毒蛇之繞頸，將整箇之山數段分割，無箴翠之姿，高峻之態。證以西湖玉皇山與福州鼓山二道，可見軒輊。後者因山勢重疊，故可掩拙。名山築路千萬慎重，如經破壞，景物一去不復返矣。千古功罪，待人評定。至於入山舊道，切宜保存，緩步登臨，自有遊客。泉者，山眼也。今若干著名風景地，泉眼已破，終難再活。趵突無聲，九溪漸涸，此事非可等閒視之。開山斷脈，打井汲泉，工程建設未與風景規劃相配合，原氣大傷，徒喚奈何。樓者，透也。園林造樓必空透。「畫棟朝飛南浦雲，珠簾暮卷西山雨。」境界可見。松者，鬆也。枝不能多，葉



不能密，方見姿態。而剛柔互用，方見效果，楊柳必存老幹，竹木必露嫩梢，皆反筆出之。今西湖白堤之柳，盡易新苗，老樹無一存者，頓失前觀。「全部肅清，徹底換班」，豈可用於治園耶？

風景區多茶室，必多廁所，後者實難處理。宜隱蔽之。今廁所皆飾以漏窗，宛若「園林小品」。余曾戲為打油詩：「我為漏窗頻叫屈，而今花樣上茅房。」（我一九五三年刊《漏窗》一書，其罪在我之力。漏窗功能泄景。廁所有何景可泄？曾見某處新建廁所，漏窗盈壁，其左刻石為「香泉」；其右刻石為「龍飛鳳舞」，見者失笑。鄙意遊覽大風景區，

宜設茶室，以解遊人之渴。至於範圍小之遊覽區，若西湖西泠印社、蘇州網師園似可不必設置茶室，占用樓堂空間。而大型園林茶室有如賓館餐廳，亦未見有佳構者，主次未分，本末倒置。如今風景區以園林傾向商店化，似乎遊人遊覽就是采購物品。宜乎古刹成廟會，名園皆市肆。則東籬為市井，有辱黃花矣。園林局將成為商業局，此名之曰「不務正業」。

浙中疊山重技而少藝，以洞見長，山類皆孤立，其佳者有杭州元寶街胡宅，學官巷吳宅，孤山文瀾閣等處，皆尚能以水佐之。降及晚近，以平地疊山，中置一洞，上覆

一平臺，極簡陋。此皆浙之東陽匠師所為。彼等非專攻疊山，原為水作之工，杭人稱為陰溝匠者，魚目混珠，以譌不識者。後因「洞多不吉」，遂易為小山花臺，此入民國後之狀也。從前疊山，有蘇幫、寧（南京）幫、揚幫、金華幫、上海幫（後出，為寧、蘇之混合體）。而南宋以後著名疊山師，則來自吳興、蘇州。吳興稱山匠，蘇州稱花園子，浙中又稱假山師或疊山師，揚州稱石匠，上海（舊松江府）稱山師，名稱不一。雲間（松江）名手張連、張然父子，人稱張石匠，名動公卿間。張連父子流寓京師，其後人承其業，即山子張也。要之，太湖流域所疊山，自成體系，

而甬、揚又自一格，所謂蘇北系統，其與浙東匠師皆各立門戶，但總有高下之分。其下者就石論石，心存疊字，違論相石選石，更不談石之文理，專攻五日一洞，十日一山，摹擬真狀，以大縮小，實假戲真做，有類兒戲矣。故云，疊石者藝術也。

鑒定假山，何者為原構？何者為重修？應注意留心山之脚、洞之底，因低處不易毀壞，如一經重疊，新舊判然。再細審灰縫，詳審石理，必漸能分曉，蓋石縫有新舊，膠合品成分亦各異，石之包漿，斧鑿痕迹，在在可佐證也。

蘇州留園，清嘉慶間劉氏重補者，以湖石接黃石，更判然。

明矣。而舊假山類多山石緊湊相擠，重在壅塞，功在平衡。一經拆動，渙然難收陳局。佳作必拼合自然，曲盡畫理，縮地有法，觀其局部，復察全局，反復推敲，結論遂出。

近人但言上海豫園之盛，却未言明代潘氏宅之情況，宅與園僅隔一巷耳。潘宅在今園東安仁街梧桐路一帶，舊時稱安仁里。據葉夢珠《閩世編》所記：「建第規模甲于海上，面照雕牆，宏開峻宇，重軒覆道，幾於朱邸，後樓悉以楠木為之，樓上皆施磚砌，登樓與平地無異。塗金染丹，壁，雕刻極工，作之巧。」以此建築結構，證豫園當日之規模，甚相稱也。惜今已蕩然無存。

清初畫家惲壽平（南田）《甌香館集》卷十二：「壬戌八月客吳門拙政園，秋雨長林，致有與氣，獨坐南軒，望隔岸橫岡，疊石峻嶒，下臨清池，礧路盤紆，上多高槐、檉、柳、檜、柏，虬枝挺然，迴出林表，繞隄皆芙蓉，紅翠相間，俯視澄明，游鱗可取，使人悠然有濠濮閒趣。自南軒過豔雪亭，渡紅橋而北，傍橫岡循石間道，山麓盡處有隄通小阜，林木翳如，池上為湛華樓，與隔水回廊相望，此一園最勝地也。」壬戌為清康熙二十一年（一六八二年），南田五十歲時（生於明崇禎六年癸酉（一六三三年）死於清康熙二十九年庚午（一六九〇年）所記，如此詳實。南軒

為倚玉軒，豔雪亭似為荷風四面亭。紅橋即曲橋。湛華樓以地位觀之，即見山樓所在，隔水回廊，與柳陰路曲一帶出入亦不大。以畫人之筆，記名園之景，修復者能悟此境界，固屬高手，但「此歌能有幾人知」，徒喚奈何。保園不易，修園更難。不修則已，一修驚人。余再重申研究園史之重要，以為此篇殿焉。曩歲葉恭綽先生贈余一聯：「洛陽名園（記），揚州畫舫（錄）；武林遺事，日下舊聞（考）。」以四部園林古蹟之書目相勉，則余今之所作，豈徒然哉。





說園(四)

一年漫遊，觸景殊多，情隨事遷，遂有所感，試以管見論之，見仁見智，各取所需。書生談兵，客無補於事實，存商而已。因續前三篇，故以《說園四》名之。

造園之學，主其事者須自出己見，以堅定之立意，出宛轉之構思，成者譽之，敗者貶之。無我之園，即無生命之園。

水為陸之眼，陸多之地要保水；水多之區要疏水。因水成景，復利用水以改善環境與氣候。江村湖澤，荷塘菱沼，蟹簍漁莊，水上產物，不減良田，既增收入，又可點

景。王士禎詩云：「江干都是釣人居，柳陌菱塘一帶疏；好是日斜風定後，半江紅樹賣鱸魚。」神韻天然，最是依人。

舊時城垣，垂楊夾道，杜若連汀，雉堞參差，隱約在望，建築之美與天然之美交響成曲。王士禎詩云：「綠楊城郭是揚州」，今已折，此景不可再得矣。故城市特徵，首在山川地貌，而花木特色實占一地風光，成都之為蓉城，福州之為榕城，皆予遊者以深刻之印象。

惲壽平論畫：「青綠重色，為濃厚易，為淺淡難。為淺淡易，而愈見濃厚為尤難。」造園之道，正亦如斯。所謂實處求虛，虛中得實，淡而不薄，厚而不滯，存天趣也。

今經營風景區園事者，破壞真山，亂堆假山，堵却清流，易置噴泉，拋却天然而善作偽。大好泉石，隨意改觀，如無噴泉，未是名園者。明末錢澄之記黃蘗山居（在桐城之龍眠山），論及「吳中人好堆假山以相誇詡，而笑吾鄉園亭之陋。予應之曰：『吾鄉有真山水，何以假為？惟任真，故失諸陋，洵不若吳人之工於作偽耳。』」又論此園：「彼此位置，各不相師，而各臻其妙，則有真山水為之質耳。」此論妙在拈出一個「質」字。

山林之美，貴於自然，自然者，存真而已。建築物起「點景」作用，其與園林似有所別，所謂錦上添花，花終

不能壓錦也。賓館之作，在於休息小休，宜着眼於周圍有幽靜之境，能信步盤桓，遊目騁懷，故室內外空間弄互相呼應，以資流通。晨餐朝暉，夕枕落霞，坐臥其間，小中可以見大。反之，高樓鎮山，汽車環居，喇叭徹耳，好鳥驚飛。俯視下界，且人寸屋，大中見小，渺不足觀，以城市之建築，奪山林之野趣，徒令景色受損，遊者掃興而已。丘壑平如砥，高樓塞天地，此幾成為目前旅遊風景區所習見者。聞更有欲消滅山間民居之舉，誠不知民居為風景區之組成部分，點綴其間，楚楚可人，古代山水畫中每多見之。余客瑞士，日內瓦山間民居，窗明几淨，予遊客以難

忘之情。余意以為風景區之建築，宜隱不宜顯，宜散不宜聚，宜低不宜高，宜麓（山麓）不宜頂（山頂），須變化多，樸素中有情趣，要隨宜安排，巧於因借，存民居之風格，則小院曲戶，粉牆花影，自多情趣。遊者生活其間，可以獨處，可以留客，「城市山林」兩得其宜。明末張岱在《陶庵夢憶》中記范長白園（蘇州天平山之高義園）云：「園外有長堤，桃柳曲橋，蟠屈湖面，橋盡抵園，園門故作低小，進門則長廊複壁，直達山麓，其繪樓幔閣，秘室曲房，故故匿之，不使人見也。」又毛大可《彤史拾遺記》記崇禎所寵之貴妃，揚州人。「嘗獻宮闈過高迴，崇柱大牖，所

居不適意，乃就廊房為低檻曲楸，蔽以敞榻，雜采揚州諸什器，林軍供設其中。以證余創山居賓舍之議不謬。

園林與建築之空間，隔則深，暢則淺，斯理甚明，故假山、廊、橋、花牆、屏、幕、榻扇、書架、博古架等，皆起隔之作用。舊時臥室用帳，碧紗櫥，亦同樣效果。日本居住之室小，席地而卧，以紙榻小屏分之，皆屬此理。今西湖賓館、餐廳，往往高大如宮殿，近建孤山樓外樓，體量且超頤和園之排雲殿，不如易名太和樓則更名符其實矣。太和殿尚有屏隔之，有柱分之，而今日之大餐廳幾等體育館。風景區往往因建造一大宴會廳，開石礮山，有如

興建營房，真勞命傷財，遑論風景之存不存矣。舊時園林，有東西花廳之設，未聞有大花廳之舉。大賓館、大餐廳、大壁畫、大盆景、大花瓶，以大為尚，真是如是如是，善哉善哉。

不到蘇州，一年有奇，名園勝蹟，時繫夢寐。近得友人王西野先生來信，謂：「虎丘東麓就東山廟遺址，正在營建盆景園，規模之大，無與倫比。按東山廟為王珣祠堂，亦稱短簿祠，因珣身材短小，曾為主簿，後人戲稱『短簿』。清汪琬詩：『家臨綠水長洲苑，人在青山短簿祠。』陳鵬年詩：『春風再掃生公石，落照仍銜短簿祠。』懷古情深，寓景入

畫，傳誦於世，今堆疊黃石大假山一座，天然景色，破壞無餘。蓋虎丘一小阜耳，能與天下名山爭勝，以其寺裏藏山，小中見大，劍池石壁，淺中見深，歷代名流題詠殆遍，為之增色。今在真山面前堆假山，小題大做，弄巧成拙，呈下見之，亦當扼腕太息，徒呼負負也。此說與鄙見合，恐主其事者，不徵文獻，不諳古蹟與名勝之史實，并有一「大」字在腦中作怪也。

風景區之經營，不僅安排景色宜人，而氣候亦須宜人。今則往往重景觀，而忽視局部小氣候之保持，景成而氣候變矣。七月間到西湖，園林局邀遊金沙港，初夏傍晚，餘



熱未消，信步入林，溽暑無存，水佩風來，幾入仙境，而流水淙淙，綠竹猗猗，隔湖南山如黛，烟波出沒，淺淡如水墨輕掃，正有「獨笑薰風更多事，強教西子舞霓裳」之概。我本湖上人家，却從未享此清福。若能保持此與外界氣候不同之清涼世界，即該景區規劃設計之立意所在，一旦破壞，雖五步一樓，十步一閣，亦屬虛設，蓋悖造園之理也。金沙港應屬水澤園，故建築、橋梁等均宜貼水，依水映帶左右，而茂林修竹，清風自引，氣候涼爽，綠雲搖曳，荷香輕溢，野趣橫生。「黃茅亭子小樓臺，料理溪山煞費才。」能配以涼館竹閣，益顯西子淡妝之美，保此湖上

消夏一地，他日待我杖履其境，從容可作小休。

吳江同里鎮，江南水鄉之著者，鎮環四流，戶戶相望，家家臨河，因水成街，因水成市，因水成園。任氏退思園於江南園林中獨闢蹊徑，具貼水園之特例。山、亭、館、廊、軒、榭等皆緊貼水面，園如浮水上。其與蘇州網師園諸景依水而築者，予人以不同景觀，前者貼水，後者依水。所謂依水者，因假山與建築物等皆環水而築，唯與水之關係尚有高下遠近之別，遂成貼水園與依水園兩種格局。皆因水制宜，其巧妙構思則又有所別，設計運思，於此可得消息。余謂大園宜依水，小園重貼水，而最關鍵者則在水。

位之高低。我國園林用水，以靜止為主，清許周生築園杭州，名「鑒止水齋」，命意在此，源出我國哲學思想，體現靜以悟動之辯證觀點。

水曲因岸，水隔因隄，移花得蝶，買石饒雲，因勢利導，自成佳趣。山容水色，善在經營，中小城市有山水能憑藉者，能做到有山皆是園，無水不成景，城因景異，方是妙構。

濟南珍珠泉，天下名泉也。水清浮珠，澄澈晶瑩。余曾於朝曦中飲露觀泉，爽氣沁人，境界明靜，奈何重臨其地，已異前觀，黃石大山，猙獰駭人，高樓環壓，其勢逼

人，杜甫詠《望岳》：「會當凌絕頂，一覽衆山小。」之句，不意於此得之。山小樓大，山低樓高，溪小橋大，溪淺橋高。汽車行於山側，飛輪揚塵，如此大觀，真可說是不古不今，不中不西，不倫不類。造園之道，可不慎乎？

反之，濰坊十笏園，園甚小，故以十笏名之。清水一池，山廊圍之，軒榭浮波，極輕靈有致。觸景成詠：「老去江湖興未闌，園林佳處說般般；亭臺雖小情無限，別有纏綿水石間。」北國小園，能饒水石之勝者，以此為寡。

泰山有十八盤，盤盤有景，景隨人移，氣象萬千，至南天門，羣山俯於腳下，齊魯青青，千里未了，壯觀也。

自古帝王，登山封禪，翠華臨幸，高山仰止。如易纜車，匆匆而來，匆匆而去，景遊與貨運無異。而破壞山景，固不待言。實不解登十八盤參玉皇頂而小天下宏旨。余嘗謂旅與遊之關係，旅須速，遊宜緩，相背行事，有負名山。纜車非不可用，宜於旅，不宜於遊也。

名山之麓，不可以環樓、建廠，蓋斷山之餘脈矣。此種惡例，在在可見。新遊南京燕子磯，棲霞寺，人不到景點，不知前有景區，序幕之曲，遂成絕響，主角獨唱，鴉噪聒耳。所覽之景，未允環顧。燕子磯僅臨水一面尚可觀外，餘則黑雲滾滾，勢龍長江。坐石磯戲為打油詩：「燕

子燕子，何不高飛，久栖於斯，坐以待斃。舊時勝地，不可不來，亦不可再來。山麓既不允建高樓工廠，而低平建築却不能缺少，點綴其間，景深自幽，層次增多，亦遠山無脚之處理手法。

近年風景名勝之區，與工業礦藏矛盾日益尖銳。取蛋殺雞之事，屢見不鮮，如南京正在開幕府山礦石，取棲霞山之礦銀。以有烟工廠而破壞無烟工廠，以取之可盡之資源，而竭取之不盡之資源，最後兩敗俱傷，同歸於盡。應從長遠觀點來看，權衡輕重。深望主其事者切莫等閒視之。古蹟之處應以古為主，不協調之建築萬不能移入。杭州北

高峰與南京鼓樓之電視塔，真是觸目驚心。在此等問題上，應明確風景區應以風景為主。名勝古蹟應以名勝古蹟為主，其它一切不能強加其上。否則，大好河山、祖國文化，將損毀殆盡矣。

唐代白居易守杭州，濱西湖築白沙隄，未聞其圍壑造田。宋代蘇軾因之，清代阮元繼武前賢，千百年來，人頌其德，建蘇白二公祠於孤山之陽。郁達夫有「隄柳而今尚姓蘇」之句美之。城市興衰，善擇其要而謀之，西湖為杭州之命脈，西湖失即杭州衰。今日宜杭州為旅遊風景城市，即基於此。至於城市面貌亦不能孤立處理，務使山水生妍，

相映增色。沿錢塘江諸山，應加以修整，襟江帶湖，實為杭州最勝處。

古蹟之區，樹木栽植，亦必心存「古」字，南京清涼山，門額顏曰：「六朝道蹟」，入其內，雪松夾道，豈六朝時即植此樹耶？古蹟新裝，洋為中用，令人解頤。古蹟之修復，非僅建築一端而已，其環境氣氛，陳設之得體，在在有史可據。否則何言古蹟？言名勝足矣。「無情最是臺城柳，依舊烟籠十里隄。」此意誰知？近人常以今人之喜愛，強加於古人之上。蒲松齡故居，藻飾有如地主莊園，此老如在，將不認其書生陋室。今已逐漸改觀，初復原狀，誠



佳事也。

園林不在乎飾新，而在於保養；樹木不在乎添種，而在於修整。山必古，水必活，草木華滋，好鳥時鳴，四時之景，無不可愛。園林設市肆，非其所宜，主次務必分明。園林建築必功能與形式相結合，古時造園，一亭一榭，幾曲回廊，皆據實際需要出發，不多築，不虛構，如作詩行文，無廢詞贅句。學問之道，息息相通。今之園思考欠周，亦如文之推敲不够。園所以興遊，文所以達意。故余謂絕句難吟，小園難築，其理一也。

王時敏《樂郊園分業記》：「……適雲間張南垣至，其

巧藝直奪天工，德惠為山甚力，……因而穿池種樹，標峰置嶺，庚申（明泰昌元年，一六二〇年）經始，中間改作者再四，凡數年而後成，磴道盤紆，廣池澹瀟，周遮竹樹，菊郁，渾若天成，而涼臺邃閣，位置隨宜，卉木軒窗，參錯掩映，頗極林壑臺榭之美。以張南垣（連）之高技，其營園改作者再四，益證造園施工之重要，間亦必需要之翻工修改，必須留有餘地。凡觀名園，先論神氣，再辨時代，此與鑑定古物，其法一也。然園林未有不經修者，故首觀全局，次審局部，不論神氣，單求枝節，謂之舍本求末，難得定論。

巨山大川，古蹟名園，首在神氣。五岳之所以為天下名山，亦在於「神氣」之旺。今規劃風景，不解「神氣」，必至庸俗低級，有污山靈。嘗見江浙諸洞，每以自然抽象之山石，改成惡俗之形象，故余屢稱「還我自然」。此僅一端，人或尚能解之者；它若大起華廈，暢開公路，空懸索道，高樹電塔，凡茲種種，山水神氣之勁敵也，務必審慎，偶一不當，千古之罪人矣。

園林因地方不同，氣候不同，而特徵亦不同。園林有其個性，更有其地方性，故產生園林風格，亦因之而異。即使同一地區，亦有市園、郊園、平地園、山麓園等之別。

園與園之間，亦不能強求一律，而各地文化藝術、風土人情、樹木品異、山水特徵等等，皆能使園變化萬千，如何運用，各臻其妙者，在於設計者之運思。故言造園之學，其識不可不廣，其思不可不深。

惲壽平論畫云：「瀟灑風流謂之韻，盡變奇窮謂之趣。不獨畫然，造園置景，亦可互參。今之造園，點景貪多，便少韻致。布局貪大，便少佳趣，韻乃自書卷中得來，趣必從個性表現。一年遊踪所及，評量得失，如此而已。」

## 說園(五)

《說園》首篇余既闡造園動觀靜觀之說，意有未盡，續暢論之。動靜二字，本相對而言，有動必有靜，有靜必有動，然而在園林景觀中，靜寓動中，動由靜出，其變化之多，造景之妙，層出不窮，所謂通其變，遂成天下之文。若靜坐亭中，行雲流水，鳥飛花落，皆動也。舟游人行，而山石樹木，則又靜止者。止水靜，游魚動，靜動交織，自成佳趣。故以靜觀動，以動觀靜，則景出。一萬物靜觀皆自得，四時佳景與人同。事物之變，概乎其中。若園林無水、無雲、無影、無聲、無朝暉、無夕陽，則無以言天

趣，虛者，實所倚也。

靜之物，動亦存焉。坐對石峰，透漏具備，而皴法之明快，線條之飛俊，雖靜猶動。水面似靜，漣漪自動。畫面似靜，動態自現。靜之物若無生意，即無動態。故動觀靜觀，實造園產生效果之關鍵處，明乎此，則景觀之理得初解矣。

質感存真，色感呈偽，園林得真趣，質感居首，建築之佳者，亦有斯理，真則存神，假則失之。園林失真，有如布景。書畫失真，則同印刷。故畫棟雕樑，徒眩眼目。竹籬茅舍，引人遐思。《紅樓夢》：「大觀園試才題對額」

一回，曹雪芹借寶玉之口，評稻香村之作爲云：「此處置一田莊，分明是人力造作而成。遠無鄰村，近不負郭，背山無脈，臨水無源，高無隱寺之塔，下無通市之橋，峭然孤出，似非大觀，那及先處（指潇湘館）有自然之理，得自然之趣呢？雖種竹引泉，亦不傷穿鑿。古人云：『天然圖畫』四字，正恐非其地而強爲其地，非其山而強爲其山，即百般精巧，終非相宜。所謂『人力造作』，所謂『穿鑿』者，僞也。所謂『有自然之理，得自然之趣』者，真也。借以說園，可抵一篇造園論也。」

郭熙謂：「水以石爲面」，「水得山而媚」，自來模山範

水，未有孤立言之者。其得山水之理，會心乎此，則左右逢源。要之此二語，表面觀之似水石相對，實則水必賴石以變，無石則水無形、無態，故淺水露磯，深水列島。廣東肇慶七星巖，巖奇而水美，磯瀨隱現波面，而水洞幽深，水灣曲折，水之變化無窮，若無水，則巖不顯，岸無形。故兩者決不能分割而論，分則悖自然之理，亦失真矣。

一園之特徵，山水相依，鑿池引水，尤為重要。蘇南之園，其池多曲，其境柔和。甯紹之園，其池多方，其景平直。故水本無形，因岸成之，平直也好，曲折也好，水口隄岸皆構成水面形態之重要手法。至於水柔水剛，水止



水流，亦皆受隄岸以左右之。石清得陰柔之妙，石頑得陽剛之健，渾樸之石，其狀在拙；奇突之峰，其態在變，而醜石在諸品中尤為難得，以其更富於個性，醜中寓美也。石固有剛柔美醜之別，而水亦有奔放宛轉之致，是皆因石而起變化。

荒園非不可遊，殘篇非不可讀，須知佳者雖零錦碎玉亦是珍品，猶能予人留戀，存其珍耳。龔自珍詩云：「未濟終焉心飄渺，萬事都從缺陷好；吟到夕陽山外山，世間難免餘情繞。」造園亦必通此消息。

「春見山容，夏見山氣，秋見山情，冬見山骨。」「夜

山低，晴山近，曉山高。前人之論，實寓情觀景，以見四時之變。造景自難，觀景不易。「淚眼問花花不語」，癡也。「解釋春風無限恨」，怨也。故遊必有情，然後有興，鍾情山水，知己泉石，其審美與感受之深淺，實與文化修養有關。故我重申：不能品園，不能遊園，不能造園。

造園綜合性科學藝術也，且包含哲理，觀萬變於其中。淺言之，以無形之詩情畫意，構有形之水石亭臺，晦明風雨，又皆能促使其景物變化無窮，而南北地理之殊，風土人情之異，更加因素增多。且人遊其間，功能各取所需，絕不

能從幻想代替真實，故造園脫離功能，固無佳構，究古園而不明當時社會及生活，妄加分析，正如漢儒釋經，轉多穿鑿。因此，古今之園，必不能陳陳相因，而豐富之生活，淵博之知識，要皆有助於斯。

一景之美，畫家可以不同筆法表現之，文學家可以不同角度描寫之。演員運腔，各抒其妙，那宗那派，自存面貌。故同一園林，可以不同手法設計之，皆由觀察之深，提煉之精，特徵方出。余初不解宋人大青綠山水以朱砂作底，色赤，上敷青綠，造遊中原嵩山，時值盛夏，土色皆紅，所被草木盡深綠色，而樓閣參差，金壁輝映，正大小

李將軍之山水也。其色調皆重厚，色度亦相當，絢爛奪目，中原山川之神乃出。而江南淡青綠山水，每以赭石及草青打底，輕抹石青石綠，建築勾勒間架，襯以淡赭，清新悅目，正江南園林之粉本。故立意在先，協調從之，自來藝術手法一也。

余嘗謂蘇州建築與園林，風格在於柔和，吳語所謂糯。揚州建築與園林，風格則多雅健。如宋代姜夔詞，以「健筆寫柔情」，皆欲現怡人之園景，風格各異，存真則一。風格定始能言局部單體，宜亭斯亭，宜榭斯榭。山疊何派，水引何式，必須成竹在胸，才能因地制宜，借景有方，亦

必循風格之特徵，巧妙運用之。選石擇花，動靜觀賞，均有所據，故造園必以極鎮靜而從容之筆，信手拈來，自多佳構。所謂以氣勝之，必整體完整矣。

余閱遊觀山，禿峰少木，石形外露，古根盤曲，而山勢山貌畢露，分明能辨何家山水，何派皴法，能於實物中悟畫法，可以畫法來證實物。而閩溪水險，磯漱激湍，凡此瑣瑣，皆疊山極好之祖本。它如皖南徽州、浙東方岩之石壁，畫家皴法，方圓無能。此種山水皆以皴法之不同，予人以動靜感覺之有別，古人愛石、面壁，皆參悟哲理其中。

填詞有「過片」(變)「(亦名「換頭」)，即上半闋與下半闋之間，詞與意必須若接若離，其難在此。造園亦必注意「過片」，運用自如，雖千頃之園，亦氣勢完整，韻味雋永。曲水輕流，峰巒重疊，樓閣掩映，木仰花承，皆非孤立。其間高低起伏，闡暢逶迤，虛實皆有「過片」，此過渡之筆在乎各種手法之適當運用。即如樓閣以廊為過渡，溪流以橋為過渡。色澤由絢爛而歸平淡，無中間之色不見調和，畫中所用補筆接氣，皆為過渡之法，無過渡則氣不貫，園不空靈，虛實之道，在乎過渡得法，如是，則景不盡而韻無窮，實處求虛，正曲求餘音，琴聽尾聲，要於能察及

次要，而又重於主要，配角有時能超於主角之上者。「江流天地外，山色有無中。」貴在無勝於有也。

城市必須造園，此有關人民生活，欲臻其美，妙在「借」，城市非不可以借景，若北京三海，借景故宮，嵯峨城闕，傑閣崇殿，與李格非《洛陽名園記》所述：「以北望則隋唐宮闕樓殿，千門萬戶，宮囂璀璨，延亘十餘里，凡左太沖十餘年極力而賦者，可瞽目而盡也。」但未聞有烟肉近園，廠房為背景者。有之，唯今日之蘇州拙政園，耦園，已成此怪狀，為之一歎。至若能招城外山色，遠寺浮屠，亦多佳例。此一端在「借」。而另一端在「隔」。市園必隔，

俗者屏之。今分本相對而言，亦相輔而成，不隔其俗，難引其雅，不掩其醜，何逞其美。造景中往往有能觀一面者，有能觀兩面者，在乎選擇得宜。上海豫園萃秀堂，乃盡端建築，廳後為市街，然面臨大假山，深隱北麓，人留其間，不知身處市囂中，僅一牆之隔判若仙凡，隔之妙可見。故以隔造景，效果始出。而園之有前奏，得能漸入佳境，萬不可率尔從事，前述過渡之法，於此須充分利用。江南市園，無不皆存前奏。今則往往開門見山，唯恐人不知其為園林。蘇州怡園新建大門，即犯此病，滄浪亭雖屬半封閉之園，而園中景色，隔水可呼，緩步入園，前奏有序，信



是成功。

舊園修復，首究園史，詳勘現狀，情況徹底清楚，對山石建築等作出年代鑑定，特徵所在，然後考慮修繕方案。如祿古畫樓筆須反覆揣摩，其難有大於創作，必再三推敲，審慎下筆。其施工程序，當以建築居首，木作領先，水作為輔，大木完工，方可整池、修山、立峰，而補樹添花，有時須穿插行之，最後鋪路修牆。油漆懸額，一園乃成，唯待家具之布置矣。

造園可以遵古為法，亦可以洋為師，兩者皆不排斥。古今結合，古為今用，亦勢所必然，若境界不完，風格未

求，妄加抄襲拼湊，則非所取。故古今中外，造園之史，構園之術，來龍去脈，以及所形成之美學思想，歷史文化條件，在在須進行探討，然後文有據，典有徵，古今中外運我筆底，則為尚矣。古人云：「臨畫不如看畫，遇古人真本，向上研求，視其定意若何，偏正若何，安放若何，用筆若何，積墨若何，必於我有出一頭地處，久之自然吻合矣。用功之法，且可參攷。日本明治維新之前，學習中土，明治維新後效法歐洲，近又模仿美國，其建築與園林，總表現大和民族之風格，所謂有「日本味」。此種現狀，值得注意。至於歷史之研究自然居首重地位，試觀其圖書館

所收之中文書籍，令人矐目，即以《園冶》而論，我國亦轉錄自東土。繼以歐美資料亦汗牛充棟，而前輩學者，如伊東忠太，常盤大定，關野貞等諸先生，長期調查中國建築，所為著作，至今猶存極高之學術地位，真表現其艱苦結實之治學態度與方法，以抵於成，在得力於收集之大量直接與間接資料，由博反約。他山之石，可以攻玉。園林重「借景」，造園與為學又何獨不然。

園林言虛實，為學亦若是。余寓《說園》連續五章，雖洋洋萬言，至此江郎才盡矣。半生湖海，踏遍名園，成此空論，亦自實中得之。敢貢己見，求教於今之方家。老

去情懷，期有所得，當秉燭賡之。

## 後記

余自一九二一年至一九三二年之間，陸續成公說圖三篇，先後刊載於《同濟學報》。因分載各期，翻檢困難，而存書之書，索者不絕，學報編輯室遂彙編成冊，以應教學與科研之需，內部刊行。事隔經年，得蒙所及，各方面求書益廣，同濟大學出版社將此書正式出版。並由毛心一、張濟雲、孫驥、陳雄、徐增同輩先生英譯，用中英兩種文字，更附古代造圖圖三十三幅，容可得中外讀者之望。中文繕寫乃蔣屏蓮先生之筆。復承俞振飛老

先生題眉，華翰為本書增色不少。反視拙篇，  
正杜甫所云：「興移無灑掃，隨意坐莓苔。」時  
興會，本未成文，聊抒愚者一得之見，就商而已。

一九四四年甲子春陳從周記於梓室

# On Chinese Gardens

## Part One

Chinese garden design has a long history and has developed a distinctive character of its own. Scholars have analysed and discussed it from a variety of perspectives and stated their views. I should like to offer some observations on gardens with which I am familiar, and will call my essay **On Chinese Gardens**.

Chinese gardens may be divided into two kinds: those for "in-position viewing" i.e. lingering observation from fixed angles, and those for "in-motion viewing" i.e. moving observation from changing angles. This must be the first and foremost consideration before constructing a garden. The former means that there are more visual points of interest to appreciate from fixed angles, while the latter demands a longer "touring" vista. In small-scale gardens, the former type should be predominant and the latter secondary and the reverse should be the case in large-scale gardens. An example of the former type is Wangshi Yuan, and of the latter Zhuozheng Yuan. In Wangshi Yuan, you will discover many buildings in which you would love to sit and linger awhile. You can make a tour of the pond, you can stand by the balustrade and count the swimming fish, or you can seat yourself in the pavilion to wait for the moon and greet the breeze. Outside the veranda the shadows of flowers move along the walls, and looking out through a window there are ridges and peaks like those in a painting. The serenity of the scene is enchanting. In Zhuozheng Yuan, paths wind around a pond, and long corridors draw the visitors ahead. The pond looks like a miniature West Lake, where "gaily-decorated pleasure boats glide to and fro under the bridge at midday and visitors can catch glimpses of scented garments." The view changes with every step. This is what is meant by a design for observation from changing angles. First comes the conception, then the design and then the construction. Adequate attention must be paid to the character and area of the garden. The potted landscape (bonzai) garden currently being built in Shanghai is a suitable example of a garden mainly for viewing from fixed angles.

Chinese gardens, with their buildings, landscaping and different kinds of flowers and trees, are integrated works of art, lyrical and picturesque. The overall appearance, though man-made, should appear to be formed by nature. What is the actual relationship between hills and waters in a garden? Briefly, when imitating natural landscapes, parts of a particular scene should be chosen rather than taking an entire scene in miniature (extremely well done in the imitation of the White

Lotus Pool on the Tiger Hill in Suzhou in Wangshi Yuan), and the principles of disposition should follow those of paintings. Hills are valued for their veins and waters for their sources, and if these are properly set out, the whole garden will come to life. In describing the relationship between hills and waters I have used these words, "The waters follow the hills, and the hills are brought to life by the waters," and "streams meander because of the hills, and paths follow the terrain." I've derived a great deal of inspiration from real mountains and rivers. Zhang Nanyuan, a late Ming-early Qing rockery designer, advocated using flat terraces, mild slopes and small hills and mounds to make the garden closely resemble the natural world. If we can grasp this principle and do not stray too far from nature then this ideal state, the perfect harmony of waters and rocks, will emerge.

Trees are planted in Chinese gardens not only for their foliage but also for their aesthetic appeal. A corner of flowers and trees outside a window presents a scene of truncated branches. A couple of aged trees and a clump of secluded bamboos are modelled on paintings of "withered trees, bamboos, and rocks". The emphasis is placed on their aspect and not on their type. As with potted landscapes, each scene can be taken as a work of art. The maples and willows of Zhuozheng Yuan and the ancient cypresses of Wangshi Yuan are outstanding sights in these gardens. The beauty of the gardens would certainly be lessened by removing these ancient trees. In the past there were numerous lacebark pines in Liu Yuan, pines and plums in Yi Yuan, and bamboos at the Canglang Pavilion, and each had its own distinctive character. But in recent years this has not been paid proper attention to (here we should take heed), and different species have all been mixed together, with the result that the individual character of these gardens has been much reduced. Guo Xi of the Song Dynasty said it well, "With hills think of the streams as their veins, the grass as their hair, and the mists and clouds as their expressions." If this is true of grass, it is even more so of trees. I have always felt that a garden should reflect the distinctive character of a particular area, and that local trees retain their vitality and grow more quickly, becoming dense growth in a few years. This type of garden differs from botanical gardens, because it lays emphasis on the view and not on the quantity or outlandishness of the plants. "A garden excels because of its scenery and scenery varies with different gardens." This is of course also true of flowers. Each Chinese garden has a style of its own, seeking difference in similarity and similarity in difference. Classical gardens devoted much time to creating a style in which pavilions, terraces, and storeyed buildings as well as hills, rocks, and ponds would look different in wind or with flowers, in snow or in moonlight and would always seem new and fresh.

We Chinese people have a particular approach to art appreciation—for instance,



with flowers and trees the emphasis must be placed on their posture, in music on the melody, in painting and calligraphy on the brushwork and conception. All require painstaking work in order to produce pieces that you will never get tired of looking at and listening to, and that will bear rigorous examination and make a pleasing impression. Exploration of our national styles will greatly inspire us.

There are two types of garden scenery: that which offers a panoramic vista and that for viewing at close range, and in handling this, we should deal with each case differently. Storeyed-buildings, forbidding rocks and winding streams all reflect this principle. "A small red pavilion stands by a small red bridge, thousands of cicadas sing in the tall willows, by the red pavilion." "In the shadow of green willows, by the side of the Crabapple Pavilion, at the tips of pink apricots." These lines not only describe registers of scenery, producing a sense of space and sound, but also lead the observers' vision upward to the tall willows and along to the tips of apricot branches. Our gardeners should cultivate this scholars' sensibility. "A hill with hidden winding paths and a hundred steps conquered at a slow pace", talks about viewing scenery at a close range while passing by. Therefore, we should not take any hasty action, but should design the roofs of buildings, the base of a rockery, the ingress and egress of waters, and the tips of trees carefully. To set a pavilion in the hills or to place rocks jutting out into the water are methods of drawing the vision from both higher and lower angles.

Why is it that China's scenic places and classical gardens attract countless visitors and one can view them over a hundred times without ever being satiated? No doubt the beauty of the scenery is an important reason, but culture and history are other key factors. I've already mentioned that objects of cultural interest and historic sites enrich scenic spots and gardens, and produce even greater pleasure and broader associations in visitors, who will not then come merely to sightsee, eat and take a cup of tea. When cultural objects are combined with scenic places or gardens, the preservation of the former can be ensured, and the latter can be enriched and variegated. They complement one another, and are unified rather than dissonant. In this way a socialist Chinese garden which reflects both ancient and modern culture can be achieved.

The Chinese garden is wonderful for its implicitness, for the way in which a hill or rock can evoke contemplation. An upright peak is a piece of abstract sculpture. The Beautiful Woman Peak requires careful observation before one can see the resemblance. This is also true of the Nine Lions Mountain. The front and back beam frames of the Mandarin Duck Hall are shaped differently, but somebody has to drop a hint before you suddenly realize that it contains an image of an affectionate couple. There are, however, well-intentioned people who, afraid that visitors might not understand what is presented before them, place large man-made fish in ponds

or clay pandas in front of a Panda Hall like large advertisements. This is the antithesis of implicitness, destroying the spirit of Chinese gardens and ruining the scenery. Fish should fleetingly appear and disappear, and a Panda Hall will seem even more intriguing amidst clumps of bamboo. Then the visitors will appear to be entering a wonderland and their interest will be aroused. In the past, certain gardens, such as the Han Bi Mountain Villa, the Plum Garden, and Wangshi Yuan, were all just what their names implied; their special features were lacebark pines, plum blossoms and waters respectively. A still better example is provided by the famed Ten Sceneries of the West Lake at Hangzhou. The inscribed tablets placed on pavilions, houses and terraces offer suggestions on how to enjoy the scenery. Go, for example, to the pavilion named the Lotus-scented Winds on Four Sides. The place induces a contemplative mood, and though there may not in reality be any breeze, you still feel as though there was wind everywhere. You will be overcome with admiration, and walk back and forth reading the absorbing couplets and beautiful calligraphy. At Zheng Banqiao's study in "Another Peak Nunnery" at the summit of Mount Jiao, there are numerous flowering trees and three small rooms. When visitors read the couplet on the door "A tasteful room need not be large and fragrant flowers need not be many", they will feel at peace, see the particular appeal of the scenery and will all praise it. The horizontal inscriptions are on brick or stone tablets and the couplets are carved on wooden panels, bamboo slats, wooden screens, or on slabs of marble. These are more effective in provoking contemplation than more detailed images, since Chinese gardens are like artistic compositions; their quality is enhanced more by suggested lines and by abstract marble forms than by concrete images. Paper, which is easily damaged, is generally not used. Therefore, on the doors and walls of buildings, couplets are inscribed on brick, stone, bamboo, or wooden panels depending on local conditions. In the halls and studies of a residence, the calligraphies and paintings intensify the effect of light and sound and produce a feeling of clarity and serenity. At one time there were standard sizes of *xuan* paper\* and the sizes of mounts for calligraphy and painting were standardized according to the dimensions of buildings.

In Chinese gardens there is a relationship between the winding and the straight. The winding exists within the straight and vice versa, and they should appear to co-exist naturally and with ease. Painters have said that when depicting a tree they ought never to make a line that is not curved. This is considered one of the basic techniques of painting. Winding bridges, paths, and corridors were originally intended to facilitate communication between places. The garden is landscaped on all sides and if the designer plans curving paths instead of straight

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\* A high quality paper made in Xuancheng.

ones the visitors will be surrounded by pleasant scenery. The route will seem longer and more interesting. Thus it can be seen that curving lines are derived from straight ones and that their design should follow certain rules. Some zig-zagging bridges are constructed with nine curves but are not close to the surfaces of the pond (in general, garden bridges ought to be lower than the pond's banks in order to evoke a feeling of being above the waves). They can seem awkward and make visitors feel uneasy while walking across. This is because of an inadequate understanding of theory (the old zigzag bridge in the Yu Yuan of Shanghai was a bad example of this).

When the location has been settled, thought must be given to the terrain and to the main characteristics of the garden in order to achieve the desired effects. Yuanming Yuan in Beijing is set against a lake and the Western Hills. It is laid out in relation to the lake and to the Western Hills, and has become "a garden of ten thousand gardens". Jichang Yuan in Wuxi is set in foothills. Designed to face the mountains, it incorporates them into its scenery. Wangshi Yuan is designed around a pool. Although there are no natural waters in Dianchun Yi, at its southwest corner is a cool fountain which links together all of the waterways in the whole garden and gives it life. However, the newly-built eastern part of the garden violates the original design. Moreover, the absence of water has brought the scenery to a stalemate. This is the result of inadequate analysis and careful consideration at the outset.

Ideal gardens are like superb lines of verse. They are so designed as to make "few" seem to surpass "many" and to evoke a sense of infinity, the way a plucked note reverberates between beam frames (large-scale gardens are apt to be overlooked at points in the way that lengthy songs and slow tunes are difficult to sing in one breath). What I have said about "gardens outside gardens" and "scenery outside scenery" means just this. "Scenery outside gardens" depends on "borrowing", and "scenery outside scenery" on "time". The shadows of flowers, trees, clouds and waters, the sound of wind and water, the singing of birds and the fragrance of flowers, all join visible and invisible settings into a symphony. And these are all closely linked to poetic sentiment and artistic conception.

It is difficult to feel compact in a spacious garden and spacious in a small garden of only a few *mu*. When a garden is compactly laid out, it does not induce a feeling of spaciousness in visitors and they thus do not tire of walking in it. Neither do they feel cramped and they can take everything in. Therefore, gardens with views for both "in-position" and "in-motion" viewing can make the area seem to contract or expand. They appear to have been drawn with bold brushes and a careful finish (to use the language of painters) and so written that open spaces seem so broad that horses could gallop in them and narrow places so narrow that

even a needle could not be inserted (to use the language of calligraphers). Therefore, in the Summer Palace in Beijing there is the broad expanse of misty Kunming Lake as well as Xiequ Yuan hidden deep in the hills. We can thus realize why things should be so. In garden design there are rules but no fixed formulas and what is important is the inventive application of these rules. The "use of the setting" (adaptation to local conditions, and borrowing scenery), as Ji Cheng said, is the rule. Even **Yuan Ye\*** has no formulas. Making a distinction between large and small gardens, between in-position and in-motion viewing, country and city gardens, is known as doing what is "appropriate". Chinese paintings of orchids or bamboos may seem rather simple, but each artist has a style of his own. With selected scenes from classical Chinese operas, which are always a delight to watch, each actor performs differently, each with originality. The theory of garden design is the same. Should a student take only one classical model, it would be as though one used only **The Mustard Seed Garden Manual** in painting and "eight-legged essays" in writing. Wangshi Yuan in Suzhou, recognized as the finest example of the small-scale garden, is an instance of "small and fine, and few surpassing many". The design principle of contrast and interdependence of artificial rock formations and buildings is quite simple (All of the Suzhou gardens have fundamentally adopted this method. The new eastern section of Wangshi Yuan goes against this principle and is unsuccessful artistically). No boat-like structures, no large bridges or large hills, the right number of buildings, all done on a small scale — this is the pattern of a small garden. In Shizilin (the Lion Grove) a large boat structure was added, with improper proportions between boat and water. This was not "appropriately" set. There is a poem on rehabilitating Wen Yuan by the Qing scholar Wang Chuntian, which says, "To change garden fences, and repair stone banisters — improving a garden is more difficult than correcting a poem. We should be able to chant every word properly and with feeling, even a small pavilion and small terrace can provide much food for thought." Even today, garden designers are moved reading this poem.

Garden dimensions are relative, not absolute. Without "large" there is no "small", and vice versa. The more sparsely a garden is laid out, the more spacious it feels and the more changes there are, thus creating a sense of boundless space within a limited area. "Small gardens encircled by large gardens" is based on this principle ("San Tan Yin Yue, i.e. Three Pools Mirroring the Moon, in the West Lake, is an example of a large lake encircling small ones). There are many such examples, and this principle has been adopted by most garden makers. Mas-

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\* An authoritative work on garden design written in the 17th century.

terpieces, such as the Loquat Garden and the Flowering Crabapple Castles of Zhuozheng Yuan and the Xiequ Yuan at the Summer Palace have all reached a very high artistic level. If at the entrance to a garden you find it big, flat, and poorly set out, you will not feel like walking through it. If a landscape has its own special features and beauty and grace, then visitors will not be content to go once but will want to make further visits. Is it not a good thing that visitors are not satisfied with seeing a garden once but yearn to visit it many times? I feel sad at the thought of many scenic places which, in order to enable visitors to take in everything at a glance, provide them with more room and to accommodate day or even half-day visits, have had some of their walls removed to make themselves seem more spacious, although in fact they seem deserted and plain. This has been the result at the "Autumn Moon on the Calm Lake" and the "Xi Ling Seal-cutting Society" gardens at the West Lake. The Ge Mountain Range has been dwarfed by the construction of the Xi Ling Guest House. The Thin West Lake of Yangzhou is wonderfully named because of the word "thin", and it shows foresight that there will be no tall buildings beside it. Originally, this scenic area was a group of private gardens. Its best feature is that all of the gardens give onto the water and have a distinctive style, separately constructed but harmoniously blending with towers in neighbouring courtyards and pink apricots hanging over walls mirrored in the water like paintings. Although "thin", the landscape is serene and graceful. It does not look shabby in the least. However one blemish in an otherwise perfect creation is that the garden is not compact enough. And there are too few major buildings. When it is restored, its original character should be preserved. Now that Zhuozheng Yuan is merged with the East Garden, the original area seems more cramped in spite of its enlargement and the East Garden is too big to sustain visitors' interest and so they treat it as a passageway. Obviously, to separate them was beneficial to both and to merge them a gain to neither.

Originally, Chinese wooden structures had their individuality and their limitations; palaces, halls and pavilions each had their own style and layout. They were all built according to specific proportions. If the proportions were off, then the structure would be nondescript. If the plane was not adequate, buildings could be joined together, the way Islamic mosques are connected by corridors. In the eastern part of Zhuozheng Yuan, a pavilion has been enlarged, but it now looks neither like a gazebo nor a pavilion. It is an unpleasant sight and visitors have raised many complaints about it. The Five Pavilion Bridge and the White Pagoda of the Thin West Lake are both imitations of the Great Bridge, the Five Dragon Pavilion and the White Pagoda in Beihai Park in Beijing. Owing to insufficient space, bridge and pavilions are merged, and the White Pagoda is also correspondingly

reduced in scale in order to integrate with the lake and set off its special characteristics. It would be impossible not to call the Thin West Lake a fine work of art. It has been very adequately executed. Without careful scrutiny, it can hardly be recognized as a miniature of Beihai's scenery.

One should see no base with distant mountains, no roots in distant forests, and no hulls of distant ships (only their sails should be visible) — this is a principle of painting, and also a principle of garden design. From any point in the garden, a different picture should be presented. The scenery is graduated and has depth. "Leaning on a balustrade, I often look lingeringly over the water. To prevent anything obscuring the mountains, no walls are built around", if these principles — to conceal what should be concealed, to screen what should be screened, to widen openings, separate what should be separated, divide what should be divided, and so on — are applied, then only parts and not the whole can be seen. There will seem to be pictures outside pictures, and a foot will seem like a thousand *li*. All this lingers pleasantly in the mind. In concrete terms, pavilions should be erected at a place a little down from the top of the mountain, trees should not be planted on the mountain peak, a mountain may show its foot or its top but not both, and likewise a large tree may show its top or its roots but not both, etc. Application of these principles is a matter of careful and long deliberation. Even the pruning of a tree or the removal of a stone will influence the appearance of a landscape. Making a mistake over even one branch of a tree could spoil a whole garden. The old tree behind the Magnolia Hall in Zhuozheng Yuan withered and has been replaced by a new one now, but this has destroyed the former balance. The front of the Quxi Tower in Liu Yuan has suffered the same fate. From this I can fully see that garden management is as difficult as garden design. A good gardener should not only study the history of the garden but should also familiarize himself with its artistic characteristics. He is just like a competent nurse who gives her patients all of her care and understanding. In particular, important protected cultural sites should not be rashly repaired. They must be repaired in accordance with the original form. No unauthorized changes should be made. Otherwise, not only would the style of the garden be spoiled but the site would also suffer as a consequence.

Gardens in suburbs have a more rural aspect, while gardens attached to residences are valued for their purity and freshness. The rural type is closer to nature; to be pure and fresh is to be unconventional. Li Yuan in Wuxi is an example of vulgarity and does not induce any sense of the country, while Wangshi Yuan can be considered a model of purity and freshness. Although the former is a garden of great size, there have been very few positive comments on it. The latter, though small, is constantly praised. This proves that a garden

succeeds on its quality rather than on its size. Quality is what determines artistic excellence. Not only should consideration be given to style, but care should also be exercised with regard to different fittings and furnishings. The decoration of a garden should be carried out in accordance with local conditions. The lines and contours of open buildings should be beautifully wrought and need no hanging decorations, which are easily damaged. All items of furniture, such as stone benches and tables and tiled tables, should be made in a traditional style. The windows and doors of halls and verandas should be finely decorated. Articles of furniture in rosewood, sandalwood, *nanmu* or piebald pear, should be made to match. To meet the needs of different seasons, chairs should be cane-seated in summer and cushioned in winter. Different types of furnishing should be used in sumptuous and in simple buildings. The former should be furnished with rosewood or sandalwood articles, the latter with articles of *nanmu* or piebald pear. The same is true of sophisticated and simple carvings. The furniture of a room is often referred to as its "internal organs". It cannot be denied that a garden without furniture is like a man without learning. All this is a matter of taste. In setting out the furniture of Wangshi Yuan a lot of time and energy was expended to bring it to a high level, so as to enable visitors to gain a comprehensive understanding of the art of Chinese garden design.

In ancient times night visits to gardens decorated with lanterns were great occasions, often described in poetry and literature. The actual hanging of the lanterns was a great event. Many priceless lanterns would be hung temporarily, then removed and stored away, not fixed permanently. Since lanterns are a part of the garden, their make and hang, as with screens and couplets, should be in accord with the overall design and specific character. In some gardens now there are electric lights for night visits, but this usually spoils the style of the garden. For example, the Shan Juan Cave in Yixing, full of bright, blaring, contrasting colours, now looks just like a cafeteria, and you wonder whether or not it is even a natural cave. Having the ridge corners of the pavilions in Shizilin decorated with electric lamps makes a shocking sight. Whether ancient buildings, classical gardens or places of scenic beauty, they should be handled with circumspection, and disharmonic elements should be imposed on them as rarely as possible. As regards illumination, I think lights should be hidden from view unless they are for decoration, when they can be more conspicuous. In addition, their shapes should be in harmony with the buildings. The location of lanterns should vary

depending on whether a building is open or enclosed. Ingeniously and finely made lanterns are not suitable for open corridors exposed to draughts. Like pagoda bells, they swing in the wind and are liable to be damaged. Nor should they be hung at random. More attention should be paid to electricity wires and poles, which not only spoil a garden's scenery but also block lines of vision and are a great nuisance to photographers.

The foregoing trifling statements, although they are mundane and are apt to bore readers, are nevertheless not harmful. For the improvement of our art and the flourishing of our culture, I have here set forth my humble beliefs for reference.

Translated by Mao Xinyi



# On Chinese Gardens

## Part Two

Another term for the making of a garden is garden composition. There is much in the word composition. Garden composition is by no means a mere matter of setting up halls and pavilions and planting trees and flowers. It involves deep contemplation and aesthetic appeal. Just read the great poet Du Fu's "Ten Poems on Accompanying Mr. Zheng Guangwen to visit General He's Mountain Forest" and "Five Poems on Revisiting He's Garden". As the poet toured the place with his friend, he composed poems, describing the scenery in the garden and the visitors in the scenery. The figures integrated well with the scenery and the scenery varied with different visitors. "The famed garden lies by the green waters, and wild bamboos rift the blue skies"; "The bamboos bending, the wind tear off the shoots, and nourished by raindrops, the plums turned red." These lines depict the scenery in the garden. "The master's interest has been aroused and the grounds are left untended. Casually, I sat down, and found myself in the midst of berries and moss." "Leaning forward to dip my brush into the inkstone on the balustrade, I put down the poems on the Chinese parasol leaves before me." Here the lines depict the visitors in the scenery. Thus we can see that there is something common between the composition of a poem and that of a garden. Only with such an artistic conception can we understand the principles of garden composition.

Wind, flowers, snow and the moon exist in the objective world. If a garden composer "has these at his beck and call" and makes an ingenious use of them, he will be able to set off the aesthetic charm of a classical garden. In the Wangshi Yuan (Garden) of Suzhou there is a pavilion, known as The Wind and the Moon Rise Together, facing west on the pond. The pavilion, with its whitewashed walls that look like screens, embraces the beauty—the quintessence—of the scenery. Thus the wind and the moon are at the disposal of the garden composer. In the case of Three Pools Mirroring the Moon in the West Lake, the pools are the finishing touches, for without the pools there would be no beauty of the scenery to speak of. This is what we call "adding the finishing touches to the scenery." As with the painted dragons on the temple wall, the dragons broke through the wall and soared right into the clouds when the artist painted pupils in their eyes as a finishing touch.\* Here the same principle operates.

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\* A famous Chinese legend.

Sometimes "the beauty of the scenery is viewed without any mention of it". Only when an inscription is added to it, is the splendor of the scenery unveiled. In the chapter "Literary Talent Is Tested by Composing Inscriptions" (the seventeenth chapter of **Dreams of Red Mansions**), in which was described that after the completion of the construction work in Grand View Garden, inscriptions on tablets were required to be made for the various pavilions, terraces and storeyed-buildings in it, it says, "If no inscriptions on tablets are made for the several pavilions and halls in the Garden with such splendid views, even flowers, willows, hills and ponds will fail to add color to it." Hence inscriptions are designed to bring out the scenery. One has to "search for scenery" before he can compose an inscription — that is, to linger at those points of interest, observe and contemplate carefully. Jiang Taoshu of the Qing dynasty had these lines:

"I'll certainly look foolish to search for a poem.

I can't very well refuse if it thrusts itself on me.

Nevertheless the poem has again found me today.

Waters and hills in bygone days reappear before my eyes."

Only when you are in such a mood can you finish off your inscription with inspiration.

In ancient times garden construction usually started with buildings. In constructing a private garden, a sophisticatedly decorated hall as a rule was built before trees and rocks were laid out. Very often attempts would be made to tear down or break up what had been put up, and much effort thrown in to rebuild the dismantled parts and improve upon them. The whole process would be repeated several times until the desired effect was achieved. Shen Yuanlu once wrote about Yi Yuan: "It is the hall that dominates the garden in its grandeur; and it is the hill that excels in appearance." In a classical garden buildings come first, while trees and rocks are only ornaments and are therefore of secondary importance. However, the approach is different now. Today the common practice is to dig ponds and pave paths before the construction of the main buildings. It often happens that huge sums of money are spent while the garden remains only half finished and the visitors can find no place to step in. A reversal in priorities and the garden becomes a bare garden. To grow more trees, quite a few landscape gardens, health resorts, scenic spots and places of historic interest have been made to look like nurseries for the old trees there were cut down and replaced by new ones and yet the superintendents flatter themselves that they are "keeping a nursery garden within a garden." This is certainly preposterous!

Apart from "searching for scenery", the garden should be so laid out as to draw visitors to its highlights. Since the collapse of Leifeng Pagoda the scenery on the Southern Hill has become bare and lifeless. The scenery becomes lively

when it is inspired with sentiments, and sentiments find their source in human beings. "Fragrant grass is not without sentiments. The setting sun whispers not a word. Wild geese are moving slowly in a line high above and across the south river. Figures can be seen leaning on the West Balcony." No balcony, no figures; no figures, no sentiments; no sentiments, no scenery. Obviously, the balcony is the key to the scenery. From this we can see the role buildings are subjected to in landscape gardens as well as in places of scenic beauty.

In former times, garden designers always conceived plans for their landscape. Only those plans that had given a great deal of thought to the local surroundings displayed much originality. Near the West Lake there was a path leading from Manjiaolong to a secluded retreat closed in by hills. Groves of sweet-scented osmanthus were to grow here so that the fragrance of the flowers permeated and stayed. Moreover, the gurgling springs, the misty mountain air helped to moisten the flowers and intensify the fragrance. No wonder visitors found it a great delight to go and enjoy the sweet-scented osmanthus there on an autumn day when they rambled about the place at a leisurely pace, intoxicated and reluctant to leave. Now I hear a highway has been opened up which sends up clouds of dust as cars speed through the broad surface. The scenery is ruined as a consequence. As for plants in small-scale gardens, those with scented blossoms should be fenced in, and banana trees should be planted at the foot of a wall or near the corners of a building as their outstretched green leaves fall easy victims to the wind, and peonies should be placed to the south of the main hall as they flourish in the sun. Therefore, attention should be directed as to whether the plants are to be exposed or sheltered.

The merit of the potted landscape (bonsai) lies in that one sees the large through the small. "Tiny trees grow sturdy and strong in the small pots. Green is seen at the reduced peaks." Ingenuity is revealed here in the layout. But now landscape in the pot has been made to appear larger and larger, just like an elephant shut in a canary cage. There are things that are indispensable to a potted landscape, namely: plants, a pot and a lattice. Potted landscapes should be viewed from fixed angles and in solitude too.

Most of our gardens in ancient times were enclosed ones with a view to creating a sense of infinite space within a limited area. Hence "spaciousness" and "flexibility" are the gists of garden designing. With flowers and trees the emphasis is placed on their posture; but with hills and rocks much importance is attached to the setting of hillocks and gullies. "Condensation" and "refinement" are characteristics of the Chinese garden which is so laid out as to invariably produce an effect of making "the few" surpass "the many". There was an antithetical couplet written on a pair of scrolls hanging on both sides of the stage of a theatre which

read: "Three or five steps makes a journey across the country; six or seven men represents a host of an army." Such are the principles of performing traditional Chinese opera. The same is true of garden construction.

Lacebark pines rank first among the trees planted in Chinese gardens. With their simple and plain trunks, sparse and elegant foliage, they have the appearance of grown trees in spite of their adolescence. Poplars and willows, which frequently appeared in ancient Chinese poems, are seen fit to adorn gardens. There was even a Ten Thousand Willows Garden. But they are rarely found in gardens south of the Changjiang (Yangtze) River. Willows do not fit in small-scale gardens because they must be planted by water in threes or fives with foliage and twigs densely woven like a heavy curtain so that light can hardly penetrate. In Northern China a garden generally covers a large area where tall willows reach the clouds while their long twigs, graceful and gentle, kiss the pond with tenderness—all this bringing additional charm to the garden. So concrete analysis should be made with each individual case and no hard and fast rules should be laid down. Some say no willows should grow in gardens in Southern China because big catkin willows tend to wither soon, which fact has been seen as a sign of ill omen. If this were true, how came that there was the scene "The Path Meanders in the Shadows of the Willows" in the Zhuozheng Yuan of Suzhou?

Trees in places of scenic beauty all have local color. Take pines for example. There are the Tianmu San Mountain pine, the Yellow Mountain pine, the Tai Mountain pine and so on, all of which adapt themselves to the local conditions and label the natural beauty of the scenery in the different mountains. Now, there have emerged quite a few "modern" garden designers who seek to beautify the landscape of our motherland by "making foreign things serve China." They have taken great pains indeed. Consequently, lacebark pines can be found in almost every Chinese classical garden just like penicillin which has been regarded as a kind of panacea and used indiscriminately. "Crows may find hiding places in willows at White Gate (Nanjiang)." "City overgrown with green willows feature the famed Yangzhou." But now catkins no longer fly from the aged willows, and lacebark pines have settled into every home. Formerly, Mount Tai was famous for and characterized by the Tai Mountain pines. Today, however, lacebark pines are seen even in Dai Temple. Thus decorated, the classical garden is like an ancient Chinese in a western-styled suit and a pair of modern leather shoes. An appropriate description of this will be "the thing is neither fish nor fowl."

In the setting out of pavilions, terraces and storeyed-buildings as well as hills, rocks and ponds, Chinese gardens attach much importance to local style which varies immensely with different places. Formerly in the Lingnan gardens (gardens south of the Five Ridges, the area covering Guandong and Guangxi provinces)

the storeyed-buildings were hemmed in by the garden walls, and visitors felt an exquisite coolness in the shades of the towering trees and the deep ponds. The refreshing winds blowing into the waterside halls removed the sweltering summer heat instantly. Now and then the shadows of bamboos fell on the visitors and the fragrance of orchids filled their sleeves. Such a scene in such an atmosphere was unique in the Lingnan gardens, which proved a good match for gardens in other places.

With coloring substantial colors are not what is to be aimed at. Though the gardens in Northern China, with green pines and vermilion corridors setting out against the white clouds in the blue sky excel in contrasting colors, in the gardens south of the Changjiang River (Jiangnan gardens), the little pavilions giving on waters and the low white-washed walls may vary in a thousand and one ways. Whiteness is no color, but out of it grow colors. Water in the pond is colorless, yet it is richest in colors. Accordingly, in a Chinese garden scenery should be sought where there is no scenery, sound in soundlessness, and motion in stillness rather than in motion. A pond is like a huge mirror in a garden. That is what we call scenery within scenery, which can only be sought where no scenery is supposed to be found.

It is appropriate to have more deciduous trees in a small garden with an emphasis on spacing so as to produce an effect of openness and spaciousness. However, in a large garden, a suitable number of ever greens should be added to what the garden already has so that the visitors will not feel emptiness in it. This is the principle of compensating for crowdedness by means of sparseness, and emptiness by means of concentration. The deciduous trees can reveal the seasons of the year while the evergreens can stand the cold of winter. As frigid weather sets in early in Northern China pines and cypresses are usually planted there.

Rock has no regular shape but there are certain rules in the setting out of rockwork. These rules refer to the veins and the whole bearing of the rockery and correspond with the principles of painting. Nevertheless, *shi* (a particular type of verse, very popular during the Tang dynasty) perished because of its rigid rules and forms; *ci* (a particular type of verse, very popular during the Song dynasty) fell into decay because of its tunes with strict tunal patterns and rhyme schemes. Yet the excellent lines of *gufeng* (a kind of ancient poetry) of the Han and Wei dynasties and of *xiaoling* (a type of *ci*) of the Northern Song dynasty were never harassed by patterns and rhymes. As a matter of fact, the poems (*shi* and *ci*) composed by pedantic scholars displayed no intelligence at all, to say nothing of aesthetic charm. The same is true of garden designing.

With rockeries unevenness exists in the flat and curves in the straight. The garden maker should have an overall picture in view and start with laying his hands on details. It is easy to build the base part of a rockwork but difficult to

finish with its top with Huang rocks, and vice versa with Hu rocks (rocks from the region around Tai Lake). A Huang rock structure should be so constructed that visitors will be able to detect a sense of hollowness and flexibility in its vigorousness whereas in setting up a rockery made up of Hu rocks a sense of vigorousness should never be overlooked while hollowness and flexibility are being emphasized. In a word, the drawback of a Huang rock structure is lack of change and that of a Hu rock structure is that it looks fragmentary and scattered. Rock varies in shape and quality, and in veins and lines. What is needed here is a dialectical approach and no hard and fast rules should be applied. It is certainly an arduous task to form a miniature hill made up with Huang rocks which zigzags and is landscaped on all sides or one made of Hu rocks which possesses a natural grace and charm in its various postures.

It is difficult to achieve weightiness and unsophisticatedness in rockery formation, still more so in laying a hill of primitive simplicity. Likewise, it is most difficult to build forbidding cliffs. In setting rocks hanging out over the water, rocky slopes, stone stairs and stone steps, as with the little masterpieces by the great rockery master Ruan Yunlin, the points that are liable to be overlooked actually demand our whole attention. Painstaking effort, studied deliberation and a careful appraisal and analysis of the whole scenery are required before the dexterous brushes touch on the canvas lightly and casually as done in portrait painting. The three hairs on the cheek of San Mao (Three Hairs, hero of a popular picture-story book for children) are the finishing touches that give life to the boy's whole mien. Meticulous attention should be paid to points that might easily be neglected. The Ming rockeries were characterized by strength and massiveness which always evoke contemplation in visitors. The rockeries of the Tongguang period of the Qing dynasty sought to excel by sophistication but was found to be too delicate, even a bit fragile. Actually there is no rockwork that excels nature but resorts to simplicity. The beauty of Huang rocks lies in unsophisticatedness which conforms with nature. Any good work of artistic value is invariably integrated with its innate qualities.

The layout of the Ming rockeries was very simple. They were composed of stairways, flat terraces, main peaks, caverns and ravines and nothing more, but with a myriad of variations derived from two entirely different types of setting — the open and the closed types. With the former ravines are hewn out of the hills. The grand rockery in the Yu Yuan of Shanghai is a fine example. With the latter the main peak sticks out and the ranges rise one after another distinctly. Hills with the remaining mountain chains and scattered rocks belong to the formulas of the open type. Hence keeping the base of a hill and scattered rocks for the dry rockeries and devising the jutting-out rocks by waters and rocks in the pond

or in rapids for the wet ones follow the same concept. Brevety constitutes the soul of the Ming landscape paintings whereas the Qing paintings were characterized by overelaborateness. It can be seen that both features had their impact on the rockery laying of the two dynasties respectively.

The Ming scholar Zhang Dai wrote about Sanfeng rocks (rocks on the three peaks) in Wang Yuan at Yizheng in his **Notes about Dreams at Tao Nunnery**: "I found an abandoned white rock in the garden, ten Chinese feet in height and twenty in breadth. It looked crazy. Yes, 'crazy' is the very word to depict it. And a black rock, eight Chinese feet in breadth and fifteen in height. A very spare rock. And 'spare' is just the word for it." Zhang used 'crazy' and 'spare' to describe the rocks because he had instilled sentiments into them. And the Qing poet Gong Zizhen used the phrase 'pure and ugly' on men, which phrase would be most appropriate when applied to rocks. The Huangla rocks at the newly-set-up viewing points in Guangzhou's gardens are very 'obstinate'. The word 'obstinate' added to 'crazy' and 'spare' invented by Zhang will make the description perfect.

Rockery formations in a dry garden can be so set as to create a sense of water. Typical examples are the rockeries at the back section of Qiuxia Garden at Jiading, Shanghai, and in front of the Two-Thirds of the Bright Moon Hall at Yangzhou. In spite of the absence of natural waters in the garden, the undulating rockworks contrasted with the sunken ground give the visitor the impression of a scene with something like a pond set in it. Thus a sense of water is created. It would be a grave mistake if you want to keep the rock structure in water and try the formulas of a dry rockery, and vice versa, because the base of a dry rockery and the ingress and egress of a wet one are entirely two different matters. Moreover, cliff-paths, projecting rocks and water bends belong to the wet rockery and do not apply to the dry type, whereas the base part of the dry rockery and the scattered rocks are alien to the grace and charm of a wet rockwork. It is plain that the rules with Hu rocks do not work with Huang rocks. Neither do those with Huang rocks work with Hu rocks. In short, a garden designer must observe natural landscapes, study the theories of painting, take nature as his teacher, exert his intelligence and draw inferences about constructing new rockeries from his own experience. Only in this way can he make a success of what he has laid his hands on.

With gardens there are cases of a large garden encircling small gardens and in scenery a large lake encircling small lakes. A masterpiece of the latter is Three Pools Mirroring the Moon in the West lake. The Ming poet Zhong Bojing wrote in his **Notes about the Plum Blossom Villa**:

"Water is everywhere in the garden. There you can find a tall flat terrace, a massive house, a light and void pavilion, a winding corridor, a ferry crossing,

perpendicular rocks, singing birds and fragrant flowers, and visitors coming and going—each of which forms an integral part of the garden. Then why should people have a garden of their own? You are in a garden, yet you are not aware of it. Well, if a garden comprises a number of gardens, you will realize that you are in the garden. This is the way with most people in the world” Here philosophical theories may be drawn into garden designing.

The scenery outside the garden contrast and echo well with the scenery inside the garden, forming a wonderful picture. Great skill is revealed in a careful selection of location. The following is also from **Zhong's Notes about the Plum Blossom Villa**.

“Huge volumes of water are drawn from the Suzhou area and the water does not flow freely till it comes to Fuli. No water can be seen a few steps away from the villa, but water is found within it. A concealed hole has been made to lead water into the garden. Opening the door, I take a stroll at an easy pace. I pass Qiju Study ... and climb the storeyed-building. What I see is not water entirely. Nonetheless, water is where the pavilion strides across, where the corridor leads to, where the bridge is set up, where the rocks, horizontal and vertical, rise from and where the drooping willows and tall bamboos spread over and give shades and coolness to. ... As I stare with narrowed eyes into the distance from the storeyed building, an enchanting scene comes into sight—the water is encircled by the corridor and the corridor by the wall. It looks as if a storeyed structure was looming there. Tall and erect grow the trees and plants outside the wall, and so green is the flow of water that visitors' skirts and garments look green in it. It seems that you could scoop up the water and hold it in your arms, yet you cannot reach it. ... Then I get through Xiaoyou Cave and stop for rest in Zhaoshuang Pavilion. At the water edge the mossy stones keep gnawing at the ripples. Here is what is known as Jingcong Beach. I then make for the Long Corridor, which is found running side by side with a stream. Bamboos grow along both sides of the stream. Here water shares breezes with the bamboos and the two compete for sunlight while the gurgles of the flow and the rustles of the leaves become interwoven in daylight. You can almost feel all this. It is practically impossible to select a place which will be best for viewing the scenery in a hurry, and a corridor has been erected for the purpose.” In the garden mentioned in the **Notes** water plays an exceedingly important role. Plans have been made to deal with it: whether it should lay concealed or exposed, whether it should be kept inside or outside and whether it should have its rises and falls and curves, all depend on circumstances. To make water serve the garden, pavilions, corridors and storeyed-structures should be set around it, because buildings are the only means to bring about the changes in space of both water and land. Hence “all gardens are



separated and all waters are curved." Of the corridors built around water now existent, the one in the western section of Zhuozheng Yuan has been profusely praised. And the design of the waterways in the Plum Blossom Villa has some semblance to it. The gardens in Suzhou can be traced back to the same sources.

The venerable Tong Jun once remarked that in Zhuozheng Yuan "the moss-covered paths, the hillocks and ponds that resemble natural landscape and the houses with faded colors give visitors great comfort and pleasure." Slightly dilapidated, with hills and valleys that have a distinct character, the garden retains its natural grace and beauty. It follows that simplicity and unsophisticatedness in style of a garden is far superior to embellishment and affectation. The grandeur of the Liu Yuan of Suzhou lends the garden the air of a most sumptuously decorated hall—Seven-treasure Hall. Not a slight portion of the hall is to be damaged. A little wear and tear and the garden falls into decay. In recent years renovation of gardens of scenic beauty was either neglected or overdone. Take Zhuozheng Yuan for example. Formerly the revetment of its pond presented a wonderful picture of rock interwoven with earth, but now earth has simply vanished from the scene. The scene is like a man showing off his whole set of gold teeth in the mouth. Another example is the Bayin Ravine in Jichang Yuan at Wuxi. Deprived of its balance, the ravine has lost its former charm. Is it not clear that utmost discretion and meticulous care should be exercised in carrying out renovations of this kind?

The secret of showing the scenery to advantage lies in "outlining" it. Recently, at the invitation of an organization in Changzhou I went there to hold discussions with them about the layout of the Red Plum Blossom Hall Yuan. My idea is that since the garden has for its name the Red Plum Blossom Hall, red plum blossoms should be its dominant feature. Yet the Plum Nursery would be an appropriate name for a garden of several hectares, planted with plum trees all over. Besides, a landscape garden can hardly be accomplished in a short period of time. I suggest that a long corridor be built across the garden and plum trees planted irregularly outside the corridor. Amidst the scattered shadows of the uneven plums, visitors saunter, their garments scented with the fragrance of plum blossoms. In this way the visitors will naturally get the idea of red plum blossoms though the garden's actual name is not mentioned. The magnificence of the scenery is brought out by the corridor which "gives contours to" many points of interest in the garden and succeeds in turning each of them into a beautiful picture. This is an instance of what we may call "making few surpass many" and "seeing the large through the small."

It is not so difficult to achieve density as sparseness in a garden; neither is it so difficult to be gorgeous as to be quietly elegant. The central section of

Zhuozheng Yuan is a fine embodiment of such qualities as being sparse yet not expansive, quietly elegant yet not shabby. It is fair that Zhuozheng Yuan has enjoyed great fame throughout the land south of the Changjiang (Yangtze) River since the Ming dynasty. It is a pity that these principles are not appreciated in garden restorations.

People in ancient times would give their garden a name when it was completed. The name was not chosen at random but it had its implications. The following is taken from what Yang Zhaolin of the early Qing period wrote after he had constructed Jin Yuan at Changzhou. "After I fell ill and returned home I bought a piece of waste land, six or seven *mu*, behind the Zhujing Hall. I had been working at it for five years before it began to take the shape of a garden. Therefore I called it Jin Yuan (Resembling a Garden)." When I learned of the origin of the name I praised the author for his modesty. Now I recall that the year before last I saw in the Rain Lake Park at Maanshan City a poorly-set-out pavilion, still without a name. I was asked to name it and I put down "Zan Pavilion" (Temporary Pavilion). What was implied was left unsaid, yet everybody had it. The name is an antithesis of such names as "Grand View Garden" and "Ten Thousand Willows Hall".

The Suzhou gardens have had great impact on the stage design and decoration of the traditional Chinese theatre. But natural scenery and stage scenery are different. Today, however, we find architectures in landscape gardens are modelled on stage setting, ingeniously and exquisitely wrought, light and delicate, just like those cleverly and intricately handmade paper models on sale at the City God's Temple in Shanghai, or a painting done in blind imitation, which makes a good show of its frivolities and has the ludicrous effect of an ugly woman knitting her brows in imitation of a famous beauty of her times only to make herself uglier.

Carved hollowed-out lattice windows have the effect of "revealing the scenery" and "drawing out the scenery". Scenery in a large garden might as well be revealed but in a small garden it is proper to draw out the scenery and not to reveal it. The "Crabapples in a Spring Flower-bed" in Zhuozheng Yuan is a courtyard, therefore, the carved hollowed-out lattice windows there can draw out the scenery in a large garden. But the Yi Yuan of Suzhou is a small garden, and the two large carved lattice windows inserted in the walls on either side of the garden gate spoil the whole thing. The windows do not match the garden, and the scenery, exposed, is deprived of its subtle beauty. The garden's new gate, having too much solemnity of the imperial court may be compared to an ancestral hall, thus providing a striking example of inappropriateness for Chinese gardens. Another type of mistakes that go against the principles of garden designing is that the new buildings set up in the scenic spots and places of historic interest tend to overshadow the

old ones. Many instances can be cited to prove this. As modesty is a virtue, it is hoped that new buildings will be reconciled to their minor roles and will then be appreciated and praised by the public.

"Ponds and halls are changed as people wished; the distinguished scholars' posthumous works are to drift with the east-going current; my eyes brimming with tears, I climb the tall storeyed-building." Those were the lines I wrote in memory of the two venerable old scholars, the late Mr. Liang Sicheng and the late Mr. Liu Dunzhen\* when I saw the damage that had been done to the gardens as I revisited Yangzhou a few years ago. Those lines were written with deep emotions. When I am writing **On Chinese Gardens (2)**, I also feel the urge to say something. And this time I am writing with a different mind.

Translated by Wu Yiyun

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\* Liang Sicheng and Liu Dunzhen were both distinguished scholars and renowned specialists in architecture.

# On Chinese Gardens

## Part Three

I have already presented the two pieces of **On Chinese Gardens** and since I am deeply in love with the topic, I feel impelled to give expression to some more of my humble sentiments. That has led me now to take my seat before the sunny window of my study, with writing paper spread out before me. What I am going to say may only be a medley of insignificant or even trivial views, but I do hope to arouse some interest in my readers and to be corrected where necessary. With this in mind, I shall call the present piece **On Chinese Gardens (3)**.

Tao Qian (Yuanming) of the Jin Dynasty, in his essay **Notes from the Land of Peach Blossoms** has this to say: "On a carpet of fragrant, luscious green grass were grown peach trees, now in full bloom, their beauty uncontaminated by heterogeneous growths." This charming piece of description can also be looked upon as a criterion which, being an expression of a uniquely good taste, can well be applied to the art of landscape gardening in scenic spots. Along with the two lines: "Gathering chrysanthemums in the shade of the eastern fences, I sank into a leisurely mood and found myself watching the distant hills to the south," they may be looked upon as masterpieces of eternal poetic value. The first two lines illustrate how peach trees can look better in groves, to which distance lends new beauty. With blooming flowers against a backdrop of green, the beauty of the scenery will, so to say, create itself. The two other lines indicate how "borrowing" can be achieved in the landscaping art. Although no explicit reference is made to garden designing, the fundamental principle of the art is all there.

Watching a distant mountain from a fixed point is like focussing one's eye on an album of paintings, while making a tour in a mountain is like unfolding a hand scroll before one's eyes. With one, the emphasis is on giving prominence to certain features of the scenery, with the other it is on the continuity and integration of scenery. With the two different types of viewing, that is, in-position (fixed-point) or in-motion, man responds differently, in terms of emotion and psychology, to what is in view. The deciding factor here is the presence of the self. This is attested to by the following saying: "I can see the intoxicating charm of the blue hills and I expect to be seen in the same light by them." As to how to achieve such an effect, I believe in the use of the poetic form, annotations or inscription. This accounts for the reason why people say that paintings would

look vulgar without a proper inscription and that the beauty of scenery would be obscured if unaided by cliff-side carvings (or carved couplets). This, as I see it, is because art and literature are after all inseparable. "Listlessly the clouds rise out of the distant hills. Tired of winging on, the birds know it's time to return." Here the appeal is not only in the scenery itself, but also in the accompanying sound and motion which is easily evoked. Once I took a short trip to Yangzhou. After disembarking from my small boat, I stayed in Yue Guan (The Moon Temple) on Xiao Jing Shan (Small Jing Hill), intending to enjoy the beauty of the moon with in-motion viewing while taking occasional short rests to do in-position viewing. Meanwhile, the orchids around me were exuding an intoxicating scent, the bamboos were playing with their shifting shadows, the birds were chirping and the oars of the small boat were making tiny splashes in the stream. While all this was going on, the westering sun was casting its last slanting rays on the window lattices. The fragrance, the shadows, the light and the sounds were all woven together into one harmonious whole. The overall effect in a situation like this is the realization that in stillness one can detect motion while in motion there resides stillness. Here then, in a sense, is the embodiment of the laws of dialectics as manifested in the designing of gardens and in the appreciation of beautiful scenery.

In a garden, some scenic features may be there as a result of deliberate planning. There are, however, also cases where good scenery may have been created mainly by circumstance. This is especially true with small-size private gardens where restricted space may compel the designer to take extraordinary measures, thus saving the situation by turning disadvantage into advantage. Take for instance that part of Liu Yuan in Suzhou which is called Hua Bu Xiao Zhu (Flower Step Court). Here the gateways are all brick-laid, and the path has been sectioned off into long, narrow walkways, creating in the tourists such feelings as are reflected in the lines: "Deep, deep is the courtyard. How deep can it be!"

There are things that properly belonged to the past and there are things of the present. Each category is only amenable to its own criteria which can ill apply to the other. The same is true of things that are foreign in origin and things that are indigenous, which in the present case mean things that are peculiarly Chinese. The past and the present, what is foreign and what is Chinese, each category has evolved into an independent system and it simply would not do to have one take the guise of another. It is fallacious to ignore the functions of the architectural works of a certain past age and the principles guiding their designers and try to interpret the latter's views in completely modern-day terms. Take for instance the makeshift short-cut paths under the eastern walls of Wangshi Yuan in Suzhou. They were designed for the exclusive use of servants and menials

who were expected to be as unobtrusive as possible, just as in a big mansion of the past there may have been built what were called "avoidance lanes". These paths form a sharp contrast with the winding covered corridors on the opposite side. There used to be the saying that "Shortcuts offer the greatest convenience but it is the winding routes that exercise the greatest fascination and interest." What I am trying to bring home here is that one must first make a good study of the history of a garden and familiarize himself with the life-styles of the age before he can say anything convincing about its merits and demerits. In designing a garden, the designer always has in mind a planned tourist route which can be compared to the introduction, elucidation of the theme, transition to another viewpoint and summing up—the four steps in the composition of an essay, or to the foreword, the picture and the postscript of a hand scroll, which form an integrated whole, the order of whose components admits of no wanton reversal. And yet something totally preposterous and unreasonable has now happened. The entrance to Zhuozheng Yuan of Suzhou today happens to be the original eastern side-gate of the garden and that to Wangshi Yuan, believe it or not, is actually the back gate in the north. If I remember correctly, in **The Miscellaneous Notes of Yi Shan**, the writer, in listing those occurrences that ineluctably ruin the effect of good scenery, makes mention of the following unpleasant things: "To shout, in a pine woods, at the pedestrians to make way for an official sedan; to be moved to tears at the sight of flowers; to lay mats on mossgrown ground; to hang out one's washed pants under blossoming trees, to carry, on a spring outing, a lot of luggage; to hitch to a stalagmite one's horse; to display torches under a full moon; to build a house behind the crest of a hill; to grow vegetables in an orchard; to raise poultry under a latticework for flowering plants" and so on and so forth. Now I would like to make one more addition to this already long enough list, namely, "to throw open the back gate to let in tourists." I would like to know from those in charge of garden management what they think of this. As to the fact that in Suzhou today the four gardens of Canglang Pavilion, Shizi Lin, Zhuozheng Yuan and Liu Yuan are claimed to be "the four famous gardens of the Song, Yuan, Ming and Qing Dynasty respectively", I can only say that as far as I know both Liu Yuan and Zhuozheng Yuan were built in the Ming Dynasty and underwent renovation during the days of Qing. How come they have now been ascribed to two different dynasties? This is puzzling. I myself would venture to call Wangshi Yuan a garden good for in-position viewing, Zhuozheng Yuan one for in-motion viewing, Canglang Ting a garden of antiquity and Liu Yuan one of great stateliness and magnificence. Together they may be called "the four famous gardens of Suzhou." Perhaps this will make it easier for the tourists to see each in terms of its own characteristics.

Designing a garden is like composing an essay, allowing a myriad of variations.

How can one write a good essay if all one's attention is concentrated on putting together a package of words and phrases, with no idea of the vital importance of the overall conception or of the impact of the piece as a whole? Writing is treasured for its inner force of which style is an expression. Styles may be classified as masculine and virile or feminine and gentle. If this is the way of essay writing, so is it the way of garden designing. A coherent and well-knit piece of work must not be a mere pack of fragmentary and isolated ideas and yet in today's garden design the general practice seems to be to seek excellence by way of building a single pretty pavilion or a single beautiful terraced house. It is indeed true that, without being thoroughly impregnated with traditional Chinese culture, it is impossible to master the essentialities of the art of garden designing.

Architecture in south China is characterized by the prevalence of the shed which features wide-openness while in the north the predominant form is the cabin which is marked by occlusion. The former owes its origin to nest dwellings up in trees and the latter to cave dwellings. Open structures in a setting of dense woods and tall bamboo groves, this might be the beginning of primitive gardens. Gardens should have such qualities as spaciousness and airiness, so should architectural works. That is why gardens in north China are, generally speaking, inferior to their counterparts in the south. Good architecture is characterized by a profusion of windows and doors. And occlusion, in whatever form, prevents ventilation and obstructs the view. In the case of rooms for human habitation, there should even be created an air of intimacy. Here are two lines from a poem, "The birds are happy to have found a sanctuary here. For myself, I can only say I too love my humble dwelling." Aren't they an apt description of such a state of mind?

A small-scale garden may be compared to a small-size room with a couple of famous paintings hung on its walls. In other words, it is a place good for doing in-position viewing. A large-scale garden, on the other hand, may be looked upon as an art exhibit boasting a large collection of works. That is to say, it is good for in-motion viewing. This accounts for the reason why gardens of the former type must be rich in implicit values that are capable of sustaining the tourists' interest while those of the latter type must possess foci of special attraction in order not to make the tourists feel dull and monotonous. Gardens in different ages in history have served different functions. Changes in function have in their turn brought about changes in the way of landscape design and in the way of naming gardens. Thus have come into being the two terms of small-scale public garden and large-scale public garden (public as opposed to private). They sounded quite acceptable in pre-liberation days but now their use is rather in doubt. I have questioned the use of the word "public" here and now have been told that in Nantong what was once called the Lang shan (Wolf Hill) Public Garden

has been renamed Beilu Yuan (The Northern Foothills Garden), that the former Chengdong Public Garden of Suzhou is now Dong Yuan (The East Garden) and that the Bianjing Public Garden in Kaifeng is now called Bian Yuan (The Garden of Kaifeng). These gardens seem to have taken the lead. As to gardens in urban areas, in the suburbs, on flat land or at the foot of hills, each type should be designed in line with its special topographical features. They must not follow an identical pattern.

In doing renovation work in ancient gardens, there is often a lack of awareness or understanding of the designer's conception and plan. I would suggest that a distinction be made between "restoration" and "rebuilding". In the case of a garden of great renown, it is imperative that we make a thorough study of all relevant literature and art works so that its old look can be fully restored. If in doing restoration work people insist on doing things their own way, it will only end in rebuilding the place rather than its restoration. We can see an analogy in the re-mounting of ancient paintings. Where certain strokes happen to be missing, the craftsmen should do the best they can to identify and then use the same pigments as the original painter and imitate the latter's techniques so that the picture as a whole would look unblemished. If in restoring Ming rockery someone should apply the techniques of Guo Yuliang or, in working on a piece of landscape painting by Shi Tao, one should use the characteristic strokes of the four Wang's, the result would be a completely changed work of art. Wouldn't one feel conscience-stricken at having thus ruined the artistic creations of his ancestors? On the other hand, what is involved may only be an ordinary garden at an advanced stage of dilapidation but with remnants of rockery and ponds that can still be utilized. In such a case, it may not be a bad idea if we try to make use of what is left and redesign the garden as we see fit. However, this can only be called "rebuilding".

In China, the birth of "bonsai" as an art was bound up with the history of architecture of the country. In ancient times, residences were made up of a combination of courtyards each of which was surrounded by buildings, corridors or walls. The result is restricted space and insufficient exposure to the sun. Hence in Suzhou and its vicinity, people had a way of decorating their courtyards with miniature rocks and undersize trees which, although exposed to the sky, often were not blessed by the sun. Or it might happen that the morning sun would fleetingly cast its warmth and then quickly be gone. All plant life has a minimum requirement for sun and warmth. If the plants have that, they will be kept alive and people will have something whose sight they can enjoy. Su Dongpo seems to have been most successful in catching the spirit of all this in the following poem:

On and off drips the drizzling rain;

Outside the window, everything is dim and yet more attractive;



The empty courtyard is barely visited by the sun.

How do the plants look? Green and luscious.

It is interesting to note here that even the ordinary things in our life that are born of necessity seek change as a last resort and that it is change that will bring a new lease of life. Another case in point for the law of "survival of the fittest." Nowadays, one is likely to find in a spacious wide-open garden "bonzai" in their hundreds or trees more than ten feet tall planted in pots. People would probably think of these as being impressive in number or size, but sadly out of place. Further, given the fact that the plants are continually exposed to a blazing sun and blustering winds which quickly evaporate what moisture there is, they can not be expected to survive for long. This is an illustrative case of making blind decisions on the strength of inadequate knowledge of the right way of doing potted landscaping.

It is difficult to make a magnificent garden look lightly ornamented. On the other hand, there is often a need for richer colours in a lightly ornamented garden. Ornamentation should be restrained so that a garden will not look gaudy and yet colour is needed to compensate for plainness. The important thing is to be able to create an intensity of effect with simple techniques and present a style of great force with as few touches as possible. As Yan Shu once said in the following poem:

Over the pear blossoms in the courtyard is a gentle, watery moon;

On the pond the willow catkin play, astir in breezes light and gentle.

To be beautiful without being gaudy, to be light-toned and yet impregnated with meaning, this is the quality all artists should aim at. Gardens of the royalty tend to be over-ornamented while private gardens, because of the master's limited means, often betray a touch of sparingness. It is best to be able to keep a good balance between excess and defect without either overdoing or underdoing things. To this end, one should be ready to give up what one may at heart cherish and be unsparing in making additions where necessary. One should keep in mind that the pen he has in hand might weigh a hundred-weight so that every word and every stroke he wants to commit to paper is worth weighing and re-weighing. It is not often that a young maiden from a gentry family can avoid a style which is over-delicate and feminine in her paintings or that Buddhist or Taoist paintings will not betray any traces of monastic simplicity. Virility and gentleness may in fact complement each other. To impersonate a scholar who does not look shabby and pedantic or to play the part of a general who retains the airs of a scholar-gentleman, these are rare achievements. The art of garden designing is governed by the same principles as other forms of art. That has led me to assert that Ming gardens reflect the same kind of sensibility and mentality as the literature, fine arts and drama of

the age. Only the form assumed is different.

One must first acquire a good taste for appreciating the beauty of a garden before he can learn the art of garden designing. First a good taste and then improved craftsmanship will follow. There is no one who can make recipes without a delicate palate. That is why the man in charge of garden designing must be superior to ordinary practitioners in learning and cultivation. Ji Chen, when referring to success in building gardens, once said: "The builders may take thirty percent of the credit but seventy percent of the credit must go to the master." Here he is only trying to make people see what an important role the man in overall charge plays without the least intention of insulting or humiliating the workers. Some people today castigate Ji Chen for remarks like this, which only serves to show their own ignorance of Ji's **Yuan Ye**. Threatening one's opponent in academic discussions with political labels is an outdated practice, at least as I see it.

In understanding the relationship between what is real and what is only imaginary, one needs a proper dialectic perspective. Take the case of Daguan Yuan (The Grand View Garden) in **A Dream of Red Mansions**. Here fiction is perfectly mixed with fact. Call something fictitious and yet it may be based on a prototype the author has seen or even touched. Call something real and yet it may have been enlivened by the author's imagination. That is why the book has such fascination for and appeal to the reader. The same is true of the use of rockery. If it can be made to look like the real thing, it will have a fascinating effect. On the other hand, if a real hill happens to assume the look of a man-made one, it will make the viewers wonder. Sometimes a real human being may look exactly like a created image such as a statue and sometimes a created image can be made so lifelike as to seem to be breathing and this is when man's curiosity is tickled. In garden designing, what is essential is to make oneself able to "empathize". There is no lack of people who have made garden designing their lifelong career and yet do not have an adequate understanding of this underlying principle. Indeed, the art of garden designing is a most difficult one. In displaying rockery in a garden, the same principle of combining the real and the unreal holds. In appraising and enjoying garden scenery, it is necessary to bring to bear one's full emotional capacity in order to be empathetic and then to be able to personify the objects in view.

A constant topic with relation to art and literature is the artistic conception which is also constantly referred to in garden designing. In **Ren Jian Ci Hua** (Notes and Comments on Ci Poetry in This Our Human World), the author Wang Guowei uses a different term to express the same idea, namely, the world conceptualized in art. With different forms of art, the same term of artistic conception may assume a slightly different form. Hence, with poetry we have what may be

called the poetic conception, with **ci** poetry, the **ci** conception and with **qu** (a kind of singing verse), the **qu** conception. "Winding paths lead to a secluded retreat. Hidden behind the flowering plants is the room for meditation." may be looked upon as an exemplification of the poetic conception. For its counterpart in **ci** poetry, the following lines may be cited: "At the end of my dream the big house was found under lock and key. When I sobered up, the curtains and screens were seen deep, deep down." As to **qu** conception, it has found its manifestation in the following lines:

"The vines all seared, the trees all knobby. In the dusky sky ravens are heard to crow."

"An isolated homestead by a small, narrow bridge. Underneath a placid stream is seen to flow."

The artistic conception varies with the setting or the situation. This is also true in the case of its embodiment in the building of gardens. The lyrical and artistic values of a garden depend on the poetic and pictorial conceptions entertained by the designer and embodied in the physical objects on display. We see here once again that the term artistic conception is one of general reference only. In their descriptions of scenery and landscape painting, our ancestors have expressed the following sentiments. The more revealed the physical objects, the more diminished the artistically conceptualized world becomes. The more veiled the objects, the more expanded the conceptualized world in art becomes. "Terrain decides how waters should be made use of. Pine trees should not necessarily be planted in a row." "On all sides the pavilions look out on the waters. Houses are numerous but never obstruct the view of the hills." "The few buildings and terraces are an inexhaustible source of fun. A single winding stream loops itself up and loops everything in." All these were descriptions of beautiful scenery or beautiful paintings by our ancestors when their poetic feelings were aroused, yet they could well be applied in garden designing. And once applied, what we call the artistic conception will take shape.

In planning the use of rockery and waters in gardens, an integrative rather than a separative approach is needed and there is no set formula to rely on. Hills and waters complement each other, admitting of myriads of combinations. A hill without springs may yet seem to have them and a pond without rockery may still evoke the feeling that what is missing is actually there. A full exploitation of topographical features such as natural highs and lows would give an impression of the presence of hills and waters. This is best exemplified by the area in front of what was once called Gen An (The Mountain Nunnery) of the Gu family in Tieping Xiang (The Iron Bottle Lane) in Suzhou. Garden rockery in south China is often set against a backdrop of white-washed walls, which arrangement may

have the effect of enhancing the steep and compact look of the rocks. This probably can account for the origin of paintings on white-washed walls as an art form. Without this backdrop of walls, the rockery would seem like a heap of randomly laid stones. This can also explain the reason why in today's large-scale gardens beautiful rockery is seldom, if ever, seen. Rocks and waters used in garden designing can be compared to the strokes of the painting brush and the dabbings of ink in a Chinese-style landscape painting. A good piece of work is composed of both "bone" and "flesh", that is to say, both framework and details. This accounts for the superb achievements of Shi Tao (Dao Ji) as a painter, whose works are excellent in terms of both framework and details. Ban Qiao (Zheng Xie) modelled his work on that of Shi Tao, but there is an imbalance in his paintings, with, so to say, too much "bone" and too little "flesh", that is to say, overuse of pen strokes and underuse of ink dabbings. This was probably because Ban Qiao was primarily a calligrapher and only secondarily a painter. If you happen to entrust garden designing to a structural engineer, you will see what artistic and aesthetic effect is lacking.

In laying out buildings at a scenic spot or in a garden, it is necessary to give full consideration to the local conditions. But the main building always faces south on a north-south axis with equal extensions at right angles to east and west horizontally. Such a pattern should be easy to see and yet there are quite a number of people in this field who remain unaware of this. The three temples at Jing Shan, Jiao Shan and Beigu Shan of Zheng Jiang are different from each other both in their lay-out and their architectural style. At Jing Shan, the mount itself has become part of the temple, with elevated corridors connecting the buildings. At Jiao Shan, the temple is set in the bosom of the mount with a pattern of distinctly separate courtyards. It is another story at Beigu where the temple is perched on top of the mount, dominating it. Although all of the three look out on the Yangzi (Yangtze) River, each gives a full display of its particular view. Jing Shan commands a good long-range prospect, Jiao Shan has a good horizontal view while at Beigu the thing to do is to look down at the surrounding country. Everyone of them is oriented towards a superb view and each has a lay-out which has taken into full consideration the best physical features of the place. For all of them, the goal is perfect beauty. How much learning is involved in all this!

Elevation should not be the only criterion for a mountain. What is even more important, in aesthetic terms, is its stratification. For a river or stream, its best feature is not the depth but the sinuosity. The beauty of a mountain range should be one that takes exploring, its allure lying in the depths of its many retreats. This is characteristic of such south China mountains as Yu Shan of Changshu, Hui Shan of Wuxi, Shangfang Shan of Suzhou and the several hills

on the southern outskirts of Zhengjiang. Of the five famous mountains of China, Mount Tai is given the first place. This is because, among other things, it is noted both for its peaks and its waters. No one can say that Huang Shang is not beautiful, but, everything considered, there are no torrential water-falls to speak of. If this defect is not redeemed by the presence of perpetually floating mists and clouds, it is not likely it can have attained the renown it has today.

With regard to road-building at scenic spots, the roads should be winding rather than straight. If it can be so made that narrow paths and trails will predominate over main roads, then there will be numerous spots of seclusion and the tourists will be able to scatter all over the area. They will look for their own favourite retreats where they can linger around, listening to the tinkle of springs, taking short rests on rocks or lapsing into a contemplative mood and giving play to their poetic impulses. This is reflected in the following lines: "In a mountain, one is always worried that its depths will quickly be explored. In a forest, one always wishes that it could be denser than it is." A mountain is there for the climbing and it is good if the climber can take a short pause at intervals and look around. This is why in ancient times the general practice was to lay stone steps up a hill. This suited the physical build of the human body that is accustomed to an erect posture. Now stone steps have been replaced by sloping roads which in fact are not only less safe but may even kill the fun of climbing. Even worse, where there should be tourist paths or trails, there are now modern highways with the result that not only has the beauty of the natural gullies and folds been destroyed but swirls of dust are raised everywhere in the mountain. At the same time, the roads are jammed with tourists fighting for their right of way, so to say, against the racing wheels of auto-vehicles. It is indeed not difficult to imagine the congestion of it all and in such circumstances how can one hope to enjoy the pleasures of a mountain trip? Formerly, Yanxia Dong (Cave of Mists and Clouds) on the West Lake was reached by way of narrow trails. Now the place has been made accessible to cars and buses so that it looks no different from the scene before Feilai Feng (Peak That Has Flown in from Nowhere) at Linyin Temple which is situated on flat land. It has literally become a wideopen area with nothing to obstruct one's view in any direction. Only one might sadly ask whither are the mists and clouds gone? It is said that a plan is now underway to make it possible to organize one-day trips to cover all the scenic peaks around the West Lake. If that should come true, the lake would indeed have "shrunk" a great deal. Only this is contrary to the principle of extending as much as possible the tourist route, and so is not wise at all. To go sight-seeing is a different proposition from to make a journey. Whereas the latter must take into consideration the time factor, the former should be made as slow an affair as possible. Now however the order

seems to have been reversed. Also it is not wise to build spiralling roads up a lone peak as this may leave untapped potential spots of beauty. And the spirals look something like a poisonous snake wound around the neck, cutting up a towering green peak and depriving it of both height and steepness. Witness the two roads that lead up Yuhuang Shan (The Jade Buddha Hill) on the West Lake and Gu Shan (The Drum Hill) in Fuzhou. Fortunately at the latter resort the ill effect is lessened by the presence of folds upon folds of the mountain-side. Hence it is necessary to use the utmost care in designing and building roads in a famous mountain, for once the scenery is spoiled, it is done for for good and all and the spoilers will be blamed eternally by the posterity. As to old access paths into a mountain, they need to be preserved as there will always be tourists who like to go hill-climbing at their own pace. There is another thing we need to give attention to. Mountain springs are often referred to as the eyes of a mountain. Now at several famous scenic areas, the springs have disappeared and are not expected to come to life again. For instance, Baotu Spring in Jinan no longer makes its tinkling music and Jiuxi (Nine Creeks) of Hangzhou is running dry. This is something we really cannot afford to make light of. Opening up a mountain may deface the range and sinking deep wells may end in drawing away the mountain springs. Owing to a lack of coordination between construction work and landscape planning, disastrous consequences have ensued and there is no use repenting. Now look at the Chinese character “樓” (pronounced as **lou** according to the Chinese phonetic alphabet, meaning “many-storied building”) and one will see that it is full of holes. The buildings in a garden are expected to be spacious and airy and afford good views on all sides. One ancient poet has these two lines: “At dawn the clouds fly in from the river mouth in the south and play among the painted pillars. At dusk when the bead curtains are rolled up the rain comes in from the western hills.” This is his artistic conceptualization of an ideal building. In Chinese, the word 松, pronounced as **song** and meaning “pine tree” in English, and the word 鬆, which is equivalent to “looseness” in English, are not only homophonic but share the same radical too. That is to say, according to the Chinese, pine trees look their best when the branches and twigs are not thickly interwoven and the foliage is not dense. It is often the case that the best effect is seen when opposites such as virility and gentleness can meet and complement each other. For instance, weeping willows look better when some old and knobby trunks remain whereas bamboos need to exhibit some fresh young shoots. In both cases a good aesthetic effect is achieved by the presence of something from which in ordinary terms no such effect is expected. And yet today all the weeping willows along Bai Di (Mr. Bai’s Dyke) on the West Lake have been replaced by young saplings with not a single old trunk still in existence. Hence the dyke no

longer looks its old self. "Out-and-out elimination and replacement to the last man" was a preposterous slogan once used by the "gang of four" in China with regard to personnel work. How can it be applied in garden management?

Scenic spots are dotted with tea houses where as a general rule tourists can also find a washroom. The latter's presence has caused many problems to which no easy solution can be found. Personally I would think that it had better be placed in as much concealment as possible. However, all washrooms today are decorated with lattice windows and look rather like "works of art in a garden". Half in fun, I composed the following doggerel: "I want to cry and cry again over the injustice done to lattice works. Who would have thought that they would be part of a structure for a washroom!" (I was of course to blame for the publication back in 1953 of that book entitled **On the Lattice Window**.) One of the functions of this kind of window design is to be revelatory of what is worth seeing inside. But what is there in a washroom for a lattice to reveal? I have seen somewhere a new washroom under construction which has ground-to-ceiling lattice windows. On its left is a stone tablet inscribed with two Chinese characters: Xiang Quan, which means in English: "A Fragrant Spring" while on the right is another which reads: Long Fei Feng Wu, whose English equivalent could be "The dragons are flying and the phoenixes are dancing." At the sight of all this, how can one help breaking into laughter? It is my own humble opinion that at a scenic spot covering an extensive area, it is necessary to have tea houses or tea stands where tourists can slake their thirst. But it is a different story with small-size places of interest, such as Xi Ling Yin She (The Cool West Sigillographical Society) on the West Lake or Wangshi Yuan in Suzhou. In places like these, there seems to be no need at all for tea houses which will only take up precious space. Further, what tea houses we have today in big gardens often bear a strong resemblance to guest houses or restaurants. So far I have never seen one that exhibits good taste. My overall impression is that there is a misplacement of priority. At our scenic spots or gardens there seems to be afoot a trend towards more and more commercialization as though the tourists had come mainly to do shopping. If all ancient temples host fairs and all famous gardens turn into commercial enterprises, then one has every right to lament: "Now that the market place is encroaching on our eastern fences, what disgrace the beautiful yellow chrysanthemums have to bear!" If the Bureau of Park Administration becomes a mere guise for the Bureau of Commerce, then it is only right to say: "What it is doing is business, but not its own business."

The Zhejiang style of putting up rockery attached greater importance to technique than to art. It was noted for its grotto work. Most of the rockery made in this style was in the form of isolated peaks. Its representative works were seen in the Hu's garden on Yuan Bao Street, the Wu's garden in Xueyuan Lane

and at Wenlan Pavilion of Gu Shan (The Lone Hill), all in Hangzhou. The rockeries at these places were partly redeemed by the presence of waters. In more recent times, there came into fashion the style of setting up on flat ground rockery consisting of a grotto inside and a platform on top. It was simple and unattractive and was characteristic of the work of craftsmen from Dongyang of Zhejiang. They were originally waterworks builders, known as sewage men among folks in Hangzhou, and so had no expertise in the art of rockery work. Nevertheless, these sham artists succeeded in passing themselves off on those who were not knowledgeable. Still later, that is after the 1911 revolution in China, the belief spread that "the more the grottoes, the more inauspicious the place". Fashion changed once again and miniature rockery hills with flower terraces became trendy. In olden times, rockery men from different places joined up with each other into guilds. There was the Suzhou guild, the Ning (Nanjing) guild, the Yang (Yangzhou) guild, the Jinghua guild, and the Shanghai guild, which last was a mixture of the Ning and the Su and was of a more recent date. Beginning from Nan Song (the Southern Song Dynasty 1127-1297), most of the famous rockery craftsmen came from Wuxing and Suzhou. They were variously named in the above-mentioned places. At Wuxing, they were called rockery men; at Suzhou, it was Huayuanzi (flower garden men); and in Zhejiang they had another name which was rockery master or miniature hill master. In Yangzhou, they were known simply as masons and in Shanghai (formerly the Songjiang Prefecture) as masters of hill-building. The famous father and son team from Yunjian (Songjiang), popularly referred to as the Zhang masons, were highly regarded by the lords and high officials of the day. They took up temporary residence in the capital city and their business was carried on by their posteriors who were known as Shan Zi Zhang's (Rockerymen Zhang's). In brief, rockery making in the Tai Hu (The Tai Lake) region had developed its own distinctive style which was different from that of the Ning and the Yang guilds which was otherwise known as the Northern Jiangsu style. All of these guilds and the craftsmen from eastern Zhejiang competed with each other for business. Of course, the rockery men were not equally competent, with good ones as well as bad ones. The mediocre ones looked upon rocks as mere building materials and believed that their whole concern was to put one upon another. They had no idea that a good craftsman needed to be knowledgeable and selective about rocks and had no eye for the fine grains of stones. All that they did was to set themselves to finish a grotto in five days or a rockery hill in ten, and all that they knew was to take a real peak as their model and then to scale down the original. This was a reflection of their ignorance of the proper relationship between what is real and what is unreal. If a question of art should be reduced to a mere matter of proportion, it cannot



be called a serious attitude. In the light of this, I need to emphasize once again that rockery work is a real art.

In appraising or dating rockery work, what should one do in order to tell an original piece from a restored piece? I think the way to do it is to look closely at the base part of the rockery or the bottom of a grotto, the reason being that the lower part is less vulnerable to the wear and tear of time, and consequently is easily distinguished from the restored part. The next thing to do is to look carefully at the seams of mortar and the grains of the rocks used. If this is done, one will gradually come to some kind of a conclusion. This is because the seams were differently dated and the mortar used was necessarily made up of different ingredients. Evidence can also be gathered from the cement coating on the rocks and the marks and scars left by axes and chisels. At Liu Yuan in Suzhou, the renovation work done by the Liu's during the reign of Emperor Jiaqing of the Qing Dynasty is easily identifiable by virtue of the fact that rocks from Tai Hu had been used on top of the original Huang rocks. Furthermore, rockery of an earlier date was characterized by a very compact structure, with the component parts tightly interlocked with each other. The trick was to achieve a good balance by making the rocks support and nuzzle against one another. With rockery of this kind, once the dismantling was set in motion, it was likely that one would be faced with a heap of loose stones which made restoration of the original impossible. A good piece of remade rockery must have a well-integrated, natural look, with the component parts looking just in place. It should be done in line with aesthetic principles, appearing in natural perspective and in good proportion. Looking closely at the component parts, then at the piece as a whole and weighing all the evidence from all possible angles, this will lead one to the right conclusion.

People today like to talk about the attractions of Yu Yuan in Shanghai but little reference is made to the Pan's mansion which, well known in the Ming Dynasty, was situated only a short distance from Yu Yuan, in the lane next but one to the east of the garden, near where An Ren Street and Wu Tong Road are today (formerly known as An Ren Li). According to Ye Mengzhu in his Yue Shi Pian (**"Notes on My Experiences in the World"**), "No other mansion in Shanghai is equal to it in size. In front is a tall carved screen wall standing guard over the approach to the mansion which is stately and covers an extensive area. Inside there are rows upon rows of spacious buildings with halls and corridors, which make the mansion look the equal of any other lord's home. The buildings at the rear are made of the timber of Nan trees. The floors on the upper stories are paved all over with bricks so that walking on them is no different from walking on the flat ground floor. The rooms are all decorated with red lacquer and gold, with delicate wood carvings which exhibit a superb craftsmanship." It seems to

me fitting to look upon the above description of the mansion as collateral evidence of the dimensions of Yu Yuan in those days. To our eternal regret, not even a single trace of this once magnificent mansion is still in evidence.

Yun Shoupin (Nantian), a famous painter of the early Qing Dynasty, in Book 12 of his "A Collection of Notes of Ou Xiang Guan (House of Fragrance of Wenzhou)", says: "In August of the year Renshu (1682), I was invited to stay at Zhuozheng Yuan in Suzhou. It was a time of continual autumnal rains which fell on the woods and made everything so crisp and refreshing. For a time I sat alone in Nan Xuan (The Southern Hall), looking across the waters at the tall and steep rockery on Heng Gang (The Transverse Ridge) which overlooked a clear and lucid pond below. Winding flag-stone paths led up the ridge on which were grown a great many Chinese scholartrees, tamarisks, willows, junipers and cypresses with their intertwined boughs and branches protruding from the dense woods. Along the banks of the pond were planted hibiscus trees with their pleasant mixture of red and green. Looking down at the pond, one could see crystal clear waters with swimming fish which looked almost within easy reach. At the sight of this, one would feel as if he were leisurely enjoying himself in the middle of a vast expanse of waters. Leaving Nan Xuan, I strolled past Yan Xue Ting (The Pretty Snow Pavilion) and made my way north across Hong Qiao (The Red Bridge) onto the flag-stone path on Heng Gang. At the end of the hill, there was a dyke which led to a small mound that was covered with a dense growth of trees. Overlooking the pond was Zhan Hua Lou (Tower of Profound Beauty) which stood face to face with the covered corridors on the opposite bank. It was here that the best scenery of the garden lay." Ren Shu was the twenty-first year of Emperor Kang Xi in the Qing Dynasty (1682) when the painter (1633-1690) was fifty years old. From this detailed account we can make a few guesses. Nan Xuan should be today's Yi Yu Xuan (Hall of the Leaning Jade) and Yan Xue Ting, today's He Feng Si Mian Ting (The Pavilion Where One Enjoys the Fragrance of Lotus from All Four Sides). Hong Qiao must be Qu Qiao (The Serpentine Bridge). Judging by its location Zhan Hua Lou is the site of Jian Shan Lou (The Mountain-viewing Tower) and the covered corridors across the pond seem to be where Liu Yin Lu Qu (The Winding Paths in Willow Shade) is today. This is the scenery of a garden as depicted by a painter. If people doing restoration work could so conceptualize as to get a full understanding of the original conception, they must be highly competent craftsmen. Yet the pity is that, as one poet has lamented, "Few is the number that can fully appreciate such a beautiful song" and we cannot help but sigh over all this. It is not easy to keep a garden in good repair. It is even less so to renovate it. It is often the case that it is better to leave a garden as it is, for once the renovation begins, the whole project will end in a

shocking mess. This makes me think that I need to bring this piece to a close on an emphatic note, emphatic in the sense that I would like to reaffirm the importance of studying the history of gardens. Many years ago, one of my respected elders Mr. Ye Gongchuo wrote me a couplet as a gift. This couplet is composed of the four titles of four books on ancient gardens and historic relics, by which Mr. Ye Gongchuo sought to encourage me in my "gardenphilic" pursuits. The couplet reads as follows:

The famous gardens of Loyang, and the painted boats of Yangzhou.

Old Stories of Wu Lin (Hangzhou), and anecdotes of Beijing.

In the light of what our ancestors have done, perhaps what I am writing now, all things considered, will not be wholly in vain.

Translated by Sun Li

# On Chinese Gardens

## Part Four

In my one year's rove, I came across quite a number of scenic spots, and my feelings changed with the change of sights and some humble opinions began to form. I would like to dwell upon them a little with the hope that my readers may judge and exploit them according to their respective views and needs. My opinions are only those of a pedagogue and may not help much in the practical work of garden construction. I state them herein only to evoke discussion. Being a continuation of the previous three essays, the present one is entitled *Part Four*.

In planning gardens, the designer ought to proceed from a conception peculiarly his own and work out the layout of a garden adroitly without the slightest deviation from his original conception. A garden successfully built in this manner will be highly prized whereas a failure will surely induce criticisms. Success or failure, a garden which fails to embody the designer's personality is one devoid of life.

Rivers and lakes serve to set off a terrain of dry land. Therefore, in places where there is little water, ample attention should be given to its preservation; and in districts where water is more than abundant, its drainage becomes a must. Rivers and lakes often highlight the landscape and can be utilized to improve the environment and the climate. In regions criss-crossed with water-courses, lotus and water-chestnuts can be grown in ponds and brooks; bamboo wires can be erected to catch crabs; and fishing villages can be set up to boost fresh-water fishery. That will help increase people's income without reducing the area of cultivated land. On top of that, the entire region will then be dotted with lovely sights. Wang Shizhen\* once wrote the following poem:

The ribbon-like stream meanders smoothly  
Through nearby fields criss-crossed with willowy paths.  
Adjacent to the stream is a fishing village,  
Where ponds are overgrown with water-chestnuts.  
The view is even more enchanting  
When the sunrays are slant and the evening breeze subsides.  
Half the stream becomes purple with trees' reflections,  
And fishermen start hawking perch.

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\* Wang Shizhen: (1634-1711) poet of the Qing Dynasty.

The scene depicted here of natural beauty is most charming.

In old cities, drooping willows were planted on both sides of the streets. And thick growths of birch-leaf pear trees stretched for miles along the riverside. The crenelations, in their irregularities, appeared vaguely when one looked from afar. The view was a harmonious combination of architectural marvel and natural beauty. Wang Shizhen wrote a verse line: "A verdure of willows, that's the city wall of Yangzhou." Alas, such ancient city walls have now been pulled down and the view is lost forever. The characteristic features of a city consist primarily in its topographic features, and its flora gives the place its distinctive beauty. Chengdu is called the City of Hibiscus Trees and Fuzhou is called the City of Banyans because both cities impress the visitor with their respective flora.

Discussing the art of painting, Yun Shouping\* said: "When one uses blue and green, special care should be taken to bring out the shades. With these two colours, it's easy to produce dark shades, but difficult to produce light shades. If one thinks it easy to produce light shades, he will find it all the more difficult to produce dark shades." Garden construction follows the same principles, namely, the principles of achieving vagueness in what is substantial and achieving substance in what is vague; of achieving lightness without suggesting flimsiness and achieving stateliness without appearing monstrously heavy. When these principles are followed, in a garden so constructed natural charm will not be lost. Nowadays, people engaged in building gardens in scenic spots often commit follies of wantonly devastating hills and mountains on the one hand and of throwing up artificial rockeries without an apparent overall plan on the other. In their hands, limpid streams are blocked up to give way to man-made fountains. They are double sinners. They discard what is natural and indulge in cheap artificialities. They tamper with springs and rocks at will as if a garden without a fountain could never become famous. In an account of the Cork-Tree Mountain Garden in Mount Longmian (literally, the Dragon Asleep), Tongcheng County, Qian Chengzhi\*\* of the late Ming Dynasty remarked: "The Wu\*\*\* people are particularly fond of building rockeries and boasting about them. They laughingly dismiss the gardens and pavilions in my native place as being too shabby. My reply is: 'With all the hills, streams and lakes in my native place, why should we develop an infatuation with artificial ones? We aim at preserving nature. Therefore, our gardens and pavilions are simple in style. Aren't they better than the Wu people's artificial ones?'" Depicting the Garden itself, Qian Chengzhi went on: "The different parts are well arranged without one copying the other with the result that each and every one

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\* Yun Shouping; (1633-1690) painter of the Qing Dynasty.

\*\* Qian Chengzhi; (1612-1693) man of letters of the late Ming and early Qing Dynasties.

\*\*\* Wu; region in today's Jiangsu Province.

is a sample of perfection. What is more, there are hills and streams to make the whole place look natural." This remark is excellent in that it brings into sharp focus the word "natural".

The beauty of mountains and forests resides in its naturalness. And by naturalness is meant sticking to whatever is true and real. Buildings are different from gardens in that the former serves to "set off scenery". The relationship between the buildings and their gardens is similar to that between the flowery designs and the brocade. The designs add beauty to the brocade, but they should never be so showy as to blot out the brocade itself. Guest houses are built to provide passengers with a place for a short stay or a pleasant rest. Therefore, the designer should focus on finding a very quiet locale where tourists can ramble about and enjoy pleasant sights. The space within and without the guest house should be made into a coherent entity so as to achieve a kind of expansive harmony. Sojourning here, the tourist, whether bathed in the morning glow or the falling dusk, can visualize a vast landscape while actually being in a limited space. Contrary to this, some guest houses are built on top of a mountain, where tourists reside amidst the jarring horns of motor vehicles climbing up the winding highways. Even birds are frightened away. Peeping downwards, the tourist sees human beings the size of beans and houses shrunk to mere specks. Such small objects are unsightly when set against a vast background. So, metropolitan touches added to a motif of wilderness can only become ridiculously incongruous. As a result, the view is spoilt and the tourists would feel disappointed. Leveled hillocks and ravines where high buildings loom and sprawl have almost become a staple sight at tourist resorts. Moreover, I hear that attempts have been made to remove the abodes of mountain folks. What a deplorable mistake not to realize that the scattered dwellings are in fact lovely sights and a component part of the scenic spot. In classical Chinese paintings, we often see landscapes of this pattern. When staying in Switzerland as a guest, I visited some mountain villas in Geneva. They were so clean and tidy that a visitor would cherish a lingering memory of them. It is my belief that buildings in scenic spots had better be so sited that they are half hidden from the view instead of being fully exposed to it, that they are scattered rather than clustered together, and that they, as reasonably low structures, bestrew hillsides rather than stand conspicuously atop as architectural monstrosities. The buildings should be varied in style and display a charming plainness. Their location should be made compatible with the surroundings by skillfully exploiting the advantages of the environment. Guest houses should be made to resemble ordinary dwelling houses, containing winding corridors and small courtyards, which are shady with an abundance of foliage and enclosed by whitewashed walls. Such a guest house will be most pleasant to stay at. A guest may repose here alone.

He may also invite friends to stay with him. Sojourning here, the guest can enjoy both the comforts of a city residence and the beauty of the wilderness. In his **Lingering Memories of the Dreams at the Tao Villa**, Zhang Dai\* of the late Ming Dynasty recorded what he saw in Fanchangbai Yuan (i.e., Gaoyi Yuan on Tianping Hill, Suzhou): "A long embankment lined with willows and peach trees encircles the lake, across which creeps a zigzag bridge leading to the garden. Going through the gate of the garden, which is deliberately made low and small, one sees a long corridor as well as some walls shielding the scene behind. The long corridor leads to the foot of a hill, where there are painted houses and bowers with curtained windows. Those buildings are so hidden from the view that they give one a sense of privacy." Another writer Mao Dake\*\*, in his **Addendum to the History of the Ming Dynasty**, wrote some biographical sketches of a certain imperial concubine who was much favoured by Emperor Chongzhen. That imperial concubine was from Yangzhou. She "so disliked the huge dimensions of the palace, the colossus of the flag poles and the immense height of the palace walls that she felt ill at ease at her own abode. Consequently, she moved to a secluded compound where the houses had low thresholds and curving balustrades. Further more, she had the new residence screened off from the rest of the palace and furnished it with domestic articles brought in from Yangzhou." These two quotations may serve to prove that my remarks concerning the building of guest houses at scenic spots are not falacious.

It is obvious that when partitioned into separate quarters, gardens as well as buildings will assume depth with a lot of recesses; otherwise, they tend to look shallow. All such things as rockeries, corridors, bridges, walls, screens, curtains, partition boards, bookshelves and antique shelves have the function to divide. In old times, some bedrooms were furnished with canopies, bed curtains and muslin screens for the same purpose. Similarly, in Japanese houses small bedrooms with mattresses on the floor are divided with screens or paper partitions. Today, guest houses and restaurants by the West Lake are mostly as colossal as palaces. The Louweilou Restaurant on the Lone Hill, a recent construction, is even weightier than the Hall of Clouds in the Summer Palace. That restaurant might as well be renamed the Hall of Supreme Harmony because that would more adequately embody its massiveness. However, even the Hall of Supreme Harmony itself has got screens and columns as partitions whereas the grand dining hall in the Louweilou Restaurant is as spacious as a huge gymnasium. At scenic spots, hills are often cut into to put up dining halls as if barracks were being built there. Preservation of scenery is simply out of the question. What a waste of

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\* Zhang Dai; (1597-1679) man of letters of the late Ming and early Qing Dynasties.

\*\* Mao Dake; (1623-1713) Confucian and man of letters of the Qing Dynasty.

money and manpower this practice incurs! Ancient gardens had small parlours in the east and west wings. There was never any grand hall. Now we have large guest houses, large dining halls, large frescoes, large potted landscapes and large vases. It seems as if whatever is large is good. What a fallacy!

It is more than a year now since I last visited Suzhou. And I am still frequently dreaming of its famous gardens and historic sites. Recently I received a letter from my friend Mr. Wang Xiye. The letter said: "A potted-landscape garden is being constructed on the ruins of the Eastern Hill Temple at the eastern foot of Huqiu Hill. The enormity of this new project defies comparison. The Eastern Hill Temple was the memorial temple of Wang Xun\*, who was short of stature and once worked as first secretary to a vice prime minister. Because of this, people of later generations jokingly gave him the nickname 'Short Secretary'; and accordingly, the temple was called the Short Secretary Temple. Wang Wan\*\* of the Qing Dynasty wrote the following verse in memory of him:

Situated on the long bar,

Was his residence — a garden adjacent to the lucid waters;

Erected on the green hillside,

Is the abode of his soul — the Short Secretary Temple.

Another poet Chen Pengnian wrote: 'Again, the spring breeze sweeps over Daosheng's stones\*\*\*; And the Short Secretary Temple is tinged with the evening glow.' These lines have been passed down from generation to generation because they not only convey the poets' profound feelings for the deceased but also display as much beauty as a landscape painting. Today, at the site of that temple, a huge rockery is being constructed with piles of yellow rocks. Consequently, great harm is done to the natural charm of the environment. Though merely a hillock, Huqiu is able to vie with the world's famous mountains for beauty. Being half concealed behind a temple, the small hillock seems quite imposing and its Sword Pond, shallow as it is, seems quite deep with a tall cliff on one of its sides. The couplets and poems written by generations of celebrities in praise of Huqiu Hill have lent it an extra charm. Today, a rockery is being piled up in front of the hillock. That certainly amounts to much ado about nothing. I think the designer has made a fool of himself by pretending to be clever. If you can see what is happening here, you will surely wring your hands in great disappointment." What Mr. Wang said here coincides with my views. I'm afraid the man in charge of the project

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\* Wang Xun; famous official of the East Jin Dynasty, once first secretary to Vice Prime Minister Xi Chao.

\*\* Wang Wan; (1624-1691) essayist of the early Qing Dynasty.

\*\*\* Daosheng's stones; Daosheng was a learned Buddhist monk of the Liang Dynasty. He preached on Huqiu Hill to stones which nodded with understanding. The stones were therefore called Daosheng's stones.



failed to collect the necessary documents and is consequently ignorant of the history of the historic sites. And what's more, he is most likely infatuated with the fallacy that whatever is large is good.

The overall layout of a scenic spot should be so worked out that it may create an agreeable climate as well as an attractive scenery. However, as often as not beautiful sights are created at the expense of the local climate. When I visited the West Lake in July, I was invited by the Garden Administration Bureau to tour the Golden Sand Bay. I went to the Bay at dusk when the lingering heat of early summer was still somewhat oppressive. I roamed into the woods on the Bay and was surprised to find the sweltering summer heat gone. In its place was a cool breeze, a murmuring brook and graceful bamboos. The place was almost as good as a fairyland. Across the West Lake from the Bay, the Southern Hill partially veiled in a thin mist looked green with a dark hue. The whole view was like a wash painting done with exceedingly light brush strokes. Amidst such fascinating surroundings, I did feel that "I could laugh at the intruding southerly wind and even Xi Shi\* dancing in a rainbow-like costume couldn't be half as enchanting." Though I had grown up at my parents' waterside homestead, I had never experienced such pleasure as I enjoyed there and then. Keeping this coolness unaffected by the heat wave which prevails outside the Bay is actually the goal set down in the original plan for this scenic spot. Once this cool and sweet environment is spoilt, it would be utterly worthless to build a great number of bowers and pavilions there. For this kind of planning fails to abide by the principles governing garden construction. The Golden Sand Bay is situated at the water's edge. Its buildings and bridges are appropriately close to the water surface and their reflections are visible from all angles. The fresh breeze arising from its luxuriant bamboo groves makes the air pleasantly cool. The blue sky above the swaying bamboo tops and the fragrant wafts over the lotus ponds add much to its natural charm. "It's difficult to adorn hills and riversides with thatched pavilions and small bowers. Only a gifted designer will be equal to such a task." If the Golden Sand Bay is strewn with summer houses and bamboo bowers, the place will be as attractive as Xi Shi quietly rouged. I sincerely wish that this summer resort may be well kept so that in my old age I shall be able to come here from time to time to seek leisure and quietude.

Tongli Town in Wujiang County is a very famous scenic spot south of the Changjiang River. The town is surrounded by rivers and almost all the houses in it face each other across waterways, which function as lanes and streets. In fact, the whole town with all its gardens is set against waters. Of the gardens

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\* Xi Shi; famous Chinese beauty of the Spring and Autumn Period (770-476 B. C.).

south of the Changjiang River, the Rens' Recluse Garden has a style all its own and is typical of waterfront gardens. All its rockeries, pavilions, halls, corridors and verandas are built close to the water surface with the result that the whole garden seems to be floating on the water. The view here is different from that of the Wangshi Yuan in Suzhou. The Recluse Garden is close upon the water surface while Wangshi Yuan is adjacent to the waters. By "adjacent to the waters", I mean that the rockeries and buildings, though erected on the waterside, overlook the waters some distance away. Therefore, a garden adjacent to the waters and one close upon the water surface are quite different in style. Though both make appropriate use of the waters, each has its distinctive style owing to the ingenious planning on the part of the designer. This example serves to attest to the importance of planning and designing. In my opinion, buildings in large gardens should be erected adjacent to the waters, whereas those in small gardens should be constructed close upon the water surface. Apart from that, the decisive factor is the height of the water level. In Chinese gardens, the scenes at the waterside are mostly intended for in-position viewing. This explains why Xu Zhousheng of the Qing Dynasty named his garden in Hangzhou "Abode for Contemplating Still Waters". This name embodies the idea of "comprehending movement in quietude", a dialectical conception originating in classical Chinese philosophy.

We all know that the shoreline shapes the water-course, that dykes divide the water surface, that flowers attract butterflies and that mountain rocks invite mists. Therefore, when made best use of, the environment can be rendered exceedingly appealing to the aesthetic sense. Skillful arrangement can add much to the beauty of hills and waters. In small and medium sized cities where there are hills, rivers or lakes to resort to, the miraculous design is one which gives the city an aspect of its own by turning the hills and waters into beautiful gardens.

The Pearl Spring in Jinan enjoys a nation-wide fame for its pearl-like bubbles arising in the transparent spring. One day I visited the Pearl Spring at dawn, when the whole place was just beginning to be tinted. The air was moist with dews. The crispness and serenity of the atmosphere were simply thrilling. But alas, when I revisited it, the view had been vastly changed. The huge rockeries piled up with brown rocks were ugly and forbidding. The towering buildings around the Spring were oppressive. In Watching Mount Tai from Afar, Du Fu\* wrote:

I am determined to reach the summit;

Viewed from it all surrounding mountains will look dwarfed.

It's surprising that these lines should have found expression at the Pearl Spring!

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\* Du Fu; (712-770) great poet of the Tang Dynasty.

The hillock here looks dwarfed with huge buildings towering on its top. The small brooks here are spanned with immense bridges. Motor vehicles speeding along the hillside highway keep sending up clouds of dust. This sort of planning with imposing structures in a limited space conforms neither to the traditional nor to the modern style; it is neither Chinese nor western, and consequently, neither fish, flesh, nor fowl. Can we afford to be unscrupulous in designing gardens?

Entirely different from the Pearl Spring is the Shihu\* Garden in the city of Weifang in Shandong Province. The garden is so named because it is fairly small. In this garden there is a pond, which is surrounded with long corridors. Its waterside bowers seem to be floating on the ripples. The scenes here are meticulously arranged to render the place exquisitely graceful. Inspired by its elegance, I wrote the following verse:

Though aged, I am still in high spirits  
And love to tour rivers and lakes;  
At the sight of fine gardens and charming scenes  
I cannot help making comments.  
Small as the Shihu Garden's bowers and pavilions,  
The feelings they inspire in me are boundless.  
I linger amidst the waterside rocks and boulders,  
And my heart is filled with tender affections.

Of all the small gardens in North China, the Shihu Garden is certainly the best in fully revealing the beauty of waters and rocks.

The mountain path leading to the summit of Mount Tai has eighteen hairpin bends, each forming a scene peculiar to itself. The view keeps changing with the ascent of the visitor and the spectacle is tremendously magnificent. Looking down from the South Heavenly Gate, the visitor will be thrilled to see unfolded before him a majestic view: lying prostrate at his feet are range after range of green mountains, which extend for over a thousand miles in all directions. Since ancient times, countless kings and emperors have ascended the summit to pay tribute to Providence. With imperial flags on the summit, all the surrounding mountains would seem to be looking up in awe. If a visitor rides in a cable-car, his ascent and descent will be speedy. But on the other hand he won't be able to see the sights. As a matter of fact he will be transported from one place to another like a commodity. What's more, the cable-car is nothing less than a blot on the

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\* Shihu: 'Shi' in Chinese means 'ten' while 'hu' means 'tablet, usually made of ivory, held by Chinese feudal officials when received in audience by the emperor. So 'shihu', meaning 'ten tablets', denotes a length of approximately ten feet, each tablet being about one foot long. Therefore, Shihu Garden means a garden covering a very small area.

landscape. I'm afraid that the use of the cable-car only indicates that the visitor doesn't know what mounting the "eighteen hairpin bends" and paying homage to the Jade Emperor Summit means. In fact, to conquer Mount Tai is to experience the grand sensation of seeing the world lying at one's feet. Talking about the difference between travelling and sight-seeing, I once said that travellers would like to move fast while tourists wouldn't like the idea of being hurried along. If we fail to realize this, we won't be able to do justice to the famous mountains. I'm not saying that cable-cars should be discarded. What I want to make clear is that cable-cars may facilitate fast travelling, but they can't possibly facilitate sight-seeing.

We mustn't encircle famous mountains with high buildings or factories because they tend to cut the enclosed area off from the entire mountain range. Yet, almost everywhere can we see examples of this sort of bad planning. Recently I visited the Swallow Rock and the Evening Glow Temple in Nanjing. At these two places, there is nothing to suggest any beautiful scene until a visitor reaches the scenic spot itself. He feels as if he were listening to an opera without an overture where the protagonist keeps chanting alone. The view is not panoramic. Take the Swallow Rock. Only the side facing the Changjiang River still retains some of its charm. All the other sides are shrouded in clouds of black smoke, which keep rolling along as fiercely as the torrential Changjiang River. Sitting on the Swallow Rock, I knocked up the following doggerel as a sort of mockery:

Swallow, oh swallow,  
Why don't you fly away?  
If you keep perching here,  
Your doom will be near.

I had felt obliged to visit this scenic spot of the past, but now I wouldn't dare to visit it a second time. Though we mustn't put up tall buildings or factories at the foot of a hill, yet low structures are indispensable. When dotted with rows of low structures, the landscape will assume some measure of depth and quietude. This is the method of making a mountain look distant by hiding its bottom away.

In recent years, the contradictions between the preservation of scenic spots and the development of industry and mining have become more and more conspicuous. Frequently people act as ridiculously as one who kills a hen to get her egg. For example, Mufu Hill in Nanjing is being opened up for its mineral deposits. And the Evening Glow Hill is being turned into a silver mine. Such a practice is not unlike replacing a factory that doesn't emit smoke with one that does; nor is it unlike tapping exhaustible resources by destroying inexhaustible resources. The result will be the destruction of both. We should look at things from a long-term point of view and weigh gains and losses properly. I sincerely hope that those in

charge will not regard this problem lightly. At historic sites, the focus should be on what is historic, and anything inharmonious must be kept off. The TV towers built on the North Peak in Hangzhou and on the Drum-Tower in Nanjing are shocking examples. In this connection, I would like to make it clear that at scenic spots, scenery should be given first priority while in places of historic interest first priority should be given to things historic. Nothing else is allowed to take precedence over them. Otherwise, the beauty of the country's landscape will be spoilt and our rich cultural heritage destroyed.

While at his post as governor of Hangzhou Prefecture, Bai Juyi\* of the Tang Dynasty organized the dredging of the West Lake and the building of the White Sand Dyke. He never went so far as to have tideland enclosed for cultivation. Su Shi\*\* of the Song Dynasty organized projects of the same kind. Ruan Yuan\*\*\* of the Qing Dynasty carried on the work initiated by the two predecessors. For hundreds of years, people have been singing praises of their virtue and even today the memorial temples of Bai Juyi and Su Shi are still standing on the southern slope of the Lone Hill. Yu Dafu\*\*\*\* paid tribute to them in the following line:

The willow-lined dyke is still surnamed Su.

To make a city prosperous, it's important to exploit its advantages. The West Lake makes up the lifeline of Hangzhou. Its ruin would mean Hangzhou's decline. It is precisely because of the West Lake that the government has decided to build the city into a tourist resort. In working out its layout, the planning of each individual scenic spot must be considered in terms of the overall look of the city. We must see to it that the mountains and rivers form a splendid contrast and set each other off magnificently. The hills along the Qiantangjiang River ought to be reconditioned, for the landscape here, with the river flowing at the foot of the hills and the lakes lying amidst the valleys, is certainly the most attractive of all the scenic spots in Hangzhou.

When we choose trees to be planted at historic sites, we must bear in mind the word "ancient". The archway on the Cool Hill in Nanjing has a horizontal plaque with the inscription "Relics of the Six Dynasties\*\*\*\*\*". Yet the passage within the archway is lined with deodar trees. Is it possible for deodar trees from Tibet to have been planted here as early as the sixth century? It is certainly ridiculous to decorate Chinese historic sites with modern or western-style ornaments.

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\* Bai Juyi; (772-846) famous poet of the Tang Dynasty.

\*\* Su Shi; (1036-1101) man of letters and poet of the Song Dynasty.

\*\*\* Ruan Yuan; (1764-1849) noted scholar of the Qing Dynasty.

\*\*\*\* Yu Dafu; (1896-1945) modern novelist and essayist.

\*\*\*\*\* the Six Dynasties; They are the Kingdom of Wu (222-280), the East Jin Dynasty (317-420), the Song Dynasty (420-479), the Ji Dynasty (479-502), the Liang Dynasty (502-557) and the Chen Dynasty (557-589). All of them had their capital in Nanjing.

The restoration of historic sites is not only a matter of repairing old buildings. The environment, the atmosphere, the decorations and furnishings should be appropriately set so that they are verifiable in historical journals. Otherwise, there wouldn't be any historic interest to speak of and such places would only present some sights.

The willows at Taicheng\* are unyielding to the change of times;

As of old, its ten-mile embankment is shrouded in a veil of green mist. Who knows the implications of those lines? Men of today very often impose their likes and dislikes upon ancients. Some time ago, the residence of Pu Songling\*\* was richly furnished like a manor house. If this old scholar had been alive, he wouldn't have been able to recognize his own shabby study. Luckily some people have undertaken to restore its original simplicity. They have certainly done a good thing.

With regard to gardens, preservation is more important than renovation. As to their trees, trimming of old ones should be given more attention than planting of new ones. In gardens with ancient-looking hills set against flowing waters and birds singing amidst a luxuriant foliage, the view is bound to be lovely in all seasons. In my opinion, stores and markets do not fit in with gardens. So when we set up stalls in gardens, we must see to it that no harm is done to the scenery. In garden construction, form must be considered along with function. In old times, the building of every individual pavilion, of every individual waterfront house, and of every bend in a long corridor was determined by actual needs. Both superfluity and ostentation should be guarded against. It is the same as writing prose and poetry, where any redundancy is a flaw. All branches of learning are closely linked with each other. Lack of careful arrangement in garden construction is much the same as lack of meticulous deliberation in writing, for gardens provide scenery in much the same way as writings convey ideas. That's one of the reasons why I say to construct a small garden is as difficult as to compose a four-line poem.

In his **Dividing up the Garden of Happiness**, Wang Shimin\*\*\* wrote: "... It so happened that Zhang Nanyuan of Yunjian\*\*\*\* arrived. His artistry excels nature. He did his best to persuade me into constructing a garden. ... So, ponds were dug, trees were planted and a rockery was constructed. The project began in 1620 and lasted several years, during which period the garden was four times

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\* Taicheng: name of an ancient city, originally the royal garden of the Wu Kingdom in the period of the Three Kingdoms (222-280). Its ruins are located near the Cock's Crow Temple in Nanjing.

\*\* Pu Songling; (1640-1715) man of letters of the Qing Dynasty.

\*\*\* Wang Shimin; (1592-1680) painter of the late Ming and early Qing Dynasties.

\*\*\*\* Yunjian: name of a place, today's Songjiang County of Shanghai.

renovated. In the garden today winding flights of stone steps lead to the top of the rockery. Large ponds present beautiful scenes with their calm waters and surrounding luxuriant bamboo groves. The whole garden looks like a unified entity as if it were the work of God. Its cool galleries and bowers with deep recesses are appropriately located. Trees and flowers outside the windows set each other off. With all the lovely groves, ponds, galleries and waterside houses, the garden is beauty itself." In spite of Zhang Nanyuan's excellent artistry, the garden was four times renovated to attain its perfection. This is one more proof that garden construction must be conducted with great care. As often as not, renovations are necessary before perfection is attained. Therefore, at the initial stage, the designer should allow for possible improvements. In the appraisal of a garden, we must first of all consider its quintessence and then the time of its construction. It's the same as appraising an antique. However, all gardens must have at one time or another been renovated. That's why we must first of all look at the overall situation and then the separate parts. Forming a judgment by examining the separate parts without considering the quintessence is as erroneous as pursuing the trivialities while ignoring the intrinsic quality. No conclusion is possible with such an approach.

The fame of all great mountains, great rivers, historic sites and famous gardens rests primarily with their quintessence. It's precisely because of the full manifestation of the "quintessence" that the Five Mountains\* have acquired worldwide fame. In making plans for a scenic spot, if the designer is ignorant of the importance of "quintessence", the project will definitely become vulgar in taste and consequently be a stain on the holiness of natural beauty. I've been to several caves in Jiangsu and Zhejiang Provinces. In these caves the indefinable natural rocks are frequently cut into tasteless and even disgusting forms. So I've often cried out: "Give nature back to me." This is but one example to illustrate my point and I believe that you can see for yourselves the harm already done to these caves' natural charm. If one day people start erecting a lot of great mansions and TV towers, building highways and constructing midair cableways, the situation will be even worse, for such structures are destructive of the landscape's quintessence. We must be exceedingly scrupulous in this respect. Any indiscretion can result in a perpetual crime.

Gardens have their respective features owing to their different locations and climate situations. Each garden's distinctive style stems from the characteristics of its locality as well as from its own individuality. Even gardens in the same

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\* the Five Mountains; famous mountains in China. They are Mount Tai in the east, Mount Hua in the west, Mount Heng in south, Mount Heng in the north and Mount Song in Central China.

region may vary in style. There are urban gardens, suburban gardens, flat-ground gardens, hillside gardens, etc. Therefore, we mustn't arbitrarily make all gardens look alike. The culture and arts of a locality, its people's manners and customs, its flora and landform — all these may give variety to gardens. It's the designer's task to make the best use of these features. That's why the garden designer must be both ingenious and knowledgeable.

Discussing the art of painting, Yun Shouping remarked: "Charm lies in naturalness and gracefulness while interest stems from wonderful variations." This can also be applied to the construction of gardens and the arrangement of scenic spots. Nowadays, people tend to adorn a garden with too many scenes. This practice is bound to result in the loss of natural charm. Any unduly large-scale arrangement of scenes will only take from their fascination. Literary elegance is acquired through reading whereas a garden's interest is derived from its individuality. So much for my humble comments on the scenic spots I visited in my one year's rove.

Translated by Chen Xiongshang



# On Chinese Gardens

## Part Five

I'd like here to elaborate on the idea of "in-motion and in-position garden-viewings", which I talked about at some length in the first of this series of essays, but which I consider not fully developed. Motion and repose are in essence relative in their relationship: there is no motion without repose, and vice versa. The same holds true in garden-viewing, where repose resides in motion and motion stems from repose. And from the interaction of the two an infinite variety of changing views and ingenious scenes come into being. This is what we mean when we say: once you understand the laws of change, you know the composition of nature. To a person sitting in a pavilion, the racing clouds and flowing water, the flying birds and falling petals are all things in motion; whereas to a sailing boat or a strolling person, the hills, rocks, trees and woods are all things at a standstill. Swimming fish in calm water is an example of the interaction of motion and repose, and beauty naturally results. Thus great garden scenes come from alternating angles of viewing between mobility and stability. "When looked at from a fixed position, all the beauty of nature can be appreciated, and the beauty of the changing seasons changes with the mood of man." This may serve as a generalization of the change of all things. A garden without water, clouds, shadows, sounds, morning twilight and sunset is a garden devoid of natural beauty. For these, though ethereal, set off the actual scenes of a garden.

Motion also exists in repose. Sitting in front of a rockery complete with horizontal and vertical holes, lively rock folds and dynamic shape, one would have an illusion of motion though the hill is at rest. The surface of water looks mirror-calm despite ripples. Likewise, a painting may look dead on the surface but is alive and moving all the same. A thing in repose is motionless if it is without vitality. Hence, we have the key to garden designing in the relationship between in-motion and in-position garden-viewings. Once this is understood, the principle of scenery viewing resolves of itself.

The feeling of material leads to actuality, whereas the feeling of colour is illusory. And the former plays a primary role if a garden is of genuine beauty. This is also true of sound architectural designs, which gain vitality through an adherence to actuality, and lose it if illusion is put in command. With the loss

of actuality, a garden is reduced to a theatrical setting. And with calligraphy and drawing the loss of actuality will reduce them to mere printed matters. In the same token, the tawdriness of painted pillars and carved beams only serves to dazzle, whereas the simplicity of thatched cottages fenced in by bamboos is food for soaring imagination. In **A Dream of Red Mansions**, there is a chapter entitled "The Testing of Literary Talent by Composing Plaque Inscriptions in Grand View Garden", in which Cao Xueqing commented on the spurious design of "Paddy Sweet Cottage" through the mouth of Pao Yu: "A farm here is obviously artificial and out of place with no villages in the distance, no cities nearby, no mountain ranges behind, no source of stream at hand, above, no pagoda shielding the temple, below, no bridge leading to a market. Perched here in isolation, it is nothing like a fine sight as the Bamboo Lodge which was less far-fetched. The bamboos and streams there didn't look so artificial. What the ancients called 'a natural picture' means precisely that when you insist on an unsuitable site and hills where no hills should be, however skillfully you go about it the result is bound to jar." By "artificial" and "far-fetched", the author hints at falseness, and by adherence to nature and natural beauty, actuality. Although it is only a passage in a novel, it is as eloquent and convincing as a scientific essay on gardening.

Guo Xi, an ancient artist, once said, "Water comes by its looks through rocks" and "acquires its charms through being flanked by hills." Since ancient times, we have modeled our gardens on actual hills and waters, neither of which bears being treated in isolation. With this understanding of the laws governing the relationship between hills and waters, the designer will achieve his goal one way or another. A superficial understanding of the above quotes seems to point to an opposition of water to rocks, but the truth is that water changes with rocks and loses its shape and form in their absence. That is why in shallow water rocks are made to break the surface and in deep water islets are made to appear in their stead. Qixinyan of Zhaoqing in Guangdong Province is known for its grotesque cliff and charming waters, where rocks and pebbles are faintly visible over the surface. The deep and quiet water caverns bend and twist in a variety of changing wonders. The cliff, however, will be rendered inconspicuous in the absence of water, and the banks formless. Therefore the two will never bear being treated in isolation, otherwise, we'll go against the law of nature and lose actuality.

Since the interdependence of hills and waters is characteristic of a garden, it is of special importance that ponds be dug and water guided in. In southern Jiangsu, the shape of garden ponds are characterized by twists and turns, thus imparting a touch of femininity. In the Ning-Shao region, however, garden ponds are mostly square, presenting a geometric pattern of straight lines. Water by itself is formless; it assumes forms only when it is flanked by banks. Consequently,

water inlets, dams and banks are the important means of lending forms to the water surface whether they are in a straight-line pattern or in snaky twists. As for the character of water in a garden, whether it is gentle or vigorous, calm or flowing, it is also conditioned by dams and banks. Delicate rocks miraculously lend a feminine touch to water, and rugged ones, a masculine vigour. Ordinary stones, however, must have clumsy shapes in order to be impressive. Grotesque and soaring peaks impress with their diversity. Moreover, ugly stones excel all other kinds with its uniqueness and originality. This is probably what we mean by beauty residing in ugliness. Just as stones are differentiated by its diverse characters of vigour, gentleness, beauty and ugliness, so is water characterized by unfettered vigour and gentle sweetness, but the latter's character changes with that of the former.

Waste gardens are not unworthy of visiting, and fragments of ancient texts are not unworthy of reading. As we all know that brocade and jade, even fragmentary, are precious articles, worth preserving, and difficult to part with. A poem by Gong Zizheng\* reads:

Unattained goals occasion unsettled hearts,  
All the things are good that have missing parts;  
Rhyming the glow of the sunset on the mountains beyond,  
Human world is hardly free of human bonds.

The message of this poem should be kept in mind in garden designing.

"Spring witnesses the mountain looks, summer, the mountain mist, autumn, the mountain moods, and winter, its bony frame." "The mountain appears low at night, near when it's fine, and tall at the break of day." All these views of the ancients are nothing but exhortations to put one's emotions into viewing a scenery, in order to make obvious the influence of the changing seasons upon nature. Building a landscape is a hard job indeed, but no less hard if your job is to enjoy it. "The flowers turn a deaf ear to the questions of the teary eyes," — bespeaking madness on the part of the questioner. "The spring breeze is interpreted as blowing endless regret," — evidence of melancholy on the part of the interpreter. Sight-seeing, therefore, calls for sentiments. Only then will one be able to enjoy. A love for mountains and rivers, an acquaintance with springs and rocks, and the depth of one's aesthetic response — all depend on one's cultural accomplishments. Therefore, I would like to reassert here that enjoyment of a garden comes from a critical appreciation, and that without enjoyment, no good design of gardens will ever be possible.

Garden designing is a comprehensive science as well as art, dictated by profound

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\* Gong Zizheng: (1792-1841) man of letters and thinker of the Qing Dynasty.

to the "transition", the skillful handling of which will enable a garden, even one with an area of a thousand hectares, to be imbued with a sense of completeness, and a lingering charm. The meandering gentle streams, the stacked-up rockeries and peaks, the storied houses and pavilions, and the trees and the flowers — none of them should be viewed in isolation. Transition is a vital element in garden design.

philosophies and capable of infinite diversity. To put it simply, it is to make poetic and picturesque sentiments, which are formless, externalize into waters, rockeries, pavilions and balconies, which have forms. Light and shadows, wind and rain, are all factors contributing to the kaleidoscopic change of views, not to mention the difference in geography and customs and habits. Moreover, with different garden visitors, the garden assumes different functions, which is an actuality never to be replaced by fantasy. It follows then that no good design of gardens will ever come of a disregard for their functions. Studying ancient gardens without a clear knowledge of the society and life of the time when they were laid out, and indulging in rash comments, like the Han scholars trying to interpret *The Book of Songs*, will inevitably lead to absurd and far-fetched conclusions. It is, therefore, of utmost importance that modern garden designs must not adhere doggedly to those of the ancient gardens. And to avoid getting into this set rut, a rich life and a broad-based knowledge will be of great help.

A landscape can be expressed in different brush strokes with different painters, and approached by different writers from different angles. Every actor enunciates in a way that suits him best, and every school has its own peculiar style. By the same token, a garden can also be designed in different ways, and the peculiarities of each can be made manifest only through the depth of observation and the originality of conception. I was at first puzzled by the bright blue-green landscapes of the Song Dynasty with cinnabar as the base, red in colour, covered by blue and green. Then at the height of one summer I visited the Song Mountains in Central Plains, and found the topsoil red clothed in dark-green grass and trees, couched among which are houses and pavilions all with bright walls — a colour scheme that put me in mind of the landscapes of the General Li's, both Senior and Junior. With heavy and thick colour tones, fair intensity and dazzling brightness, the aura of the mountains and rivers of Central Plains are brought out to the full. But the light green-blue landscapes of the south of the Changjiang River have a base of brown and grass-green, over which is applied a thin layer of mineral green and azurite, and with bare outlines of buildings tinged with a light brown, they have a fresh and simple charm that is the blueprint for gardens south of the Changjiang River. Conception comes first, followed by coordination for harmony — this has been one of the artistic approaches since ancient times.

I've often said that the architecture and gardens of Suzhou are distinguished by a style of gentle harmony, and those of Yangzhou are mostly marked by its strength as well as elegance, just like the poems of Jiangkwei of the Song Dynasty, who employed "a strong powerful pen in depicting tender feelings". Different as they are in styles, they all aim at preserving actuality and providing pleasing gardenscapes to people. Once the style is settled upon, then it is possible to deal

with details and particularities, such as the proper localities for pavilions and terraced houses, the style for the rockeries and the particular pattern for streams and ponds. Everything must be planned out in detail before one could take full advantage of the terrain. And the scene-borrowing should be applied in such a way as to make it go harmoniously with the overall stylistic peculiarities. Nothing is done haphazardly, but everything has something to go by, such as the selection of rocks and flowers, and the choice of a mobile view or a static one. The designer, therefore, must proceed in a cool and unhurried manner, have everything at his finger tips, and then good work will certainly result. This is what we mean by conquering by momentum, the outcome of which will be a design complete in all its aspects.

Travelling in Fujian, I enjoyed its mountainscapes and found most of the peaks there bald and near-treeless, outcroppings everywhere, entangled by coiling and twisting ancient roots, which made the lie of the mountains so evident that it was almost possible to identify them with certain schools of landscape painters and the "shrinkage" methods they used to lend texture to the mountains. This is like perceiving the painter's approach through watching the material object itself, or like identifying the material object through the painter's approach. The brooks and streams in Fujian Province are known for their treacherousness and strong currents tumbling over projecting rocks, which, together with other features, provide an excellent model for landscape painters. But the cliff walls in Huizhou in southern Anhui and Fangyan in eastern Zhejiang simply defy any known methods of painters to make true-to-life pictures. With this kind of landscape paintings, different ways of "shrinkage" will result in different sensations on the part of viewers, either of motion or of repose. The ancients loved rocks and meditated before cliffs in order to probe and get a revelation on the philosophies inherent in them.

In composing *ci* poetry, great difficulties lie in the transition between stanzas, the words and meanings of which must sound at once coherent and detached. In designing and constructing gardens, attention should also be paid to the "transition", the skillful handling of which will enable a garden, even one with an area of a thousand hectares, to be imbued with a sense of completeness, and a lingering charm. The meandering gentle streams, the stacked-up rockeries and peaks, the storied houses and pavilions, and the trees and the flowers — none of them should be viewed in isolation. Transition is evident everywhere between split levels, panoramic vistas and zigzag views, and it is of great importance that these transitional devices be handled with proper care. For example, corridors serve as a transition between storied houses and pavilions, and bridges as a transition for streams. The transition from bright to light colours calls for a middle

colour to assuage the abruptness. In painting, we have reinforcing strokes to make the conception of the painter a continuous whole. Without transition, the garden suffers from inconsistency of conception and lacks exquisite charm. The realization of the ethereal and the actual depends, too, on the proper handling of transition. This done, the scenery will be endless and the charm infinite. It is essential that we should look for the ethereal in the actual, be alert for lingering sound at the end of a tune or of an instrument performance, and be good at detecting the minor while giving emphasis to the major. Is it not so that sometimes supporting roles exceed the lead? "The river flows beyond earth and heaven, the mountains shimmer between real and unreal." What is precious here is that nonexistence seems to get the better of existence.

A city must build gardens because they concern the well-being of the city dwellers. The ideal execution of this task lies in "borrowing" and "separating". It is not impossible for cities to borrow scenes. The Three Seas of Beijing, for example, borrow from the Imperial Palace its lofty walls and turrets, its fine pavilions and imposing palaces. Another example is to be found in Li Gefei's **The Story of the Great Gardens of Loyang**: "Looking northward, one would find myriads of palaces and turrets, towers and halls of the Sui and Tang Dynasties extending away for miles, a magnificent and colourful sight, and what Zuo Taichong had spent more than ten years in praising and rhyming can actually be taken in at one glance." But it is something unheard of for gardens to have smoke stacks for neighbours and factory buildings for background. I regret to say, however, that this strange phenomenon is not lacking: today in Suzhou, both Zhuozheng and Ou Gardens are glaring examples. There are also excellent examples of borrowing from out-of-city landscapes and distant temples and Buddhist pagodas. These are "borrowings". On the other end, there is "separating". Building city gardens, the designer must resort to "separating" as a means to keep out the vulgar and the ugly. Uniting and separating are relative in their relationship and complementary to each other. Without keeping out the vulgar, it will be difficult to introduce the elegant, and without obscuring the ugly, the beautiful will not be apparent. In a constructed scenery, the viewer is sometimes offered a one-side view and sometimes a two-side one. The crux of the problem lies in deciding on the proper choice. The Chuixiu Hall of the Yu Yuan Garden in Shanghai is a building at the terminal end of the premises, with a market street at the back and a giant rockery in front. Staying in the hall, which nestles at the foot of the northern side of the rock hill, people will have no idea that they are in the midst of a noisy downtown area. With only a wall in between it seems as if it were a division between heaven and earth — an excellent example of "separating", which helps to bring out the effect in scenery-construction. Just as in a musical composition,

a good garden also needs a prelude to introduce the viewer gradually to the main theme, which admits no shortcut or rash treatment. Full use should be made of the method of transition as I have mentioned earlier in this essay. City gardens south of the Changjiang River are seldom without a "prelude". There are people today, however, who seem to be favouring a direct approach lest the garden be passed by without being recognized as one. Yi Yuan of Suzhou, which recently had a new gate built, is guilty of this blunder. But the Changlangting Garden, though only half open to the public, has its sceneries separated from the entrance by a stream, which serves as a "prelude" across which the strolling visitors must pass before they are led step by step to the climax — a real success.

Renovation of an old garden must be preceded by a study of its history, a detailed investigation of its present state, and an ascertainment of the date of the buildings and rockeries and their distinctive features. When this is done, then we can proceed to work out a refurbishing plan. For example, the mounting and repairing of ancient paintings, which is sometimes more difficult than creative work, calls for repeated deliberation, and each fill-in brush stroke must be carefully weighed before being applied to the original painting. Renovation of gardens should begin with the buildings, with carpentry taking the lead, followed by plaster work and masonry. Woodwork should precede the repairing of ponds, hills and the erection of peaks. The planting of extra trees and flowers can sometimes be carried out alternately. Last come road paving and wall mending. With the paint-work and the hanging of plaques, the renovation work can be considered completed except for the inner decoration, which is yet to be accomplished.

In laying out gardens, we may observe our ancient traditions, and may also learn from foreign designs. Neither approach should be rejected. It is the inevitable trend that the past and the present be combined and the past be made to serve the present. But it is not to be encouraged to copy indiscriminately from other people's works and knock together a plan haphazardly from other people's designs without a thorough study of their respective tastes and styles. A good garden designer must probe and explore the history and art of garden construction past and present as well as study the aesthetic thoughts behind the art, and the historical cultural conditions accompanying each stage of its development. Then every idea of our design will have a precedent to go by, and every achievement of our predecessors, both Chinese and foreign, past and present, will be at our finger tips. The ancients said, "It is more preferable to look at a painting than to copy it. With an authentic painting, we must study it in the context of history to see how it was conceived, whether it followed the right tradition, and to learn from its arrangement, brush strokes and ink-work, for there must be something I can learn from. And as time goes by, my way of painting will automatically agree with that of the master."

This assiduous way of learning is well worth recommending. Before the Meiji Reformation, the Japanese mostly learned from China; and after the Meiji Reformation, they modeled themselves on Europe, and later on the United States. But all the time, their architecture and garden designing have kept to the Japanese national style, or "the Japanese flavour", so to speak. This merits our close attention. Their study of history, of course, enjoys top priority as is evidenced by the collection in their libraries of Chinese tomes, the number and the variety of which are something to be wondered at. Take **Yuan Ye** for example. We regained possession of it only by copying from Japan. Moreover, a collection of books from Europe and America has also filled the stack rooms of their libraries from floor to ceiling. And such veteran scholars as Mr. Chuta Ito, Mr. Daijo Tokiwa and Mr. Tei Sekeno have made a lifelong career of studying and investigating Chinese architecture, and their works on this subject enjoy very high academic reputation, testifying to their assiduous and sound scholarship and methodology. In order to achieve their goal, they proceeded from collecting a large amount of data, both first- and second-hand, and then narrowed down to the subject in mind. This is what is meant by "Other people's achievements can be employed for the attainment of our own goals." If "scene-borrowing" is important in gardening, then by the same token, borrowing ideas also features in garden construction as well as learning.

Just as in gardening, we have to deal with the ethereal as well as the actual, so is the case with our studies. So far I have written five essays in succession on Chinese gardens, amounting to tens of thousands of words. Now I feel drained and have nothing more to say. For half of my lifetime, I have travelled around, visiting all the famous gardens in China, and finally have come up with this long-winded talk, which, however, in large part derives from my actual experience. I now make bold to present my views with the hope that they would draw forth valuable comments from specialists in this field. Old as I am, my love for gardening remains as strong as ever. It is my sincere hope that once new ideas occur to me, I will pick up my pen to share them with you.

Translated by Xu Zengtong



## Author's Postscript

From 1978 till 1982, I had completed five essays in succession on **Chinese gardens**. These essays have appeared in the **Journal of Tongji University**, in separate issues. Because of this, it was later found that speedy reference to them was out of the question. Further, the issues carrying these articles had one and all gone out of stock and yet people continued to come and ask for them. This led the editing staff of the Journal to decide to make a collection of the essays, to be published for limited circulation, mainly within the school, to meet the needs of teaching and research work. It is now a couple of years since the decision was carried out and it seems that the reputation of the collection has grown with the years, as attested by an increasing demand for it, from various professions. As a consequence, the University Press of Tongji has now decided to publish the collection in full book form, and with a view to satisfying readers both inside and outside of China, the book will be available in bilingual edition consisting of the original essays and their English versions. In addition, it is now accompanied by thirty-two pictures illustrative of garden building in ancient China. The English translation of the five essays was done, in order of their appearance in the collection, by Mr. Mao Xingyi, Ms. Wu Yiyun, Mr. Sun Li, Mr. Chen Xiongshang and Ms. Xu Zengtong respectively, with editorial advice from Mr. Kong Fanren and Mr. Ma Wenyu. The Chinese calligraphy was the work of Mr. Jiang Qiting, and Mr. Yu Zhenfei has very kindly done the inscriptions on the book. Their beautiful handwriting has no doubt added considerably to the appeal of the book. Looking back now at my humble work, I cannot help but be filled with the same kind of feeling as had made the poet Du Fu compose the following lines:

"The master's interest has been aroused and the grounds are left untended."

"Casually, I sat down, and found myself in the midst of berries and moss."

Written mainly on the impulse of the moment and not intended originally for publication, these essays can at best express only my personal views and sentiments to which I would like to invite critical comments, from all quarters.

Chen Congzhou, in his study in the spring of 1984

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