

中国盆景艺术系列  
Chinese Miniature Landscape Series

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CHINESE POTTED PLANT ART

黄映泉 编著

Compiled by  
Huang Yingquan



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图书在版编目(CIP)数据

中国树木盆景艺术/黄映泉编著. —合肥:安徽科学技术出版社,2015.1

(中国盆景艺术系列)

ISBN 978-7-5337-6473-9

I. ①中… II. ①黄… III. ①盆景-观赏园艺-中国-图集 IV. ①S688.1-64

中国版本图书馆 CIP 数据核字(2014)第 242492 号

中国树木盆景艺术

黄映泉 编著

出版人:黄和平

选题策划:刘三珊

责任编辑:刘三珊

责任校对:盛东

责任印制:廖小青

封面设计:冯劲

出版发行:时代出版传媒股份有限公司 <http://www.press-mart.com>

安徽科学技术出版社 <http://www.ahstp.net>

(合肥市政务文化新区翡翠路 1118 号出版传媒广场,邮编:230071)

电话:(0551)63533323

印制:安徽金日印刷有限公司 电话:(0551)65654069

(如发现印装质量问题,影响阅读,请与印刷厂商联系调换)

开本:787×1092 1/16

印张:16.75

字数:429 千

版次:2015 年 1 月第 1 版

2015 年 1 月第 1 次印刷

ISBN 978-7-5337-6473-9

定价:85.00 元

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## 作者简介

黄映泉,安徽歙县人,1938年2月生,大学本科毕业,从事林业和盆景艺术研究。曾获“省科技进步奖”等多项奖励。为安徽省盆景艺术协会顾问、安徽省老科技协会会员、鲍家花园技术顾问、安徽省盆景艺术家、教授级高级工程师。

曾在《花木盆景》《中国花卉盆景》等报刊和专业图书中发表《徽派盆景的研究》《有关盆景美学的探索》等论文10余篇。

曾出版《徽派盆景艺术》一书,又为黄山市花卉盆景协会主编并撰写《徽派盆景图志》一书,该书在2013年第八届中国花卉博览会上获铜奖。

其梅花盆景《龙舞霞云》获第四届中国二梅展金奖,树桩盆景《梦笔》获全国第二届盆景评比展览优秀奖,山水盆景《万转出新安》获2005年安徽省花卉博览会一等奖,《孤帆远影碧空尽》获安徽省园林花卉赏石展览银奖。

## A Brief Introduction of the Author

Huang Yingquan, born in February, 1938, Shexian, Anhui province has been engaged in the study of forestry and potted landscape art since his college graduation. He has many times received awards of different kinds such as “Science and Technology Award”. Now, he is an Anhui Penjing artist, professor level senior engineer, a member of Anhui Association of Senior Scientists and Technicians, serving as a consultant of Anhui Penjing Artists Association and technical advisor of the Baos Garden.

He has published over ten research papers such as “Researches into the Penjing Art of Anhui”, “Researches into the Aesthetic Value of Penjing Art” etc. in newspapers, periodicals and academic books like “Flower Plant & Penjing” “China Flower & Penjing”, and so on.

He is the compiler of the book “Anhui Penjing Art”, and his book “Iconography of Anhui Penjing”, compiled and written for Huangshan Flower Penjing Association, won a bronze prize in the 8th China Flower Expo in 2013.

His plum tree Penjing “Dancing Dragon in the Colorful Cloud” won him a gold prize in the 4th China Plum and Wintersweet Exhibition, his stump Penjing “The Painting Brush of Dream” won an award of excellence in the 2nd Chinese Penjing Appraisal Exhibition, his landscape Penjing “Out of Xin’an after Innumerable Twists and Turns” won him a 1st prize in Anhui Flower Expo in 2005 and his “Lone Sail Fading into the Blue Sky” won him a silver prize in Anhui Garden Flower and Stone Appreciation Exhibition.

# 序

盆景起源于中国,后传入日本,现风靡于世界。

中国盆景是以树木、山石等为素材,经艺术处理和精心培养,在盆中集中典型地再现大自然神貌的艺术品。中国盆景不仅有形象美(源于自然),同时有意境美(高于自然),从而达到艺术美。

中国盆景,被誉为“无声的诗,立体的画”。说她是诗,却寓意于丘壑林泉之中;说她是画,却生机盎然四时多变。这种源于自然,高于自然,树石、盆盎、几架三位一体的艺术品,经历代盆景艺术家的精心雕琢、悉心培养,成为中国艺术宝库中的一块瑰宝,以其鲜明的民族特色,古雅的艺术风格而驰誉世界。

在广大专业盆景工作者、业余盆景爱好者的共同努力下,2013年4月18—20日,国际盆景协会(BCI)联合扬州市人民政府,在扬州举办了2013年国际盆景大会暨国际盆景协会50周年庆典;2013年10月,世界盆景友好联盟(WBFF)联合常州市、金坛市人民政府,将在金坛茅山宝胜园举办2013世界盆景大会。

2013年4月18日,2013国际盆景大会暨国际盆景协会50周年庆典在扬州举办,开幕式后参观展品现场时,黄映泉先生告诉我,安徽科学技术出版社邀请其编著《中国盆景艺术》系列丛书中的《中国树木盆景艺术》,并再次邀请我为其《中国树木盆景艺术》作序。

黄映泉先生系安徽歙县人,安徽省林业科学研究所黄山树木园、黄山市林业科学研究所高级工程师,从事盆景研究等工作30余年,并深入研究徽派盆景。退休后,2007年由安徽科学技术出版社出版发行其编著的《徽派盆景艺术》,为研究徽派盆景增添一册厚重的资料。

在研究徽派盆景艺术的基础上,黄映泉先生又深入研究中国树木盆景艺术。其新作对中国树木盆景的特色颇有阐发。他认为中国盆景具有中国传统文化的印记:师法自然,形式多样;写意为主,不似之似;造型有法,小中见大;以少胜多,繁中求简;以形传神,注重神似;手法夸张,感染力丰富;布势传神,构图灵活;意境含蓄,如诗如画。他对中国树木盆景构图的分析,如立意为先、主次分明、空间组合、对比调和、奇险均衡、节奏变化、比例协调、布势含情、多样统一等,皆有独特见解。书中收录140余幅中国树木盆景佳作,对其中的一些佳作配有优美的赏析文字,可供广大盆景爱好者创作中国树木盆景时参考、借鉴。

深信该书出版发行后,定能受到广大盆景爱好者的青睐。

中国风景园林学会花卉盆景赏石分会顾问 韦金笙

2013年5月20日



## Foreword

Potted Plant and miniature landscape art (Penjing) originated from China. Later it spread into Japan and now has swept the world.

Penjing makes use of such materials as trees, rock fragments, etc. and with artistic treatment and careful nurturing recreates in a pot an artistic work which concentrates the typical features and beauty of nature. Through it, one can appreciate not only the physical beauty (coming out of nature), but also the artistic conception (higher than nature), immersing in the enjoyment of aesthetic effect of art.

Chinese Penjing is regarded as “a wordless poem and a three-dimensional painting”. However, it is a poem that is embodied in the mountains, valleys, woods and fountains; it is a painting that changes with seasons with thriving vitality. Such an artistic works, coming out of nature and standing higher than nature, blends trees, stones, plates, pots, and flower stands into one. For generations, Penjing works, with artists’ scrupulous pruning and careful nurturing, have become the glory of China’s artistic treasures, enjoying a great fame in the world with its explicit national character and classic art styles.

With the combined efforts of both professional and amateur Penjing artists, Bonsai Clubs International (BCI) held in Yangzhou in collaboration with Yangzhou municipal government the International Bonsai Convention of 2013 and celebrations of the 50th anniversary of BCI, which lasted from April 18 to April 20, 2013. World Bonsai Friendship Federation (WBFF) will hold the World Bonsai Convention in Baosheng Park of Jintan in October, 2013 in collaboration with municipal governments of Changzhou and Jintan.

On April 18, 2013, the International Bonsai Convention of 2013 and celebrations of the 50th anniversary of BCI were held in Yangzhou. After the opening ceremony, we went to visit the exhibition hall, where Mr. Huang Yingquan told me that Anhui Science and Technology Publishing House invited him to compile a book *China’s Potted Plant Art*, one of the series entitled *Chinese Potted Plants and Miniature Landscape Art* and he wanted me to write foreword for his *China’s Potted Plant Art*.

Mr. Huang Yingquan is from the county of She, Anhui Province. He is chief engineer of Huangshan Wood Garden, Anhui Forestry Science Institute and of Huangshan Forestry Institute,

engaged in Penjing art for more than 30 years. In the meantime, he has made a deep research into the Penjing of Anhui School. He compiled a book *The Potted Plant and Miniature Landscape Art of Anhui School* published in 2007 by Anhui Science and Technology Publishing House which has contributed an important volume of reference material to the study of Penjing art of Anhui School.

On the basis of his studies of Penjing art of Anhui School, Mr. Huang Yingquan conducted a deep research into China's potted plant art and his new book has illuminated and furthered the features of China's plant Penjing art. He thinks that the Penjing art of Anhui School has been influenced by elements of traditional Chinese culture: natural in modes and various in styles. It takes image creations as its main task, achieves similarity in dissimilarity, creates designs with skills, makes use of the small to symbolize the big, accomplishes more with something less, secures simplicity from complexity, conveys picturesque effects with emerging designs, enriches impressiveness with exaggeration resulting in vividness and majesty with flexible patterns, and constitutes artistic conceptions with implicit connotations, the way that forms poems and pictures. He shows a unique understanding in his analysis of the composition designs of China's plant Penjing characterized by giving priority to image creation, distinguishing the primary from the secondary, featuring appropriate space combinations and concordant contrasts, brimming with tender feelings out of the concrete patterns, producing unity out of diversity, and so on. In the book, there are over 140 pictures of the masterpieces of China's plant Penjing, some of which contain beautiful illustrations in appreciation and analysis that the lovers of Penjing can draw on as reference in their artistic creation of plant Penjing works.

I firmly believe that the book, after its publication, will win the favor of the lovers of Penjing art.

By Wei Jinsheng

Councilor of Chinese Society of Landscape Architecture, Branch of Potted Flowers and Stone Appreciation

May 20, 2013



# 前言

树木盆景是以树木为主体内容的盆景艺术形式。制作者通过对野生或自育的树木(树坯)进行艺术加工塑造,并进行合理的组合、布局(构图),上盆培养,使之既符合自然界树木生理、生态特征,又符合美学的一般规律,同时符合作者理想的树木形态,供人们观赏,成为陶冶性情、交流情感、启迪人生、美化环境、丰富生活的有生命的艺术品。树木盆景可以满足人们回归自然、与自然和谐相处以及对美的多方面追求。

自有人类以来,植物(含树木)就是人们赖以生存和发展的物质基础。可以说人们的衣、食、住、行都离不开植物,所以人们对植物的感情是极其深厚的。在远古时代,人们对植物就产生崇拜心理。随着对植物的深入了解,人们的喜、怒、哀、乐等情感也移之于植物,用植物的某些特征、特性来表达人的思想情绪,这在历代的诗词中都有体现。例如《诗经》中的《桃夭》:“桃之夭夭,灼灼其华;之子于归,宜其室家。”《孔子家语》曰:“芝兰生于幽谷,不以无人而不芳,君子修道立德,不以穷困而改节。”屈原的《橘颂》借歌颂橘子的优良特性,颂扬了纯洁、无私、爱国、有信念和坚持真理的美德。到后来,或赞美或喻人、喻事、喻情的植物诗词就更多了,例如李白写松有“阴生古苔绿,色染秋烟碧,何当凌云霄,直上数千尺”句;杨万里写杜鹃有“杜鹃口血能多少,恐是征人滴泪成”句;白居易写凌霄花有“偶依一株树,遂抽百尺条”和“寄言立身者,勿学柔弱条”句;岑参写紫藤有“何处堪托身,为君长万丈”句。王维写柳,诗曰:“渭城朝雨浥轻尘,客舍青青柳色新,劝君更尽一杯酒,西出阳关无故人。”董少玉写梧桐,诗曰:“梧桐秋色草凄凄,几树寒蝉向妾啼;梦绕云山连碧月,随风夜夜到辽西。”凡此等等,都说明人的感情与植物紧密相连,难以分离。因此,树木盆景以艺术姿态出现,更能使人感到亲切可人,也更能触发人们的感情和万千思绪。借物寄情,这大概就是中国树木盆景产生的感情(或思想)基础。

树木盆景产生于植物盆栽。我国在距今 7000 多年前河姆渡新石器时代就已有雕刻在陶片上的植物盆栽图案。但盆栽不同于盆景,盆景艺术的产生还有许多特定的条件,除拥有植物盆栽的技术以外,还应具备社会经济的高度发展,社会的相对安定,文化艺术的发达,人们对植物审美意识的增强,还有诗词歌赋以及舞蹈、雕塑、绘画、园林等姊妹艺术的发展和普及,乃至城市的形成和发展,人们消费的多元化等条件。从现存的文献资料判断,我国树木盆景艺术形成在

唐代,这是可以理解的。因为唐代是我国封建社会高速发展时期,它的经济、文化、园林和城市的发展已经达到前所未有的高度,盆景艺术的产生和发展已有深厚的社会基础,可谓水到渠成。唐代王维以“黄瓷斗贮兰蕙,养以奇石,累年弥盛”,而章怀太子墓甬道壁上手托树石盆景的侍女壁画也在同一时期,稍后李贺的《五粒小松歌》和《牡丹种曲》把树木作为独立和唯一的盆中之景来描写。可见在唐代中期,树木盆景不但在宫廷而且在民间也已经流行。到了宋代,树木盆景已在社会上普遍流行并作为商品进行销售,制作和培养盆景出现了规模化、专业化。在制作上出现台(枝)片树冠造型技艺,也出现了形态自然的文人自娱式盆景。南宋时期,中国盆景艺术走出国门,传入日本。到了明清时期,中国盆景艺术已趋成熟,并形成一些地方流派。但是社会上流行的规则式盆景,由于造型规则化、标准化,形式呆板,而且千篇一律,有禁锢人们思想的作用,满足不了人们活跃的思想感情的抒发。随着社会的发展进步,西方文化理念的传入,盆景艺术的传统观念逐渐被突破。到清朝后期,龚自珍的一篇《病梅馆记》,鞭挞了规则式盆景束缚人们思想的弊病,吹响了自然式盆景创作的号角。中国树木盆景进入了自然式盆景艺术发展的新时代。不过,在对中国树木盆景的传统进行总结时,我们切不可全盘否定规则式盆景的历史功绩。规则式树木盆景在中国流行了一个漫长的历史时期,影响深远,它将我国的盆景国粹不间断地延续和发展到现在,具有历史性和世界性的意义。由于其制作技艺上的师徒传承关系,代代师傅们总结、创造的技艺是我们今天盆景艺术发展的宝贵遗产。例如制作盆景中的曲枝、曲干技艺,枝片造型技艺,均衡、对比、小中见大等理论总结,意境表达的方式,盆栽经验的总结,等等,都是我们今天盆景艺术创作与创新的基础。成熟的自然式盆景毕竟是从成熟的规则式盆景中发展起来的。

当代中国树木盆景艺术的特点主要表现在盆景树木的生命美、形态美和意境美上。生命美是树木盆景美的基础,它的表现主要是树木生命的健康美;另外还有生命的顽强美,即使肌肤残缺,生命仍然顽强生存,如舍利干盆景;生命的抗争美,这主要表现在树木对外部环境力量的抗争上,如抵御暴风(风吹式盆景)、抵御洪水冲刷(提根式)等。生命美的体现和保持主要靠长期不间断的盆栽养护技术的得法、适时。

树木盆景的形态美是树木盆景的外在形式,它是衡量树木盆景艺术价值的标准。树木盆景的形态美主要表现在盆景的构图上。树木的外部图形和内部结构体现在树木的形态上。树木的形态、结构一方面要符合形式美的一般规律,同时又要符合自然树木的形态特征和生态特点,两者紧密结合,宛若天成,不生搬硬套,不留人工痕迹。当前在树木盆景形态塑造上主要有蟠扎法和截干蓄枝法。蟠扎法树冠造型主要是作枝片,枝片的作法应是扎剪结合,以扎为主。这一方法在中国树木盆景史上已沿用了数百年,积累了丰富的经验。它在整治树木盆景的枝干和树冠方面是很成功的,特别是在松柏类树木的树相造型上,表现松树



树冠的层次性,使树冠整洁美观、飘逸大方,而且树冠的通风透光良好。截干蓄枝法在表现杂木树相上有其独到之处,树干和树枝的过渡非常自然美观,同时在反映盆景“小中见大”的特点时更是自然得体,天衣无缝,运用这一方法制作出的树木盆景处处都透露出一种自然美。如果两种技法能相互结合,灵活运用,则更能发挥各自的优点,充分表现各种树木类型的树相,使中国树木盆景艺术提升到一个更高的层次。

树木盆景的意境美是盆景艺术的灵魂所在,是盆景美的最高表现,它是区别盆栽和盆景的分水岭,也是中国盆景艺术区别于其他国家一般盆栽艺术的主要特点。所谓盆景的意境就是制作者在强烈的感情驱使下,主观思维与盆景树木造型的客观表现紧密结合,赋予盆景树木厚重的感情色彩。它也是作者与观赏者感情沟通的纽带。树木盆景意境的表现主要是在塑造树木形态时着重于布势。盆景树木的“势”,一方面包括树桩本身固有的气质,另一方面则是制作者着意安排的树木形态的主体趋势。这种趋势包括树冠的形状和冠内的疏密、虚实变化,主干和主枝的长短伸缩、曲直变化、枝片的参差错落排列和大小形态变化,等等。这种趋势反映了制作者的感情和意蕴,也就是作品的神韵和意趣。树木盆景的生命美、形态美和意境美是辩证统一的关系,它们之间互为依从、互相促进,从而形成中国树木盆景艺术的内容和形象。

当今中国社会安定,经济高速发展,科学、文化发展日新月异,人民生活水平普遍提高,对文化艺术的需求也日益提升。盆景艺术处在一个从未有过的创新和发展阶段,人才辈出,作品多多,理论和实践经验均非常丰富,而且中国盆景艺术已走向世界,中国已成为世界盆景友好联盟成员。在这种情况下,中国盆景艺术的发展前景一片光明,作为中国盆景创作人,更应兢兢业业、脚踏实地地为之添砖加瓦,使中国盆景艺术逐步引领世界。

本人从事盆景学习、实践和研究已有 30 余年,但因愚钝成绩寥寥,这次写作《中国树木盆景艺术》一书,仅是根据本人长期的盆景研究和实践,对中国树木盆景的方方面面作些肤浅的介绍,书中一些观点和论述只是一家之言,谬误之处在所难免,恳请读者和专家批评指正。

本书由黄晓红担任盆景艺术摄影。另外本书在写作过程中得到一些热心盆景艺术的同志的支持,胡光生、张志刚、胡年发等先生提供部分盆景照片,歙县张艳红女士为部分鉴赏图片配诗,在此特表谢意。

黄映泉  
2013.10.3

## Preface

Potted plant miniature landscape (Penjing) is a form of Penjing art that uses trees as the main part of the artistic works. The artists, through artistic processing and molding the wild and self-bred trees (stumps), nurture a miniature landscape in a pot by means of reasonable combination and design (structure composition) so that the plants in the pot grow in accordance not only with the physiological and ecological features of the plants in nature but also with the general laws of aesthetics and with the artists' ideal forms of trees, which can serve as the living object for artistic appreciation, enabling people to enhance their spiritual world, communicate their feelings, understand the meaning of life, beautify their surroundings and enrich their life. Furthermore, potted plant Penjing can satisfy people's needs to return to nature, to construct a harmonic relation with nature and to pursue beauty in different aspects.

Since the beginning of human existence, plants (including trees) are the material basis on which human beings depend for existence and development. In the past, man relied on plants for clothing, food, shelters and transportation. Therefore, man has a deep feeling for them. In ancient times, people adored plants. With a deeper understanding of plants, human beings began to transfer to the plants their pleasure, anger, sorrow and joy, making use of certain features and characteristics to express their mood, ideas and emotions, which can be witnessed in poems in different dynasties. For example, in *The Book of Poetry*, there is a poem called *The Beautiful Peach*: "The peach tree stands wayside, / With blossoms glowing pink, / I wish the pretty bride / Affluence in food and drink." In *Sayings of Confucian School*, we can find: "Irises and orchids growing in secluded valley, they will not stop giving off their fragrance because nobody is around. A gentleman persisting in cultivating himself and his moral character will not change his pursuit because of his poverty and plight. In Qu Yuan's *Ode to the Tangerine*, the poet, by displaying the fine features of tangerines, sings the praises of the virtues of purity, selflessness, patriotism, steadfastness in belief and pursuit of truth. Later, more plant poems appeared, commending fine characters or using plants as symbols of men, situations and feelings. For example, Li Bai wrote a poem about pines: "Green moss has grown for long in the shade on the ground. / The verdancy has dyed the autumn mist around. / When will it reach the sky above the cloud? / Thousands of feet it will stand upright in front." Yang Wanli wrote a poem about azaleas: "The blood from the mouth of cuckoos is too little to dye the azalea flower. / It is the tears of the soldiers in the frontier that has brought to them the color everywhere." In a poem about trumpet creepers by Bai Juyi, there are lines: "A tree it accidentally encounters, / then hundreds of feet grows the trumpet creeper." "A word of advice should be given to those existing in the world, / the way the tenuous ivy thrives should never be taken as a self-growth mode." In a poem about wisteria, Cen Shen wrote: "On whom can I depend? / The cliffs will support my growth in meters



of a thousand.” In a poem about willow, Wang Wei wrote: “The dust is kept down in Weicheng by an early morning rain. / The guesthouse looks fresh and the willows green. / I would urge you to have one more cup of wine. / For out west, crossing the Fort Yangguan, you will no longer get the toast like mine.” In a poem about parasol-trees, Dong Shaoyu wrote: “Grasses are overgrown below the autumn parasol-trees. / Trees after trees the cicadas are chirping toward me. / My dreams float around the cloudy mountain reaching the blue moon. / Every night to the frontier Liaoxi I am with the wind flown.” Such poems indicate that people’s feelings and plants are closely related and even inseparable. Therefore, when potted plants appear in an artistic form, they are endearing to people and can provoke people’s thoughts and intrigue their emotions. Attaching emotions to some objects is the basis on which potted plants can evoke feelings (or thoughts).

Potted plants originated from pot culture. As early as 7,000 years ago in the Neolithic Age, there were pot culture patterns carved on the fragmented pots in China’s Hemudu Site. But pot culture is different from potted plant (Penjing). The appearance of Penjing was based on some specific conditions, not just on the techniques of pot culture, but also on such conditions as the extensive development of social economy, relative social stability, advancement of art and culture, enhancement of aesthetic conception of plants, the development and wide spread of closely related art forms like poetry, ballads, dancing, sculptures, painting, landscape architecture, etc. The emergence of Penjing was also closely related to the advent and development of cities and the multiple conditions that decided people’s consumption. Based on the existing records, we can find that Penjing art came into being in the Tang Dynasty, which is understandable. As the Tang Dynasty is a period in feudalistic China that witnessed a fast social development and as China’s economy, culture, landscape architecture reached a height that had never been seen before, it is only natural that Penjing art emerged and developed during that period as a result of the solid social background. In the Tang Dynasty, Wang Wei wrote: “Orchids nurtured in yellow square ceramic pot accompanied by gorgeous pebbles thrive with years.” On the wall aside of the path leading to the crown prince Zhanghuai’s tomb, there is a mural displaying a maid holding a potted tree and stones, which was painted in Wang Wei’s time. Later in the same dynasty, Li He, in his poems *The Song of the Wuli Pines* and *The Song of Planting Peonies*, focused his descriptions on a plant as an independent and the only object in a pot. It proves that in the Mid-Tang Dynasty, the potted tree and stone landscape Penjing was popular not only in the court but also among the ordinary people. In the Song Dynasty, potted plant Penjing became widespread and began to be sold as a commodity in the market. Large-scale and professional shaping and nurturing of Penjing came into being. In making a pot of Penjing, such crown-shaping techniques as layer shaping and branch shaping were used. There also appeared some potted plants of natural shapes that men of letters used to entertain themselves. During the Southern Song Dynasty, Chinese Penjing art went abroad and reached Japan. In the dynasties of Ming and Qing, Chinese Penjing art became mature, branching into some local schools. But what was prevalent in the society then was the standardized Penjing, the patterns of which were regularized, standardized, rigid in shape and identical in style. Such kind of Penjing imprisoned people’s mind and thus couldn’t satisfy people’s needs to express their active mind and feelings. With the development of the society and with the arrival of western cultural conceptions, conventional ideas about Chinese Penjing art began to break down. In the later period of the Qing Dynasty, Gong Zizheng in his



article *On the Hall of Diseased Plum Trees* condemned the regularized Penjing, thinking that it fettered people's mind. His article started a trend, a natural way of creating Penjing works. From then on, China's potted plant Penjing entered a new era, in which Penjing art began to develop in a natural style. However, in summarizing the traditions of Chinese potted Penjing we must not totally deny the fact that regularized Penjing had its contribution in history. Regularized potted plant Penjing was popular for a long period in Chinese history, exerting a far-reaching significance. Because of it, the essence of Chinese Penjing art can steadily extend and develop to the present time. Therefore it has historical and global significance. As the techniques in making regularized Penjing were passed down from masters to apprentices, the craft summarized and created by generations of masters is a valuable heritage that promotes the development of today's Penjing art. Today's Penjing creations and innovations are based on their summaries of theories in bending trunks and branches, in twig formations, in proportions and contrast, and in making use of details to symbolize the whole pictures, on their methods of expressing their artistic conceptions and on their experience in nurturing Penjing. Mature Penjing works of natural styles are, after all, developed from mature regularized Penjing.

China's contemporary potted plant Penjing art is characterized by the expression of the beauty of life, forms and artistic conceptions. The beauty of life is the basis of the aesthetic value of potted plant Penjing. It is expressed mainly by the beauty in stalwartness and sturdiness of plant life. Mutilated as it is, its vigor still exists, like the Penjing that makes use of bone-colored dead branches. Such plants in the pot also express the beauty in the persistence of life, which is chiefly shown by the plants' unyielding power against surroundings, undaunted in face of storms (such as the style of Penjing called *Plants in face of Gusts*) and undeterred by the flood (such as the style of Penjing called *Plants with Roots Exposed*). The expression of beauty of life is effected and maintained largely through the long time and incessant nurturing that is right in method and due in season.

The beauty in the shape of a potted plant Penjing lies in its outside form, which is the key element in judging the artistic value of a potted plant. The beauty of its shape is primarily shown in the profile design. The outside pattern of a tree and its inside structure decide the shape of a potted plant. The outside pattern and the inside structure should, on the one hand, follow the general laws of the beauty in form. On the other hand, they should conform to the morphological and ecological characteristics of a plant in nature. The pattern and the structure should be closely coordinated as is produced in nature without any traces of stereotypes or artificial intervention. Nowadays, the outside pattern of a potted plant is formed mainly through the technique of tying and binding and the method of cutting off the trunk and nurturing the sprouts. Tying and binding in crown making can help constitute branch shapes. Branch shaping is achieved through binding and pruning, with binding in the main. Such a method has been used for hundreds of years in Chinese potted plant Penjing history, with huge amounts of practical experience. The method proves to be effective in pruning the trunk and the crown of a big potted plant, especially in shaping pines. With the method, the pines can show a crown with distinct layers, neat, beautiful and graceful, allowing air and light going through it easily. The trunk-cutting and sprout-nurturing method is particularly useful in improving the appearance of miscellaneous trees. After cutting and pruning, the transition from the trunk to the branches looks natural and beautiful and at the same time, it is an appropriate method in giving a whole picture of the nature through the



small potted plant, perfectly displaying natural beauty. If combining the method with the binding technique, the artist can, by skillful application, fully exhibit the features of different plants, raising the Chinese potted plant Penjing art to a higher level.

The beauty conveyed through artistic conceptions involved in potted plant is the soul of Penjing art and constitutes the highest form of the beauty of Penjing. It is the dividing line between bonsai and potted plant Penjing and has formed the major distinguishing feature between Chinese Penjing art and the ordinary bonsai art in other countries. Artistic conceptions, coming into being when a potted plant master combines his subjective mind with the objective figures the potted plant displays, are the deep feelings the artists endow to the potted plant, driven by strong emotions. They are the binding ties between the maker and the viewer. The artistic conceptions in a potted plant Penjing are mainly displayed through the potential stature achieved by disposition of plants. The "potential stature" of a potted plant includes both the inherent temperament of the tree stump and the main figure the artist deliberately designs embodied in the patterns of the plant. The potential stature emerges when the artist manipulates the outline of the crown and the density of the twigs in the crown, giving variances to abstraction and concreteness, changing the length of the trunk and main branches, varying the shape of the branches, overlapping the twig patterns and sizes of forms, etc. The whole stature is the reflection of the artist's feelings and ideals, displaying the charm and aesthetic mood of the artistic work. The beauty in the vitality, figures, and artistic conceptions embodied in a potted plant Penjing forms a unified and dialectic relation, promoting and depending on each other, which constitutes the artistic meaning and image of Chinese potted plant Penjing art.

China today is socially stable, with its economy fast developing. In China, science and technology are progressing with each passing day. As people's life is generally improving, they have an increasingly higher demand for art and culture. The Penjing art is in an innovation and development stage that has never been witnessed before, with new talented artists coming out in succession. New works of art are constantly produced, with prosperous theories and rich practical experience. Now, Chinese Penjing art is going out and into other countries in the world and has become a member of World Bonsai Friendship Federation. Under such a condition, the development of Chinese Penjing art is facing a bright future. As Chinese Penjing creators, we need to work diligently and in a down-to-earth manner so that we can do our bit to Chinese Penjing art and help it gradually lead the trend of development in the world.

I have been engaged in the study, practice and research work of Penjing art for more than thirty years. But owing to my limited intellectual power, my achievements are but few. The book *Chinese Potted Plant Penjing Art* is just a simple introduction to different aspects of Chinese potted plant Penjing, based on my long-term research and practice. The views and theories expressed in the book are just from my own perspective. As my knowledge is limited, errors and mistakes are inevitable. Here, I earnestly hope I can get corrections from readers and experts.

The exquisite photographs of Penjing in this book were taken by Huang xiaohong. Further, in the course of compiling this book, I have been helped by some Penjing artists, who have provided me with photos of their Penjing works. To them I want to express my heartfelt gratitude.

By Huang Yingquan  
October 3, 2013

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