

中国盆景艺术系列
Chinese Miniature Landscape Series

(第二版)
(Second Edition)

中国树石 盆景艺术

CHINESE POTTED TREE AND STONE ART

林鸿鑫 林 岍 陈琴琴 编著

Compiled by
Lin Hongxin & Lin Jiao & Chen Qinqin

黄玉煌 容惠贞 摄影

Photographed by
Huang Yuhuang & Rong Huizhen



时代出版传媒股份有限公司
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S 688.1
191

时代出版
APETINE

时代出版传媒股份有限公司
安徽科学技术出版社

图书在版编目(CIP)数据

中国树石盆景艺术/林鸿鑫,林峤,陈琴琴编著;黄玉煌,容惠贞摄影.—2版.—合肥:安徽科学技术出版社,2014.9

(中国盆景艺术系列)

ISBN 978-7-5337-6387-9

I. ①中… II. ①林…②林…③陈…④黄…
⑤容… III. ①盆景-观赏园艺-中国 IV. ①S688.1

中国版本图书馆 CIP 数据核字(2014)第 177274 号

中国树石盆景艺术 林鸿鑫 林 峤 陈琴琴 编著 黄玉煌 容惠贞 摄影

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:合肥华云印务有限责任公司 电话:(0551)63418899

(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:12.25

字数:314 千

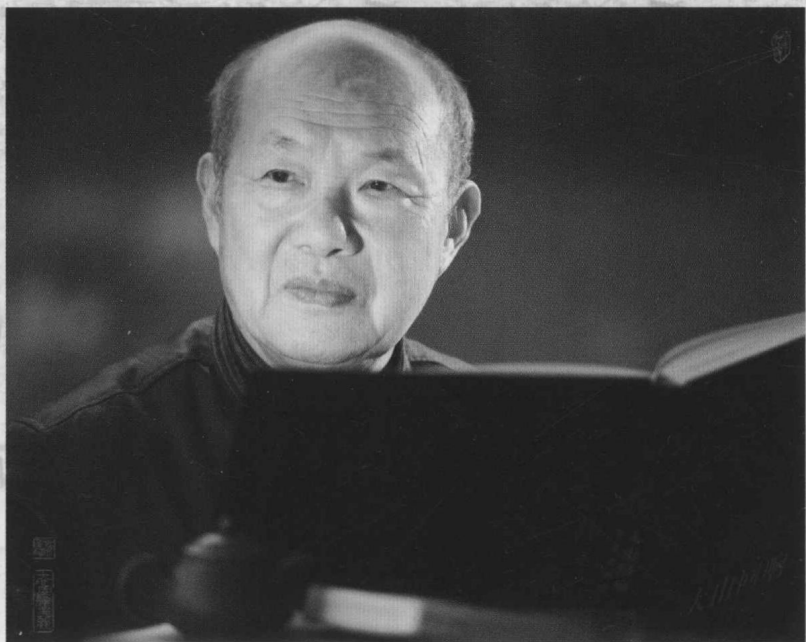
版次:2014 年 9 月第 2 版

2014 年 9 月第 2 次印刷

ISBN 978-7-5337-6387-9

定价:72.00 元

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作者简介

林鸿鑫，浙江温州人。1937年出生，高级园林工程师，中国盆景艺术大师，浙江红欣园林艺术有限公司董事长，深圳东湖公园盆景世界总裁，南京林业大学客座教授，温州市盆景艺术家协会终身名誉会长，深圳市风景园林协会盆景赏石分会专家组组长。

先后主编出版了《中国温州茶花鉴赏》《树石盆景制作与赏析》；合作出版了《中国盆景艺术》上下集光盘、《城市生态与立体绿化》等园林书籍；主持完成了“屋顶花园的设计与建造”“温州新、优、彩绿化树种引种栽培”等十余项课题，多次获科技进步奖。

1997年，为迎接香港回归，红欣公司与深圳东湖公园合建了“东湖公园盆景世界”。建园以来，他们共参加了数十次全国、地区性的展览，并获奖牌120多枚。在“盆景世界”多次举办盆景展览、盆景艺术培训以及国际盆景文化流。2002年，东湖公园盆景世界被评为“深圳市八大生态景观”之一；2005年，东湖公园盆景世界被列入《中国盆景名园》。

About the Author

Lin Hongxin, senior landscape engineer, was born in Wenzhou, Zhejiang Province in 1937. He is a master artist of Chinese pot plant and miniature landscape art, president of Hongxin Limited Corporation of Landscape Architecture of Zhejiang, president of Pot Plant and Miniature Landscape World of Shenzhen East Lake Park, Guest professor of Nanjing Forestry University, lifetime honorary chairman of Pot Plant and Miniature Landscape Artist Society of Wenzhou, Chief of Expert Group of Pot Plant and Stone Appreciation Branch of Shenzhen Landscape Architecture Association.

He is chief compiler of the books *Appreciation of China's Wenzhou Camellia and the Making and Appreciation of Potted Tree and Stone Art*. In collaboration with others, he made series of CD on *China's Pot Plant and Miniature Landscape Art* and published some books on landscape architecture such as *City Ecology and Three-dimensional Forestation*. He was the project leader of and the person responsible for the accomplishment of nearly a dozen projects, such as "Design and Building of Roof Gardens", "the Importation and Cultivation of Excellent, New and colorful Species of Forestation Trees", etc., winning many times prizes for Advancement of Science and Technology.

In order to usher in Hong Kong's return to China, Hongxin Limited Corporation of Landscape Architecture of Zhejiang, in cooperation with Shenzhen East Lake Park, created in 1997 the Pot Plant and Miniature Landscape World of East Lake Park. Since the establishment of it, They have participated in dozens of national and local exhibitions, winning more than 120 medals. In the Pot Plant and Miniature Landscape World of Shenzhen East Lake Park, they staged many exhibitions of pot plant art, held training sessions on pot plant art and provided chances for international pot plant art exchanges. In 2002, Pot Plant and Miniature Landscape World of Shenzhen East Lake Park was named one of "the eight top ecological scenic spots in Shenzhen". In 2005, Pot Plant and Miniature Landscape World of Shenzhen East Lake Park was listed as one of "the most famous gardens of China's pot plants and miniature landscape".

序

2011年10月28日,从广西北海传来消息:深圳市东湖公园盆景世界的创建者林鸿鑫教授荣获“中国盆景艺术大师”的光荣称号。闻之深感欣慰。

林鸿鑫教授获此殊荣是必然的。他原本是植物学家,夫人陈习之,人称“茶花王后”,为绿化祖国两人结合在一起。在改革开放大潮中,他俩在温州创建红欣园林艺术有限公司;年过六旬,他又来到深圳,创建了东湖公园盆景世界。

昨天接到电话,林鸿鑫大师新作《中国树石盆景艺术》即将问世,并邀请我为此书作序。九年前,我曾为他的第一本书《树石盆景制作与欣赏》作序。当我看到这本新作的目录和内容时,感觉确实与众不同。这本书的内容除了创作实例、养护管理、盆景佳作欣赏外,还增加了“树石盆景的历史与发展”“树石盆景的创作原则”等篇章。

作为中国盆景艺术大师,林鸿鑫教授的创作理念从来不随意跟风、不照搬、不模仿,其独立思维的精神令人钦佩。他在创作中主张的师自然、分主次、虚实结合、刚柔相济等盆景艺术理念,均能体现在他所创作的作品中。

大师的风范,大师的风骨还表现在对时代、对社会发展的贡献上。深圳东湖公园盆景世界自创建以来,已先后接待了十几万游客,盆景远销东南亚和中国香港等地区。多年来,凡是有利于祖国文化艺术和盆景发展的大事,林鸿鑫都会踊跃参加、支持,并给以无私的帮助。如今,由他创建的盆景世界已被国家列入“中国盆景名园”。

值此新春佳节即将到来之际,祝林鸿鑫大师夫妇锦上添花,新年再有新贡献!

中国盆景艺术家协会原会长
中国花卉盆景杂志社总顾问

苏本一

Foreword

On October 28, 2011, I was very pleased to hear the report from Beihai, Guangxi Province that Professor Lin Hongxin, the one who established the Pot Plant and Miniature Landscape World of Shenzhen East Lake Park, was awarded the glorious title “Master of Chinese Pot Plant and Miniature Landscape Art”.

It is quite natural for Prof. Lin Hongxin to win the award. He is in the first place a botanist. His wife, Chen Xizhi, nicknamed “Queen of Camellias” married her husband and dedicated her life with him to the cause of forestation of our country. In the upsurge of China’s reform and opening up to the outside world, they established in Wenzhou Hongxin Limited Corporation of Landscape Architecture. They came to Shenzhen in their 60’s and established in Shenzhen the Pot Plant and Miniature Landscape World of East Lake Park.

I received a telephone call yesterday and got to know that the master artist Lin Hongxin’s new book *Chinese Potted Tree and Stone Art* was to be published soon, for which I was invited to write a foreword. Nine years ago, I wrote a foreword for his first book *the Making and Appreciation of Pot Tree and Stone Art*. When I read the new book’s contents and what it says in each chapter, I feel that it is really an outstanding book. Aside from actual examples in artistic creations, maintenance and management, and appreciation of excellent works of potted trees and stones, the book contains such chapters as “history and development of potted trees and stones”, “creation principles of potted trees and stones”, etc..

As a master artist, Prof. Lin Hongxin has an independent conception of artistic creation, never echoing, following or mimicking others, which is admirable. In his creations, he upholds the idea of learning from nature, giving different treatment to the major and the minor, combining the real with surreal, and giving regard to both strength and suppleness, which has infiltrated his artistic works.

His quality and character as a master artist have been displayed in his contribution to the times and to the development of society. Since its establishment, the Pot Plant and Miniature Landscape World of Shenzhen East Lake Park has received more than a hundred thousand visitors, and its pot plant and miniature landscape works have been sold to many areas including Southeast Asia and Hong Kong. For many years, Lin Hongxin has invariably participated in, supported and given selfless help to whatever causes that can promote the furtherance of China’s art and culture and enhance the

development of pot plant and miniature landscape art. Today, the Pot Plant and Miniature Landscape World he established in Shenzhen has been listed as one of “the most famous gardens of China’s pot plants and miniature landscape”.

Now, at a time not far away from the Spring Festival, I’d like to extend to master artist Lin Hongxin my best wishes, expecting that in the coming year, he will add brilliance to his present splendor and make still more contributions.

By Su Benyi

Former Chairman of Chinese Pot Plant and Miniature Landscape Artist Society

General Councilor of Flowers, Pot Plants and Miniature Landscape Art Magazine

前言

据史书记载,盆景起源于中国的唐朝,自宋朝起逐渐形成树木盆景和山水盆景两大类。在漫长的历史演化中,随着盆景艺术的蓬勃发展、盆景材料的日益丰富和欣赏受众对盆景艺术展现形式要求的提高,以及盆景制作者在继承传统基础上的不断创新,新的盆景类别也在逐步产生。目前已形成树木盆景、山水盆景、树石盆景、竹草盆景、微型盆景、异型盆景六大类别。

树石盆景是中国盆景六大分类中独具特色的一大类别。它将树木盆景和山水盆景的各自优势自然巧妙地结合在一起,将景象万千的自然世界通过树与石浓缩在寸尺盆钵中,树石相依,刚柔相济。树石盆景将旷野树木的自然美景和山石怪岩之幽趣,以一种更加贴近自然、贴近生活的造型展现出来,创造出一种更自然、更亲切、更为人们所接受的艺术作品。中国盆景艺术家协会原会长苏本一先生对树石盆景赞誉道:“这个类型的盆景更能表达中国盆景诗情画意的艺术特色,它集山水、树木于一体,增强了表现完整主题思想的功能……在人们的内心世界起到了奇妙的幽静、怡然的作用,使人很容易产生共鸣。”

本书着重介绍了中国盆景的创作原则以及树石盆景的造型形式、布局分类、材料选用、创作过程、养护管理等。书中还将部分树石盆景的制作过程以图片形式逐一展示,并重点展示了深圳东湖公园盆景世界创作的树石盆景作品和部分国内盆景大师名家创作的佳作。

本书由中国盆景艺术家协会第五届理事会名誉会长、原中国花卉盆景杂志社社长苏本一先生作序,并得到了浙江红欣园林艺术有限公司法人代表陈习之,中国盆景艺术家协会原副秘书长、中国杰出盆景艺术家仲济南老师的大力支持与帮助;深圳知名摄影家黄玉煌帮助摄影,国内多位盆景名家提供部分照片,于海、孙守庄、王晓等予以帮助,在此一并表示诚挚的谢意。

由于水平有限,书中难免不当之处,敬请指正。

编 者

Preface

As is recorded in history books, pot plant and miniature landscape art originated in China's Tang Dynasty and branched into two categories in Song Dynasty: potted trees and potted water and mountain landscapes. In the long history of their evolution, with the booming development of pot plant and miniature landscape, with the increasingly more abundant materials for the making of pot plant and miniature landscape, with the higher demand of the people for the new forms of pot plant and miniature landscape art and with the incessant innovative work of the creators on the basis of inheriting traditional methods in creating pot plant and miniature landscape works, new categories have come into being. Currently there are six major types: potted trees, potted water and mountain landscapes, potted trees and stones, potted bamboos and grass, microscopic pot plants and landscape and grotesque-shaped pot plant and miniature landscape.

Potted trees and stones is the unique one of the six major types. It combines in a delicate and natural way the characteristic excellence of potted trees with that of potted water and mountain landscapes, which puts into an ordinary-sized pot myriads of forms of natural world by scaling down trees and stones and by presenting scenery in which the trees and stones are mutually reliant, showing both strength and flexibility. In works of potted trees and stones, the natural beauty of trees in the wildness and the delightful serenity of seclusion characteristic of strange rocks and grotesque stones are displayed in shapes close to life, creating an artistic form which is natural, endearing and easily acceptable to the people. Mr. Su Benyi, Former Chairman of Chinese Pot Plant and Miniature Landscape Artist Society once made complimentary remarks on the potted trees and stones: this type of art can display more fully the artistic features of poetic and graphic touches of Chinese pot plant and miniature landscape. It integrates water, mountains and trees into one, enhancing the function of expressing thematic ideas to the full..., producing in people's mind a marvelous serenity and delight, which is apt to rouse echoes from viewers.

The book focuses on the introduction of creation principles of Chinese pot plant and miniature works and of the shaping, types of design, material selection, creation process, maintenance and management, etc.. The book also illustrates one by one in the form of pictures the process of making some of the potted trees and stones, with emphasis on the works created by Pot Plant and Miniature Landscape World of Shenzhen East Lake Park and on the excellent works created by some famous master artists in China.

Mr. Su Benyi, honorary chairman of the Fifth Council of Chinese Pot Plant and Miniature Landscape Artist Society and former chairman of Chinese Potted Flowers, wrote the foreword for this book. Moreover, in the course of writing this book, we have received invaluable support and help from

Chen Xizhi, the legal person of Hongxin Limited Corporation of Landscape Architecture of Zhejiang, and Zhong Jinan, China's prominent pot plant and miniature landscape artist. The well-known photographer of Shenzhen, Huang Yuhuang, helped to take the pictures and many famous pot plant and miniature artists in China provided us with some of the pictures contained in the book. Yu Hai, Sun Shouzhuang, Wang Xiao, etc., have made their contribution to this book. Here we want to express our sincere thanks to all those mentioned above.

Owing to the limitations on the part of compilers, the book may contain errors or improper elements. Here we earnestly request the corrections from its readers.

By the compilers

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一、概述

盆景是中国园林艺术的结晶,中华民族崇尚自然,寄情于山水,引草木树石为伴,以滌净尘嚣,便将自然山林移置庭舍之间,营造出“盆里看山峭壁悬崖千石秀,园中赏木虬根古千万枝春”的意境。

一件优秀的盆景作品,是自然美与艺术美的巧妙结合,是天趣与神韵的体现,盆景所表现出来的“仙姿逸骨”“古拙雅秀”的气质,所体现的大气磅礴之雄美,波澜浩荡之壮阔,这朝气、正气、书香气正是中国盆景艺术之精华。

中国盆景与金石书画、诗词歌赋有着密切的血缘关系,诗人用诗词歌赋来抒发自己的情感,书画家用书画来传递自己的内心世界及描绘美好事物,盆景人用盆景这个古老独特的艺术形式来再现大自然。盆景的形成深受中国园林造景的影响,并在发展过程中受我国传统文化的熏陶,在构图、布局上借鉴中国山水画的技法,在创作理论中吸取了中国画论的精髓,丰富自己的艺术语言。在中国传统美学理论的影响下,中国盆景强调“形神兼备”“神似胜形似”,崇尚神韵、意境及诗情画意,被誉为“无声的诗,立体的画,活的古董”。说它是诗,却寓意于丘壑林泉之中;说它是画,却生机盎然、四时多变;说它是古董,却富有生命。这种源于自然、高于自然,树石、盆钵、几架三位一体的艺术品,经历代盆景艺术家的精心雕琢,成为中国传统艺术宝库中的璀璨明珠,以鲜明的民族特色、古雅的艺术风格而驰誉世界。

盆景始于汉晋,形成于唐宋,盛于明清。在当代,特别是改革开放浪潮推动了艺术市场的繁荣,促进了艺术事业的发展。早在东汉时期,陶瓷工业的发展为盆景的栽培奠定重要的物质基础——盆钵,使植物可以栽种在陶瓷器皿之中,无疑促进了当时盆景的发展和推广。到了宋代,盆景已开始形成各具鲜明特色的山水盆景和树木盆景两大类。

宋代,温州岩松组合盆景发展流传很广,据康熙时《福建·志》记载:“侯官县石松寺,宋绍兴十年(公元1140年)僧天石、种松石上故居,又刻诗云,偃盖覆岩石,岁寒傲霜雪,深根蟠茯苓,千古饶风月。”温州乐清梅溪人南宋状元王十朋用晋代陶渊明植菊瓦盆之法,将岩松“植以瓦盆,置之小室”一举开创了中国树石盆景之先河。因为这时的岩松,已经制成具有艺术美的盆景,既有“藏参天复地之意”的艺术境界,又有“草木之奇者”的个性风格,它是以树木和岩石为素材“根衔拳石”,“于盈握间”小中见大的树石盆景艺术品。王十朋所著的《岩松记》是我国最早传播树石盆景的著作。

树石盆景在近代发展史中,中国盆景艺术大师赵庆泉先生率先创作了《潇湘流水》《八骏马》等水旱盆景作品,受到国内外观众的青睐,还走出国门,应邀参加法国、美国、意大利等国家的展览并作示范表演,弘扬了中华的传统文化。中国盆景艺术家协会原会长苏本一先生对赵庆泉大师的水旱类树石盆景曾有这样的赞誉:这类盆景更能表达中国盆景的诗情画意的艺术特点。它集山水树桩于一体,增强了完整表现的主题思想的功能,景物描写与人物烘托在人们的内心世界起到了奇妙的作用。

盆景界一代宗师贺淦荪先生在《花木盆景》1996年第五期上发表了“论树石盆景”一文,这是国内刊物上正式提出“树石盆景”的概念,文中提到:盆景创作,虽可一树一石的单独制作和欣赏,但大自然的风姿神采,常常是相辅相成,相得益彰的。只有树与石的结合,形与神的交融,才能丰富自然景观,全面的展现天趣。

“单一树和石的孤赏和固定模式的表现,皆有其局限性。一木不能泰华千寻;只有丛林,方能联想‘茫茫林海’;只有群峰,方能展现‘万水千山’;只有树石结合,方能同时展现‘万山红遍、层林尽染’。因此树石结合是全面表现自然美的物质基础,是深入创造意境美的重要途径,是表现中国盆景艺术特色的良好形式。”

贺淦荪先生不仅倡导“树石盆景”的概念,在理论上为其奠定基础,而且身体力行创作了《群峰竞秀》《风在吼》《海风吹拂五千年》等大量树石盆景传世佳作,题材内容与时俱进,形式与技巧推陈出新,赢得了海内外盆景界的公认和赞颂。

原中国风景园林协会花卉盆景分会副理事长韦金笙先生根据中国盆景发展和第一届至第五届中国盆景评比展览展出类型,参考综合要素,将盆景分为树木、竹草、山水、树石、异形、微型六大类,并在出版《中国盆景艺术大观》一书中收录。六大类盆景中,树木盆景及山水盆景占重要地位,而树石盆景综合了这两大类盆景的优势。树石盆景传自然之形、作者之神于一体,融作品思想性、艺术性于一炉,充分表现自然美、创造美和意境美,既弘扬民族文化,又展现时代精神,是中国盆景发展的必然趋势,是盆景艺术创新的主流方向,是盆景艺术真正步入艺术殿堂的必由之路。