



中国林业出版社

CHINA FORESTRY
PUBLISHING HOUSE

中国川派盆景艺术

THE SICHUAN PENJING ART OF CHINA



四川省盆景艺术家协会 成都市园林管理局 编



S688.1/19

2005

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图书在版编目(CIP)数据

中国川派盆景艺术=THE SICHUAN PENJING ART OF CHINA/四川省盆景艺术家协会,成都市园林管理局编. —北京:中国林业出版社,2005.8
ISBN 7-5038-4021-8

I. 中… II. ①四… ②成… III. 盆景—观赏园艺—四川省—图集
IV. S688.1-64

中国版本图书馆CIP数据核字(2005)第064969号

责任编辑 徐小英 李 伟
装帧设计 聂崇文 赵 芳
制 作 骥 骥

出版发行 中国林业出版社(100009 北京西城区刘海胡同7号)
网 址 www.cfph.com.cn 电话:(010)66162880
制 版 北京瑞彩天和彩印制版技术有限公司
印 刷 东莞金杯印刷有限公司
版 次 2005年8月第1版
印 次 2005年8月第1次
开 本 889mm×1194mm 1/16
印 张 12.5
彩色照片 280幅
印 数 1~3 000册
定 价 220.00元

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序 FOREWORD

四川古称巴蜀。在浩瀚的历史长河中,勤劳智慧的四川各族人民,创造了灿烂辉煌的古蜀文化和独具特色的近现代巴蜀文化。以成渝地区为中心的川派盆景,植根于“天府之国”的秀美山川,历经千年文明的时空传承,逐步形成了独具地方特色的艺术风格,成为中国盆景的主要流派之一,对巴蜀文化的繁荣作出了积极的贡献。

川派盆景艺术的发展,经历了一个由简到繁再由繁到简的造型演变过程。传统的川派盆景分

为树桩盆景和山水盆景。树桩盆景造型独特,强调“古朴严谨,虬曲多姿”,在造型方法、材料选用、枝盘处理等方面自成一体,带有明显的地方特色。山水盆景以高、悬、陡、深、奇为基本特色,立意深远,构图简练,虚实结合,富于动感,艺术地再现了巴山蜀水的清幽、俊秀、险奇和雄伟的景观特色。

由四川省盆景艺术家协会和成都市园林管理局共同编写的《中国川派盆景艺术》一书,对川派盆景的起源、发展、特征、栽培管理等作了全面、系统的介绍,图文并茂,形象生动,对于加强艺术交流,加深人们对川派盆景的了解,提高艺术鉴赏能力,丰富群众文化生活,具有积极的作用。

中国共产党第十六次全国代表大会的报告指出:“文化的力量,深深地熔铸在民族的生命力、创造力和凝聚力之中。”希望川派盆景艺术工作者深入群众、深入生活,发扬与时俱进的精神,在继承与创新上大胆探索,为人民群众奉献更多的盆景艺术精品。

四川省省长 张中伟

2005年7月

Sichuan province was called Bashu in ancient times. Over the long history, diligent people of Sichuan had created splendid ancient culture of Bashu and peculiar modern culture of Bashu. Sichuan Miniascape which centre is Chengyu region stands out in the graceful mountains in “the land of abundance”, comes down from thousand years’ civilization and forms striking features of region. Sichuan Miniascape is one of the major schools of Chinese Miniascape and renders many services to the development of culture of Bashu.

The development of Sichuan Miniascape went through two stages which were from briefness to complex and then from com-

plex to briefness. Traditional Sichuan Miniascape is divided into stump Miniascape and potted landscape. Stump Miniascape’s formation is peculiar. Its theory of formation, method of formation, selection of material and treatment of branches and concrete methods and tools have their unified styles with obvious signs of the region. The basic features of potted landscapes are high, dangling, steep, deep and exquisite. These features can finely bring out the landscape of Sichuan.

The Sichuan Penjing Art of China, which is wrote by the Commonwealth of Artists of Sichuan Miniascape and Garden Administration in Chengdu City introduces source, development, feature and cultivation of Sichuan Miniascape in detail. It is useful for exchange in the arts and favourable for understanding of Sichuan Miniascape art. It is believed that it will play an active role in raising the art connoisseurship and enriching cultural life of the people.

The 16th National Congress of the Communist Party of China pointed out that cultural power is deeply associated with national vital energies, creativity and cohesion. I hope artists of Sichuan Miniascape can go among the masses and lives, develop the spirit of advancing with time, gallantly explore tradition and innovation and provide more fine works of miniascape for the people.

Zhang Zhongwei

Govenor of Sichuan Province

July,2005





前言 PREFACE

四川,人称“天府之国”,山川秀美,人杰地灵。悠久的传统历史文化,孕育了独特的巴蜀文化,创造和发展了美誉天下的川派盆景。

川派盆景以成都、重庆两地为代表。由于其历史悠久,文化底蕴深厚,盆景创作发展历史长,因此,制作技艺精湛,有着浓郁的地方艺术风格。

川派盆景相传始于蜀汉,唐时有了相当规模,明清是其盛期。此时的蟠扎造型技艺已相当成熟,规则类古桩盆景的各种身法、技法已基本定型。北京故宫和承德避暑山庄陈列的金、玉、珠宝制作的掉拐、对拐、方拐、滚枝式、半平半滚式等造型的梅花、垂丝海棠、贴梗海棠盆景工艺品,都是明清两代的遗物。

新中国成立后,在党和政府的关怀下,川派盆景得到迅猛发展。首先,有关部门将民间收藏的大批盆景精品集中到成都杜甫草堂博物馆、人民公园、金牛宾馆、省人民医院和都江堰市离堆公园等单位,同时还将李忠玉、赖光玉、甘如才等盆景艺术家吸

收进这些单位专门从事盆景创作。1959年,北京人民大会堂落成,李忠玉、王明文等人创作的数十件盆景被选送人民大会堂四川厅陈列。同时,为庆祝建国10周年,还特地在成都南郊公园举办了盆景展览。此次展览的作品如“腊子口”“橘子洲头”等,在内容和命题上都表现出很强的思想性和艺术性。1959年11月6日下午,陈毅元帅游览成都南郊公园并参观了盆景展览。观后兴趣盎然,欣然提笔留下了“高等艺术,美化自然”的题词。“文化大革命”期间,四川盆景遭到极大破坏,大批盆景被毁、被砸。党的十一届三中全会后,四川盆景又获新生。改革开放20多年来,川派盆景有了长足的发展。由于受地理环境、风土人情、文化艺术的熏陶,川派盆景形成了其独特的艺术风格。

川派树桩盆景以古拙苍劲、雍容典雅见长。其树态比较庄重,兼顾四方,不趋极端。树种则以金弹子、银杏、六月雪、罗汉松、海棠、黄荆、紫薇、柏树和梅花为主。

川派山水盆景以粗犷沉雄、险峻奇幽为主,体现出雄浑、沉练、苍古、险峻的艺术特色,表现了四川的名山大川如剑门、三峡、青城、峨眉、九寨沟的雄、险、幽、秀、奇,具独特之处。成都石材以砂片石最为特殊,其作品具有高、悬、陡、深、奇的特点;重庆则多选用龟纹石,作品具稳、实、缓、荡的特色。

为了弘扬川派盆景,展示川派盆景的艺术魅力,我们组织编写了这本《中国川派盆景艺术》,以飨读者。本书在编写的过程中获得了各级领导的亲切关怀和有力支持。四川省省长张中伟同志在政务繁忙之中为本书作序。四川省人大常委会城乡建设环境资源保护委员会副主任委员唐宁同志也对本书给予宝贵的支持。黄寅逵、朱永明、吴平国、魏柏良等省、市领导同志还为本书提供了精心创作的盆景作品。我们在此表示诚挚的感谢!成都杜甫草堂博物馆、成都武侯祠博物馆、成都金牛宾馆、成都市园林管理局所属公园名胜、都江堰风景名胜区离堆古园、眉山三苏博物馆和江油李白纪念馆等单位也从多方面予以配合,编委会借此一并致谢。

本书着重介绍了川派盆景的发展历史、制作方法及作品赏析等。如有疏漏或不妥之处,请大家批评指正。

《中国川派盆景艺术》编委会

2005年7月

Sichuan province is called paradise. There are graceful mountains and persons of exceptional intelligence. Traditional culture gave birth to the peculiar culture of Bashu and created famous Sichuan miniascape.

The miniascapes in Chengdu and Chongqing city represent Sichuan miniascapes. Due to a long history and a deep culture, the techniques of formation of Sichuan miniascape are gorgeous and have striking features of region.

According to the old tradition, Sichuan miniascape began to appear in Three Kingdoms, had a significant scale in Tang dynasty and reached to the peak in Qing dynasty. The formative techniques matured in Qing dynasty. Many miniascapes which were made of plums and crabapples by Diaoguai, Dui-guai, Fang-guai, Gun-zhi and Ban-gunzhi in The Imperial Palace in Beijing and Museum of Mountain Hamlet for Escaping Heat in Chengde were venerable relics from Ming and Qing dynasty.

After the People's Republic of China was founded, Sichuan miniascape had expanded rapidly under the care of Party and government. Firstly, the departments that were concerned drew many miniascapes which were competitive products into Chengdu Dufu's Thatched Cottage Museum, Chengdu People garden, Jinniu hotel, Sichuan People hospital and Du Jiangyan Li Dui garden etc. Secondly many artists such as Li Zhongyu, Lai

Guangyu, Gan Rucai were absorbed into these departments and specialized in creation of miniascape. In 1959, when the Great Hall of the People was founded, some dozens miniascapes which were made by Li Zhongyu and Wang Mingwen were sent to Sichuan Hall the Great Hall of the People for exhibition. At the same time, in order to celebrate 10th anniversary for the People's Republic of China founding, the exhibition was held in Nan jiao garden in Chengdu City. In this exhibition, many miniascapes such as "Ju zhou tou" and "La zi kou" etc were great thoughtful and artistic in proposition and content. Marshal Chen Yi jaunted through Nan jiao garden and subscribed "elegant arts, beautifying the nature". During the Cultural Revolution, Sichuan miniascape suffered misfortune. After eleventh Party's meeting, Sichuan miniascape took a new lease of life. Sichuan miniascape have improved greatly since the reform and open. Sichuan miniascape has its peculiar artistic style because of edification of geographical environments, custom and culture arts.

Stump miniascape of Sichuan is good at elegance. Its pose is dignity and compatible with every quarter. Tree species are plum, crabapple, podocarp and cypress etc.

Potted landscape of Sichuan with an emphasis on rug and steep shows artistic features of steep. Famous mountains and great rivers in Sichuan such as San Xia, Jian men, Qing Cheng, E mei and Jiu Zhai show high, dangling, steep, deep and exquisite. Schist stones among stones are peculiar. Their works are dangling, steep and deep.

In order to develop Sichuan miniascape and show the artistic charm, we compile the *The Sichuan Penjing Art of China* for reader. The book's editorial committee has received warm concern and support from senior leaders in Sichuan Province and Chengdu while compiling this book. Zhang Zhongwei, governor of Sichuan province, wrote the preface for the book despite his busy work schedule. Tang Ning, director of the Urban and Rural Construction and Environmental Resource Protection Committee, has also supported the book's compiling. Officials from Sichuan and Chengdu, such as Huang Yinkui, Zhu Yongming, Wu Pingguo and Wei Boliang, have provided excellent miniascape works for this book's publication. The book's editorial committee extends its heartfelt thanks to them all. It is also indebted to the Chengdu Du Fu's Thatched Cottage Museum, Chengdu Temple of Marquis Wu Museum, Chengdu Jinniu Hotel, Chengdu Municipal Gardening Management Bureau, the Lidui Park of the Dujiangyan Scenic Spot, the Three Su's Museum in Meishan, Sichuan, and the Li Bai Memorial in Jiangyou, Sichuan, which have co-operated in the book's compiling.

This book's focus is on development, methods of formation and appreciation of Sichuan miniascape. If this book has some mistakes, please oblige me with your valuable comments.

The Sichuan Penjing Art of China Editorial Committee

July, 2005



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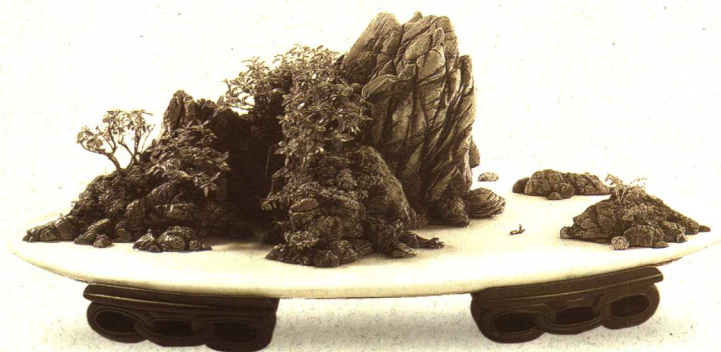
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历史篇

HISTORY

四川素有“天府之国”之美称。山川秀美，物华天宝。几千年的人文历史演进，孕育了优雅厚重的巴蜀文化和绚丽多彩的地方传统艺术，也成就了集山水灵气和文化底蕴于一体的川派盆景艺术。

川派盆景艺术起源于蜀汉时期。至唐、宋，逐渐积累了树桩蟠扎技艺和山水盆景造型技巧。用梅花、贴梗海棠、罗汉松蟠扎加工制作的树桩盆景，装饰意味浓厚。用四川本地所产各种自然山石制作的山水盆景，在小尺寸的盆景空间中创造出大容量的艺术境界来。到了明、清，川派盆景艺

Sichuan province is called paradise. There are graceful mountains and persons of exceptional intelligence. Historical human development with a long history gave birth to the peculiar culture of Bashu and created famous Sichuan miniascape. Sichuan miniascape began to appear in Three Kingdoms. At a later Tang and Song Dynasties time, Sichuan miniascape stepped into a steady stage of development and arts of topiary work of tree and shrub and formative techniques of potted landscapes were formed. Adorn of stump miniascapes which are made of plum, common flowering quince and Yew podocarpus is especially denseness. Potted landscapes which are made of autochthonic natural stone can apply expertly landscaping technique and create a big artistic conception in little space of miniascape. In Ming and Qing Dynasties, Sichuan miniascape stepped into a stage of boom and formative techniques of stump miniascapes had been matured increasingly. Representative of Sichuan



术进入兴盛时期。川派树桩盆景的蟠扎加工工艺日臻成熟其代表形式如立、斜、卧、悬等各种自然类树桩造型样式,掉拐、对拐、三弯九倒拐等规则类树桩造型样式以及平枝、滚枝等树枝造型样式,清末已经定型;川派山水盆景的加工技艺也日渐成熟。

新中国成立以来,盆景专业人员、专类园圃发展壮大,盆景创作和理论研究日益活跃。20世纪80年代

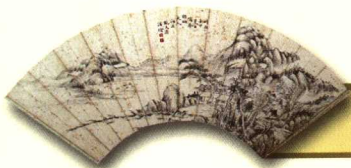
miniascape, for example, formative types of any of varies nature stumps which were made into upright forms, steep forms, prone forms and suspended forms. Formative types of metrical stump miniascape which were Diao-guai forms, Dui-guai forms, and San wan jiu guai forms had been set in the end of Qing dynasty. Formative techniques of potted landscapes had been matured in the end of Qing dynasty.

After the People's Republic of China was founded, professional staff and nursery garden had grown steadily. The creation and theoretical research were more active. The flourishing period of Sichuan miniascape was from 1980's to 1990's. During this period, many parochial and na-

至90年代是川派盆景最为兴盛的大发展时期。地方性和全国性的盆景艺术展览连续举办,盆景艺术培训班接连开办,盆景教材和盆景技术书籍陆续出版,专业和业余队伍不断壮大,量多质优的盆景艺术作品纷纷问世。各级盆景专业协会相继成立,加强了交流与合作,进一步扩大了川派盆景在国内外的影响。

tionwide exhibitions of miniascape and the art of miniascape training workshops were hold and many books about miniascapes were published, which fostered many high level of talents for art of miniascape and run off thousands of miniascapes works whose artistic value were very high, whose forms were varied and whose kinds were abundant. At the same time, the commonwealth of artists about miniascape at all levels were founded, which helped to strengthen the bonds and exchanges with internal and external craft brothers and wide further the effect of Sichuan miniascape on inland and overseas.





一、川派盆景艺术的历史沿革

川派盆景相传始于蜀汉时期。那时，因有诸葛亮管理国家大事，继位后的刘禅乐得清闲，在成都修建安乐宫，于宫院栽花种草，并将他青少年时期见到的奇峰危崖、古木苍松，再现于钵钵之中。他用石料、木板做成长短深浅各异的盆钵，栽植矮树并配以山石，在宫院呈“八”字摆设。后来大臣和商贾纷纷仿效，以至这种盆栽造景形式得以流传开来。

这一时期的树桩盆景保存至今的，最著名者当数都江堰离堆公园的张松银杏，相传为三国名士西蜀别驾张松亲手栽植。树形如振翅欲飞的白鹤，民间有银杏化为仙鹤飞翔的传说，故又名“白鹤仙”。此树由张松故里移入，经历代高手培护，至今生长健茂。

唐代，成都城内已出现了从事花木盆景交易的专业花市。四川盆景在皇族及达官贵人的府邸园林中也流行起来。受武则天猜忌有谋反嫌疑的章怀太子李贤被贬谪到成都，整日与花草盆景为伴，后病故于成都。公元706年其灵柩运回京城安葬。陵墓甬道现存壁画绘有手持花果树石盆



张松银杏（又名“白鹤仙”）（都江堰离堆公园）



手持“盆山”的侍女造像（大足 宝顶山）

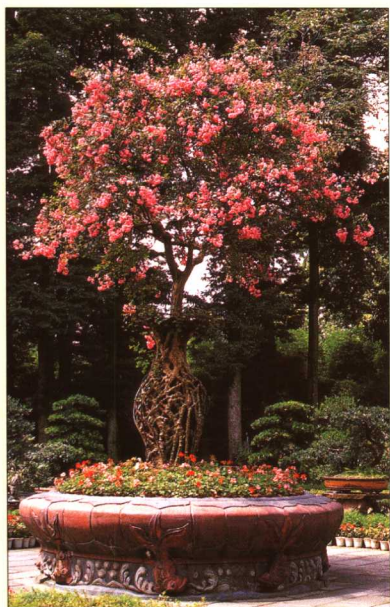


手托“盆山”的童子造像（大足 宝顶山）

景的侍女两人。唐代后期的李德裕，则是一个很有名的花木与奇石盆景爱好者。他就任川西节度使期间兴建的成都新繁镇东湖宅园，其内山水树石与花草盆景相映成趣，堪称西蜀名园。在入京就任宰相之后主持修建的平泉山庄及亲自撰写的《平泉山居草木记》，记述了“周围十里，天下奇花异卉，珍松怪石，靡不毕致其间”的胜景，以致有后人据此认为：盆景“始自平泉”（清·刘銮《五石瓠》）。据信现存于都江堰离堆公园的紫薇花瓶当是这一时期的作品，经过数十代艺人的精心培植蟠扎，终成瓶形。清末一大户人家捐赠的这株紫薇古桩，树身为中式镂空花瓶造型，树冠从瓶口生出。花开时节，繁花盖顶，妙不可言。

五代的前蜀国被颠覆后，孟知祥统一巴蜀全境，建立了后蜀国。他属下的随员梅翁归隐于成都西郊，置地十余亩植梅玩赏，并试用棕绳捆扎梅枝，使其蟠曲矮化，开启了川派树桩盆景蟠扎技艺的先河。其子梅雨村继承父业，并仿照画意将盆梅扎成多种姿态造型，这便是四川最早的梅桩盆景。

北宋时期，川派盆景艺术有了长足进步。树桩盆景和山水盆景已经各自独立，分流发展。盆梅、盆松（罗汉松）、盆栽石榴等成了较常见的树桩盆景。这时蜀中的海棠很有名，宋仁宗时在益州（今崇州市）为官的沈立撰有《海棠记》一卷，记述了这里海棠的栽植盛况。而成都双流牧马山那时又是国内贴梗海棠的栽培中心，因此贴梗海棠就成了成都盆景最常用的树种之一。北宋大文豪苏轼是四川眉山县人，他在其所著《格物粗谈》中说：“芭蕉初发分种，以油簪横穿其根二眼，则不长大，可作盆景。”记载了控制芭蕉生长而保持盆景植物矮化特征的具体方法。苏轼出川为官之后，还写过很多诗篇反映他制作树桩盆景和山水盆景的情况。在重庆大足县宝顶山大佛湾北宋时期的摩崖造像中，就有手持“盆山”的侍女造像和手托“盆山”的童子造像。在四川安岳县开凿于北宋时期的圆觉洞石窟



紫薇花瓶（都江堰离堆公园）

内,还有一手捧“盆山”的飞天石刻造像。在成都武侯祠博物馆孔明殿前,摆放着一尊明代的铸鼎,铸鼎正面的中部有手持山水盆景的雙人飞天造像。“盆山”是历史上对山石盆景的流行称谓。

宋皇朝南迁之后,川派山水盆景有了新的发展,特别是在制作山水盆景的石材发掘利用和盆景小中见大处理技法这两方面具有突出表现。南宋时期最有名的盆景石材是川石、道州石、灵璧石、桂石等。如南宋人赵希鹄在《洞天清录·怪石辨》中写到:“……道州石亦起峰可爱。川石奇耸,高大可喜。”云林居士杜绾在《云林石谱》中介绍盆景与假山石材116种,其中对“西蜀石”倍加赞赏。同一时代的王梅溪则在一首诗中写到:“……寸碧来从锦江远,九嶷分向锡山居;……我有千峰藏雁荡,擎天一柱插空虚。”他用来自成都锦江的山石做成了小中见大效果十分突出的山水盆景。南宋爱国诗人陆游长时间在川内崇州、夔州作官,他也是一个山水盆景的爱好者。他在《菖蒲》一诗中讲了用石菖蒲和昆山石制作水石盆景的情况。其《道石》诗则更详细地描述了闲暇时利用道州石并按小中见大手法创作山水盆景的过程:“……小试壶公缩地术,数峰闲对道州山。”诗中所指“壶公”是一位神仙,神话中说书生费长房进入到壶公的茶壶,在壶中亲身游历了另一个大千世界。壶中有天地,这就是中国文化艺术中“小中见大”意境的由来。这种艺术思想在盆景创作中反映出来,说明宋时川派山水盆景艺术创作已经达到较高的水平。

都江堰离堆公园保存的巨型紫薇屏风,植于宋代,成型于明末清初,用紫薇、银薇和红薇三个品种,经过几十代园艺师精心培育而成。枝干编织成镂空屏风,正中再添花瓶轮廓。夏秋开花,灿若云霞。清雍正年间,四

川曾姓人氏捐赠给伏龙观,现保留在清溪园内。

现存于眉山三苏祠的木假山堂,为宋代的山水盆景提供了另一佐证。苏洵年轻时游历名山大川,可谓丘壑填胸臆。后在家中设木假山堂,立了一座三峰挺立的木假山。三峰各自鼎立而互相照



手托山水盆景的雙人飞天造像(中)(成都武侯祠博物馆铸鼎)



木假山堂(眉山三苏祠)