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Bonsai of East Asia

廣州市市政管理局市園林局 主編
廣 東 園 林 學 會

盆

景

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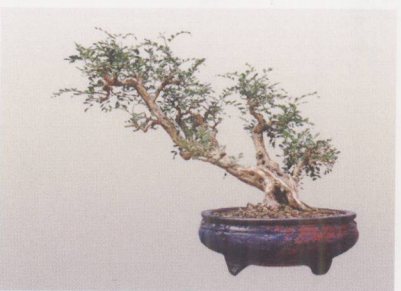
东亚鱼米



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東亞盆景



粵·港·澳·臺·及日本
盆景匯展精品薈萃

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序

今年7月，我應邀出席在美國夏威夷舉辦的2000年世界盆景大會，并作盆景創作示範。五大洲的盆景組織代表、名師高手和愛好者濟濟一堂，有的是從內陸的沙漠、大洋中的小島或人烟稀少的偏僻鄉鎮等遠涉重洋而來。看到這些金髮碧眼的洋人對源于中國的盆景藝術那種如痴如醉和孜孜不倦的學習精神，我被深深的感動。這正說明了中國盆景藝術魅力無窮。

中國盆景藝術源于唐代，已有1200多年歷史，后經朝鮮傳至日本。20世紀起，盆景在歐洲出現；二次世界大戰后，盆景又傳至美洲，現已在世界各國生根開花。近幾十年，歐美、澳洲的盆景技藝突飛猛進，但整體水平還遠不及中國和日本。

爲了慶祝中華人民共和國成立50周年，廣州市流花湖公園、廣州盆景協會、廣東園林學會盆景專業委員會聯合在流花湖公園舉辦“粵、穗、港、澳、臺及日本盆景展覽”，這次展覽共展出盆景精品400余盆，其內容豐富，蔚爲大觀。除廣東、港、澳地區送來盆景作品外，還首次公開展出從臺灣省、日本送來的盆景作品40盆，使廣大觀眾和盆景愛好者耳目一新。

中國盆景神形兼備，意境深邃，形式多樣，流派紛呈。而以廣東、福建、廣西爲代表的嶺南派采用獨特的“蓄枝截干”法造型，其枝干瘦硬如屈鐵，蒼勁自然，獨樹一幟。

嶺南盆景多姿多彩，孔泰初爲代表所創作的盆景多干壯枝繁，翠葉深沉如幄，雄渾豪放，氣度不凡；素仁派盆景則高聳挺拔，枝葉稀疏，互不糾結，但疏而不散，飄逸瀟灑，高雅恬淡；另有陸學明、莫珉府，黃磊昌等創作的盆景都各展風采，使嶺南盆景譽飄四海。

港澳盆景既秉承嶺南風格又博采各家之長，經悉心研究后又有

新的發展；香港青松觀、圓玄學院、文農盆景園都收藏頗豐，各見特色。

臺灣地區盆景既有嶺南盆景趨于自然的風格，又受日本盆景的影響較深，近年來在創作技法上有所突破，藝術水准與日俱增。今次由臺灣八里盆景園送展的作品使觀眾得到一次美的享受。

日本盆景技法精良，外形華美，傳統風格有枝繁葉茂、雄偉端莊的模樣木和清瘦自然、如詩似畫的文人木等。日本將盆景藝術推向世界功不可沒，因此日本盆景在國際上享有較高的聲譽。

當今高水准盆景作品薈集羊城，同臺展覽，機會難得，許多行家、愛好者都建議主辦單位組織人力專門出版盆景畫冊，使更多盆景愛好者能一睹這些精品盆景的風韻。

為此廣州市市政園林局、廣東園林學會負責主持此舉，并力邀上海著名攝影家金寶源先生來穗拍攝盆景作品。為充實畫冊內容，又將各地較好的盆景作品再作增補，并確定由廣州方面組織專家編寫、審稿，確定入選作品，委托上海三聯書店負責編輯、印刷、發行。

通過對這些作品的品評、欣賞，從中可領略盆中景物反映出來的各自不同的審美意念和豐富情感。部分名作專門編寫品評欣賞文章，全部作品均有題名及說明，加上精湛的攝影藝術和精美的印刷，向廣大讀者、盆景愛好者獻上的是一本精美的、使盆景藝術得以發揚光大的畫冊。

上海市綠化管理局局長 胡運驊
中國風景園林學會花卉盆景分會副理事長

2000年11月





PREFACE

Hu Yunhua

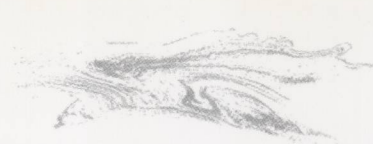
In July 2000 I was invited to the World Bonsai Meeting 2000 held in Hawaii, USA and attended by representatives of bonsai organizations from five continents, great bonsai masters, professionals and amateurs from inland desert areas, ocean islands and sparsely populated remote townships, who made light of thousands of miles of ocean voyage. I had the opportunity of demonstrating my bonsai creations and was deeply moved by the blonde and other overseas counterparts who were enchanted by the fascinating art of Chinese bonsai and showed a strong desire to learn.

With a history going back more than 1200 years, the art of Chinese bonsai originated from the Tang Dynasty, and spread to Japan via Korea at a later time. In the beginning of the 20th century bonsai made its appearance in Europe. After World War II bonsai found its way to America. Today it takes roots and flowers in all parts of the world. In recent decades, the art of bonsai in Europe, America and Oceania has developed rapidly but on the whole is far from being equal to that in China and Japan.

To celebrate the 50th anniversary of the founding of the People's Republic of China, Lake Liuhua Park of Guangzhou City, the Guangzhou Bonsai Association and the Professional Bonsai Committee of Guangdong Garden Institute jointly held "Guangdong, Guangzhou, Hong Kong, Macao, Taiwan, and Japanese Bonsai Show", in which 400 pots of finest bonsai including 40 pots of bonsai from Taiwan Province and Japan were put on display for the first time pleasing the eye as well as the mind of visitors.

Chinese bonsai is of many styles and forms stressing the importance of artistic conception, spirit and appearance. With Guangdong, Fujian and Guangxi bonsai as typical specimens, the unique Lingnan style of bonsai is noted for its plastic arts of shaping trunk and preserving branches and leaves, which render each of bonsai slender yet ferreous, hardy but natural.

The Lingnan style of bonsai is variform. Most of bonsai trees created by Kong Taichu possess imposing trunks with canopies of dark green leaves. Suren specimens of bonsai have towering trees with a few leaves and few entanglements and seem to be indifferent to fame or gain. Each



of representative works of bonsai created respectively by Lu Xueming, Mo Minfu, and Huang Leichang has beauty and lure of its own. In short, the fame of the Lingnan style of bonsai is carried far and wide.

Following the Lingnan style of bonsai and absorbing strong points of others, Hong Kong bonsai and Macao bonsai have achieved new attainments through careful studies. The Evergreen Pine Temple of Hong Kong, Yuan Xuan Institute and Wen Nong Bonsai Garden boast rich collections of bonsai with different characteristics.

Influenced by the naturalistic style of Lingnan as well as the Japanese style of bonsai, Taiwan bonsai has seen breakthroughs in techniques recently. Its artistic level is increasing with each passing day. The works of art from Bali Bonsai Garden of Taiwan have enabled viewers to appreciate their beauty.

Celebrated for its fine appearances and extraordinary skills, traditional Japanese bonsai has "model trees" of exuberant foliage and great magnificence, and "scholarly trees" with such features as being slender, natural, poetic and picturesque. Internationally Japanese bonsai wins a comparatively higher reputation as it has made great contributions to the spread of bonsai know-how throughout the world.

It is a strong desire of many bonsai lovers and experts to publish a bonsai picture book by making good use of fine specimens at the Guangzhou Bonsai Show through the efforts of sponsors so as to let more bonsai lovers to enjoy their charms. For this reason the Guangzhou Municipal Garden Bureau and Guangdong Garden Society assumed the responsibility of gathering and selecting articles written by experts and relevant photographs taken by Jin Baoyuan, a famous photographer from Shanghai, and additional bonsai photographs from elsewhere. Edited, published and distributed by Shanghai Joint Publishing Co., this excellent picture book, an edition de luxe, is now dedicated to readers and bonsai lovers with a view to carrying forward the art of bonsai.



概 述

盆景是中華民族長期歷史中形成的一種獨特的植物造型藝術。它以植物、山石等為素材，以中國繪畫理論為准則，運用縮尺成寸的藝術手法，在尺幅盆盎中營構山水景觀或千年古樹，再現大自然的神韻。

盆景的形成，可上溯到晉代。晉室南遷，疆域縮小，文人士大夫從對北歸感到渺茫而轉向安居江南的自足，由此產生了在盆中布局天地、濃縮自然的盆景雛形。沈約有詩云：“雖云萬重嶺，所玩終一丘。”此時的山水畫、山水詩和美學理論的形成更為后世的創作奠定了基礎。至唐代，盆景藝術已經趨于成熟，唐章懷太子墓壁畫上所繪“侍女盆景圖”即為例證。之后的白居易、米芾、蘇東坡、王十朋、陸游、范成大等不僅都有此愛好，在他們傳下的詩文中，亦可見對盆景的描繪或贊美；他們或親自布局謀劃，或親手配置栽植；或取灘江之秀，或取華岳之險，盡情地將大自然中的高山流水、奇卉异木濃縮進方寸之間，營造了一盆盆“無字之詩，立體之畫”，并與繪畫、文學、園林藝術等一起，成為中國文化藝術寶庫中的瑰寶。

明清兩朝，盆景不僅是宮室苑囿中的高雅擺設，即使平常人家也普遍有此雅興。明版《金瓶梅》插圖中，盆景隨處可見；明代曾勉之《吳風錄》中記載：“吳中……珍花异木錯映闌圃，閭閻下戶，亦飾小小盆島為玩。”理論上，也出現了《太平清話》（明·陳繼儒），《長物志》（明·文震亨），《群芳譜》（明·王象晉），《盆景》（明·吳初泰），《花鏡》（清·陳淏子），《廣東新語》（清·屈大均），《盆玩偶錄》（清·蘇靈），《揚州畫舫錄》（清·李斗）等著作。理論與實踐互相促進，此時的盆景創作達到了鼎盛期；在藝術上，則出現了以江蘇揚州、蘇州，四川，廣東、廣西為代表的揚派、蘇派、蜀派、嶺

南派等藝術上較為成熟的四大盆景流派。近數十年來，海派盆景博采衆家，融會貫通，形成了海派盆景獨特的風格，呈欣欣向榮之勢。

廣東地處五嶺以南，地勢北高南低，屬熱帶、亞熱帶氣候，終年三冬無雪，四季常青，陽光明媚，雨量充沛，土壤肥沃，歷來有“百花之庫”、“千樹之源”之稱。珠江三角洲更是商賈雲集，文風昌盛，尤其在中國近代史和現代史上占有舉足輕重的地位，這些都為嶺南盆景的發展創造了良好的條件。

據傳，宋代蘇東坡被貶廣東，就曾吟咏過“嶺南萬戶皆春色”，可見當時老百姓幾乎都在家中栽種植物；清代，民間制作盆景更多，如資料記載：“九里香，木本，有香甚烈，難長，選最短者，制為古樹，枝干卷曲，作盆盂之玩，有壽數百年者。”《廣東新語》也曾記載道：“英州（即今英德縣）為奇石之藪。……土人嘗載至五羊，以輕重出價，使之層疊為山。”從上述可看到嶺南盆景起源及發展的簡要軌迹。

民國之後，特別是20世紀30年代以來，喜愛盆景的人越來越多，尤其是文人雅士和園藝高手對盆景更是情有獨鍾，特別是一些文化層次較高的畫家、攝影師等，他們不滿足僅在盆盎中栽種奇卉異木，更多的是要走獨創之路。他們把國畫的畫理、畫法及畫中優美的樹型、樹干、樹枝的形象運用到盆景的造型中——諸如蒼勁的老干，飄逸的垂枝，滴翠的葉片等常出現在他們創作的盆景中。嶺南盆景開始真正成為耐人尋味的“立體畫，無聲詩。”

嶺南盆景藝術正式躋身為中國盆景五大流派之中，許多大師的作用是不可低估的。如孔泰初、陳素仁、莫珉府、陳德昌、葉恩甫、陸學明等，都曾為嶺南盆景風格的創立作出過重要貢獻，尤其是孔



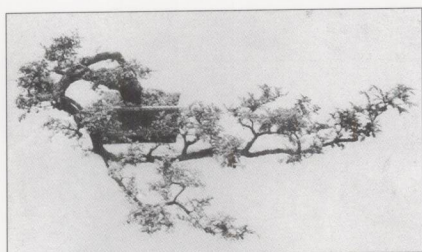
榆: *Ulmus parvifolia*.



榆: *Ulmus parvifolia*.



雀梅: *Sageretia theezans*.



榆: *Ulmus parvifolia*.

泰初和陳素仁二位，人們曾譽之為嶺南盆景的“二杰”。孔泰初先生1985年辭世，1989年被建設部追授予“中國盆景藝術大師”的稱號。

同于1985年被建設部授予“中國盆景藝術大師”稱號的陸學明先生，長期在廣東芳村從事盆景創作，他的作品蒼勁飄逸，特別是他創造的“大飄枝”、“大回枝”等技法，受到盆景愛好者的推崇，現已成為嶺南盆景的基本技法之一。

嶺南盆景藝術風格的正式形成雖然時間較晚（至今約七、八十年），但由於品種豐富，構圖活潑，又師法自然，手法細膩，特別是其蓄枝截干、千裁百剪而不留人工痕迹的獨特技法，故無論是蒼勁雄渾或輕盈飄逸的藝術造型，都處處可見功力。

嶺南盆景的藝術風格，可歸納為：一、法一形萬。這是嶺南盆景在源于自然又高于自然的普遍性法則的前提下所形成的。目前比較常見的有單干式、雙干式、一頭多干式、懸崖式、水影式、附石式、水旱景式、臥盆式、拼林式等。這種采于大自然又經過藝術手法提煉加工而形成的樁景型式，成為既具自然美，又有意境美的盆景藝術型式。二、章法嚴謹。嶺南盆景的近樹造型，如工筆畫一般，一絲不苟，纖毫畢現。不僅要求整體優美和諧，對樹體每一個細部，如根、干、枝、梢、葉等，什麼樹型配什麼根都有嚴謹的章法，如大樹型配盤根，飄斜型配偏根，木棉型配板根，榕樹型配吊根，懸崖水影型配爪根等等。總之，要求脈絡相貫，顧盼傳神，氣韻生動，野趣盎然。三、四季情趣。嶺南地區氣候溫潤，植物豐富，故“四季情趣”正是嶺南盆景藝術風格中最具表現力的內容。通過修剪或摘葉，可以表現出四季不同的景象——早春嫩綠，新紅點點；夏意蓊郁，翠雲如蓋；金秋風爽，黃葉飄零；嚴冬寒雪，枝禿梢露。四季寫意景觀，如詩如畫，引人遐思，令人神往。四、動感傳真。動感既可反映出盆景的自然野趣，又可通過外形的傳真表達其內在的動感，觀之使人如身臨其境，繼而浮想聯篇，動情感懷。這是作者在創作中將樹樁最具表現力的枝葉加以誇張而造成的藝術效果。動

感傳真是嶺南樹樁盆景藝術風格在造型水平上的提高，它使盆景更貼近自然，更具自然野趣的真情實感。

近年來，東亞一帶盆景事業發展很快，臺灣省和菲律賓由于自然條件得天獨厚，植物資源豐富，盆景選材十分寬廣。從臺灣盆景藝術創作中，可看到其造型和技法與大陸盆景的血緣關係，但它又走自己的獨創之路，如大量運用榕樹、海芙蓉、俏娘子、黃槿、橡皮樹等本地樹種，使盆景更具鄉土特色；菲律賓不少反映熱帶雨林獨特風貌的作品表現了很高的藝術水平。

泰國、馬來西亞、新加坡的盆景栽培藝術綜合各地特點，也取得了長足的發展，如賞花盆景花期控制甚佳，特別是水梅通過人工控制，樹型美，花開繁茂，增強了盆景的觀賞性。印度尼西亞的盆景風格則與臺灣盆景風格較接近，樹種主要有木黃、水梅、紅果、榕樹、九里香等。

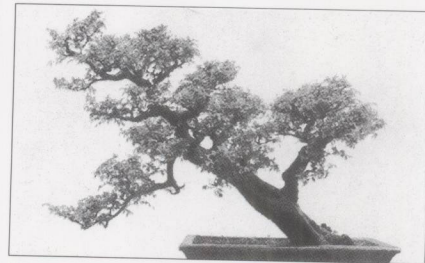
日本盆景經過數十年的發展，形成了較強的風格，從形態上，主要有“模樣樹”、“文人樹”。模樣樹格式嚴謹，端莊雄渾，枝條分布細膩、工整，儼然古拙大樹；文人樹構圖奔放，姿態萬千，講究詩情畫意，寄寓了文人墨客的情感，展露了他們的藝術才華。日本盆景擅用真柏、黑松、三角楓等，其枯干處理，着意表現年代感，樹干枯而不萎，形態清奇，片片綠葉顯示着強大的生命力。

這次借廣州市流花湖公園舉辦盆景展覽之機，出版《東亞盆景》畫冊，是20世紀末我們嶺南和東亞數國及地區的盆景再一次群體展示，或許她談不上激昂壯闊，但畢竟表達了粵、港、澳、臺地區及日本等盆景藝術的主旋律，作為一種盆景藝術交流的形象語言，相信在一定程度上會推動整個盆景事業的發展。

廣州市政管理局市園林局副局長 吳勁章
廣東園林學會副理事長



雀梅: *Sageretia theezans*



榆: *Ulmus parvifolia*.



GENERAL
DESCRIPTION
Wu Jingzhang

Developed in the long course of Chinese history, bonsai is a unique botanical form of the plastic arts and the re-creation of seemingly age-old trees, landscapes and waterscapes, and natural splendors in miniature by employing such basic elements as plants, trees, rocks and other materials, and utilizing the theory of traditional Chinese painting.

Bonsai can be traced far back to the Jin Dynasty. When the Jin capital moved to South China, the shrinkage of the imperial power and frontiers made it impossible to recover North China. And the literati were content with relatively peaceful living in the area south of the Lower Yangtze. Consequently, bonsai in an embryonic form appeared, making replicas of nature on a small scale. "A hillock resembles rolling mountains to the viewer," said Shen Yue in his poem. Landscape paintings, landscape poems and aesthetics fashionable at that time laid the foundations of bonsai creations in the coming years. The art of bonsai reached the state of maturity under the Tang Dynasty as evidenced by the mural painting in the Tomb of the Tang Prince Zhang Huai showing a maid of honor holding bonsai in her hand. In the centuries that followed Bai Juyi, Mi Fu, Su Dongpo, Wang Shipeng, Lu You, Fan Chengda and the like had great love for bonsai, depicted and eulogized it in their verse or prose. Modeled after the beautiful Li River or awe-inspiring Mt. Hua, they were able to create "poems without words and stereoscopic pictures", bringing into being wonderful flowers and trees, high mountain and flowing river scenery in the form of bonsai. Chinese painting, literature, landscape gardening and bonsai are brilliant gems in the treasure house of Chinese culture and art.

During the Ming and Qing Dynasties, bonsai was used to decorate the palaces and imperial gardens as well as common dwellings showing good taste. Bonsai can be readily seen in the Ming edition of well-illustrated "Jin Ping Mei". "In Suzhou delightful small pots of fantastic flowers and grotesque trees are found here and there in the gardens of houses belonging to the common people," said the Ming writer Zeng Mianzhi in "Wu Feng Lu". Bonsai theories had been formed by Chen Jiru in "Tai Ping Qing Hua", Wen Zhengheng in "Zhang Wuzhi", Wang Xiangjin in "Qun Fang Pu", Wu Chutai in "Bonsai" under the Ming Dynasty, and by Chen Haozi in "Hua Jing", Qu Dajun in "Guangdong Xin Yu", Su Ling in "Pen Wan Ou Lu", and Li Dou in "Yangzhou Hua Fang Lu" under the Qing Dynasty. Integrating theories with practice, bonsai creations reached their apogee during the centuries of the Ming and the Qing and have gradually formed four major styles of bonsai, namely Yangzhou, Suzhou, Sichuan and Lingnan. The latter is best represented by Guangdong and Guangxi bonsai. In recent decades the Shanghai style of bonsai, full of vigor and vitality, has been formed after taking in artistic nourishment from other styles of bonsai and achieving mastery through comprehensive studies of the subject.

Located to the south of the Wuling, Guangdong is topographically high in the north and low in the south and has fertile soil, plentiful rainfall, pleasant sunshine, snowless winter and green vegetation all the year round, belonging to tropical and subtropical climates. It has had the reputation of being the Sources of Flora. With brisk trade and cultural attainments, the Pearl River Delta has taken up an important place in modern history of China. All these have provided favorable conditions for the development of the Lingnan style of bonsai. "Spring comes to thousands of Lingnan houses," said the Song poet Su Dongpo when he was relegated at Guangdong. It can be said with certainty that the local inhabitants were fond of cultivating of gardens as early as the Song Dynasty. Bonsai became increasingly popular under the Qing Dynasty. Records indicate that murraya paniculata had a strong smell and was hard to grow tall, and the short ones were often used to make potted old trees with twisted branches and twigs, some of which could live for several hundred years. "Guangdong Xin Yu" records, "Yingzhou (Yingde County now) is a place famed for its grotesque rocks which can be used to make potted landscapes. The locals carry them to Wuyang to sell by weight." From the above-mentioned information, one is able to get a general idea of the origin and development of the Lingnan style of bonsai.

Since the period of the Nationalistic regime, particularly the 1930s, more and more people have taken pleasure in bonsai. Scholars, horticulturists, well-educated artists and photographers, not following the beaten track, have been making their best endeavors to blaze new trails. Putting into use the principles and techniques of Chinese painting and beautifully painted trees, their overall appearances, hardy trunks, wind-swept branches and dark green leaves, they successfully re-created them in the form of bonsai. The Lingnan style of bonsai is described as "soundless verse and stereoscopic painting", affording much food for thought.

A good number of great bonsai masters such as Kong Taichu, Chen Suren, Mo Minfu, Chen Dechang and Lu Xueming have made great contributions to ranking Lingnan bonsai as one of the four leading styles of bonsai in China. Kong Taichu and Chen Suren are the best of all. Unfortunately, Mr. Kong Taichu passed away in 1985 and was given the posthumous award of Great Artist of Chinese Bonsai by the Ministry of Construction in 1989.

Mr. Lu Xueming has for long been engaged in bonsai creations at Fang Cun, Guangdong. Characterized by archaism and forcefulness or facileness and gracefulness as evidenced by "Wind-swept Trees" and "Convolutd Trees", his works of bonsai art are exalted by bonsai lovers and his techniques constitute part of the basics of the Lingnan style of bonsai. In 1989 he was given the award of Great Artist of Chinese Bonsai.

Formed as late as the 1970s and the 1980s, the Lingnan style of bonsai is celebrated for its mastery of nature, great varieties and vivid depictions. What deserves to be noticed is that hardy or graceful trees being trimmed hundreds of times seem to have happened without human aid.

The Lingnan style of bonsai is summarized as follows:

(A) One Principle and Multiformity

The Lingnan style of bonsai sticks to the principle of following nature and surpassing nature. Some of popular forms of bonsai include single trunk, double trunk, multiple trunk with one top, precipice, waterscape, stump and rockery, waterscape and landscape, reclining upon the pot and forests. These art forms are beautiful representations of Mother Nature and great power of conception.

(B) Correct Approaches and Fineness of Details

Like traditional Chinese realistic painting characterized by fine brushwork and close attention to detail, the formation of close perspectives of bonsai trees requires harmonious total composition and fineness of details. Big trees should match with coiled roots, wind-swept trees slant roots, gossampinus nus malabarica aerial roots, banian-trees branches coming down to the ground and taking root, trees clinging to crags over the water claw-like roots.

(C) Delights of Four Seasons

A warm climate and an abundant variety of plant species in the area of Lingnan are possible of creation of beauty sequence in the form of bonsai through clipping or trimming techniques. For example, red buds and tender tips of green leaves in early spring, a canopy of dark green leaves in summer, fallen brown and yellow leaves in the refreshing autumn wind, and bare trees in snowy winter. Like freehand brushwork in traditional Chinese painting characterized by vivid expression and bold outline, these poetic and scenic splendors of the four seasons portrayed by the Lingnan style of bonsai are able to render the viewer so deep in thought and so carried away by feelings that he or she is unaware of other things.

(D) Kinaesthesia and Resemblance to the Original

Delights of the wilderness in bonsai are reflected by kinaesthesia. Resemblance to the original animates bonsai, converting the viewer to a participant and thinker. By making proper use of stumps, branches and leaves and employing the method of exaggeration, the Lingnan style of bonsai is created by artists in a way that is true to nature.

Rapid progress has been made in the art of bonsai in East Asia. Taiwan Province and the Philippines are endowed by nature with favorable geographical conditions and an abundance of plant species. Counting kin with mainland bonsai, Taiwan bonsai, however, follows its own path and has a strong local flavor. Many native plants and trees have been used in bonsai creations such as banian-trees, *H. taiwanensis*, *rhodomyrtus tomentosa*, *hibiscus tiliaceus*, and ivory nut. The scenery of tropical rain forests is reflected by a large number of Philippine bonsai, bringing before the sight a high level of artistry.

By absorbing strong points of others, Thai, Malaysian and Singapore bonsai has made fast progress. Appreciative floral bonsai is exceptionally fine in terms of manipulative flowering period and outer appearances as proved by *adina rubella* and the like. Indonesian bonsai is similar to Taiwan bonsai in many ways. Both use *casuarina equisetifolia*, *adina rubella*, *stranvaesia davidiana*, banian-trees and *murraya paniculata* in a large proportion of the instances.

Through several decades of development, Japanese bonsai has formed its own style. There are so-called "model trees" and "scholarly trees". With its neatly trimmed branches and twigs, the former has the features of being rigorous, dignified, forceful, great and archaic. The latter shows the qualities of being bold, unrestrained, variform, poetic, picturesque, sentimental, and laden with artistic imagination. The Japanese bonsai artists are good at using *cupressus funebris*, *pinus thunbergii*, *acer buergerianum* and other trees to express age-old tree, withered trunk, grotesque shape and vigorous foliage.

On the occasion of the Bonsai Show held at Lake Liuhua Park of Guangdong City, "Bonsai of East Asia", a picture book, is published. It exhibits again at the turn of the centuries an array of fine specimens of bonsai from Lingnan of China, East Asian countries and regions not on a grandiose scale but in a way that conveys the theme of the art of bonsai in China's Guangdong, Hong Kong, Macao and Taiwan, Japan and other countries and regions. Serving as visual aids, it will certainly promote the artistic interchange and development of bonsai as a whole.