

中国盆景艺术系列
Chinese Miniature Landscape Series

(第二版)
(Second Edition)

中国山水 盆景艺术

CHINESE POTTED WATER AND
MOUNTAIN LANDSCAPE ART

陈习之 林超 吴圣莲 编著

Compiled by
Chen Xizhi, Lin Chao & Wu Shenglian

黄玉煌 容惠贞 摄影

Photographed by
Huang Yuhuang & Rong Huizhen



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作者简介

陈习之,浙江温州人,1950年出生,中国农工党员,浙江红欣园林艺术有限公司法人代表,深圳东湖公园盆景世界技术总监,工程师,经济师。

先后与林鸿鑫等人合著出版了《中国温州茶花鉴赏》《树石盆景制作与赏析》《城市生态与立体绿化》等书籍。1997年为迎接香港回归祖国,红欣公司与深圳东湖公园合建了东湖公园盆景世界。该园自建国以来参加了数十次全国、地区的展览,获奖牌120多枚,并在东湖公园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交流。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年被列入《中国盆景名园》一书。

About the Author

Chen Xizhi, engineer, economist and member of Chinese Peasants and Workers Democratic Party, was born in Wenzhou, Zhejiang Province in 1950. She is the legal person of Hongxin Limited Corporation of Landscape Architecture of Zhejiang, and chief technology officer of Pot Plant and Miniature Landscape World of Shenzhen East Lake Park.

In collaboration with Lin Hongxin and some others, she compiled and published such books as *Appreciation of China's Wenzhou Camellia*, *the Making and Appreciation of Potted Tree and Stone Art*, and *City Ecology and Three-dimensional Forestation*. 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, built 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 and 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

陈习之编著的《中国山水盆景艺术》一书即将出版。闻后为之一惊!

过去,我只知道陈习之女士是著名的企业家。当地有识之士尊称她为“女强人”,又称她为绿色王国里的“茶花皇后”。之前,我从未听说她还是山水盆景的行家里手。

陈习之与夫君林鸿鑫大师共同创办的红欣园林艺术有限公司,驰名江浙乃至全国。她不仅擅长园林设计,还亲自完成60多个绿化工程。从设计到施工,她是样样精通。1996年我去过温州,亲眼看到她设计的温州大厦屋顶花园,那里面有假山、喷泉,还有盆景。难道那里摆放的山水盆景就是她的杰作?当时我只顾欣赏,没有细问,今天我才找到答案。

她夫君林鸿鑫在深圳创办的东湖公园盆景世界也有她的一份功劳。她不仅仅是资金的保障者,还是出谋划策的智多星。更令人钦佩的是,为了家族事业不断发展壮大,她常年从深圳飞往温州及祖国各地。为了在深圳第26届世界大学生运动会期间举办盆景书画展,她忙碌了三个多月的时间。

总之,只要是绿化祖国、美化中华的事情,她都乐此不疲。今年她又抽出时间,将酝酿已久的《中国山水盆景艺术》一书付诸出版,令盆景界人士很是期待。

此书值得称赞的是,陈习之不仅抒写了山水盆景的发展史,还将山水盆景与国画之间的相互借鉴和相互依存,都作了详细的介绍。更可贵的是,她把山水盆景的创作形式、创作材料、所使用的工具以及制作工艺,都作了深入的阐述。我相信这本书的问世,对初学者技艺的提高会有实实在在的帮助。而且,读者还可从国画创作中体会盆景艺术中的诗情画意,更好地掌握中华之魂,为复兴中华文化增添新的力量。

俗话说:“不是一家人,不进一家门。”陈习之一家可称得上是“艺术之家”,夫君林鸿鑫是中国盆景艺术大师,女儿林静也有不俗的表现,在父母的熏陶下,也是多才多艺、能文能武。

从陈习之的人生经历中,我们可以得出这样的结论:凡是人品好,又经受过人生历练、磨难的人,大都能百折不挠,为国家成就大业、做大事情。所以,他们的进步是实实在在的。

我在15年前为名家写序时,就曾预言:盆景艺术是国粹,也是五千年中华文化的象征。中国盆景事业要大发展、大提高、大普及,必须依靠党、依靠国家,更要依靠有艺术爱心、有经济实力的企业家们的热心支持和帮助!

今天的实践已经证明:如果没有林鸿鑫、陈习之夫妇的远见卓识,没有他们忘我的辛勤劳动和热情支持,深圳盆景艺术就不会有今天骄人的成绩!

中国盆景艺术家协会名誉会长

《中国花卉盆景》杂志社总顾问

苏本一

Foreword

It is a surprise for me to hear that the book Chinese Miniature Landscape Art compiled by Chen Xizhi is to be published.

Previously, I just knew that Ms. Chen, a famous entrepreneur, was respectfully held by some of her native knowledgeable persons to be a "High-profile Businesswoman" or as the "Queen of Camellias" in the kingdom of horticulture. And I had never heard that she was expert at miniature landscape art.

Chen Xizhi, who, together with her husband Lin Hongxin, the master artist, established Hongxin Limited Corporation of Landscape Architecture of Zhejiang, enjoys great fame not only in Jiangsu and Zhenjiang but also in other parts of China. She is expert at the design of landscape architecture, having accomplished more than 60 forestation projects. Moreover, she knows all the details from designs to implementations. I went to Wenzhou in 1996 and saw in person the roof garden she designed on top of Wenzhou Mansion, which contains miniature mountains, springs and potted plants. Is it true that all those works of miniature landscape are her creation? I was then focusing myself on the appreciation of those artistic works without asking the name of the artist. Now I have the answer. Her husband Lin Hongxin established Pot Plant and Miniature Landscape World in Shenzhen, in the process of which she played an important role. She was both the guarantee of financial resources and the contributor of wisdom in the planning of the whole project. What is most admirable is that she often flies back and forth for the growth of her family enterprise from Shenzhen to Wenzhou and to other parts of the country. She spent over three months in making preparations for the exhibition of pot plant and miniature landscape art together with the calligraphy and painting exhibition held during the 26th Universiade.

All in all, she usually takes pleasure and works tirelessly so long as what she is doing concerns forestation and beautification of China. Now, she is ready to publish her long-planned book Chinese Potted Water and Mountain Landscape Art, which is worth the expectation of those who are engaged in pot plant and miniature landscape art.

Her book is commendable because the authors have included in their book not only the history of the development of miniature landscape art but also the relation between miniature landscape art and traditional Chinese paintings which involve mutual borrowing and mutual reliance. What is more precious is that in her book she has made detailed illustration of the forms of creations, the materials used in creations, the tools and craftsmanship involved in the creation of miniature landscape art. I believe the publication of her book will give substantial help to the beginners in improving their craftsmanship. In addition, readers of this book can deepen their insight

in poetic and graphic touch of miniature landscape art through appreciating the works of Chinese paintings, getting nearer to the soul of Chinese tradition, which will enhance the reviving Chinese culture.

As the old saying goes, "As is the husband, so is the wife." Chen's family is a family of art. Her husband, Lin Hongxin, is a master artist of pot plant and miniature landscape art. Her daughter, Lin Jing, under the influence of her parents, is versatile and adept with both pen and sword, having had outstanding achievements. We can safely conclude from the author's life experience that only those who are virtuous and have seen life and experienced hardships can be perseverant and unyielding, making outstanding accomplishments and taking on great undertakings for the country. Therefore their progress is self-evident.

Fifteen years ago, in a foreword for a famous writer, I made a prediction: pot plant and miniature landscape art is the quintessence of Chinese culture and the symbol of the five thousand years of Chinese Culture. To effect a big development, substantial promotion and extensive acceptance of pot plant and miniature landscape art, it is indispensable to depend not only on the Party and the country, but also on the enthusiastic aid and support of art lovers and entrepreneurs with strong economic power.

Today's reality has shown that the pot plant and miniature art in Shenzhen wouldn't have been endowed with so much achievement that can be proud of nowadays without the far-sightedness of Lin Hongxin and Chen Xizhi or without their hard work and enthusiastic support.

Su Benyi

Former Chairman of Chinese Pot Plant and Miniature Landscape Artist Society

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

前言

盆景艺术是中国优秀的传统艺术,是我国几千年文化艺术宝库中的瑰宝。盆景作为一种古老而独特的艺术形式流传至今,不断发展,随着人们生活需求的提高和对文化艺术的追求,不仅为中国人民所喜爱,也深受世界各地盆景爱好者的欢迎。

山水盆景作为中国盆景艺术的一大类别,更有其独特的魅力和风采,其表现的是险峰远岫、秀山丽水。如五岳胜迹、黄山奇峰、桂林山水、长江三峡等都可通过山水盆景艺术造型表现出来。一峰则太华千寻,一勺则江湖万里,小中见大,移天缩地,犹如一幅立体的山水画。其意境之深远,内容之广博,常为树木盆景所不及。

中华民族是爱山爱石的民族,自古至今,爱石成癖者不计其数。这是因为石性坚韧不移,长存天地之间,石被视为长寿、永恒、坚强和力量的象征,颇具阳刚之美。

盆中山石峰峦本是静止的,但它充满着灵气,如重叠的山峦、耸立的峻峰、倾斜的山体以及山上植物的伸展,均可产生动的感觉;水面本应是静止的,但有了舟楫渔船的乘风逐浪,加之水岸线的迂回曲折,亦可产生水在动的感觉。动和静、刚与柔两者形成了鲜明的对比,相映成趣,使欣赏者观其形而觉闻其声,回旋荡漾,思绪不绝。人们可以在工作劳累之余,通过对山水盆景的欣赏,使身心得以调剂松弛,消除疲劳,增强健康。如能尝试亲手制作,那更是意趣无穷,令人神往。

山水盆景用无生命物质的石料进行加工布局,它不受时间和环境条件的影响,造型景物基本上不随时间变化,管理上也比较方便,具有制作时间短、成形快、定型不变等特点。对于盆景初学者来说,由于植物在山水盆景中仅起点缀作用,在浇水、修剪整形及日常养护管理上比较容易把握,且石料到处可觅,随时可以动手制作。

本书由中国盆景艺术家协会名誉会长苏本一先生作序,在编写过程中得到中国盆景艺术大师、深圳东湖公园盆景世界总裁林鸿鑫先生的大力支持,并得到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指导和帮助,还有上海书画爱好者容惠贞和深圳知名摄影家黄玉煌帮助摄影,国内众多盆景名家提供照片。在此谨表示诚挚的谢意。

本书兼顾实用性和欣赏性,可供广大盆景爱好者参考和借鉴。由于编者水平所限,书中不当之处在所难免,敬请读者指正。

编 者

Preface

Pot plant and miniature landscape art, a form of excellent traditional Chinese art, is one of the treasures in Chinese culture which has lasted for thousands of years. As an ancient and unique artistic form, pot plant and miniature landscape art has been inherited and constantly developed. As people have improved their life, they have raised their demand and shown their desire for products of art and culture. Pot plant and miniature landscape art is not only loved by the Chinese people but also by people in different areas of the world.

Potted water and mountain landscape art, as one branch of China's pot plant and miniature landscape art, enjoys unique charm and appeal, which displays steep peaks and misty caves, picturesque water and mountains. Scenic spots such as China's Five Famous Mountains, the Grotesque Peaks of Huangshan Mountain, the Water and Mountain in Guilin, the Three Gorges of Changjiang River can be manifested through the artistic means of potted water and mountain landscapes. In a pot, a miniature peak may symbolize a mountain of thousands of meters high; a spoonful of water may represent rivers and lakes that extend thousands of miles. In a sense, by scaling down the sky and the earth, the works of potted water and mountain landscapes, by enabling people to see big in the small, look like three-dimensional paintings of water of mountains, with far-reaching artistic conceptions and extensive contents which are beyond the works of pot plants.

Since ancient times, the Chinese people have always loved mountains and stones, with countless fanatic stone lovers. This is because stones are perceived to have the character of sturdiness and eternity between the earth and sky, symbolizing longevity, perpetuation, firmness and power and possessing the beauty of masculinity.

The stillness of potted mountain peaks seems to contain a soul. The overlapping mountain ranges, the steep mountain peaks, the tilting rock and the extending plants give people the feeling of dynamism. The still water also becomes dynamic with oared vessels and fishing boats off the winding water banks which leaves people a touch of dynamism. The sharp contrast between the stillness and dynamism and the combination of softness and strength offer special flavors, providing people with not only the view but also the nature's sound and filling them with myriad of thoughts. People, after a day's work, can relax themselves, get rid of their exhaustion and improve their health state in the process of appreciating the potted water and mountain landscapes. If people can make a pot with such a content themselves, the pleasure will be greatly increased, affording strong appeal.

The works of potted water and mountain landscapes are created out of stones and other mate-

rials with some processing, design and arrangement. Those works are not under the influence of time and environment. The profiles and the scenery don't have to change with the season, with easy maintenance. The creation period is short, the scenery taking shape quickly and its form remaining steady. For the beginners, the created works don't require proper watering or fertilizing. There is no worrying about trimming and pruning. The stones and other materials used in those works are easily accessible and one can start the creation at any time.

The foreword of this book is written by Su Benyi, former chairman of Chinese Pot Plant and Miniature Landscape Artist Society. In the course of compiling this book, we were greatly helped by Mr. Lin Hongxin, the master artist of pot plant and miniature landscape art and president of Pot Plant and Miniature Landscape World of Shenzhen East Lake Park. We also received the generous help and guidance from prominent pot plant and miniature landscape artist Zhong Jinan, the former vice secretary general of Chinese Pot Plant and Miniature Landscape Artist Society. Moreover, Rong Huizhen, painting and calligraphy lover of Shanghai and Huang Yuhuang, famous photographer of Shenzhen have helped taking pictures. Many famous pot plant and miniature landscape artists have provided us with photos. Here we want to express our sincere thanks to all those mentioned above.

The book is meant for practical purposes and artistic appreciation and the lovers of pot plant and miniature landscape art can use it as references and as means to further their skills. Owing to the limitations on the part of compilers, the book may contain errors or improper elements. Here we earnestly request the corrections from the readers.

By the compiler

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一、概述

山水盆景是中国传统艺术的珍品之一，它以丰富多彩的石种为材料，选择外形、纹理、色彩相同的景石进行布局，通过锯截、雕琢、胶合成景，安置在浅盆内，再点缀树木，配上亭船、人物等配件，经过作者立意和艺术造型，创造出移天缩地的自然山水风貌，被人们誉为无声的诗、立体的画。那峻峭挺拔壁立千仞之势、山峦连绵景深意长之幽、玲珑精致水穴洞天之奇、千姿百态的自然景观，再现盆盎之中，其超凡脱俗的神韵使人心旷神怡。

先秦时期，民间罕有收藏景石者，癖石者往往被视为“愚人”。秦汉时期，还多局限于皇家宫苑和贵族园林。到了南北朝时期，收藏、鉴赏室内景石已形成风气。众多的文人墨客积极参与搜求，除以形体较大而奇特者用于造园、点缀之外，又将小而奇巧的景石组合成盆景放置室内欣赏，从而使天然景石制作的盆景更具有浓厚的人文色彩。唐宋时期，由于统治者实行以诗赋经学取士的科举制度，诗歌创作极盛，音乐、绘画、建筑、园林、盆景等各种艺术也得到长足的发展。

在宋代，盆景的形式已开始分成各具鲜明特点的山水盆景和树木盆景两大类，这是因为许多文人雅士以玩赏盆景为时尚。这些文人中还有诸多的画家和诗人，他们在盆景制作中融入绘画理论和诗情画意。中国画论中提出六法，即气韵生动、骨法用笔、应物象形、随类赋形、经营位置、传移摹写。而“气韵生动”就是指“形神兼备，意境深远”。山水盆景制作要注重师法自然更高于自然。受绘画及诗词的影响和借鉴，我国的盆景制作还都在追求以诗情画意为最高境界。许多著名诗人在他们的诗篇中都留下了对盆景的记述。苏东坡的《壶中九华诗》云“五岭莫愁千嶂外，九华今在一壶中”，正是赞美盆景“缩龙成寸、咫尺千里”的艺术瑰丽。

明清时期，盆景艺术出现了兴盛态势，并从实践阶段上升至理论阶段，出现了许多盆景论述。曾勉子的《吴风录》写道：“至今吴中富豪，竞以湖石筑峙奇峰阴洞，诸贵占据名岛以凿，凿而嵌空为妙……亦饰小小盆岛为玩。”鼓励营造室有山林趣、人与天地歌的生活情趣。文震亨的《长物志·盆

玩篇》写道：“盆玩，时尚列几架间为第一，列庭榭中次之。”他们均提倡盆景应小中见大，以可以置于几架的为最好。

当代，特别是改革开放推动了艺术市场的繁荣，促进了文化产业的发展，全国的盆景协会像雨后春笋般成立起来，各地的盆景园也应运而生、蓬勃发展。各级政府为推广传播中华民族的传统文化而鸣锣开道，举办盆景展览，组织中外学术交流等，把盆景产业推上一个新高潮。

在这个大潮中，上海是山水盆景发展最快、名家辈出之地。盆景大师们与时俱进，不断创新，在改进盆盎上、拓展石种上、创作技艺上都有新的突破。上海植物园的盆景大师殷志明创造的《群峰竞秀》《沙漠驼铃》等作品多次在全国盆景展评比中获最高奖项，并刊登在《人民日报》《解放军日报》上，影响深远。殷大师的作品兼收并蓄，博采众长，形象生动，气度非凡，手法虽然夸张，却显得和谐均衡。

目前，上海山水盆景的水平在全国仍处领先地位。代表人物是中国盆景艺术大师乔红根先生，其创作不拘陈式，将传统山水画的布局与章法融会贯通到山水盆景中，使近、中、远景成一体，同时开创了雕琢各种硬石料的先河及一整套的石料处理工艺。他的作品《疑是银河落九天》《蓬莱春晓》《巴船出峡》等在全国盆景展评比中获金奖，更有作品被国外博物馆、植物园收藏。

山水盆景与山水画创作原理是相同的，要说不同，那就是山水画是在纸上平面作画，用的是笔墨纸颜料等材料，它是二维空间，是平面的；而山水盆景是在盆中作景，用的是真材实料，它是三维空间，是立体的。山水盆景用材受到极大的限制，不像其他艺术门类那样广泛，例如，文学家拥有词汇，作曲家共有音符，画家可随意选择运用纸笔、各种颜料。而山水盆景的原材料——景石，是大自然几千年、几万年甚至几亿年的造化，不可随意改变它的整体面貌，所以作者在创作中要以物我一体的精神，去领悟空间艺术可寻的造型原理、不同形态和形成可能，主观心境和客观物体构成的极度吻合，将灵魂赋予作品，把自己真正的思想感情以艺术的形式表现出来。创造不但要有美学知识、艺术修养，还要有观察自然山水的实践生活体验，要拥有深厚的技艺功底，掌握造型结构原理，作品才能源于自然高于自然，达到诗情画意、引人入胜的最佳效果。