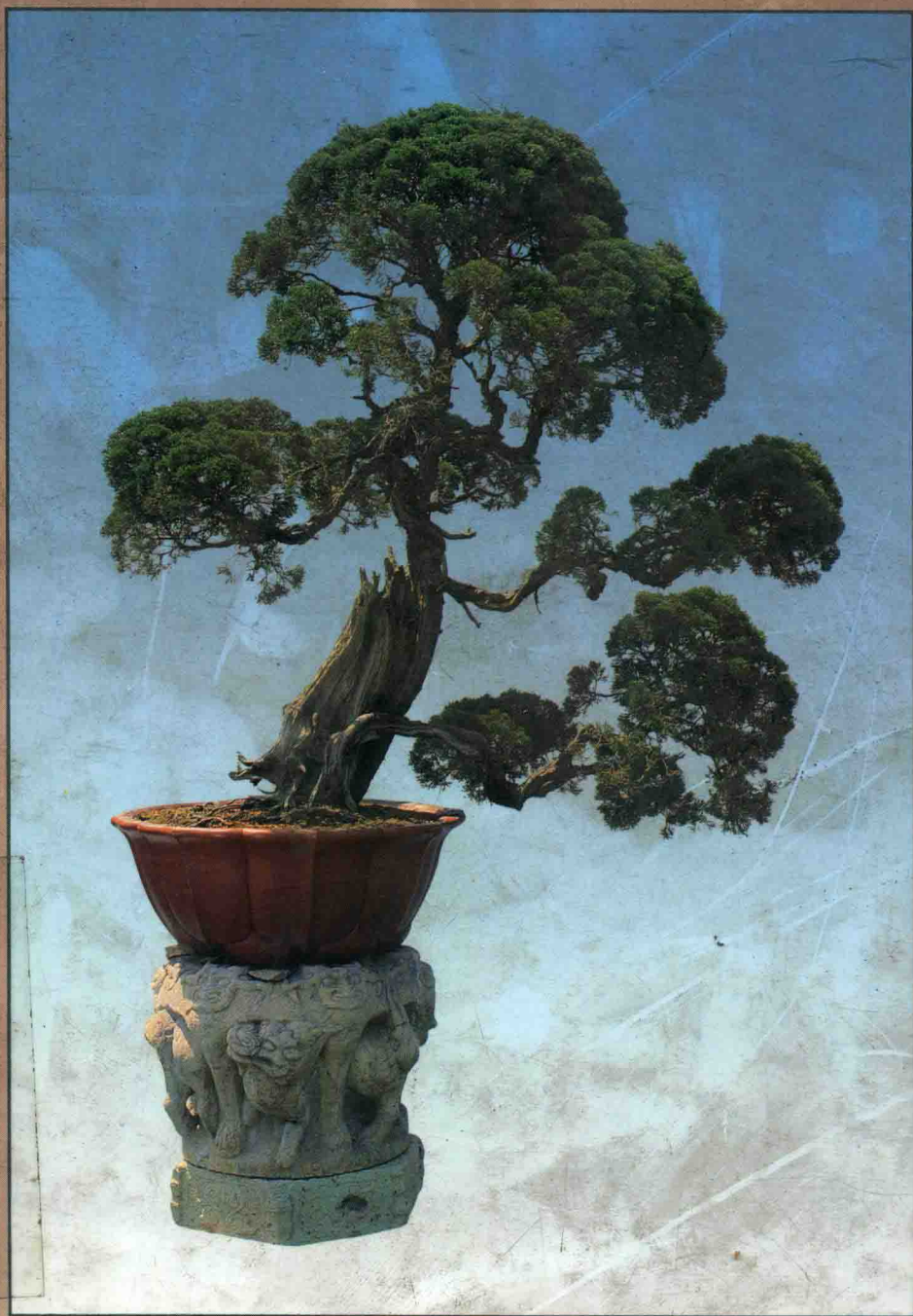


蘇州盆景

顧廷龍



SUZHOU POTTED LANDSCAPE

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蘇州盆景



蘇州園林管理局
蘇州新華書店

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序

蘇州，是中國著名歷史文化名城，歷代古典園林造園藝術的成就及明代“吳門畫派”的崛起，其詩情畫意，給蘇州盆景造型藝術提供了借鑒。這裏，歷代盆景藝師輩出。如《太平清話》中有宋代范成大製作盆景的記載，明代文震亨、清代胡煥章、近代周瘦鵲等盆景藝術的專著，對蘇州盆景地域特色和獨特藝術風格的形成，都有很大影響。當代盆景藝師朱子安，在繼承傳統技法的同時，對攀紮和造型創立了獨到的技藝。

蘇州盆景以樹樁為主。大自然的神工鬼斧，使幾十年乃至數百年的樹樁成為枯幹虬枝。它們蒼老挺拔而古樸雄奇，有的甚至被人們視為殘幹朽木，但由人工培植盆盎之中，經精心管理，能長得枝繁葉茂，蔥翠欲滴。許多樹樁或懸或垂，或俯或仰；有的本來就能自然成“景”，具有較高的觀賞價值，配以古盆和几座，則古趣橫生，從而構成蘇州盆景古雅質樸，老而彌健的特色。氣韻生動，情景相溶，耐人尋味。

蘇州盆景採用“粗紮細剪”。也就是“以剪為主，以紮為輔”。對主要樹種，如榆、雀梅、三角楓等，採用棕絲，把枝條攀紮成“S”型片子，然後將葉片修剪成型。對石榴、黃楊、松、柏等慢生及常綠樹種，在保持其自然形態的前提下，攀紮其部份枝條，或彎曲，或稀疏，使其枝葉分佈均勻，高低有致。其修剪也以保持形態美觀、自然為原則，只剪摘部份“冒尖”嫩梢。這種技法，與嶺南“蓄枝截幹”重剪法、揚州“一寸三彎”重紮法，以及其他流派的技法有明顯區別，成為蘇州盆景的主要特色。另外，在攀紮過程中，蘇州盆景也力求順乎自然，避免矯揉造作。這主要表現在“頂”的處理上。根據樹木長到一定年限，就自然結頂，不再向上，而向側枝伸展的特性而設計。“頂”的位置，則因樁而異，因勢而變，這對協調和美化樹樁造型有一定作用。結“頂”自然，也是蘇州盆景

的獨到之處。

在造型藝術方面，現代蘇州盆景完全擺脫“順風式”、“垂枝式”、“六合三托一頂式”等造型手法的束縛，根據各個樹樁的特徵進行造型處理，使其千姿百態，各具風韻，使自然美與藝術美融為一體。蘇州盆景造型，沒有確定統一的模式和規則，而是着眼於樹樁的形態和藝術效果。曾參加全國（1979）和江蘇（1982）盆景藝術展覽的榆樁“一枝呈秀”、“龍湫”其枝片和“頂”是合二為一。它們亭亭如蓋，而不覺單調乏味。“沐猴而冠”、“鶴舞”等，枝片雖僅三、五片，但形態完美妥貼，恰到好處。被譽為“盆景王”的古樁雀梅，枝片多達三十多片，但多而不亂，蒼勁古樸，鬱鬱蔥蔥，瀟灑入畫。

蘇州盆景，興於唐宋，盛於明清，發展於當代。早在清代，已具有“雲林山樹畫意”的造詣。有的在造型手法上下功夫，或在配置山石上見藝術，收到“大景入神，小景入畫”的效果，其詩情畫意脫穎而出。一九八二年春在香港所辦的江蘇首屆盆景展銷，曾轟動港澳。五月，在南京舉辦的《江蘇盆景藝術展覽》中，評得“最佳盆景”與“優秀盆景”二十四盆，佔全省獎額的30%。一九八五年十月在上海舉辦的首屆《中國盆景評比展覽》中，五百年樹齡的“秦漢遺韻”獲全國樹樁盆景“特等獎”，和獲一等獎的“蒼幹嶙峋”，二等獎的“巍然侶四皓”及三等獎的“雲蒸霞蔚”、“鸞尾”等，都是蘇派盆景的典型代表。所以，蘇州盆景名揚中外，譽滿港澳，極一時之盛。

在五十年代，蘇州盆景得到蓬勃發展，一九六二年開闢第一個盆景園（墓園），在園盆景數達萬盆，十年動亂中被毀。一九八二年在虎丘山新建“萬景山莊”，集中陳列蘇州盆景精品600餘盆。目前，蘇州園林擁有樹樁盆景近兩萬盆。供賞精品有二千盆之

FOREWORD

數。加以業餘愛好者風起雲湧，蘇派盆景這朵盆景藝苑中的奇葩，在老一輩盆景藝師和千百萬愛好者的共同澆灌和培育下，一定會開得更加瑰麗多姿。

邵 忠

一九八七年十月

Suzhou is a city known for its long history and cultural tradition. Its achievements in classical landscape architecture over the past dynasties and the paintings of the Suzhou School in Ming have provided a constant source of inspiration for its potted landscape gardening to draw on. Here, masters of this art have come forth in large numbers all through the ages. For example, there is an account in *Tai Ping Qing Hua*, which tells how Fan Cheng-da of Sung made his own potted landscapes. The relevant writings of Wen Zhen-heng in Ming, Hu Huan-zhang in Qing and Zhou Shou-juan in modern times have all contributed a great deal to the formation of the local features and unique style of Suzhou's potted landscapes. Zhu Zi-an, a contemporary artist, has developed his own skills of binding and shaping, while inheriting the traditional techniques.

Tree stumps are used as chief material in Suzhou's potted landscape gardening. Some of them are decades or even hundreds of years old and their branches have withered and crooked, given a strange and picturesque look by the workings of Nature. Some even seem to be dead and rotten and are regarded as useless. However, transplanted in pots and handled carefully, they will put forth green and luxuriant foliage. Hanging low or shooting upwards, many are beautiful by nature and have a high decorative value. Put in old-looking pots and stands, they are given a flavour of antiquity. Hence the unique classic elegance and simplicity of Suzhou's potted landscapes, which are both life-like and artistically suggestive.

The method of "rough binding and careful cutting" is practised in Suzhou's potted landscape gardening. In other words, cutting comes first and binding secondary. With main tree species, such as elms, plums and trident maples, plam fibres are used to bind their branches into S-shaped patches, which are then cut into desirable shapes. With slow-growing evergreens, such as pomegranates, Chinese little leaf boxes, pines and cypress, care is taken to keep their natural shapes before binding some of their branches, which are bent and spaced into an artistic balance. Cutting is also done on the principle of keeping the natural beauty of the trees. Only those young tips which stand out from the rest are trimmed. As one of the chief features of Suzhou's potted landscape gardening, this skill is obviously different from the LingNan heavy cutting method of "keeping the branches while cutting the trunk", Yangzhou's heavy binding method of making three bends within one inch" and

those of other schools. Besides, binding is also done in an effort to follow the natural growth of the branches and avoid artificialness. This chiefly finds expression in the handling of "tops" according to the natural phenomenon that trees automatically stop growing upwards and start to spread sidewise at a certain stage of their life cycles. The positions of "tops" vary from stump to stump in keeping with their natural growths. This helps to make the shapes of stumps more beautiful. Natural "top" binding is another distinctive features of Suzhou's potted landscape gardening.

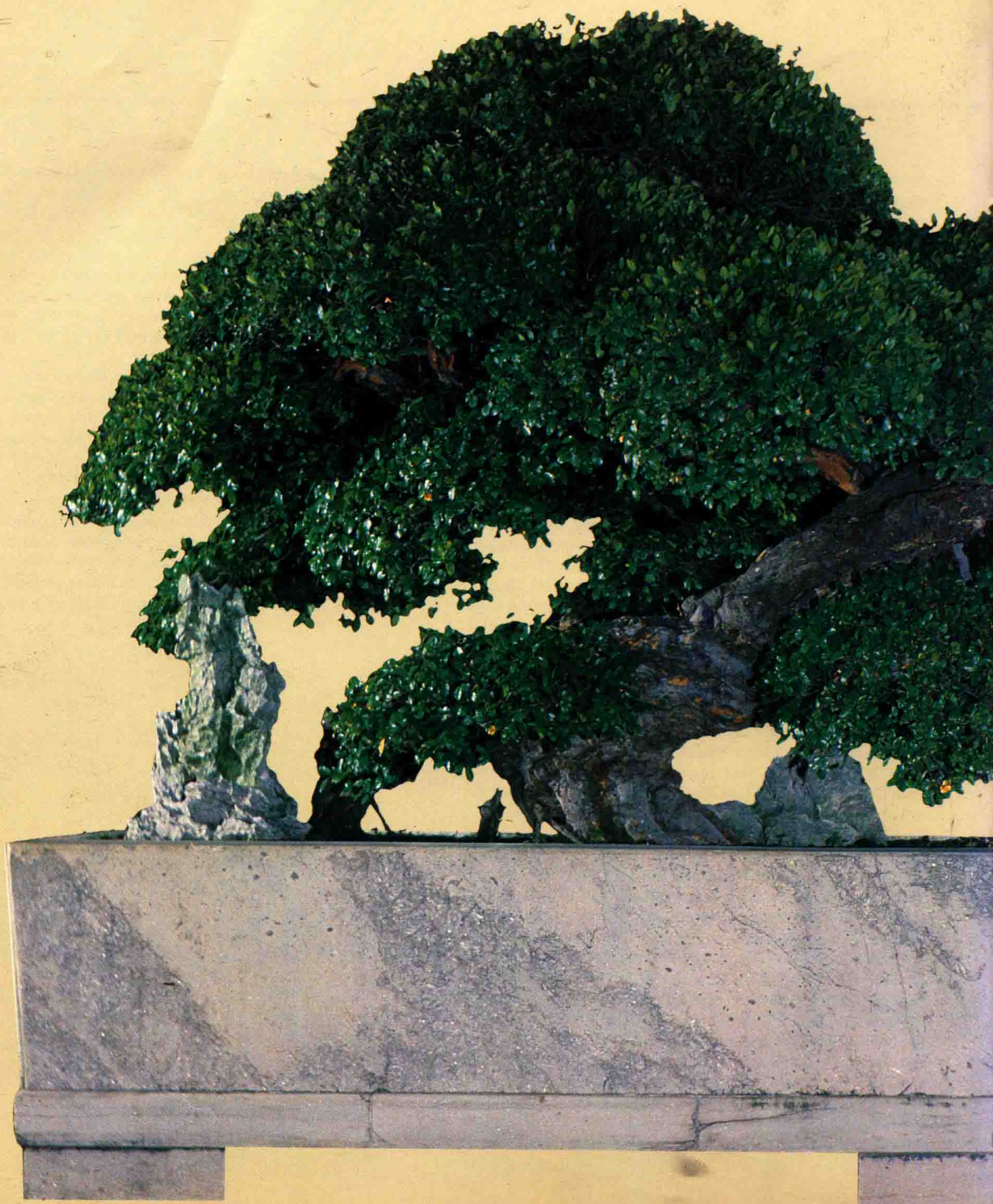
In the art of shaping, modern Suzhou potted landscape gardening has completely broken away from the bond of the "Wind-Blown" type, the "Drooping-Branches" type and other traditional shaping methods. Each stump is shaped according to its specific features so as to make it different from all others and give it an individual elegance by blending natural and artistic beauty. Here, shaping does not follow any definite and unified patterns and rules, but takes into account the natural shapes of stumps and their artistic effects. "Lonely Beauty" and "Dragon's Pond", two elm stumps that were shown at the 1979 National Exhibition and the 1982 Jiangsu Exhibition of Potted Landscape Arts have had their branch patches and their "tops" bound into one. They stand gracefully like canopies and are attractive to the eye. With only a few patches, "Hatted Monkey" and "Crane's Dance" are perfectly balanced in shape, while the old plum stump which has won the title of "King of Potted Landscapes" has more than 30 patches, all of which are artistically arranged to present a picture of primitive vigour and natural lushness.

Dating far back to the Tang and Sung Dynasties and flourishing in Ming and Qing, Suzhou's potted landscape gardening has continued to develop in our times. Early in Qing, it already attained the artistic standards of traditional Chinese landscape painting. Today, some artists are especially skillful in shaping, while others excel in the art of arranging rockery. Their major works emulate Nature, while their minor ones look like landscape paintings, all being rich in poetic and picturesque flavour. Jiangsu's first potted landscapes fair held in Hongkong in the spring of 1982 was a hit in the city and Macao. At the Jiangsu Potted-Landscape Art Exhibition held in Nanjing in May, 24 works of Suzhou were awarded the titles of "Best Potted Landscape" and "Excellent Potted Landscape", making up 30% of the prizes awarded to the whole province. At the First Competitive

Exhibition of Chinese Potted-Landscapes held in Shanghai in October, 1985, "Relic from Qin and Han", a five-hundred-year-old stump, won the special-class prize, "Knotty One" a first-class prize, "Towering over Four White-Haired Elders" a second-class prize and "Rosy Clouds" "Phoenix's Tail" third-class prizes. All of them are typical of Suzhou's potted landscapes. As a result, they have become famous not only on the mainland of China, but also in Hongkong and Macao and the rest of the world.

The 1950s witnessed a boom in Suzhou's potted landscape gardening. In 1962, the first potted landscape garden named Mu Garden opened to the public. It had a collection of 10,000 works, which were destroyed during the Cultural Revolution. In 1982, Wan Jing Mountain Villa was built on Hu Qiu (Tiger Hill), which displays over 600 exquisite works. At present, the city's gardens boast a collection of about 20,000 works, of which 2,000 are especially good. This does not include those kept by an ever growing number of amateurs. It is certain that Suzhou's potted landscape gardening will further flourish with the joint efforts of old masters and millions of amateurs.

Shao Zhong
October, 1987





雀梅古椿

雀と梅の古木

Bird and Plum Blossom on Ancient Tree Stump

樹種：雀梅 樹齡：400年
樹高：2 米 蘇州萬景山莊收藏

古椿雀梅，原生長在蘇州西郊官橋農戶門口，椿高2米。樹雖不高，主幹扭曲，枯峯顯現，根節裸露，蒼勁古樸；上部枝條生長茂密姿態優美。相傳，此椿始栽於明代後期，被人們譽為“雀梅王”。

1972年12月中旬，氣溫尚暖。挖掘時，剪去全部小枝。採取帶土球搬栽，假植養坯。用熟土蓋沒泥球，澆透水。翌春萌生新枝三十多枝，入夏，枝條生長充實，即行綁紮。

1974年3月上旬上盆，用長2米，寬1.1米，高46厘米白石長方盆，栽盆，填以熟土，澆上透水。上盆後，着重保持盆土乾濕適度，酌量施肥。葉片造型，以剪為主，控制長度，促發腋芽，使片子豐滿稠密，經三、四年培養，長成枝粗、片厚、葉茂，大小葉片32張，最大片冠徑90厘米。椿冠幅長2.9米，寬1.7米。葉片雖多，多而不亂，疏密有致，層次分明，分佈自然；椿幹似卧非卧，有迴旋之勢，獨具姿容，極富韻味，造型優美，瀟灑入畫。

▼ 錦綉 ふじ As Beautiful As Embroidery

樹種：紫藤

樹齡：100年

樹高：60厘米

作者：朱子安

纖條寄喬木，弱影掣風斜。

標春抽曉翠，出霧掛懸花。 ——梁·簡文帝





▲ 巍然侶四皓

四本の奇本

Four Reverent Elderly Men

樹種：圓柏

樹齡：200年

檜高：140厘米

作者：朱子安

是一盆合栽圓柏檜景，五十年代末，從蘇州廣濟橋北楊安浜青踐作老闆張強峯家買得柏樹四棵。當時種在泥盆裏，虬枝曲幹，姿態各異，二、三年後，以吳縣光福司徒廟“清”、“奇”、“古”、“怪”四棵漢柏為藍本。按其高低，疏密的關係，合栽於160×56厘米白石淺盆中，樹與樹間搭配巧妙，盤根錯節，皮骨透露，

高矮有別，枝葉互相穿插，彼此呼應，但枝葉蒼嶙，老態龍鍾；虬幹盤旋，如羣龍翩翩起舞，形似飛動之勢；而樹冠枝翠葉茂，平穩靜息，一片蔥蘢；具動中寓靜，靜中蘊動，有動靜並存之態，情趣幽深。因取西漢隱居太湖商山四皓。引用明代文徵明詩，取名“巍然侶四皓”。



▲ 玉龍探雲 玉竜、身を出す Jade Dragon Looking Up at the Cloud

樹種：榔榆
樹齡：80年
樹長：50厘米
萬景山莊

北斗西風吹白榆，白榆直上根連天。
高枝不知幾萬丈，世人仰望徒攀援。 ——唐·無名氏

▼ 松聲 松声 Sougning of Wind in Pine

樹種：黑松

樹齡：50年

樹高：50厘米

作者：朱錦源

庭際微風動，高松韻自生。

聽時無物亂，盡日覺神清。

——唐·劉得仁





◀ 雙鰲奉碧

二匹の竜が青玉を奉する

Two Legendary Turtles offering
a Green Jade

樹種：雀梅

樹齡：160年

樹高：75厘米

作者：李爲民

鰲驚震海起風雷，
蜃門噓天象樓台。
完璧雙奉翡翠突，
廣野氣成宮闕然。

一九七七年於浙南富陽山崖所得
雙杆枯椿，似兩隻鰲頭，兩杆背倚，
血口開張。頭頂綠翠，宛若海市，根
羣浮露，根波若瀾，幽趣喜人，雅奇
耐賞。

▶ 六月雪

六月の雪

Snow in June

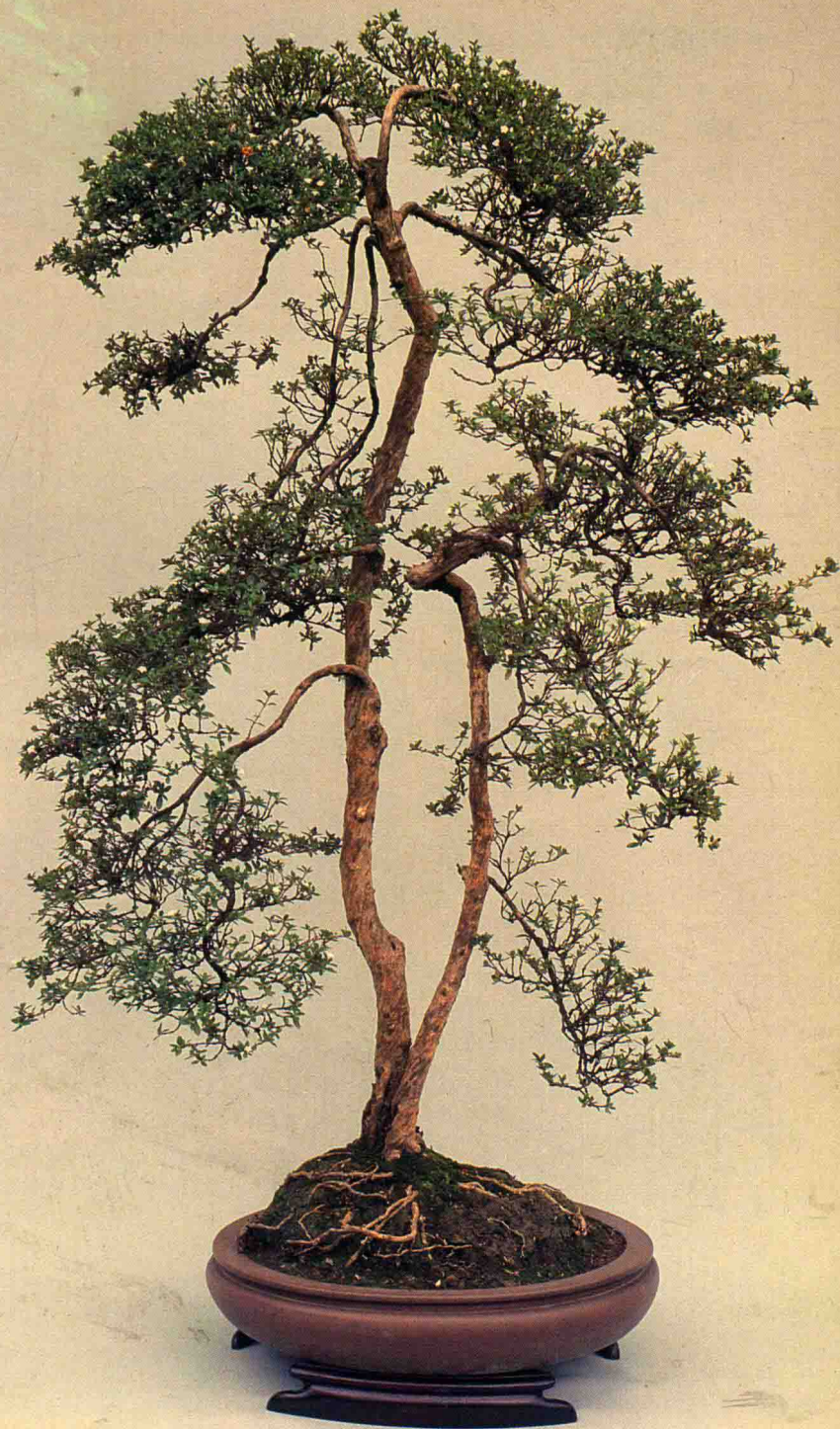
樹種：六月雪

樹齡：30年

樹高：103厘米

留園

葉色濃綠，白花着頂，繁英盛
開，滿樹如雪，多萌善發，枝葉密
生，耐修耐剪，攀紮成景。



▼ 翠嵐迭嶂 かさなる青屏風 Layer upon Layer of Verdant Ridges

樹種：三角楓

樹齡：160年

樹高：85厘米

萬景山莊

葱鬱蒼蒼以翠微，夕陽映空忽成嵐。

《蘇軾》枯峯新迭綠，長烟彌漫托屏嶂。

