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盆景艺术是直接受自然界的启迪而产生的。盆景师法自然，是以各种各样的植物、山石、水、土等为素材，经过一定的艺术加工，将天然情景移入咫尺的盆中，所创造出的“第二自然”。盆景被誉为“无声的诗，立体的画”，盆景艺术是集园林栽

The art of bonsai (literally tree in a pot) is directly inspired by nature, wherefrom it takes various plants, rocks, water, soil, etc. as source materials, then through certain artistic treatment, moves the natural scene into a small pot and thus creates “the second nature”. Hailed as silent poetry and three-dimensional painting, bonsai has integrated



培、文学、绘画等艺术为一体，把诗情画意熔于一炉，使人从中获得诗画一般隽永而美妙的艺术享受。

本书不仅介绍了盆景的类别和流派，还对盆景文化的发展渊源、艺术特色、重要价值等作了简要的概括。读者可通过本书，对中国的盆景艺术有一个全方位的了解。

garden cultivation, literature and painting all in one, hence able to radiate poetic and pictorial splendor that provides viewers profound and pleasant everlasting aesthetic enjoyment.

This book not only introduces the classification and schools of bonsai, but also touches upon its origin of history, artistic features and great values whereby you may have a comprehensive idea of the Chinese bonsai art.





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盆景概述

Overview of Bonsai

盆景艺术起源于中国，是中国传统文化中的艺术珍品。历代的盆景制作者用自己的聪明智慧和辛勤汗水制作出各种类型的盆景，使之成为一种内容丰富、形式多样的文化艺术创作活动。

Originated in China, bonsai is an artistic treasure in traditional Chinese culture. Over the ages, cultivators bring out all kinds of bonsai by wisdom and hard work which further enriches this cultural and artistic creation both in content and form.



> 历史渊源

中国盆景历史悠久，源远流长。在距今八九千年前的新石器时代，人们就已经知道将植物栽入盆中来观赏了。在浙江省余姚县河姆渡新石器遗址中，曾发现了一片刻



> Origin of History

Bonsai enjoys a long history in China. Dating back to the Neolithic Age over 8000-9000 years ago, people already began to appreciate potted plants. A pottery shard was unearthed at the Hemudu Site of Yuyao County, Zhejiang Province. It is carved with image of potted plant and hence regarded by some as the earliest evidence of Chinese bonsai.

Towards the Western Han Dynasty (206 B.C.-25 A.D.) when Zhang Qian the imperial envoy went to the Western

• 紫檀嵌松石玉料石榴盆景（清）

Pomegranate Bonsai Made of Rosewood and Turquoise (Qing Dynasty, 1644-1911)

有盆栽植物的陶片，有人认为这可能是确定盆景起源的最早的证据。

西汉时期（前206—公元25），张骞出使西域时，为了把西域的石榴引种到中原地区来，就采用了盆栽石榴的办法。这也是迄今为止中国最早的关于植物盆栽的记载。

Regions on diplomatic mission, he introduced western pomegranate into the Central Plains of China. For portable convenience, he put it in a pot during the journey. This is so far the earliest written record of potted plant in China.

According to the legend, once there lived a Taoist called Fei Zhangfang who could contract views like mountains,



张骞出使西域

张骞生活在西汉武帝（前156—前87）时期。当时西汉政府与西部边疆的匈奴之间战争不断。汉武帝听说在匈奴的西边有一个叫大月氏的国家与匈奴之间有矛盾，于是就派张骞作为汉朝的使者出访大月氏。张骞在出访中途被匈奴兵发现，他与随行人员全部都做了俘虏，这一关押就是十多年。后来张骞趁匈奴人疏忽逃了出来，历经万难终于回到了长安。不久，他又再一次出使西域。张骞这次出使历时四



• “张骞出使西域”壁画

Mural of Zhang Qian's Journey to the Western Regions



年，终于与大月氏建立了联系。而他经过的路线后来成为中国与西亚交流的重要陆上交通线——丝绸之路。

Zhang Qian's Journey to the Western Regions

Zhang Qian lived during the reign of Emperor Wu of the Western Han Dynasty (156 B.C.-87 B.C.) when constant warfare happened between the government and the Huns at western frontiers. Hearing that the Huns were also in conflict with Dayuezhi, one of Hunnish neighboring countries to the west, Emperor Wu sent Zhang Qian as national envoy to visit Dayuezhi. Unfortunately, Zhang Qian and his followers were discovered by the Huns during the journey and then held captive for over a decade. Later when unwatched, Zhang Qian took chance to escape. After all difficulties he finally returned to Chang'an, the capital of the Western Han Dynasty. Soon he went on his second journey to the Western Regions which lasted four years and eventually established contact with Dayuezhi. The path he undertook, later known as the Silk Road, becomes an important traffic line overland for exchange between China and the Western Asia.

据说东汉时期的道士费长房能集各地山川、亭台楼阁、帆船舟车、树木河流于一个盆缶之中，在河北省望都县东汉墓壁画中发现的一幅壁画也表现了这一传说。画面中一个圆盆放置在一个方形几架之上，盆里栽种着六枝红花。这种植物、盆钵、几架三位一体的盆栽形式已经与现在的盆景艺术十分相像，可以说是盆栽植物向盆景艺术的过渡。

rivers, pavilions, sailboats, carriages and trees at all parts of the country into one small pot. The mural excavated at a tomb of the Eastern Han Dynasty (25-220) in Wangdu County, Hebei Province certifies the legend. From the mural we can see a round pot planted with six red flowers on a square table. Plant, pot and table make a three-in-one pattern that quite resembles modern bonsai and indeed foreshadows such a transition from potted plant to bonsai art.

盆景与盆栽

盆景是从盆栽进一步提高发展起来的，盆景与盆栽有根本的区别。盆栽只是将植物种于花盆之中，从而供四时观赏，其审美的对象只在于枝叶、花朵、果实等艳色形状。而盆景，不仅要达到盆栽的观赏目的，还必须通过精心的艺术造型，表现出无穷的诗情画意。盆景寄托了作者的艺术情感，是景致与情感的交融，是自然美与艺术美的有机结合。

Bonsai and Potted Plant

Bonsai is developed from potted plant yet retains fundamental difference. In the latter case, plants are simply raised in the pot so that you can appreciate their foliage, flower, fruit, color and shape over the year. In the former case, however, artists not only need to preserve the ornamental value of potted plants, but reveal infinite poetic and pictorial charm through careful artistic design. Moreover, bonsai sustains the affections of men, merges the view with emotion and exemplifies an organic combination of natural and aesthetic beauty.



• 海棠盆景
Chinese Flowering Crabapple Bonsai



南北朝时期（420—589），六朝文人追求山水美的意境，发扬了汉代园林设计中“一池三山”的模式，把大自然引入到庭园之中，追求诗情画意，这为唐宋及以后盆景的兴盛打下了良好的基础。

唐代(618—907)国力强盛、文化繁荣，促进了盆景艺术的发展。当时无论是宫廷还是民间，制作赏玩盆景成为一种风尚。制作者们尝试着运用山水画的创作理论将山石与植物组合成盆景，加强了盆景的意境美。在唐代，人们对于盆景的鉴赏能力已经达到了一定程度。在

During the Northern and Southern Dynasties (420-589), in pursuit of landscape beauty, literati carried forward the mode of “One Lake, Three Mountains” which was very popular in garden design of the Han Dynasty (206 B.C.-220 A.D.) and thus brought nature into the walled courtyard for poetic dwelling. This laid a good foundation for the prospering of bonsai art in the Tang and Song dynasties, and all later generations.

Towards the Tang Dynasty (618-907) national and cultural prosperity further advanced the development of the bonsai art. No matter in the royal court or among



• 《六尊者像》卢楞伽（唐）

Six Venerable Masters, by Lu Lengjia (Tang Dynasty, 618-907)

一池三山

在古代传说中，东海里有蓬莱、方丈、瀛洲三座仙山，山上长满了长生不老药。古代帝王都梦想能长生不老，永久统治，于是汉武帝在长安城修建了瑶池（太液池）和“三仙山”。此后，“一池三山”就成为历代皇家园林的传统格局。

One Lake, Three Mountains

Based on the ancient legend, there were three divine mountains in the East China sea, respectively Mt. Penglai, Mt. Fangzhang and Mt. Yingzhou, all covered with elixirs. Emperor Wu of the Western Han Dynasty (156 B.C.-87 B.C.), like all other ancient emperors, dreamt of everlasting life and permanent rule, so he built a Jasper Lake (the adobe of immortals, also known as Taiye Lake) and three divine mountains in Chang'an City. Thenceforward, "One Lake, Three Mountains" becomes the traditional pattern for imperial gardens.



• 北京北海琼岛
Qiong Islet at Beihai Park, Beijing





唐代章怀太子李贤墓内有侍女手捧盆景的壁画。画中一位侍女手捧黄色圆盆，盆中有数块拳头大小的石头，上面长着两棵小树，树上结着红绿两色的果子。画中绘的盆景与今天的附石盆景有许多类似之处。由此可见，当时的人们已懂得以石衬树，形成形态、高低、虚实的对比，以此来增添自然气息。而且以盆景作为室内装饰已经成为当时的一种风俗，这也促进了盆景的商品



the common folks, bonsai cultivation and appreciation became a fashion. To reinforce its artistic conception, cultivators managed to make bonsai out of rocks and plants by the creation theory of landscape painting. In the Tang Dynasty, people already had certain connoisseurship to appreciate the bonsai art. For example, at the tomb of Li Xian, formally Crown Prince Zhanghuai of the Tang Dynasty exist murals portraying maids holding bonsai. One maid has a yellow round pot filled with several pieces of fist-sized stones wherefrom two small trees grow out with red and green fruit. The painted bonsai shares some similarities with modern bonsai of trees and stones. From this, it can be seen that people at that time already knew how to set off trees by stones, thus creating a contrast in form and height as well as between the void and the substantial to enhance natural flavor. Besides, using bonsai for indoor decoration was quite prevalent at that time which also promoted bonsai

- 唐代章怀太子李贤墓内侍女手捧盆景的壁画
Mural Painted with Maids Holding Bonsai at the Tomb of Li Xian (Crown Prince Zhanghuai of the Tang Dynasty, 618-907)



化。唐代卢楞伽所绘的《六尊者像》中描绘有一人向一位僧人敬献盆景的情景，其中所绘的盆景应为树石盆景。

宋代盆景在继承唐代盆景的基础上进一步发展，树木盆景与山水盆景的区别更加明确。北京故宫博物院里收藏的宋人所绘《十八学士图》中有两轴绘画都绘有苍劲古松、老干虬枝、悬根出土的盆景。这是宋代盆景艺术的一个物证，从中可以看出当时盆景制作技艺的高超。

由于宋人赏石、玩石的情趣更加浓厚，这也使得宋代的山水盆景制作技艺有了显著提高。赵希鹄在《洞天清禄集》中分析了各种山石的特点和山水盆景的制作方法。他写道：“怪石小而起峰，多有岩岫耸秀，镶嵌之状，可登几案观玩，亦奇物也。色润者固甚可爱，枯燥者不足贵也。道州石亦起峰可爱。川石奇耸，高大可喜，然人力雕刻后，置急水中舂撞之，纳之花栏中，或用烟熏，或染之色，亦能微黑有光，宜作假山。”

此外，宋代有了对盆景的题名

commercialization. For another instance, in *Six Venerable Masters* painted by Lu Lengjia of the Tang Dynasty, we can see a man presenting bonsai of stones and trees to a monk.

Bonsai of the Song Dynasty (960-1279) inherited the legacy of the Tang Dynasty (618-907) yet got further developed on that basis. The distinction between tree bonsai and landscape bonsai became only sharper. At the Palace Museum of Beijing, there stores a masterpiece titled *Eighteen Scholars* by an unknown painter of the Song Dynasty. Two scrolls are painted with bonsai that features vigorous ancient pines with aged trunk, twisted branches and exposed roots. This serves evidence of the bonsai art in the Song Dynasty, and also highlights the superb craftsmanship of bonsai cultivation at that time.

In the Song Dynasty (960-1279), as people developed strong interest for stones, the accomplishment in landscape bonsai was significantly improved. In Chapter *Queer Rocks Analysis of Record of the Pure Registers of the Cavern Heaven*, Zhao Xihu elaborates upon the features of a variety of rocks and also the way to cultivate landscape bonsai. In his words, “The queer rocks are small yet



• 《十八学士图》佚名（宋）

在画面的右下角有一盆松树盆景，盆景中的松枝造型自然美观，叶翠枝茂，根系悬露土面，古朴、苍劲。

Eighteen Scholars, by Anonymous (Song Dynasty, 960-1279)

In the lower right corner of the scroll stands a pine bonsai in leafy profusion. The flourishing twigs extend with natural grace; the roots, exposed on the ground, look vigorous and of primitive simplicity.