Saikei International

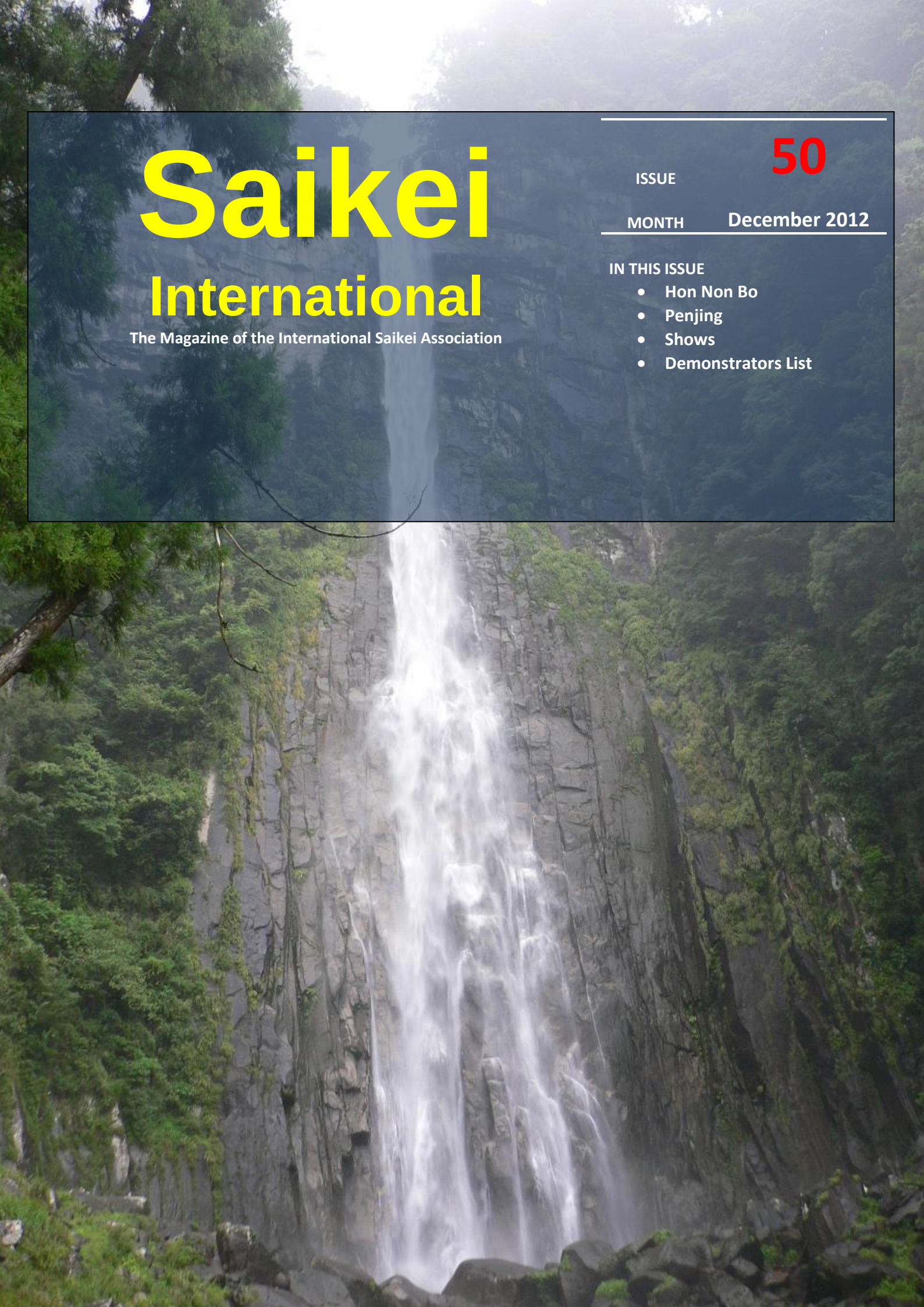
The Magazine of the International Saikei Association

ISSUE 50

MONTH December 2012

IN THIS ISSUE

- Hon Non Bo
- Penjing
- Shows
- Demonstrators List



CONTENTS

General News 3
Happy New Year 3
Looking Back at 50 Issues 3
Demonstrators List 3
Saikei Weekend 3
Your Input 3
Shows 4
Chinese Penjing 5
Hon Non Bo 7
Suppliers 10
Clubs 11
Contacts 12

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

General News

Happy New Year

On behalf of the board I would like wish all the members a very happy new year and we hope that 2013 will be a good year for all of you.

Looking Back at 50 Issues

Well here we are at number 50 of Saikei International well I say that, originally the magazine was called landscape views but the magazine of the association has been published since 2006 in one guise or another. The original concept for the magazine has not changed since the beginning and the core values of raising members knowledge whilst also providing information on the activities of the association remain the same.

Moving forward I am hoping we may be able to publish some articles from outside the UK to further expand the international feel of the magazine and also share knowledge of Saikei and tray landscapes from around the world.

We are also hoping to be able to load previous issues of the magazine onto the website and to be able to provide links to anyone who is interested in having the full set.

Demonstrators List

As part of our website development we have developed a page to provide information on demonstrators of Saikei. We would be delighted to hear from anyone who has or intends to demonstrate Saikei. Please contact myself or David Penny to be added to this list.

Saikei Weekend

The board has talked for some time about the possibility of running a Saikei event in the United Kingdom for any enthusiast who wishes to attend. The size of venue and the length of the event will depend on those individuals who would like to attend. Please contact a member of the board if you would like to partake of this event, the costs have yet to be defined but in order to ensure that everybody has an equal opportunity to be part of this event we will be looking to keep in the cost to a bare minimum.

Your Input

We would like to get some feedback on what you would like to see in the magazine in the future. Please contact me on newsletter@saikei.co.uk

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

SHOWS

We have been invited to display two shows this year and we have included the details. If you are aware of any shows concerning Bonsai and Saikei we will be delighted to hear about these and we will of course put them in the magazine so that all members are aware. In order to enter an event we only need to know the name of the event, where it will take place, dates and times and contact for further information.

Eastbourne and Wealden Bonsai Club Annual Show 2013

Stone Cross Hall, Stone Cross, Eastbourne.
Date to be confirmed
Bonsai, Saikei, Martial Arts, Bonsai Related Items for Sale, etc…

Green Lawns Bonsai Nursery 2013 Show

Hadleigh Road, Boxford, Sudbury, CO10 5JH
01787 210 501
Date to be confirmed
Bonsai, Saikei, Bonsai Related Items for Sale, etc…

Your Event Name Here

Where
When
Description

Your Event Name Here

Where
When
Description

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

CHINESE PENJING

Penjing is nominally split into three types 'Tree Penjing', 'Landscape Penjing' and 'Water and Land Penjing'. All these categories overlap in practice.

Chinese Penjing does not have clearly defined styles (Formal Upright, Informal Upright, Slanting, etc.) like Japanese Bonsai, although they do use these categories as points of reference.

Historically, style in Penjing was more to do with regional style, with different areas of China specialising in certain species of tree, certain techniques (clip and grow, bending with rope, bending with wire, etc.) or certain visual ideas (such as trees shaped to represent or suggest dragons).

There are other differences too. In Japanese Bonsai, crossed or tangles roots are usually seen as a real faux pas, whereas in Penjing heavily knotted roots are something which suggests character and age in a tree. Also, in Penjing there is less emphasis on technical perfection (often pruning scars are not hidden). In Penjing, little pagodas and men with fishing rods adorning the scene are seen as a good thing (adding to the beauty), whereas in Bonsai they are just thought of as tacky (distracting you from the tree). The same could be said about pot decoration.

Perhaps the biggest difference is the intention of what is being created. In Bonsai, often and image of a tree in nature in the Platonic sense (or an image of an idealised tree) is being created, whereas in Penjing, a realistic representation of a tree (in the Platonic sense) is not always the aim, although it may be the aim to create a realistic representation on an individual tree, real or imagined. Also, the intended scope of Bonsai and Penjing differ. Bonsai compositions consist of a single tree or a group of trees, whereas Penjing often incorporate other aspects (such as rocks and water) to create a miniature landscape, sometimes these landscapes do not even contain a tree.

Traditionally, Penjing, landscape painting and poetry are and were intimately linked. The Chinese intelligentsia believed that by understanding and experiencing nature, they would advance their spiritual development, and bringing nature closer to home in the form of paintings, poetry and Penjing would also aid this development.

Like Japanese haiku poetry, Chinese poetry relied on a very limited amount of content to portray a vast scene in the mind of the listener. Likewise, Chinese landscape painting used a minimal amount of actual brush

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

strokes to portray an impression of a scene. As well as mimicking the visual style of Chinese landscape painting, Penjing also uses a similar method to portray the whole of a scene or idea using a limited number of elements. This is most striking in the 'literati' style, which later found its way to Japan. Significantly, it is common for Penjing compositions to be given titles, and in China, they are often regarded as a form of three dimensional landscape painting.

To me, the purpose of Penjing seems more concerned with creating a subtle and metaphorical tale, using trees and other landscape elements as its medium. So the tree or trees become a means to that end, rather than an end in themselves as is more the case with Japanese bonsai.

Some Penjing masters refuse to use wire to shape trees, preferring clip and grow techniques because they think it requires more skill and patience. They see shaping with wire as *too easy*. Historically, copper wire was very scarce and expensive in China and alternatives were used, such as bending with iron wire or string. But also, 'clip and grow' techniques were relied upon for basic shaping and development far more in China than in Japan.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

HON NON BO

Hòn Non Bô is the Vietnamese art of making miniature landscapes, imitating the scenery of the islands, mountains and surrounding environment as found in nature. It is a particular local development of the Chinese art of penjing, as was bonsai in Japan.

The phrase Hòn Non Bô comes from the Vietnamese language: Hòn means Island, Non means Mountain, and Bô means a combination of water, mountain range and forest, or it can also mean "imitating the way the scenery looks in miniature"

Hòn Non Bô may be quite large or simple. It was used to grace the courtyard entrance of the traditional Vietnamese home. Throughout Vietnam history, Hòn Non Bô have been built for emperors, generals, and other important people as monuments, decorations, personal vistas, and as cultural icons.

Miniature landscape art - undoubtedly a local development of the Chinese penjing style - was first recorded after Vietnamese independence in the year 939. A version of this was the Hòn Non Bô (lit., "island-mountain-panorama"), which is designed to be seen from all sides. People, even the poorest, placed rocks and plants surrounded by water in containers or basins originally carved from stone. (Later these were formed from stucco, and then from concrete.) Individual Hòn Non Bô could be a foot or two in height. Sometimes these were also known as Tiêu Canh, the art of mini-scenes where the tree is the main subject and it is larger than the mountains portrayed. Members of royalty built larger versions up to 20 or 25 feet high (with mountains always larger than the backdrop trees). Almost always one or more of these landscapes were included in the grounds of their palaces and temples to form a part of the sacred enclosure. At some point these were

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

oftentimes accompanied by parallel verses in Chinese, stereotyped quotations that everyone knew thanks to popular collections of expressions for use on various occasions. Incense sticks and some miniature figurines might also be a part of their construction. This was done even after Ngo Quyen's death ushered in period of civil strife.

Temples were built with Hòn Non Bô in order to commemorate the deeds of the kings who ruled between the years equivalent to 968 and 1005.

From 1225 to 1400, the Trần Dynasty ruled Vietnam and repelled the invading Mongol forces of the Yuan Dynasty in 1258, 1285, and 1288. Most of the magnificent palaces were destroyed in the process. These were subsequently rebuilt, complete with Hòn Non Bô, using the labour of enemy collaborators.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

In 1406, the Chinese Ming dynasty king ordered his army to invade Vietnam and confiscate all things related to that culture, such as books and art objects, and bring them back to China. The following year, the interim Vietnamese ruler was caught by invaders, carnage followed, and all works of art and architecture were destroyed—including Hòn Non Bô. Later, the Lê Dynasty (1428-1788) rebuilt many of the devastated palaces and Hòn Non Bô were very popular features in the renovations. Mini-scenes and miniature landscapes made during this period used Cycas revoluta (sago palms) on the birthdays of kings, lords, and elderly high-class people. The scholar Nguyễn Bỉnh Khiêm (aka Trang Trình, 1491–1585) was said to have used a Hòn Non Bô to provide guidance while predicting the fate or destiny of others.

Hòn Non Bô, as well as miniature plants and rocks, are mentioned in Doan Truòng Tân Thanh, a thousand-page book by Nguyên Du (1766–1820). During the Nguyễn Dynasty (1802–1945), the art of miniature plants without much additional landscaping, cây kiêng, flourished. (It was called cây canh in the north.) Kings enjoyed planting pines and junipers; mandarins loved growing Thuja orientalis and Casuarina; intellectuals or other notable figures liked Ficus; and lay people devoted themselves to planting mallow (Malva), Tamarindus indica, and Melaleuca leucadendra. Except for those planted by kings, all trees planted for pleasure by mandarins or lay people had to have their tops bent downward because it was considered impertinent to superiors to have treetops growing upward.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

SUPPLIERS

Name	Telephone	Address	Email	Website
Bushukan Bonsai	01702 201029	Ricbra, Lower Road, Hockley, Essex SS5 5NL	bushukan-bonsai@ic24.net	www.bushukan-bonsai.com
Southampton Bonsai Trees	02380 495729	6, Farmery Close, Swaythling, Southampton, SO18 2JX	info@bonsai-trees.com	www.bonsaitreessouthampton.co.uk
Downsview Bonsai	01323 485656	126 Wannock Lane, Lower Willingdon, Eastbourne, East Sussex, BN20 9SJ	info@downsviewbonsai.co.uk	www.downsviewbonsaitreenursery.co.uk
Green Lawns Bonsai,	08700 347765	Hadleigh Road, Boxford, Nr Sudbury, CO10 5JH	enquiries@greenlawnsbonsai.co.uk	www.greenlawnsbonsai.co.uk

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

CLUBS

Name	Telephone	Address	Day of Meeting	Website
Dai Ichi Bonsai Group (Essex)	01277 625 298	Shenfield Village Hall	1st Monday of each month call	
Eastbourne and Wealden Bonsai Club (Sussex)	01323 731 369	Hellingly Village Hall	2nd Monday of the Month	www.eandwbonsaiclub.co.uk
Eastleigh Bonsai Club (Hampshire)	01489 789 962 or 07795 187 632		2nd Monday of the Month	

If you would like to have your local club details added to this list please contact the newsletter team by e-mail newsletter@Saikei.co.uk

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

CONTACTS

Name	Role	Telephone	email
David Penny FISA (HON)	**President**	**07909 846 885** **01892 665 704**	**david.penny@saikei.co.uk**
Paul Eslinger FISA (HON)	**Senior Vice President**	**07795 187 632** **01489 789 962**	**paul@eslinger.com**
Brian Dale SISA	**Vice President Membership Services**	**01323 731 369**	**membership@saikei.co.uk**
Bruce Scrivens FISA (HON)	**Vice President Finance**		**finance@saikei.co.uk**
Newsletter			**newsletter@saikei.co.uk**

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

www.saikei.org

Administration Offices

International Saikei Association

70 Forest Rise

Crowborough

East Sussex

United Kingdom

TN6 2ES

t. +44 (0) 1892 665 704

President: David Penny

Senior Vice President: Paul Eslinger

Vice President Membership: Brian Dale

This E-Magazine is provided to members of the International Saikei Association

All rights reserved. No part of this document may be reproduced, stored in a retrieval system, or transmitted in any form or by any means (electronic, mechanical, photocopying, recording, or otherwise) without the prior written permission of the of the intellectual copyright owner.

© 2012