



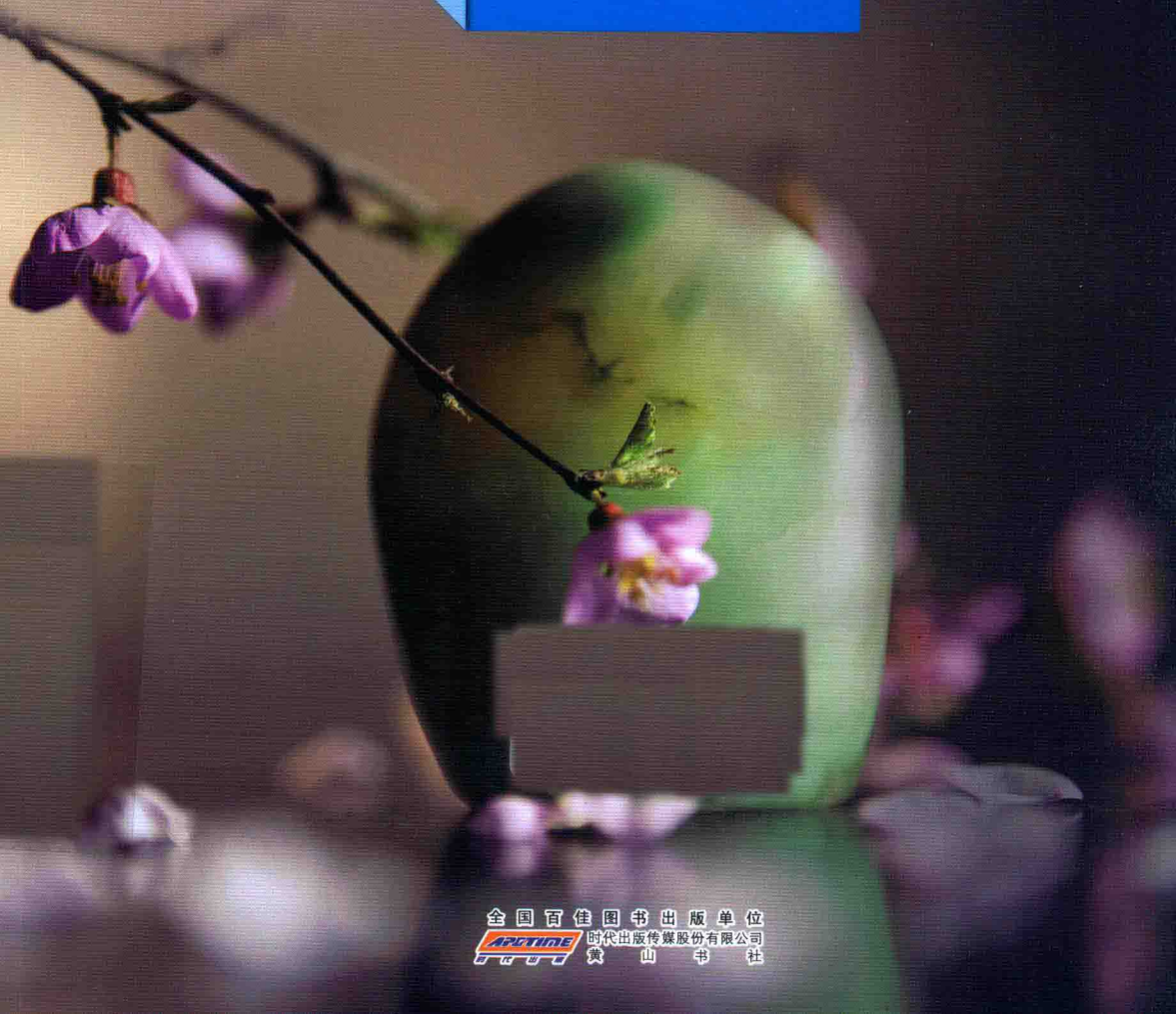
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石

Chinese Stones

「石不能言
最可人」

姚琪◎编著



全国百佳图书出版单位



时代出版传媒股份有限公司
黄山书社



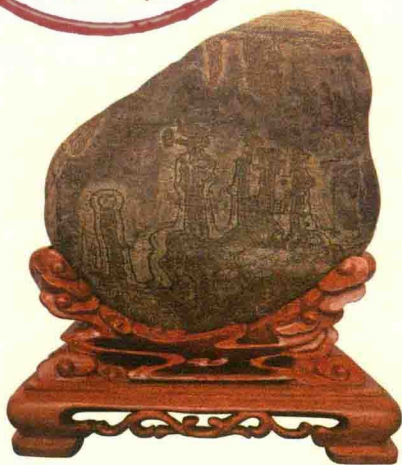
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欣赏与收藏奇石的活动在中国源远流长，从秦汉时期初出现，到唐宋元明清时盛行。千百年来，国人的采石、拣石、藏石、赏石、画石、论石之风久盛不衰，形成了博大精深的奇石文化。赏石成为中国人陶冶情操、与自然沟通的一种有效形式。历代多少文人墨客、帝王将相都为奇石所倾倒，留下诸多佳话。



Appreciating and collecting wonder stones dates back to ancient times in China, starting from the Qin or Han Dynasty, and increased momentum during the ensuing Tang, Song, Yuan, Ming and Qing dynasties. For thousands of years, a stone culture featured by the selection, collection, appreciation, painting and discussion of wonder stones prevailed in China. Appreciating stones had become one of the effective means for the Chinese people to cultivate their personality and to communicate with nature. Many poets, writers, emperors and officials were overwhelmed by the appealing charm of wonder stones, and have left many beautiful verses and stories about their intimate relations with wonder stones.

“Mountains without stones are not spectacular; rivers without stones are not clear; gardens without stones are not exquisite; and chambers without stones are not elegant.” As a natural artwork, a

“山无石不奇，水无石不清，园无石不秀，室无石不雅。”作为一种天然的艺术品，奇石经过大自然千百万年的鬼斧神工，石质、石形、石肌、石色、石韵等方面处处展现着特殊的美。本书介绍了中国人对石文化的传承，并且分门别类地介绍了各种奇石的成因、质地、文化历史、艺术特色、鉴藏知识等，并配以相关展示各类石材特征的图片，以文品石、以图赏石，从而使读者更加了解中国传统的石文化。

piece of wonder stone is carefully shaped by nature through many years of uncanny workmanship, and it demonstrates its special beauty through quality, shape, texture, color and charm. While the book attempts to introduce how the Chinese people carry forward the stone culture, it also discusses separately the formation, texture, culture and history, artistic features of different categories of wonder stones and the knowledge on wonder stone collection and appreciation. Pictures showing special characteristics of different types of wonder stones are included to supplement the text, so as to facilitate better understanding of the traditional Chinese stone culture.



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中国石之奇

The Wonder of Chinese Stones

石头是自然界赋予人类的瑰宝，作为地球上最早的“居民”，石头构成了人类和其他一切生物的生活“舞台”。在人类的发展过程中，石头始终是文化的载体和传播者——从旧石器时代由天然石块充当简易的工具，到新石器时代的石斧、石刀的磨制；从营巢穴居时期简单以石头堆砌住处，到明清盛世充当典雅建筑的装饰材料；从远古的简单石制饰物，到后来的精美石雕和宝玉石工艺品——石头见证了人类文明的传承和进步。

Stones are “treasures” bestowed by nature to mankind as the earliest “inhabitants” on earth. Stones offered a “platform” for mankind and all other living creatures to live on. In the course of human development, stones have always served as the carrier and disseminator of culture. From simple tools made of natural stones during the Paleolithic Age to stone axes and blades during the Neolithic Age; from making simple shelters with stones in ancient times to using stones as elegant decoration materials during the Ming and Qing dynasties; from simple stone accessories in ancient times to exquisite stone carvings and stone artworks in modern times, stones have witnessed the continuation and progress of human civilization.





> 中国石的历史源流

人类诞生之后历经了漫长的石器时代。旧石器时代的标志是石器的制作，以一块石头打砸另一块石头，砸出锋利的薄刃，用来切割、



- 石英石砍砸器（旧石器时代）
A Quartz Chopper and Smasher (Paleolithic Age)

> Historical Origins of Chinese Stones

After its birth, mankind went through a long period of Stone Age. Trademarks of the Paleolithic Age include the making of stoneware, using one piece of stone to chop and smash another to make sharp blades for cutting and stabbing. Trademarks of the Neolithic Age include the chiseled and abraded stone tools, which were more exquisite than the beaten and smashed stone tools. During that period, stone tools had more specific division of purpose and relatively more uniform shape for tools of the same category. Some had wooden handles affixed to facilitate the users. Compared to ancient times when stone tools were mostly used for hunting purposes and were easily processed and readily available, stones played an increasingly diverse role during the later stage of the

刺杀。新石器时代的标志是石器工具凿磨而成，工具比打砸器精致，用途更加细化，同类石器的形制较为统一，有的石器还被安上木柄。相对于早期多数用来猎取食物、易于加工且随处可见的石头，其在原始社会后期的功用则越来越多元化，如用粗大的石材垒筑房屋，将美丽的石块作为赏玩或装饰品……内涵丰富的石文化由此开端。

primitive society: large stones were used to build houses while beautiful stones were used for appreciation or decoration. A stone culture with rich connotation emerged since then.



• 刮削器（旧石器时代）
A Stone Scraper (Paleolithic Age)

• 尖状器（旧石器时代）
A Pointed Stone Apparatus (Paleolithic Age)



• 石斧（新石器时代）
A Stone Axe (Neolithic Age)



• 石磨盘与石磨棒（新石器时代）
A Stone Mill Disc and Rod (Neolithic Age)



石文化的发端

在先秦时代，虽然关于石的记载零星散见，描述也语焉不详，但作为石文化的先导和前奏，关于美石的采集、收藏活动已经出现了。



• 《阿房宫图》袁耀（清）

阿房宫是秦始皇（前259—前210）统一六国后在都城咸阳（今陕西省咸阳）修建的庞大宫苑，后毁于秦末的战火之中。

A Painting of Epang Palace by Yuan Yao, Qing Dynasty, 1644-1911

Epang Palace was a huge and magnificent palace built by the First Emperor of the Qin Dynasty (259 B.C.-210 B.C.) in Xianyang (current day Xianyang, Shaanxi Province), capital city of the Qin Dynasty after he conquered the Six States and unified the country. The palace was destroyed during the war in late Qin Dynasty.

Emergence of the Stone Culture

Although there were only a few scattered written records about stones and the descriptions were by no means detailed, as the forerunner and prelude to the stone culture, activities to collect beautiful stones had emerged during the pre-Qin times.

The earliest written record on beautiful stones in China appeared in an ancient book entitled *The Classics of Mountains and Rivers*. In five chapters of the book, there were several dozens of descriptions about stones. In another classic *Biography of Emperor Mu of Warring State Period*, introductions to beautiful stones were found in this fable book of mythical stories. It reads: "The King toured Wenshan Mountain for three days, where he collected colorful stones." King Zhoumu used these beautiful stones on grand occasions such as offerings at memorials services and prizes for awarding officials.

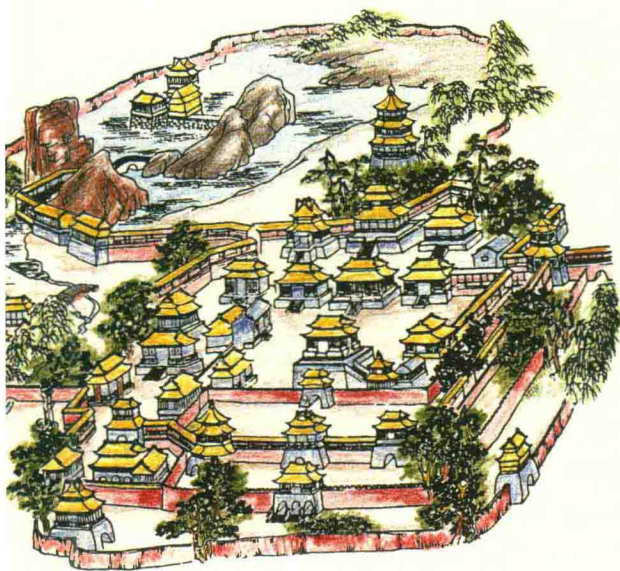
Another book written later than *The Classics of Mountains and Rivers* named *Book of History, Yu Gong*, was regarded as the most scientific geographical book during the pre-Qin times. It is specified in the book that there were "strange stones" in the city of Qingzhou, and

中国关于美石的最早记录见于古籍《山海经》，其五卷《山经》中关于石的记载有几十条之多。战国成书的《穆天子传》，是一部充满想象的神话典籍，其中也有关于美石的介绍：“天子三日游于文山，于是取采石。”“采”是彩色之意，采得彩色石的周穆王用其祭奠、分封，场面十分隆重。

成书晚于《山海经》的《尚书·禹贡》被认为是先秦最富于科学性的地理记载，其中记载青州有“怪石”、徐州有“泗滨浮磬”，因石质、声色的不同被作为赏玩之

“musical stones” in the city of Xuzhou. Both stones were appreciated for their incredible texture, sound and color and were treated as “tribute items”.

During the Qin and Han dynasties, appreciation stones were confined mostly to imperial gardens and noble homes. As described in many classic books and poems during the Qin and Han periods, there were many scenic spots in imperial gardens that were decorated with wonder stones. For instance, the Epang Palace built by the First Emperor of the Qin Dynasty (Qinshihuang), the Weiyang Palace and Shanglin Gardens of the Han Dynasty were all such gardens. The Liang



• 西汉建章宫复原图

建章宫是西汉武帝刘彻于太初元年（前104）建造的宫苑。建章宫的西北部开有大池，名太液池，是一片以园林为主的区域。池中用土石堆筑了三个岛屿，象征传说中的瀛洲、蓬莱、方丈三座仙山。

Restored Painting of the Jianzhang Palace of the Western Han Dynasty (206 B.C.- 25 A.D.)

Jianzhang Palace was built by Emperor Wu (Liu Che) in the first year of the Taichu period (104 B.C.) of the Western Han Dynasty. At the northwest corner of Jianzhang Palace, a big lake named Taiye was built. The area was predominantly gardens and trees. In the lake, three small islands were built with soil and gravel, symbolizing the three holy mountains of Yingzhou, Penglai and Fangzhang respectively.



物而列为“贡品”。

秦汉时期，赏石仍局限于皇家、贵族的园林。从秦、汉时代的古籍和诗文所描述的情景得知，秦始皇的阿房宫，汉代的未央宫、上林苑所用观赏性奇石点缀的景点颇多。东汉大将军梁冀的私人宅苑“梁园”中也收罗有大量奇珍怪石。此时赏石文化在造园实践中得到了较大的发展，置石造景、寄情物外。

隋唐时期的赏石之风

从魏晋到隋唐时期，赏石摆脱了园林假山的局限，逐渐成为独立欣赏的对象，从而形成了收藏、鉴赏室内观赏石的风气。此时具有艺术气质的官宦与文人雅士成为赏石的主流，将“小而奇巧者”作为案头清供，复以诗记之，以文颂之，从而使天然奇石的欣赏具有浓厚的人文色彩，开创了我国赏石文化的一个新时代。唐代一些著名诗人，如王维、杜甫、刘禹锡、白居易都是爱石之人，并写过咏赞奇石的诗歌。白居易曾在杭州任地方长官，卸任时别无长物，只带走了数块石头，他作诗提到此事：“三年为刺

Garden, a private garden of General Liang Ji of the Eastern Han Dynasty, collected many pieces of spectacular wonder stones. During that period, the stone appreciation culture enjoyed rapid development in garden building practices. Stones were used to create scenic wonders and to express sentiments.

Trends of Stone Appreciation during the Sui and Tang periods

During the Wei, Jin, Sui and Tang periods, appreciation stones broke through the limitations of gardens and artificial rockeries, and gradually became independent appreciation objects. A culture of stone collection and appreciation emerged. In those days, officials with artistic temperaments and literati composed the mainstream crowd in stone appreciation. They put stones that were small and exquisite on their desks to enjoy and worship, wrote poems and lyrics to praise them. Consequently the appreciation of natural wonder stones was heavily tinted by human perceptions and a new era of stone appreciation culture in China was initiated. Some famous poets of the Tang Dynasty such as Wang Wei, Du Fu, Liu Yuxi and Bai Juyi, were all lovers of wonder stones.



史，饮冰复食檠。唯向天竺山，取得两片石。此抵有千金，无乃伤清白。”此外白居易还有许多赏石诗文，他的《太湖石记》更是反映唐代赏石盛况及文化水准的代表作之一。



They wrote many poems to praise these beautiful objects. One of the famous poets Bai Juyi who had served as a local official in the city of Hangzhou for many years, when he completed his term of service and left Hangzhou, he took with him nothing but some pieces of wonder stones. He mentioned this in one of his poems: "During the three years when I served as the governor of Hangzhou, I led a simple and frugal life. Fortunately, I got two pieces of wonder stones from the Tianzhu Mountain. For me they are more valuable than money. I hope this act will not spoil my reputation of being an honest official." In addition, he also wrote many poems and essays to praise the stones. His article *Records of Tai Lake Stones* was one of the works reflecting the flourishing stone appreciation culture during the Tang Dynasty.

• 玲珑（太湖石）

唐代诗人白居易曾在《太湖石记》中称赞太湖石“三山五岳，百洞千壑，巉缕簇缩，尽在其中。百仞一拳，千里一瞬，坐而得之”。意即：三山五岳，百洞千壑，弯弯曲曲，丛聚集缩，尽在其中。自然界的百仞高山，一块小石就可以代表；千里景色，一瞬之间就可以看过来，这些都坐在家就能享受到的。

Exquisite Stone (Tai Lake Stone)

In his article *Records of Tai Lake Stones*, Bai Juyi, a famous poet of the Tang Dynasty, praised the Tai Lake Stones as miniatures of famous mountains with hundreds of caves and gullies. A small piece of Tai Lake Stone is a miniature of a high mountain in nature; a landscape of one thousand miles can be browsed through between moments. All these can be enjoyed sitting at one's home.



陶渊明与醒石

魏晋南北朝时期，奇石开始成为人们独立欣赏的对象。东晋大诗人陶渊明喜欢与石为伴，留下一段佳话。相传，陶渊明住宅旁边的菊丛之中，有一块平滑的大石，他每逢贪杯喝醉了，便坐卧其上，而且诗兴大发，写下一首首耐人寻味的诗歌。陶渊明认为这块大石能让他醒酒，又能让他诗思泉涌，于是便给其起名“醒石”。陶渊明与醒石结缘，引起后世文人浓厚的兴趣和遐思。明代林有麟所著的《素园石谱》，是中国第一部图文并茂的石谱，他在本书中，将“醒石”的形状十分形象地描绘出来。也因为这一段佳话，陶渊明被后人尊奉为“赏石祖师”。

Tao Yuanming and the Sober Stone

During the Wei, Jin, South and North Dynasty periods, wonder stones became independent appreciation objects in China. Tao Yuanming, a great poet of the Eastern Jin Dynasty, was fond of stones and had left some interesting anecdotes about it. It was said that there was a big flat stone among a tuft of chrysanthemums beside his house. When Tao Yuanming got drunk, he would sit on it and his poetic reveries would be inspired and he could then write many lines of thought-provoking poems. Tao thought this big stone could wake him and trigger his poetic reveries, so he named it the "Sober Stone". The intimate relationship between Tao and his sober stone elicited great interests of many young literati. Lin Youlin of the Ming Dynasty wrote a book titled *Map of Stones in Plain Gardens*, which is the first map of stones with both texts and illustrations in China. It was in this book that the Sober Stone was vividly described. For this reason Tao Yuanming was honored as the founding father of the stone appreciation culture by descending generations.



• 张鹏《渊明醉归图》（明）

Tao Yuanming Drunk to Return Home by
Zhang Peng, Ming Dynasty

宋元时期的赏石文化

宋元时期赏石文化蓬勃发展，上层社会形成爱石、藏石的浓厚风气，文人雅士的参与，使赏石作为一种艺术融入书画殿堂。

北宋大文学家苏轼同时也是一位富于传奇色彩的赏石家。他与奇石、砚石有着特别的情缘，曾收藏有仇池石、壶中九华、沉香石、雪浪石等名石。他在定州任官时的书屋“雪浪斋”，就是取名于雪浪石。他还曾写过咏雪浪石的七言长诗：“画师争摹雪浪势，天工不见雷斧痕……此身自幻孰非梦，故原山水聊心存。”苏轼长期的赏石经历，使他的藏石观与书法绘画理论相互融合、借鉴。

同时代的书画家米芾对苏轼所画的木石极为赞赏，称“子瞻（苏轼的字）作枯木，枝干虬屈无端。石皴硬，亦怪怪奇奇无端，如其胸中蟠郁也”。而米芾本人更是堪称中国宋代最有名的藏石、赏石大家。米芾因爱石成癖，对石下拜而被时人称为“米癫”。元人有《题米南宫拜石图》诗：“元章爱砚复爱石，探瑰抉奇久为癖。石兄足拜

Stone Appreciation Culture during the Song and Yuan Periods

The culture of stone appreciation enjoyed vigorous development during the Song and Yuan periods. A strong trend for stone appreciation and collection was formed among the upper class. Thanks to advocacy efforts by many scholars and literati, stone appreciation was admitted by the painting and calligraphy communities as a form of art.

Su Shi, a famous writer of the Northern Song Dynasty, was also a legendary connoisseur of wonder stones. He was especially fond of ink-stones and other rare stones. He collected many pieces of precious wonder stones including the Qiuchi Lake Stone, Mount Jiuhua in a Pot, Incense Stone and Snow-wave Stone. He named his study in Dingzhou City where he served as the governor the “Snow-wave Hall”. He once wrote a long seven-character poem to praise the Snow-wave Stone. Some of the lines read as follows: “Painters strive to depict the momentum of the snow wave, with such fine craftsmanship only found in heaven... This is not a dream. I can envision and enjoy mountains and rivers in the stones.” His

自写图，乃知癫名传不虚。”可见米芾在赏石过程中常能获得书画创作的灵感。同时，米芾还能将自己的书画创作理论用于品石，其在相石方面创立的“瘦、透、漏、皱”四字原则至今被奉为圭臬。

北宋徽宗皇帝赵佶是历史上少有的艺术帝王，他酷爱山石，对奇石有独到的鉴赏力。他为了营造宫苑“艮岳”，动用了上千艘船只专门从江南运送山石花木。这就是宋史上著名的劳民伤财的“花石纲”，直接导致了方腊领导的农民起义。元人郝经有诗叹曰：“中原



• 宋徽宗像

Portrait of Emperor Huizong of the Song Dynasty

long-time stone appreciation experience enabled him to incorporate his outlook on stone appreciation in his calligraphy and painting theories.

Mi Fu, Su Shi's contemporary painter of the Northern Song Dynasty, was very fond of Su Shi's paintings of trees and stones. He praised that “in Su Shi's paintings withered trees had endless branches. The stones are full of wrinkles, hard, grotesque and without a clue, like his frustration”. However, Mi Fu himself was the most famous artist on stone collection and appreciation of the Song Dynasty. His love for stones was so strong that it became his obsession. He even worshipped stones. Hence he got the nickname “Crazy Mi”. A Yuan Dynasty poet inscribed a poem on the painting *Mi Nangong Worshipping Stones*, which reads: “Mi loves both ink-stones and wonder stones. He is addicted to collecting wonder stones. The painting shows Mi Fu bowing to the stone, testifying to his well-deserved the reputation of stone craze.” Evidently we could see that Mi Fu got draw inspiration from appreciating stones in his calligraphy and paintings. He could also apply his theories on calligraphy and painting in stone appreciation. The