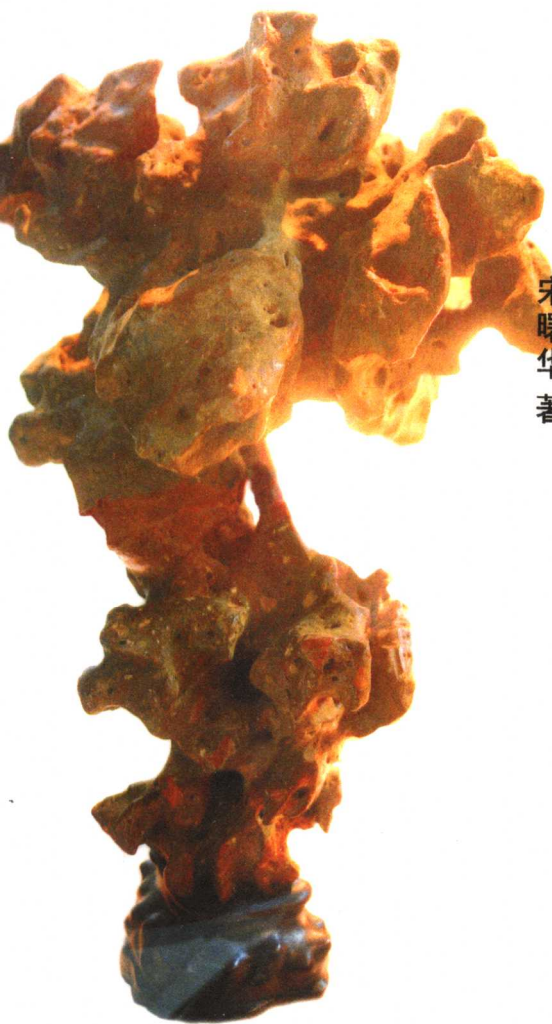


Hills and Stones of Chinese Historic Gardens

中国古典园林的山与石

by Song Shuhua
宋曙华 著

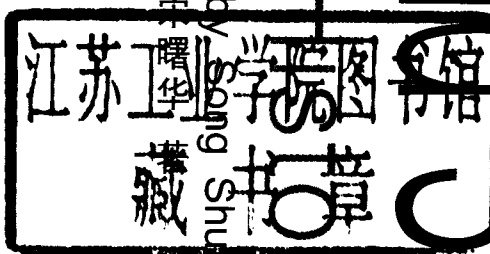


辽宁民族出版社

Hills and Stones of Chinese Historic Gardens

中国古典园林的山与石

宋曙华
Jiang Shuhua



辽宁民族出版社

© 宋曙华 2006

图书在版编目 (CIP) 数据

中国古典园林的山与石 / 宋曙华著. —沈阳: 辽宁民族出版社, 2006.8

ISBN 7-80722-248-4

I. 中… II. 宋… III. ①古典园林—堆山—研究—中国
②古典园林—叠石—研究—中国 IV. TU986.62

中国版本图书馆 CIP 数据核字 (2006) 第 097109 号

出版发行者: 辽宁民族出版社

(地址: 沈阳市和平区十一纬路 25 号 邮编: 110003)

印刷者: 鞍山市新民进电脑印刷有限公司

幅面尺寸: 140mm × 203mm

印 张: 5

字 数: 125 千字

印 数: 1-2000

出版时间: 2006 年 7 月第 1 版

印刷时间: 2006 年 7 月第 1 次印刷

责任编辑: 文忠实

封面设计: 陈 强

责任校对: 李顺英

定 价: 26.00 元

联系电话: 024-23284347

邮购热线: 024-23284335

E-mail: lnmz@mail.lnpgc.com.cn

如有印装质量问题, 请与承印厂调换。

Contents

I. Ornamental Stone and Classical	
Chinese Literature	001
i. Source of Marvelous Stone in the Ancient Culture	002
ii. Appreciating Stone and Classical Chinese Art	014
iii. Appreciating Stone and Traditional Religions	029
II. Traditional Ways to Appreciate Stone	034
i. Collection of Ornamental Stones	034
ii. Repair and Maintenance of the Ornamental Stones	037
iii. Display of Ornamental Stones	042
iv. The Category of Ornamental Stones	047
III. The Luster Characteristics of Antiques	050
i. Three Kinds of Attitude	050
ii. The Value of Cultivation	053
iii. Counterfeit Stone / Counterfeit of Time	056

iv. Counterfeit Stone / Selective Fabrication	059
v. New and Old	062
vi. The Fabrication of the Luster Characteristic of Antiques	063
 IV. Managing the Stones	 065
i. Tai Hu Stones / Antique Shelf	065
ii. Rucks	069
iii. Rolls / Long-shaft Rolls	073
iv. Picking up Rockeries / Collage Games	075
v. Meaningful Dark	081
 V. Picking up Rockeries	 085
i. Picking Stones	085
ii. Placing Stones	091
iii. Combination Units	096
iv. Inlay / Patch / Repair / Draw	105
v. Piled-up Stones	110
 VI. Unnatural Rockeries	 121
i. Rockeries / Mountains	121
ii. Man-made / Natural	128
iii. This Rockery / That Rockery	136
 Conclusion	 139
Reference Articles	141
Remark	142

I . Ornamental Stone and Classical Chinese Literature

As said by ancient people: "mountain is not rare without stone, water is not clear without stone, garden is not beautiful without stone, house is not elegant without stone. You can purify your heart and relieve your mind by appreciating stones, you can develop your wisdom and refine your sentiment by appreciating stones, and you can prolong your life." For appreciating stones, you can study from twelve aspects, they are thinness, leak, brightness, wrinkles, clearness, ugliness, curiousness, roughness, marvelous, elegance, danger and quietness, and you can mainly get to the beauty of marvelous stone from its texture, shape, color, grain and strength. The culture of appreciating stones originated in China. For hundred and thousand years, the tendency of Chinese people loving stone, searching for stone, collecting stone and appraising stone has run a long course from a remote source, and formed a traditional culture of appreciating stone. Craft fine stones such as gemstone, stamp stone, stele, inkstone, stone carving and painting stones, etc, first come into eyes with its vivid and strong view and admiration, which is the deepening and expanse of the natural fine stone, it

is the important content of ornamental stone from the macroscopic and the concept, and it is also an important component of stone culture.

Ornamental stone, formed naturally, is the stone artwork with great values of appreciation, rumination, exhibit and collecting, it is carved by great nature, it is the brilliance beyond human's craft. Ornamental stone is beautiful, and where is her beauty? She is fine with the natural carving and the great nature's superlative craftsmanship, and moreover, she is fine with the contact with human and the thoughts and spirit human endowed her. Thanks to human's participation — human's aesthetic consciousness endowed marvelous stones with aesthetic life. The penetration and lead of culture, the combination of nature and science, perception and theory, is displaying deep human landscape and human spirit reflected by art and science in a visual way, and is exploring broad human thought space, which can make people factually feel the beauty and value of ornamental stone, and make ornamental stone merge into the human cultural history with its flexible life.

i. Source of Marvelous Stone in the Ancient Culture

China is the cradle of Eastern appreciating stone culture. There is written record in Chinese history that the activity that take the natural marvelous stones (not stone product) as the spot goods can be traced back to

Spring and Autumn Period about 3000 years ago. It is recorded in Kuozi: "A foolish person in Song county got a swallow-stone from the east of Wutai, he thought it is treasure, then went back home and hid it. And neighbors know, and come to see it, telling the person it is just a swallow-stone." In fact, in the far Shang and Zhou dynasty (20th century B.C.) , appreciating jade as the forerunner and prelude of appreciating stone was very popular. It is written in the historical data: "When King Wu of Zhou put down the King Zhou, he got 40 million precious stones, and 100 millions jades". Shanhai Jing (A Chinese Bestiary) and The Story of Yellow Emperor further indicated that: the Yellow Emperor is the first person who uses jade in China. The output of jade is so small that it is very valuable, it is in sense to be called "fine stone" instead. Therefore, the view stone culture in China is deriving and developing from the view jade culture in the early time. Shuowen Jiezi (a Chinese Dictionary) said: "jade, the beauty in stones". The jade is classified into stones. The marvelous stones and strange stones ranked in the precious jade, and became the offerings with local features. Esteemed Documents • Discussion on the Tribute of Yu had recorded: "Qiansong strange stone" in Qingzhou and "Si River floating rock" in Xuzhou is seldom in the offerings from every place at that time. Apparently, those "strange stones" and riverside "floating rock" had been listed as the "offerings" for appreciating and admiring in 3000 years ago. It might be the stone



curios in early times, which is the movable thing taken natural marvelous stone (not precious jade or stone carving and carved stone products) as the appreciating target.

With the advancement of social economy and the appearance of garden (the early garden), appreciating stone culture firstly developed in the garden making practice. From the description in the ancient books and poems of Qin and Han dynasty, we can know that the First Qin Emperor constructed "Palace Epang" and other palaces had recorded by inscriptions on bones or tortoise shells "predicted in the fourteen of the circle of the sixty in Chinese calendar, constructed in five mountains". Erya (an ancient Chinese lexicographic work) had recorded "the high land covered with stones is called mountain". The Book of Songs states "Heaven made the lofty hill" and "the peak of mountain is very steep". And The Book of Rites recorded "the mountain we called today, is accumulated by many fist-sized stones, however, when it became huge and high, grass and trees can live on it, birds and beast can settle down in it, and treasures can store in the mountain". The descriptions in ancient articles shows that the appreciating stone in the early time is closely linked with human's life, thought and culture. And the elite of viewing stone, the beauty of stone — jade had more secession records. The description "like cut, tread, carve and grind" in The Book of Songs fully explains how hard to form a jade and the value of jade, and also indicates the ancient people constantly pursued

the development and spirit of ancient culture — beauty and decoration. At that time, jade not only had practicality, appreciation and admiration and art values, but also had been endowed with human spirit, made it personified. The Book of Songs says: “man is generous and gentle, which is in accordance with the character of good jade, therefore, man favored the jade.” In this poem, jade can be understood as cultural person with good characters. It is obvious that how the ancient people treasured jade and appraised the ornamental stone. The Shanglin Garden in Han dynasty decorated many viewing stones, even in the ceaseless wars of Eastern Han Dynasty (1st and 2nd centuries A.D.) and Three-Kingdom and Wei, Jin, North and South Dynasty (Third to Sixth centuries A.D.), some high officers paid much attention on setting the stones and landscaping in their compound of connecting courtyards and temples to abandon themselves to nature. Amount of rare peaks and marvellous stones had been collected in “Liang Garden”, billionaire and chief general in Eastern dynasty Liang Ji’s house and Gu Pijiang’s private residence in East Jin Dynasty. Three viewing stones in the front of Tongtai Temple in Jiankang of South dynasty had granted three-grade rank, also called “three-grade stone”. Prince Wenhui of South Qi Dynasty (later of fifth century A.D.) constructed “Xuan Pu”, and its “building, temple and pagoda with many marvellous stones, which is very wonderful in the water and hills” (South Qi Dynasty·Biography of Prince Wenhui). In April



1984, archaeologists found Cui Fen's (nicknamed De Mao, in Qinghe Dongwu) grave in Linfang, Shandong Province, he is the Wei Weilie General and Adjutant of the first year of Tianbao Reign (550 A.D.) in North Qi dynasty, and the paintings in his grave includes rare peaks and marvellous stones. One of the paintings describes the living scene of the master, setting off two face-to-face standing ornamental stone in the middle of yard and setting trees, the stone is thin, steep and with wrinkles. The painting shows excellent techniques in garden making and stone decorating. The trees, stones, rockery and bonsai painting described in this mural painting are ahead of 100 years compared with the mural painting in Prince Zhanghuai's grave of Tang Dynasty and Zhigong Tu (The Picture Album of Subordinate Peoples), famous painter Yan Liben's masterpiece. It is obvious that Chinese appreciating stone culture is prevailing in the high-class in the middle of Second century A.D. in Eastern Han Dynasty, and it has reached a comparative level till the South dynasty (fifth or sixth century A.D.).

Sui and Tang Dynasty, began from the later period of sixth century A.D, is a period with thriving and prosperous economy and culture afterwards Qin and Han Dynasty in Chinese history, also is a period with the prosperous development of Chinese appreciating stone culture. A large number of intellectuals actively took part in searching and appraising natural marvellous stones. They not only took advantage of the bigger and odder ones in

garden making and decorating, but also put the “small and marvellous ones” on their desk, then wrote poem for them and praised them in articles, which made the appreciation of the natural marvellous stones full of rich humanistic color. It is a great feature of appreciating stones in Sui and Tang Dynasty, and it also created a new era of Chinese appreciating stone culture. Niu Sengru and Li Deyu, successively assumed the office of prime minister under Tang Wenzong Li Ang and Tang Wuzong Li Yan (early and middle of the ninth century A.D.), were intellectuals and stone collectors with great influence at that time. Li Deyu constructed “Pingquan Mountain Villa”, strange stones and exotic flowers and rare trees had great reputation at that time, and was claimed to be the first among marvellous stones in every quarter, the marvellous stones had kind of varieties, among them there are several varieties with famous title. Li Deyu’s “Pingquan Mountain Villa” and poet Wang Jian’s “Twelve Pools and pavilions” had reached a high-level in the techniques of garden making and ornamental stone decorating. Famous poet Bai Juyi wrote many poems about appreciating stones, and Taihu Lake Stone is the representative work to reflect the grand occasion of appreciating stone and the culture level in Tang Dynasty. Bai Juyi introduced the classification of the ancient appreciating stone in his article at the earliest time. Firstly, he narrated his good friend, prime minister Niu Sengru (called “Qizhang County Father”) was so addicted to stone to strive for the odd



and invite the strange, and Taihu Lake stones in his family were beyond count, he "treated the stones as friends, intimated the stones as the wise, valued the stones as the precious jade, and loved the stones as sons and grandsons", and praised the wonderful feelings from stone collection of Niu Sengru "three hills and five great mountains, hundreds and thousands caves... all collected in it; sit there and you can see at a glance a hundred hills spread over a thousand lines in a rock the size over fist", and in the end, he introduced "stone has different sizes, which is ranked as grade A, B, C and D, and each grade is divided into three levels, superior, medium and interior, and is caved on the stone. It is said that 'stones in Niu family are the superior A, medium B and interior C' ... and so on". In Bai Juyi's eyes, Niu Sengru was the No.1 stone collector and appreciator in Tang Dynasty. Song Dynasty (the middle of tenth century till the end of thirteenth century) is a period of great prosperity of ancient Chinese appreciating stone culture, North Song Huizong Emperor had the boats transporting the strange flowers, plants and marbles, and became the greatest collector over the country. Due to the emperor's avocation, many high-ranking officers and sons of gentlemen and businessmen following the example, therefore, searching marvellous stones for viewing and admiring became a tendency from the government to the public at that time. In this period, many great masters of appreciating stone appeared such as Ru Midai (nickname Yuanzhang) and Su

Shi (nickname Dongpo), and many celebrities in both literary world and political circles like Si Maguang, Ou Yangxiu, Wang Anshi and Su Shunqin, etc, became the active participants with great influence in collecting, appraising and appreciating marvellous stones. The greatest feature of appreciating stone culture in Song Dynasty is publishing many appreciate stone monographs, such as Yunlin Stone Guidebook written by Du Shao (nicknamed Ji Yang), The History of Taihu Lake Stone written by Fan Chengda, Xuanhe Stone Guidebook written by Chang Mao and Yuyang Stone Guidebook written by Yu Yanggong, etc. And 116 types of stone had been recorded in the Yunlin Stone Guidebook, and its original place and the methods of adoption had been described in it, and appraised the good and bad quality, which has a great influence on the world. Dongtian Qinglu Ji · Strange Stones, written by Zhao Xihu in South Song Dynasty, had recorded "small strange stone is steep, like many beautiful and steep rocks, which can be provided on several desks for appreciating and admiring." It is obvious that the tendency of laying "strange stone" on the scholar's desk.

Song Dynasty (the middle of tenth century till the end of thirteenth century) is a period of great prosperity of ancient Chinese appreciate stone culture, North Song Huizong Emperor had the boats transporting the strange flowers, plants and marbles, and became the greatest collector over the country. Due to the emperor's avocation, many high-ranking officers and sons of gentlemen and



businessmen following the example, therefore, searching marvellous stones for appreciating and admiring became a tendency from the government to the public at that time. In this period, many appreciate stone great master appeared such as Ru Midai (nickname Yuanzhang) and Su Shi (nicknamed Dongpo), and many celebrities in both literary world and political circles like Si Maguang, Ou Yangxiu, Wang Anshi and Su Shunqin, etc, became the active participants with great influence in collecting, appraising and appreciating marvellous stones. The greatest feature of appreciating stone culture in Song Dynasty is publishing many appreciating stone monographs, such as Yunlin Stone Guidebook written by Du Shao (nicknamed Ji Yang), The History of Taihu Lake Stone written by Fan Chengda, Xuanhe Stone Guidebook written by Chang Mao and Yuyang Stone Guidebook written by Yu Yanggong, etc. And 116 types of stone had been recorded in the Yunlin Stone Guidebook, and its original place and the methods of adoption had been described in it, and appraised the good and bad quality, which has a great influence on the world. Dongtian Qinglu Ji· Strange Stones, written by Zhao Xihu in South Song Dynasty, had recorded "small strange stone is steep, like many beautiful and steep rocks, which can be provided on several desks for appreciating and admiring." It is obvious that the tendency of laying "strange stone" on the scholar's desk.

Mi Dai (nicknamed Yuansi), in North Song Dynasty, is well-known for both painting and calligraphy, and is



the most famous master for collecting stones and appreciating stones in the middle of eleventh century. He is not only addicted to stones, is called "Mi Madman" for he is bowing to the stone, but also created a set of theory principles, the four-word formula "thinness, leak, brightness, wrinkles", which continually used by generations for a long time. In fact, there were many stone-addicted people at that time, and Mi Dai is one of them, the title of "stone-addicted people" is not only ranked for him. It is said in literature: "Mi Dai once had governed Lian-shui, where is close to Lingbi and has abundant stones, — he called them with beautiful names, and stayed in the room for appreciating and admiring stones in day and night." A supervisor named Yang Jie knew that Mi Dai was addicted to stones and always caused delay in work, and Yang Jie was determined to correct his manner. However, when he was giving lessons to Mi Dai, Mi Dai went forward, and took out a stone from his left sleeve, the stone exquisitely sank with all ridges, peaks and caves, and the color is lustrous, Mi Dai held the stone and turned over in front of Yang Jie's eyes and said: "How could not you love such a beautiful stone?" Yang Jie did not look at it, and put Mi Dai's left sleeve, another stone appeared, with peaks rising upon one another, is more marvellous and strange. Yang Jie did not look at it as well, and put Mi Dai's left sleeve again, a stone appeared, is as artistic as the God's painting and divinity's building. Mi Dai looked at Yang Jie and said: "How



could not you love such a beautiful stone?" Suddenly Yang Jie said: "Not only you love stones, so do I." Then he grabbed the stones from Mi Dai's hand and went to the carriage. This story is very vivid and interesting, and reflects Mi Dai's family has stored many stones that are small and exquisite, and with natural features of charming mood of painting, also reflects the dense tendency of loving stone and collecting stone in the high-class at that time to a certain degree.

The development of Chinese economy and culture in Yuan Dynasty was at the low ebb, so was appreciating stone. Great master of painting and calligraphy Zhao Meng (the end of thirteenth century and the beginning of fourteenth century) was one of great masters of appreciating stone, along with Taoist Zhang Qiuquan Zhenren Shan were overwhelmed with admiration for the stone named "Shuidai Yanshan" which collected by Taoist Zhang. Facing the marvellous stone "hundreds and thousands hills and valleys in the narrow table, and the exclusive gully across the galaxy in the middle", he signed with emotion: "the marvellous substance is not easy to get in the world, and on seeing one, people try to gently stroke. Reserved Mr. Mi loves the marvelous stone in his whole life, the book is perfectly true." In this period, there was no great contribution to the theory of appreciating stone.

Ming and Qing Dynasty (after the middle of fourteenth century) were the prosperous period of ancient Chinese appreciating stone culture from the restoration to