

中華奇石

上海古籍出版社



CHINA  ARE STONES

# 中華奇石

趙樣初題

景石	<b>Landscape Stone</b>
類石	<b>Pictographic Stone</b>
晶石	<b>Spar</b>
化石	<b>Fossil</b>
瓊石	<b>Beautiful Stone</b>
禪石	<b>Dhyana Stone</b>
名人藏石	<b>Stones Collected by Eminent Persons</b>
歷史名石	<b>Famous Stones in History</b>

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## 編 者 的 話

如果說“女媧補天”的神話代表了原始人征服自然的願望，那麼，用以補天的五色石，無疑就體現了先民對自然本體的美的憧憬。賞石作為中國傳統文化中的一朵奇葩，真可謂源遠流長。

對於大自然的傑作——奇石，愛石者傾注了自己的全部情感，也折射着各自的審美趣向：或追求沉奇偉岸的雄渾氣勢，或欣賞瘦漏透皺的綽約風姿，或喜愛晶瑩溫潤的迷人丰采，或感悟玲瓏邃幽的無盡妙趣。清茗一杯，幽香數枝，情注于頑石之中，神馳于八荒之外，這實在是愛石者最美好的時刻。“花如解笑還多事，石不能言最可人”，陸放翁的這一名句更道出了各具隻眼的賞石情趣中的一種共性——在虛靜之中返樸歸真。

我們經常聽到這樣的呼聲：迫切需要一本能夠全面、準確反映目前國內集石、賞石水準和品位的書譜，來填補藏石界的一項空白，向更多的世人展示這座瑰麗的藝術殿堂的神姿。于是，《中華奇石》圖冊應運而生了。看着從大江南北、海峽兩岸的萬餘份來稿中遴選出來的近700幀奇石照片，我們不能不嘆服大自然鬼斧神工的創造力，也深深地感佩于藏石家們的苦苦求索與發現。這一切敦促我們編出一流水平的圖冊，來回報各界朋友們的厚愛和熱望。

奇石的分類，迄今尚無一致的標準。我們所分的六大類主要是根據奇石的不同特徵而定：“晶石”（礦物結晶）和“化石”二類，在具科學性的同時，有着特殊的審美價值；“景石”包蘊景致，“類石”酷似物象，“璣石”表現非人工可企及的色彩美和造型美，而“禪石”，則在全然不可名狀中，讓人去感悟那不可言說的禪悅。我們還嘗試為它們選配中國古典詩詞的佳句——儘管有辭不盡意的遺憾——因為它們本身就是一個詩的世界。

奇石石種的標識，我們傾向于以藏石界約定俗成的石種命名為主。而對於那些隨意性的、不為藏石界接受的命名則作了適當改動。對於每塊奇石的高度、寬度和厚度，也都作了標識，單位用釐米。

所附“歷史名石”和“名人藏石”，旨在反映我國藏石文化的悠久歷史及對各個階層的波及影響。書末“藏石者的話”既能讓人了解藏石家的旨趣心聲，也便于愛好者們相互之間的聯繫與交流。

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1994年8月

## THE EDITOR'S NOTE

If the myth "Nu Wa mends the sky" stands for the primitive man's desire to conquer nature, then the multi-coloured stones used for that purpose doubtlessly reflect our ancestors' yearning for the beauty of Nature-in-Itself. Because of this, it follows that stones for beauty-admiration have come to be an exotic flower in the traditional Chinese culture. Indeed, they have a far distant source and a long course of development.

Into rare stones, the masterpieces of nature, stone-lovers have poured all their feelings wherein are also refracted their aesthetic interest and bent, each of his own. Some seek the vigorous momentum imparting the sense of weightiness and stalwartness; others appreciate the graceful bearing as manifested by slim creases and penetrating crevices. Still others have a liking for fascinating charm lying in sparkling translucence and gentle smoothness. Again, there are people who come to realize the infinite intriguing interest aroused by meticulous exquisiteness and secluded depths. All of these appreciators, if they care to, can simply make a cup of tea, accompanied by a few sprays of faintly fragrant flowers, and then pour their sentiments into the insensate stones or rocks and let themselves be carried away to everywhere beyond the remote regions. This is truly the most pleased moment in the life of stone-lovers. "Flowers may smile with understanding, yet meddlesome well-known stones cannot utter a word, yet most lovely." These two well-known verses of the poet Lu You (Fangweng) are more incisive by pointing out a kind of generality inherent in various people's interests while they enjoy looking at rare stones though each of them has his own unique insight. This general character is none other than returning to simplicity and truth pertaining to voidness and stillness.

We have constantly been told that there is a voice urgently calling for a manual that can in an all-round and accurate way reflect the standards and grades in terms of the stone-collection and stone-appreciation at present in this country so as to fill a blank in this field and unfold before more people of the world the charm of such a magnificent hall of art. It is for this reason that the album *China's Rare Stones* emerges as circumstances require. In preparing for its publication, we cannot help gazing in admiration of the creative power of nature and its superlative craftsmanship when we look at the nearly 700 photographs of rare stones selected from among the more than 10,000 that have been sent to us from all parts of the country--from the South and the North and the other side of the Straits. And at the same time we hold in respect with feelings the stone collectors' painstaking efforts at seeking and discovering. All these have urged us to compile a top-rate album in order to repay our friends in all circles for their most kind favour and great expectations of us.

As to the classification of rare stones, there is so far no uniform standards. Our categorization of them into six is chiefly based on the different special features of the stones. The two categories of "spar(mineral crystal)" and "fossil", while being scientific in nature, possess special aesthetic values. "Landscape" category embodies sceneries, "pictographic" category adopts the extreme likeness of objects; "beautiful stone" category shows the beauty of both colours and moulds unattainable by man-made attempts; and "dhyana stones" are those entirely in an undescrivable state, leaving the viewers to be awakened to the unspeakable joy of Chan Buddhist meditations. We have made an additional attempt to select and append well-turned verses in the Chinese classical poetry to the photographs, one for each. Despite that our selections may regretfully fail to express our ideas in full, they are there as quotations to match because the rare stones themselves belong to a world of poems.

As for the marks of the categories of rare stones, we prefer in nomenclature chiefly to those conventional ones that have been well established, that is, accepted through common practice, among the circle of collectors. Proper alterations are made in the case of those given at random and unaccepted in usage. The size of every stone can be known as we note its height, width and thickness in centimetres.

The appended passages of "Famous Stones in History" and "Stones Collected by Eminent Persons" are to reflect the long history of China's stone culture and its spread and influence among the people of various social strata. The book ends with a section called "What the Stone Collectors Have to Say" will not only enable people to understand the stone collectors' purport and aspirations, but also facilitate the mutual contacts and intercommunication among stone-lovers.

SHANGHAI CHINESE CLASSICS PUBLISHING HOUSE  
August 1994

## 前 言

宋人杜綰在《雲林石譜·序》裏說，有瑰奇可愛之石，“然人之好尚，故自不同”。我也是硯石好尚者，說點與人不盡相同的興趣，也許有助於讀者避免受到各種成見的拘束。

賞石者和石文化研究者不同，更有發揮審美個性的自由。對石頭之美的掌握，不能用投票表決方式進行；只有當人們能用自己的眼光，從供觀賞的各種石頭上發現與別人既相一致又有偏愛的審美特性時，才能獲得真正的審美自由與快感，更有效地提高自己辨別美醜的能力。

不論是樹立在園林裏、有好幾丈高的太湖石，還是小如彈丸、可以放在掌上把玩的雨花石，首先是因它的形態引人注目，其次才是以斑紋與色澤使人留連。然而，引起藏石者一片驚嘆的某些石玩，如含大粒石英或金屬能閃光的礫石，在對石質結構瞭然于心的地質學家看來，就無所謂奇與不奇了。即使他不嘲笑好奇者是少見多怪，即使他也能賞識石頭的審美價值，也和非地質學者的興奮狀態有所差別。我是想說：人們那偏愛與共愛的對立統一，形成範圍廣闊的愛石熱潮；但與偏愛相因果的偏見，或審美標準的對立，卻難免形成評石或賞石觀念的爭論。出現在賞石領域的這些複雜現象，既可能體現觀賞對象的百花齊放，也可能出現觀賞者之間的百家爭鳴。

我未曾作過考據，不知米元章是否曾有拜石行為，但既然有人戲稱他為“米顛”，那末，他作為賞石者的好尚或偏愛，未必可能引起旁人的共鳴。我愛石雖沒有狂熱到了給石頭下拜的程度，但我愛石的興趣卻越來越濃厚。奇石的確有可愛的特徵，但我愛石和別人有不同的着眼點。別人對石頭的命名，常常引不起我的好尚。

從青島到嶗山的途中，見過海邊那個海中之石，人稱“老人石”或“望兒石”，這樣的命名引得我的共鳴。但我對此名的興趣，并不完全基于此石形體肖似一個面向大海的老人；也因聽說有關此石的動人故事，說龍王的惡子搶走了他的女兒，他盼望女兒歸來；女兒終未歸來，自己僵化成一個巨型的石人。我接受黃山北海那個人稱“猴子觀海”或“猴子望太平”的石頭的命名，則是因它引得我對峨嵋山羣猴的懷念。為什麼我對“番人進寶”、“仙人指路”或別地的“天狗吃排骨”等名目不感興趣？也因有某些不能排除的思想意識在起作用。在我看來，觀賞石不論大小，它可能引起人們的愛好有複雜原因。人們的聯想、體驗和想象，不能不作用于人們的賞石活動。

因為有這樣的經驗和理解，對出現在石展或畫冊中石頭的命名，我往往表示異議。對某些自命風雅其實矯揉造作的命名不免感到乏味，不願媚俗而少數服從多數。

任何觀賞石，都有它那天然的或人為的環境。某些天然的勝境，對奇石之美起着以賓襯主的作用。室內某些觀賞石的配座，屬於人工性的環境。基座作為小石的配角，它的作用不可小視；但如果基座好像是在向主角（小石）搶戲，卻只能引起喧賓奪主的不和諧感。基座與小石配搭得是否質樸而且恰到好處，是對裝飾藝術的意匠經營的考驗。

比這一切更重要的問題，是對供觀賞的石頭是否可以加工？天然石不盡如人意的現象帶普遍性，但是不宜苛求它符合自己其實有限的完美標準。倘若對它採取輕率的改造態度，其結果只能阻礙人們對它那尚未被人發現的審美特徵的新發現。雕琢者雖說有支配石材的自由，但仍必須刀下留情，以免因一時的衝動而遺憾將來。

不論是粗獷的太湖石還是晶瑩的雨花石，它們的形成不以人們的意志為轉移；但人們基於各自不同的生活感受，可能把石頭當作人格的象徵；比如對待石頭自身的堅固性，往往作出善惡和美醜的主觀判斷。人們既有權把石頭的堅固性當作人格堅定的象徵，也有權把它當作頭腦僵化者的人格象徵。我欣賞農民把自己的兒子命名為“石頭”，這一命名表現了農民不願兒子夭折，願他能做老實人的善良願望；舊時代的四川人民，給一個軍閥起了“水晶猴子”的外號，也并不因為有過這一種諷刺性的諱名，人們就對珍貴的水晶石之美引起反感。

這本圖冊的出版，不只企圖向讀者提供間接觀賞奇石或怪石的機會，不只企圖對石文化研究者提供對象與資料，不只有助於讀者理解藏石者和賞石者的興趣的差別與聯繫；而且，還希望專門家與一般觀眾的審美素養和知識逐漸豐富和提高，給新時代嶄新的《石譜》的編撰創造必要的主觀條件。

王朝剛

1994年4月草於北京

## FOREWORD

"There can be found various lovely rare stones," wrote Du Wan of the Song Dynasty in the preface to his *Yunlin Manual of Stone*. "yet different people have different tastes." I, too, have a liking for beautiful stones. For me to talk something about my interests being not exactly the same as those of others is perhaps helpful to the readers in avoiding restraints imposed by all sorts of prejudices.

Stone appreciators differ from scholars of the stone culture, for they enjoy greater freedom to give play to individuality in the realm of aesthetics. As is known, the grasp of the beauty of stones can by no means be judged or measured by vote. Only when one with his own eye looks at all kinds of stones for people's enjoyment and is able to discover aesthetic features that are identical with what others have found and as well to show some partiality of his own, can he gain real freedom and pleasure aesthetically and more fruitfully enhance his own ability to discriminate beauty from ugliness.

No matter whether in the case of Taihu Stones (exquisitely hollowed crags) dozens of feet tall planted in the gardens, or Rain Flower Pebbles tiny enough to be fondled on the palm, it is, first of all, their shapes that attract people's attention and next is their streaks and colour and lustre that make people unable to tear themselves apart from those rocks and stones. Nevertheless, some stone objects for appreciation that have aroused stone collectors' great admiration, for instance, glittering gravels containing largegrain quartz or metal, actually make no difference in being wonderful or not wonderful in the eye of geologists who are only too clear about the composition and substance of stone or rock. Even if a geologist refrains himself from mocking those who are curious for their ignorance because there is really nothing to be surprised in; and even if he can also appreciate the aesthetic value of stones, a geologist's state of excitement upon seeing them is not altogether the same as that of non-geologists. What I am driving at is: The unity of two opposites—showing a partial favouritism to and sharing a liking for something—has given rise to a craze for stones to a wide extent; but the mutual cause-and-effect relationship between partiality and prejudice, or the conflict between various aesthetic criteria, has inevitably caused a controversy between appraisal of stones and appreciation of stones. Such complicated phenomena that have appeared in the realm of stone appreciation can probably reflect the multifariousness of the objects like "a hundred flowers blossoming" and in the meantime touch off a dispute among the appreciators like "a hundred schools of thought contending".

In the field under discussion, I have not made any textual research, and so I wonder whether Mi Yuanzhang (1051–1107), noted Song-dynasty painter and calligrapher, had developed any cult of stones. Since there were some people fondly addressing him as "Crazy Mi" at the time, I suppose, his fondness of and partiality for stones as an admirer may not have necessarily aroused the sympathetic response of others. As for me, I have a fancy for stones, too, though not fanatic enough to bow to stones in worship, but my interest in loving stones has been growing ever stronger. Indeed, rare stones possess the special features of being lovely; however, my focus of attention in relishing them is different from that of others whose practice of naming all rare stones often fails to arouse my sense of taking delight in beautiful things, instead.



Sometimes, however, naming in a way does evoke my sympathetic repercussion. For instance, Laoren Shi (Old Man Stone) or Wang'er Shi (Expecting Child Stone) as addressed by people. I saw that rock on the seaside when I was on my way to Laoshan from Qingdao in Shandong Province. My interest in these two names is not wholly based on the resemblance of this rock's shape to that of an old man facing the sea; there is another reason that a touching story is said to be behind it. The story runs like this: A vicious son of the Dragon King grabbed away the old man's daughter, and the poor man stood at the place everyday looking forward to her return. But the girl never returned, and at last the old man was ossified into a sizable stone figure. Another naming of a stone is acceptable to me; it is "The Monkey Watching the Sea" or "The Monkey Hoping for Peace" given to a rock at Beihai on the Huangshan Mountains. That is because the name kindles my fond memory of the colonies of monkeys up the E'mei Mountains. I have no interest for some names such as "A Foreign Tribesman Paying Tribute with Treasures", "A Celestial Being Points to the Way", or "Tiangou Eating Spareibs" as called at some other place and the like. Why? It is also because some unbanishable ideology is taking effect. In my view, that stones for people's enjoyment with admiration, irrespective of their size, big or small, can kindle people's fondness involves complex causes. It is obvious that people's association, personal realization and imagination cannot but play a part in their activities to appreciate rare stones.

It is because of having such kind of experience and understanding that I very often express my dissent from the naming of stones that are now seen at exhibitions or picture albums of rare stones. As to some namings which are professed by the namers as of refined taste but actually are done in an affected manner, unavoidably I feel insipid and lacking in interest. I am not ready to fawn on vulgarity and accept the tenet of "The minority should submit to the majority".

Any stone for people's enjoyment and appreciation is born of its own natural environment, or even in an artificial one. Indeed, some beautiful natural sceneries play a complementary role in making rare stones more beautiful. Then, stones for interior decoration are better adorned with their supporting seats or matching stands—so-called a man-made environment, whose co-role, to be sure, should by no means be overlooked except under one condition when they try to overshadow or vie for the part that should be played by the leading roles (the tiny rare stones), for then that would only produce the sense of disharmony as in the case of so-called "A presumptuous guest usurps the role of the host". Whether the base seat matches the tiny stone just right and unsophisticatedly or not is a test of the manipulation of artistic conceptions in decorative techniques.

A problem all the more important than all that has been mentioned above is: Is it allowable that the rare stones for appreciation be worked on or processed? Natural stones or rocks do not completely turn out as man wishes them to be, which is a universal phenomenon. Since it is a general fact, it is not advisable to be overcritical and make excessive demands that they should accord with our own aesthetic standards that are actually subjected to limitations. If we adopt an indiscreet attitude and want to remould them, the outcome can only be an impediment to man's new or further discovery of those aesthetic characteristics that have not yet been explored. Carvers and remakers, though they have the freedom to do what they please with the stone material, still have to be discreetly meticulous

as a Chinese saying goes: "Show mercy even with the sword in hand", so as to avert future regretfulness over an act on impulse all of a moment.

Regardless of the rough and rugged Taihu Stones or the glittering and translucent Rain Flower Pebbles, its formation is independent of man's will. But, out of a man's feeling and experience, different each in his own way, he may take a piece of stone or rock as a symbol of personality. Take for instance the firm quality of a rock or a stone itself, in treating it, people more often than not will make a subjective judgment on good or evil and on beauty or ugliness. Since people have the right to regard a stone or rock's firm substance as a token of the steadfastness of personality, they equally have the right to consider it as an emblem of the rigidity of a person's mind. For this reason, I appreciate a farmer giving his son the name of "Stone". Such a naming indicates that the father does not like to see his boy die young and at the same time he cherishes the well-intentioned wish that his son could grow up an honest man. On the contrary, when in the old days the people of Sichuan Province gave a warlord there a nickname of "Crystal Rock Monkey", that did not thus give rise to the people's aversion to the beauty of crystal rocks because such a nickname was highly satirical.

So much for my opinions about the naming of stones and rocks. Now the publication of this photo album is not merely an attempt to offer the readership an opportunity to indirectly enjoy and appreciate rare stones or queer-shaped rocks and crags, to provide the scholars of stone culture with objects and material for reference, and to help the readers understand the difference as well as the connection concerning the interest as manifested by both the stone collectors and the stone appreciators. Furthermore, it is the hope of the publisher to see the gradual enhancement and enrichment of the aesthetic cultivation and accomplishments of both the specialists and the reading public through this album, thus to create essential subjective conditions for the future compilation of a completely new *Manual of Rare Stones* of the new era.

Wang Zhaowen  
April 1994 in Beijing



景石  
LANDSCAPE STONE

凡造型、紋理似山水者歸爲“景石”之類，所謂“咫尺有千里之勢”，玩石者宜由此窺入。

*This category comprises those stones that appear like land scapers in shape with their veins bearing a resemblance to mountain ranges and natural sceneries. Under the charm of so-called "one foot space tending to stretch away a thousand miles", the stone appreciators would find it proper to peep in from this point of view.*

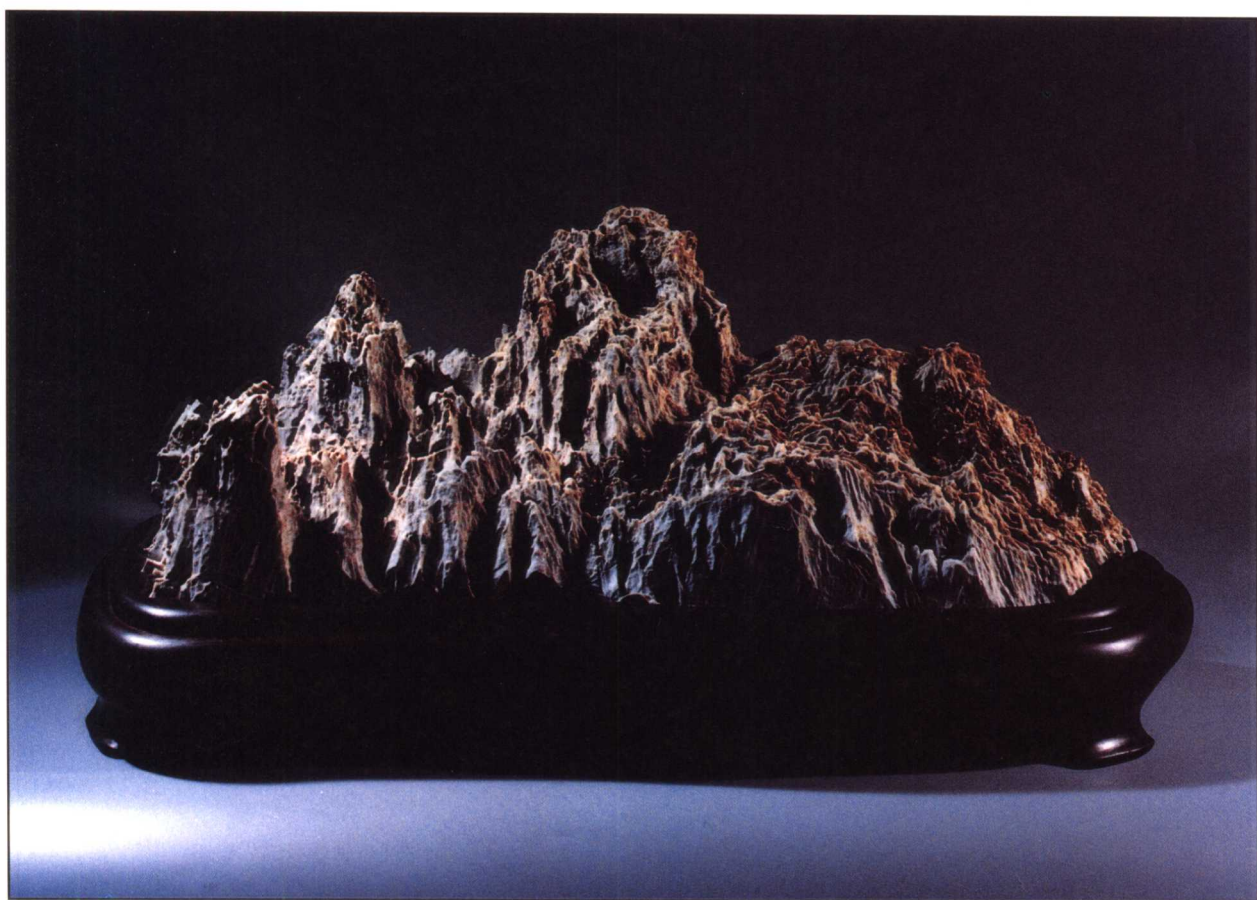
一匱功盈尺，三峰意出群。  
望中疑在野，幽處欲生雲。

唐·杜甫

*One final effort leads to full success, and there come into shape three peaks out of the ordinary. A look from afar leads to wonder if it is the eternal universe in sight, with the banks of clouds rising from hidden places.*

1 崑崙石(54×34×25)  
Kunlun Stone





不與衆山同一色，  
敢於平地拔千尋。

明·靈 睿

*Not to be on par with all other mountains, it boldly zooms into the sky.*

2 嶗山綠石(29×17×15)  
Laoshan Stone

好山萬皺無人見，  
都被夕陽拈出來。

宋·楊萬里

*The numerous creases of the mountains are revealed by the setting sun.*

3 嶗山綠石(30×18×4)  
Laoshan Stone

山深世界清。

唐·姚 合

*Deep in the mountains is a world of peace and quiet.*

4 淄博文石(27×13×13)  
Zibo Wen-stone

忽聞海上有仙山。

唐·白居易

*Then hearsay had it that there were celestial mountains in the seas.*

5 嶗山綠石(38×22×10)  
Laoshan Stone

我欲蓬萊頂上行。

唐·李 白

*I wish to ascend the summit of Penglai.*

6 棲霞石(26×16×10)  
Qixia Stone

一夫怒臨關，百萬未可傍。

唐·杜 甫

*When one valiant knight blocks the way, no troops can pass by.*

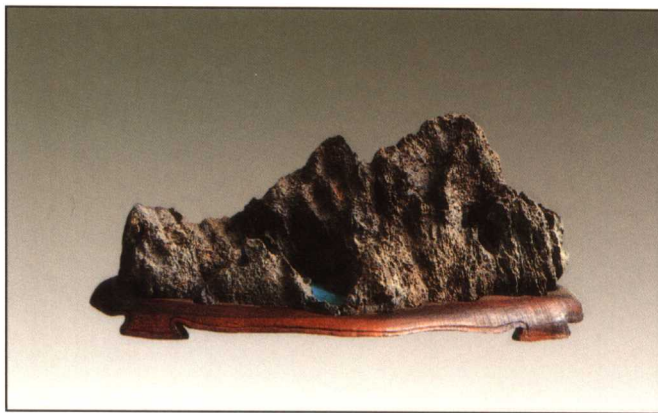
7 靈壁石(64×36×16)  
Lingbi Stone

2



3





4



5

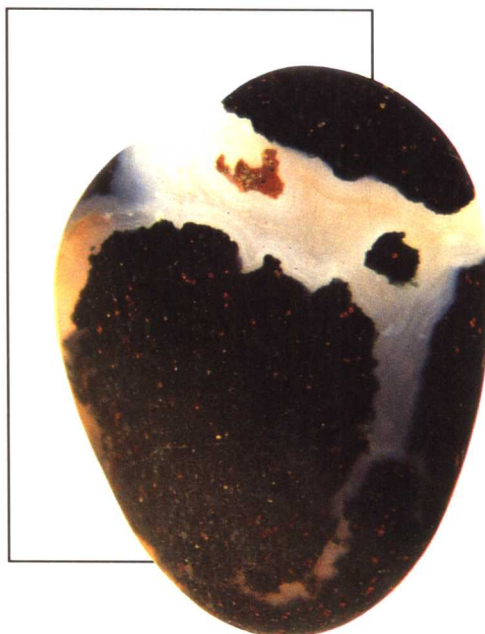


6



7





8

兩岸猿聲啼不住，  
輕舟已過萬重山。

唐·李 白

*While the apes are heard crying all  
the way on the banks, the boat has  
already passed by the mountains  
range upon range.*

8 雨花石(4×3×2)  
Rain Flower Pebble

雪裏高山頭早白。

唐·劉禹錫

*High mountains are first to be  
snow-capped.*

9 靈壁石(30×21×14)  
Lingbi Stone

夕陽蒼翠忽成嵐。

唐·王 維

*In the setting sun, an expanse of  
verdant green instantly turns into  
a haze.*

10 雨花石(4.1×3.5×2)  
Rain Flower Pebble

大孤山盡小孤出。

唐·顧 況

*After the Big Solitary Hill comes  
in continuity the Small Solitary  
Hill.*

11 嶗山綠石(62×42×24)  
Laoshan Stone

三峰多異態，回舉仙人手。

唐·鮑 溶

*Three peaks are raising celestial's  
stretched-out palms.*

12 淄博文石(30×18×13)  
Zibo Wen-stone



9