

Album of Rain Flower Pebble Treasure

雨花石珍品集

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General Supervisor: Gao Jiyan
Editors: Guo Baolin
Zhang Yaoda
Special Editor: Liu Mengshi
Designers: Guo Baolin
Zhang Yaoda
Supervisor of
Printing and Binding: Lam Yatfung

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章耀達
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卞明

常小揚

戴宗民

Art Consultant: Wang Chaowen

Literature Consultant: Ai Xuan

Front Cover Inscription: Li Keran

Inside Front Cover Inscription: Zhuang Xizu

Accompanying Poem: Deng Hainan Yie Qingrui

Ren Hongju, Chen Yonghua

Suye

Translator: He Ru

Photo by: Bian Ming, Chang Xiaoyang

Dai Zongmin

似與不似

王 朝 同

巫峽的神女峯，南京的雨花石，都是令人感到神奇的石頭。當我把幾塊色澤和紋理不同的雨花石放在清水盤裏，觀賞它們那對比與調和的美，總覺得它不祇有趣而且可敬。這不是因石的紅色可以使我聯想到雨花臺烈士的血，也不是因為我覺得自己短促的生命和它們本來就是萬萬歲的年紀比不得，而是它們的形態、色彩和紋理豐富、多樣得難以捉摸，所以越看越覺得它們神奇的魅力。它們在靜態中見動態，在凝固中見變幻的美的特徵有同一性，但每一塊都有各自不同的色彩和斑紋的美的獨立性。似乎比天上的繁星更有個性的這些小石子，對它們很難進行石皇后的選舉。因為它們各自有其不可被代替的審美價值，多麼客觀的態度也難作出準確無誤的判斷。

雨花石的審美特徵有多樣性，而且人們發現美的特殊能力也在變化和發展。正因為它那美的複雜性難於掌握，所以我才覺得它們的美顯得那麼神奇難測吧。這一塊，好像在朦朧的山口，有一個緩緩昇起的朝陽；再一看，彷彿它又像將要沒入山口的落日。這一塊，那個乳白色的圓斑，好像是映在平靜水面上的月影；把石子倒轉來看，這圓斑又像是在夜空薄霧中的圓月。這一塊，橫着看時，好像有一排粗大發黑的古樹，豎着看時，樹幹變成畫家試筆時橫抹的幾筆墨色，紅葉變得不再有什麼描述性再現性的意味。另一塊以綠色為基調的石面，好像是一隻瞪着大眼、正伏在水草叢中的花青蛙，不知牠正在期待什麼；稍一轉動，看起來青蛙變成半截樹桩，水草變成枯幹上長出來的柔嫩的枝條。另一塊，基調是咖啡色，上面的斑紋可以想像為土坡間的秋林；倒轉來看，可能想像為日落後的微雲薄霧，還披著正在暗淡化的落日餘暉。許多雨花石的斑紋不一定像什麼，也不必按圖索驥地硬求它們像什麼。什麼也不像的各色斑紋，結構顯得那麼奇特又很自然；當作裝飾圖案來欣賞，它那難名的紋樣燦爛而底色質樸，虛實

對比恰到好處，畫面的意趣顯得熱烈而又柔和。這些小石好就好在似是而非，它像不像山間石坡，像不像殘荷的敗葉，像不像霧裏的水仙，像不像成熟所以垂頭的穀穗，像不像橡樹的密葉還是枯竹，對審美體驗來說都無關緊要。如果用按圖索驥的思維方式對待雨花石，難免辜負它天然的美。

在我看來，出人意料地發現雨花石很像一幅山水畫，當然會感到喜悅。但它的形態分明是有不很確定的，所謂妙在似與不似之間。倘若看見雨花石那乳白色的底色之間有蛋黃色的大圓斑，竟把它當作對半切開來的鹹鴨蛋來欣賞，而且欣賞自己的這種新發現，這就不是對自己審美趣味的再創造。

這本畫冊的出版，對於沒有機會直接和雨花石親近的讀者，有了間接接觸一些奇珍的機會。不消說，印刷多麼精緻的畫冊都不可能代替原件的美。雨花石是主體的、以空間性為特徵的對象，如果不是在空間作上下、前後、左右各方面的觀賞，那就難免把別人的發現當作自己的發現。但畫冊的圖片總能給讀者提供發現美的誘導，祇要不把雨花石當作小擺設，間接領略雨花石的美，也會豐富自己的精神生活，提高自己的精神境界。

Likeness and Unlikeness

Wang Zhaowen

The Goddess Peak at the Wu Gorge and the Rain Flower Pebbles of Nanjing are the rocks that inspire people with mystery and wonder.

Whenever I gaze at some colourful and multifaiously-veined Rain Flower Pebbles in a tray with clear water in it, and appreciate their beauty of contrast and harmony, I always find them not only interesting but also respectable. This is not because their red colour makes me think of the revolutionary martyrs' blood shed at their execution ground in Rain Flower Terrace, from where these pebbles came; nor because my brief span of mortal life is incomparable with their almost immortal existence in this world of ours. It is because of the variety and richness of their shape, colour and vein. They are so varied that it makes you difficult to say what they look like. That is why the more I look at them, the more wonderful I find they are.

You may discern the identity in the characteristics of their beauty — the dynamic within the static state, the changeable within the solidifying; yet each of them has its own independent characteristic beauty of colour and vein. It seems these little pebbles have more individuality than the numerous stars of the midsummer night do, so you can hardly pick out a Queen Pebble among them. And because each of them has irreplaceable aesthetic value, even you

adopt an extreme objective attitude, you would not be able to give a correct judgement

The aesthetic characteristics of Rain Flower Pebbles are varied, and, moreover, people's aesthetic judgement is also changing and developing. Perhaps it is just because of the difficulty in grasping the complexity of their beauty, that I find these pebbles so mystical and wonderful.

Look at this pebble: it seems like the morning sun rising slowly from a misty mountain pass, but when you look at it again, it seems that a setting sun is going to disappear behind the mountain pass. Now this one: that opal disc looks like the reflection of the full moon on the placid water, while you turn the pebble upside down, this disc resembles a full moon hanging in a misty starless sky. What about this one: look at it horizontally, there is a row of old black trees on it, but look at it vertically, the trunks of these trees become the artist's a few trial horizontal ink strokes before he began to do a landscape, and the red leaves make no sense at all. Here is another one: green is the keynote colour on it, you can see there is a green frog, hiding itself in the waterweeds and glaring with its big eyes at something; but if you just turn the pebble slightly, the frog becomes a stump and the waterweeds change into the tender branches and leaves grown out of the stump. Another one: the keynote colour

of this one is dark brown, the stripes on its upper part may be imagined as the autumn trees on an earth slope, but by turning it the other way round, it may be imagined as misty clouds after sunset, still tinged with afterglow of the setting sun.

The vein of many Rain Flower Pebbles does not have to resemble anything, nor should we try to imagine it like something by following up a clue. You will find the composition of some multicoloured veins that does not look like anything appears so strange and yet so natural as well. It may certainly serve as a design for appreciation. You can enjoy the indescribable beauty of its vein, splendid in pattern and simple in colour. The open space on the surface is in right proportion with the vein, and the flavour of the composition is lively yet soft. You might say that the subtlety of these little pebbles is that they have the semblance of what it is not. Whether it is like a hillside, or a withered lotus leaf, or a narcissus in the mist, or a ripe ear of grain hanging heavy on its stalk, or some oak leaves, or a withered bamboo, from the aesthetic point of view, it does not matter at all. If we imagine a Rain Flower Pebble as something by following up a clue, then we are certainly failing to live up its natural beauty. If you should unexpectedly find a

Rain Flower Pebble that resembles a traditional Chinese landscape, you would deservedly feel happy. But if you find a red disc in an opal background and you imagine it as a salted egg cut in half for you to appreciate, and pride yourself on this new discovery, this is certainly not the right way to develop one's aesthetic interest.

To those who have no opportunity to see Rain Flower Pebbles directly, the publication of this album will offer beautiful pictures of these little precious things for their appreciation. Needless to say, no matter how fine a picture is, it cannot replace its original. And as a pebble is three-dimensional, you can look at it from all sides: top and bottom, front and back, right and left. However, this album can at least provide the reader with an approach to the discovery of natural beauty. With the book at hand, you can indirectly appreciate the beauty of Rain Flower Pebbles to enrich your cultural life.

Beijing
March 20, 1989

*Wang Zhaowen: Well-known Aesthetician; Adviser,
Chinese Art Academy*

石趣

史燿

南京多奇石，故有石城之稱。石城之石，風姿各異，巨者鬼臉虎踞之雄，次者六朝石刻之藝，微者瑪瑙雨花之秀。

雨花石，作為案頭觀賞美石，其石史，有文字可徵者，達千年之久。時至近世，愛石藏石之士，已由域內推及海外。在雨花石故鄉南京，愛石藏石者更遍及城鄉各階層。或清水一盂，供於案几，暇時細觀其正背橫斜各個側面的不同幻化。或藏之秘匣，待同好或遠客來訪時，展陳於清水白瓷碗中，共同把玩鑑賞。

大自然與人類心心相印、神氣相通之途甚廣，流水、花樹、譎雲、奇石，皆可與人相互感應。以水為例，有浩浩江流，有涵湧海濤，有潺湲幽溪，有激流飛瀑，動態、靜態，瞬息萬變。以雲為例，有雷電驚雲，有秋空巧雲，有黃山雲海，有廬山雲瀑，如煙，如絮，如烽火漫天，如獅龍搏鬥，如神仙高仕飄逸。

奇石巧石，可以娛人眼目，陶染心性。石質、石形、石色，變化多端。以形美見長者，如太湖石。瘦、皺、漏、透，狀怪形奇。其性聰慧敏靈，默默佇立於庭院中，無聲而能言。以色彩美見長者，如大理石。線條、色彩之變化，難以描摹。有如曉日、夜月，有如晦暝、霧嵐，有如白壁，有如澤漆。

雨花石，以色以影以形以線條見長，色、影、線、形，四美兼備。體積小巧，諸美叢聚凝滙。重影疊彩，縱深層次極為豐富。於晶瑩明澈之中，深寓無窮變化。

以形變為例，正面、背面、豎、臥、橫、斜，形像各不相同。若剖視縱觀，其深層變化，更無法窮究其奧秘。表層、淺層、深層、核心層，色線變化，層層不同。

線條變化，有動有靜。其靜態，或粗或細或直或曲或同心圓。其



動態，或如溪河微波，或如懸崖飛瀑，或如高速旋轉渦流。

一石之中，有豐富塗繪之色彩，有更爲豐富而無法着色之隱影、顯影。若借水生潤，借光顯影，則色、影變化更富無窮意味。

千萬顆雨花石，千萬種變化。顆顆個性各異，無一石相同。一粒微石，一件藝術品。一粒微石中，色影線形，可綜觀，也可單項微觀。角度變移，側面轉換，隨之亦構成不同具像，不同意境。似平面繪畫，亦似立體之舞臺戲劇。

欣賞者美感不同，欣賞時心態各異，但皆可從一粒微石中尋求各自的意趣。有的追尋其形態與獸與鳥與人與山逼肖或相似，尋得之，則喜形於色。有的細讀石中微幅山水畫花鳥畫的畫面畫蘊，似也怡然陶醉。有的窮究圖像中潛涵之詩意詩情，自會沉沉吟詠。

雨花石，是無言的世界，也是有聲的天籟。凝聽、注視既久，使人目眩神馳，常會進入浪漫幻境。如細讀抽象派的畫，如聽朦朧派的詩，漸漸忘情於飄忽之白日夢境，如飛天之於空際漫遊，恍恍惚惚，莫知所至，意趣無限。

Enjoy Yourself with Pebbles

Ai Xuan

Nanjing abounds in strange rocks, so it has got the nickname “Rock City”. Rocks in Nanjing are quite different from one another. The largest ones look awe-inspiring, which give you the impression of a demon’s wry face or a tiger in crouching posture; the medium-size ones are the marvelous stone carvings of the Southern Dynasties (420—589); while the small ones are the wonderful Rain Flower Pebbles, or agate stones.

Rain Flower Pebbles as a desk knick-knack can be traced back to nearly a thousand years ago according to written history. Now the number of the people who are fond of these pebbles and collect them have been greatly increased, and among them there are people overseas too. In Nanjing, the place of origin of Rain Flower Pebbles, their connoisseurs and collectors are in every social stratum and almost in every household. Some people put these little things in a container with clear water in it, place it on the desk, and, at their leisure, examine closely the different designs of every pebble and their variations on every side of a pebble. Other people collect their favourite pebbles in a box and keep it in a secret place, but when a fellow-connoisseur or a rare visitor comes, the collector will put his precious pebbles in a white porcelain bowl with clear water and appreciate them together with his guest.

Nature has provide many things for mankind

to appreciate their beauty, such as flowing water, lovely plants, changing clouds, strange rocks, etc. All these things seem to have mutual affinity with people. Take water for example. There are mighty rivers, surging seas, silent streams and torrential waterfalls, whether in static or dynamic state, they are capable of undergoing a myriad changes in the twinkling of an eye. Take clouds for another example. There are horrible black clouds of thunderstorm, peaceful autumnal white clouds, the cloud sea of the Huangshan Mountain, the waterfall-like clouds of the Lushan Mountain, and clouds like smoke or cotton, like flames of battle raging everywhere, like a dragon fighting with a lion, and like the elegance of immortals or noble-minded scholars.

Strange rocks and wonderful pebbles may feast one’s eyes and mould one’s temperament. The quality, shape, and colour of rocks vary greatly. Rocks from the Taihu Lake have the reputation for their beautiful shape. Their characteristics have been reduced to four rhymed Chinese characters: *Shou* (slender), *Zhou* (wrinkly), *Lou* (porous), and *Tou* (highly absorptive). A grotesque Taihu rock stands silently in a courtyard, but its silence seem to convey to you something both interesting and wonderful. Other rocks, marble as an example, are reputed for their beautiful colours. The variations of their vein and colour are indescribable: this

design looks like the rising sun or the full moon, that design like the evening twilight or the morning mist, and another one like a white jade piece or the lustre of paint.

Rain Flower Pebbles are praised for their combined beauty of colour, shadow, shape and vein. The various shades of colour and shadow together with intricate lines and circles present endless designs to one's eye.

A pebble has many sides. You can get different designs at different sides, front and back, top and bottom, and you can also have different designs by looking at it in different ways, horizontally and vertically, in lying position or sideways.

The vein on a pebble may be in static or dynamic state. All lines, fine or bold, straight or curved, circle or concentric circles, are in static state; while those designs are in dynamic state look like wavelets of a stream or a river, or like the waterfall from a cliff, or like a whirlpool revolving at a high speed.

By carefully examining a pebble, you will not only see rich colours, but also rich colourless shadows as well. If you put the pebble in clear water or under strong light, you will find that colours and shadows present still more different designs.

Thousands of Rain Flower Pebbles have thousands of designs. Each pebble has its own individuality and no two pebbles are alike in their

design. Each pebble is a work of art. Indeed, a pebble is like a plane painting, but it is really more like a dramatic scene on a stage.

Every connoisseur has his or her own aesthetic feeling, and no two connoisseurs' state of mind are alike. But every one of them can seek his or her interest from a pebble. One may look for a pebble with a vein like an animal or a bird, like a man or a hill, when he finds it he will be visibly pleased. Or one may be deeply absorbed in the poetic flavour implied in a landscape or in a flower-and-bird painting on a pebble, he will be happy and pleased with himself too, perhaps he will even recite a familiar poem or compose a verse extemporaneously.

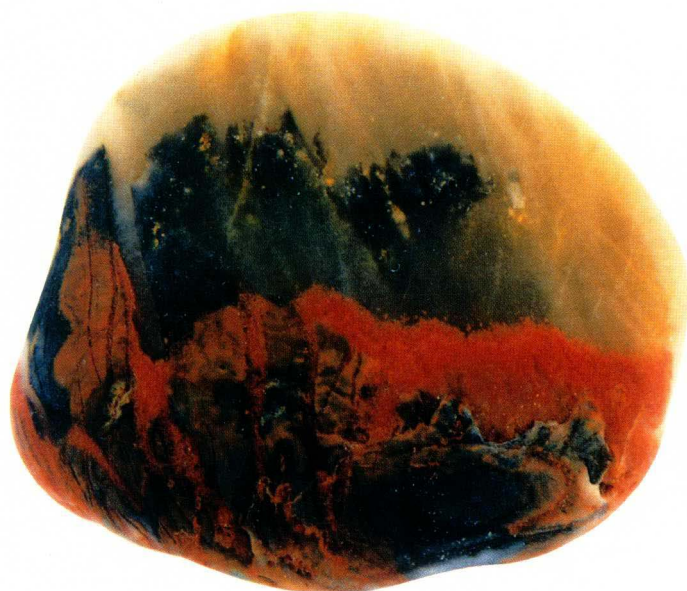
Rain Flower Pebbles are at once a world of silence and a universe full of nature's sounds. Listen to them intently and gaze at them fixedly, you will be bewitched into a romantic world, as if you are looking at an impressionist's painting, or listening to a symbolist's poem, and gradually you will feel as if you are one of those flying *Aparas* wandering in a state of trance in a dreamland and have no idea where is the destination.

Ai Xuan: Chairman, Jiangsu Branch of Chinese Writers Association, Honorary President, Nanjing Rain Flower Pebble Society

山水

Landscape

LANDSCAPE



既非海粟潑彩，
亦非王維詩畫，
更非秋日晴光，
酷似黃山夕霞。

It's not a Liu Haisu's splashed-colour landscape
Nor a painting depicting Wang Wei's poetry
Nor a scene of the autumnal sunny day
But the evening glow of Huangshan Mountain



1

庭院深深 ①
池邊綠蔭 ②
黃昏古道 ③
關山重重 ④

A small courtyard ①
A shade of trees at the pond ②
An ancient path in the evening ③
There's still a long way ahead ④



3



2



4

LANDSCAPE



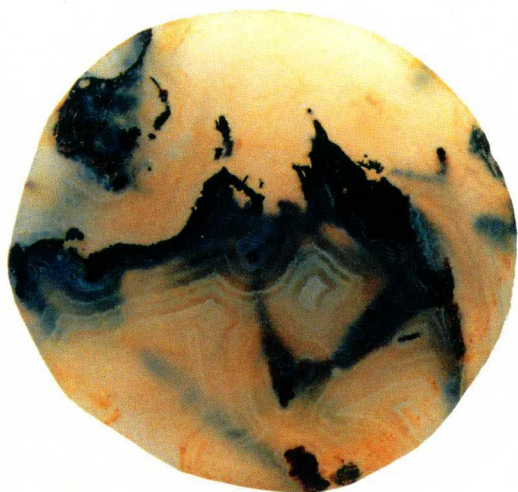
1

遠山、彩霧、
湖水、倒影、
東山魁夷啊，
你是在畫風景！
還是在寫你寧靜澄澈的心靈？

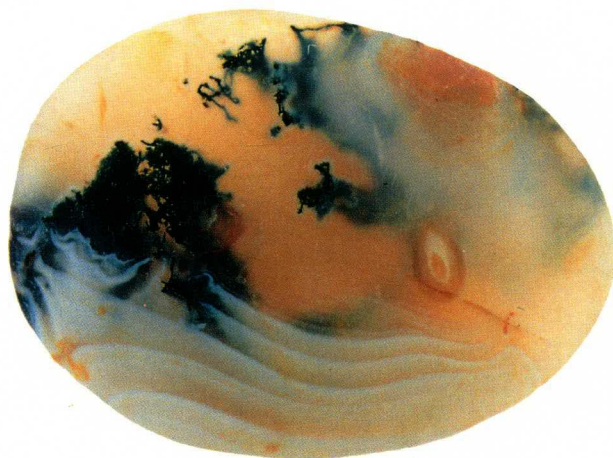
Distant hills in the colourful mist,
Reflection on a placid lake
O you artist!
Are you painting a landscape
Or depicting your clear, tranquil mind?



2



1



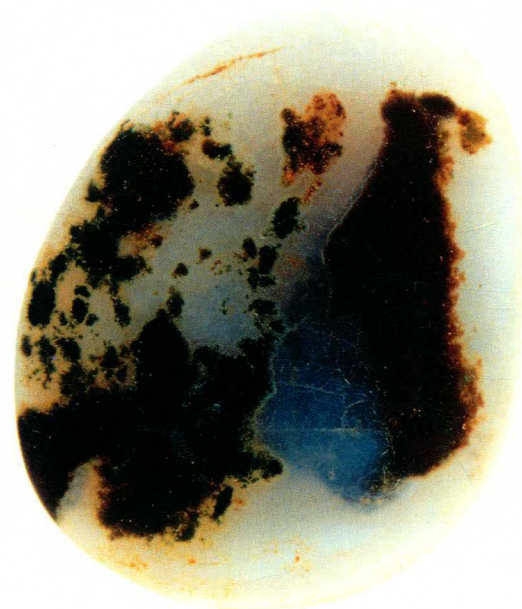
3



2

操琴的伯牙去了，
聽韻的子期去了，
誰識此高山流水情？

Who understands the
music
Played by the mountain
stream?



4