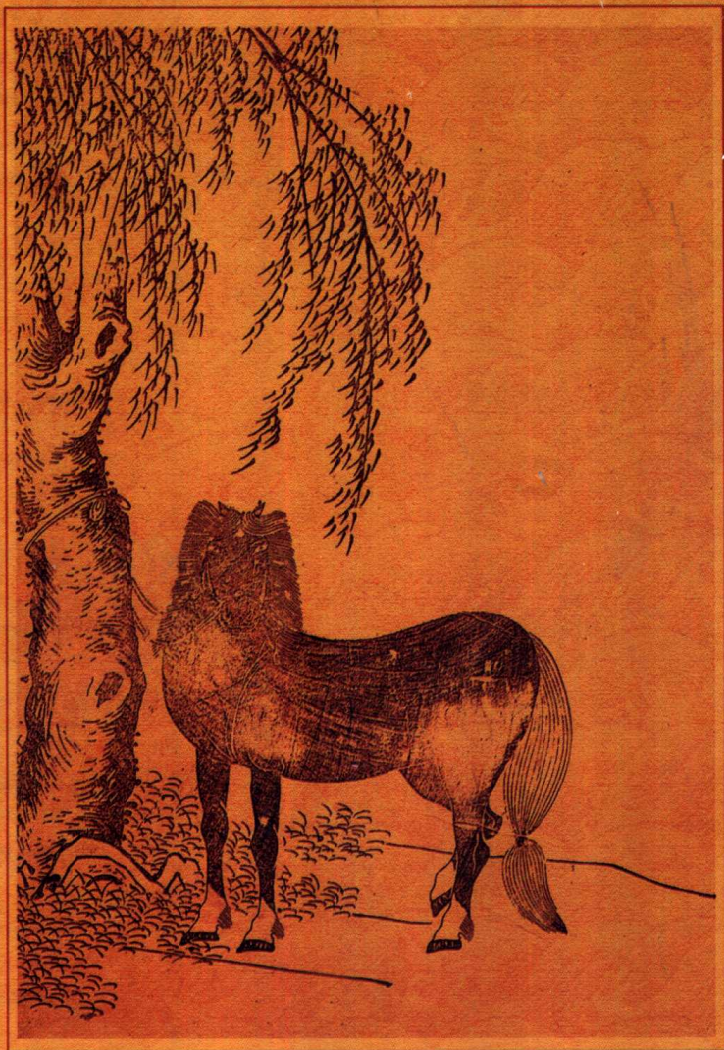


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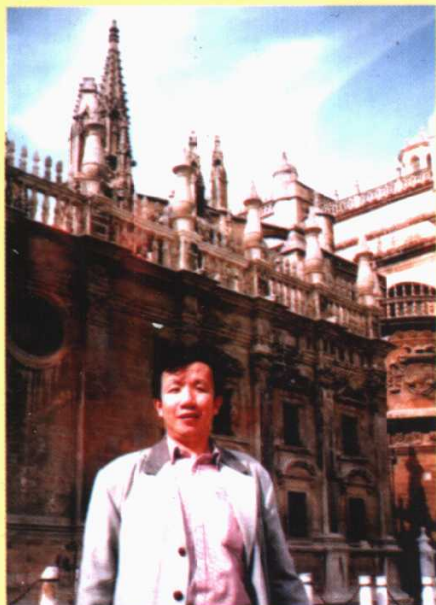
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邹静之，祖籍南昌。1952年出生。在北大荒劳动八年，期间务农，做工，演戏。77年返京。84年读完中文大专。

1982年始有作品发表。诗集《幡》(1989年)，《灵魂的天空》(1992年)。散文集《美人与匾额》(1991年)，《酒话》(1993年)，《一地景象》(1997年)。小说诗文集《骑马上街的三哥》(1997年)曾先后获多项文学奖，部分诗作被译成英、意、法、西等国文字。1995年开始影视文学创作，改编有电影文学剧本《吹笛人》、《大地》，创作了电视连续剧《琉璃厂传奇》、《康熙微服私访记》。

中国作家协会会员。



Lidai minggong hua pu

Manual of Paintings by Famous Masters of Successive Periods

Ming dynasty(1368–1644). Wanli period(1573–1619) Compiled by Gu Bing (fl.1594–1603); proofread and edited by Xu Shuhui; engraved by Liu Guangxin Huilin[Hangzhou], Zhejiang province: Shuanggui tang. 1603
White folding margin at center of folio; single-line borders; overall dimensions of volumes: 33.4 × 22.7cm; block sizes of text: approx. 27.1 × 19.2cm. block sizes of illustrations irregular; stitched binding

This book, popularly known as the *Gu shi hua pu* (Master Gu's Manual of Painting), is a collection of painting compositions by famous artists of successive dynasties copied by Gu Bing. Gu's family was from the area around the West Lake near Hangzhou, and he trained as an artist under Zhou Zhimian (act. ca. 1580–1610), a master of bird-and-flower painting in the Ming period. Gu Bing served briefly at the imperial court beginning in 1599.

The *Lidai minggong hua pu* was first published in Hangzhou by the “Shuanggui tang” (Double Cassia Hall; most probably Gu Bing's own publishing concern) in 1603, and subsequently reprinted in 1613 and perhaps also in 1619. It was conceptually modeled after illustrated compendia such as the *Xuanhe Bogu tu* (Illustrations of Antiquities of the Xuanhe Reign Period) by Wang Fu (1079–1126), a pictorial catalogue of ancient bronzes and other antiquities in the Northern Song palace collection; the *Tuhui baojian* (Precious Mirror for Drawing and Painting) of 1365 by Xia Wenyan (act. mid-fourteenth century); and the *Tuhui baojian xu bian* (Supplement to the Precious Mirror for Drawing and Painting) of 1519 by Han Ang (act. early sixteenth century) for a selection of artists (and the texts of their biographies) through the mid-fourteenth century.

Gu Bing's manual is in fact an illustrated history of Chinese painting narrated through the works of 106 artists, each of whom is represented by a single selection engraved on woodblocks by Liu Guangxin from Anhui. The first volume contains eighteen artists from the Jin dynasty (317–420) through the Five Dynasties period (907–960), while the second volume features thirty-one painters of

the Song dynasty(960-1279).Fifteen masters of the Yuan dynasty(1279-1368)and sixteen from the earlier part of the Ming dynasty(1368-1644)give a total of thirty-one artists for the third volume. Finally,twenty-six painters of the middle and later Ming(1368-1644)complete the compendium.Only one woman painter is included:Guan Daosheng(1262-1319),wife of the Yuan scholar-official Zhao Mengfu(1254-1322).The subjects covered are broad in scope, and include landscapes(fifty-one examples), bird and flower paintings(thirty-eight),as well as figural compositions(seventeen).As a rule,pictures appear on the recto of folios while accompanying inscriptions(brief biographies and background information on the artists in the form of colophons)are placed on the verso.The various scales and formats found in Chinese painting are standardized to fit within the uniform rectangular dimensions of the woodblocks.In two exceptional instances,however,the illustrations of a horizontal scroll composition of narcissus by the Southern Song artist Zhao Mengjian(1199-1264 or 1267)and a landscape by the Yuan painter Ni Zan(1301-1374)continue across the folded edge onto part of the reverse side of the folio.

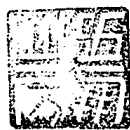
The *Lidai minggong hua pu* represents the first fully illustrated art-historical compendium in China.It contains a number of misattributed works among the pre-Yuan selections,but the Yuan and Ming compositions by and large convey the main stylistic characteristics of the original paintings or those works which purported to be authentic.Gu Bing's pictorial manual appealed to professional as well as amateur artists as a handy reference of painting styles and compositions from many centuries and became so popular that it spawned a number of similar compendia during the late Ming period. It continues to be reprinted in the late twentieth century,attesting to its usefulness for those beginning the art of Chinese painting.The original edition of Gu Bing's work has become extremely scarce;the National Library of China has the distinction of possessing two copies,along with one copy of the second edition.

The first illustration here shows the cover page(*fengmian ye*) of the manual giving the formal title and publishing house as well as the beginning of the first preface.This is followed by another double-spread;on the right side are the inscription and seals of the late Ming official Xiao Yunju complementing the preceding figure painting by the Northern Song Emperor Renzong(1010-1063;r. 1023-1063),and on the left is a woodblock rendition of a composition with a melon,grasses,autumn vines,and two crickets attributed to Emperor Gaozong(1107-1187;r.1127-1162)of the Southern Song. The artistic Gaozong was the founding ruler of the Southern song dynasty(1127-1279)and also a notable calligrapher.



顧愷之字長康小字虎頭晉陵無錫人義
熙中為散騎常侍愷之博學有才氣丹青
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易且形似時或有失細視之六法並備傳
染以濃色微加點綴不求暈飾當時稱之
三絕謂畫絕、痴絕、才絕也愷之天材挺出獨
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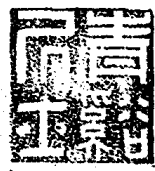
五鳳山人高克正





陸探微吳人善畫事明帝平生多愛
 圖古聖賢像二子綏洪綏肅作畫六
 三惜不見傳張彥遠謂其體運適未
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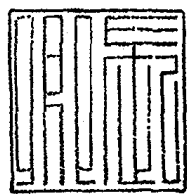
郢人雷思霽書





張僧繇吳人天監中官右將軍以
丹青馳譽於時世謂僧繇畫骨氣
奇偉規模宏遠而六法精備嘗與
顧陸並馳爭先可為寶錄集畫
釋氏為多豈武帝時崇尚浮屠亦
未免徇時好耶

烏程溫體仁書





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臣渾樵等圖輝映千古時人咸稱
其妙

寶林顧起元書

