

坐

隱

奕

譜



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# 坐隱奕譜

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贈言詩詞歌賦真草篆隸無不備具共計伍百  
玖拾叁張買者須查足數方為全玩

徽郡汪衙環翠堂識

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## 坐隐先生精订捷径奕谱

简称《坐隐棋谱》、《坐隐先生订棋谱》。一作《坐隐先生订棋谱》。明汪廷诤编。明詹国礼梓。明汪耕绘。明黄应组镌。明万历三十七年(1609年)安徽新安汪氏环翠堂刻《坐隐先生全集》本。有图。图、文框大小不一。高约24.1至25.5厘米、宽约27.5至28.3厘米。包背装。



围棋是中国一种古老的文化遗产，历经两千多年沧桑而始终不衰。围棋，在古代称“奕”，在日本写作“碁”。奕棋的规则简单，棋具简单。但一个交叉点上，却能生出许许多多的变化。有关中国围棋的书籍，从古到今，出了不少，主要是些棋艺书籍。现存著名的棋谱不少，如南宋御书院棋待诏李逸民编撰的《忘忧清乐集》，约成书于十二世纪南宋初；元严德甫、宴天章编著的《玄玄棋经》六卷，约成书于元至正九年(1349年)；以及明许穀编辑的《石室仙机》五卷，成书于十六世纪，即明正德、嘉靖年间。

明万历年间的名士，如吴承恩、汤显祖、凌濛初、冯元仲、谢肇淛、汪廷诤等都爱奕。各有作品为吴氏的《西游记》、冯氏的《奕旦评》、谢氏的《五杂俎》，以及

汪氏的《坐隐先生订棋谱》。“坐隐”，为下围棋的别称。南朝宋刘义庆《世说新语》曰：“王中郎以围棋为坐隐，支公以围棋为手谈”。宋李石《续博物志》曰：“王中郎以围棋为坐隐，或亦谓之 hands 谈，又谓之棋圣”。谢肇淛于其《五杂俎》记有下一段：“近代名手，弇州论之略备矣。以余耳目所见，新安有方生、吕生、汪生；闽中有蔡生，一时称国手，而方于诸子，有白眉之誉。其后六合有王生，足迹遍天下，几无横敌。时方已入赘为大官，承谈诗书，不复与角。而汪、吕诸生，皆为王所困，名震华夏”。

汪廷诤，原字去泰，后改字昌朝，一字无如，别号无无居士、无闷道人、全一真人、清痴叟、坐隐先生，安徽休宁汪村人。自幼出继于同宗的富商为养子，为吴江沈词隐弟子。生卒年不详，大约22岁前后进入南京的文人圈子，又出钱取得南京国子监生员的资格。30岁时，捐赀当上监课副提举，从七品，驻芜湖(鸠兹)。品级虽低，富商由此而成为朝廷命官，身份大为提高。汪氏以官盐运使致富，甚好事，喜作曲，尚工乐府，善刻书。万历二十八年(1600年)在家乡松萝山下大兴土木，始修建坐隐园和环翠堂，次年开挖深七尺许的昌湖，布置了一百多景点，日为诗酒之会。汪氏把富商的家业改造成为文人隐居的庄园，并自设印书局发行家刻本。环翠堂万历年间刊本现存有《关尹子始真经注》九卷、《元本出相西厢记》二卷、《人镜阳秋》二十二卷、《坐隐先生精订王西楼乐府》一卷、《坐隐先生精订金伯屿爽斋乐府》一卷、《坐隐先生精订梁少伯江东白苧》一卷、《文坛列祖》十卷、《坐隐先生精订冯海浮山堂词稿》四卷、《彩舟记》二卷、《投桃记》二卷、《义烈记》二卷、《环翠堂乐府狮子吼记》二卷、《环翠堂华集》二卷、《无如子赘言》一卷、《赘言续》一卷等。汪氏环翠堂刻本插图虽有部分刊于金陵，但全体是典型、上乘的徽派版画，线条细若毫发，一丝不苟，些衣纹折叠、花饰图案和

## **Manual of Weiqi Strategies Carefully Edited by the Gentleman Zuoyin,2 juan**

Ming dynasty (1368–1644).Wanli period(1573–1619)Compiled by Wang Tingna(ca.1569–after 1628);proofread and edited by Zhan Guoli(illustrated by wang Geng(1573–1620);engraved by Huang Yingzu(1563 or 1573–1644)  
Xin'an,Anhui province:Wang shi Huancui tang.1609 Number of columns and characters per column per halffolio irregular:white folding margin at center of folio:single-line borders:overall dimensions of volumes:27.9–28.0 x 29.9 cm:block sizes of texts and illustrations:approx.24.1–25.5 x 27.5–28.3 cm:wrapped back binding

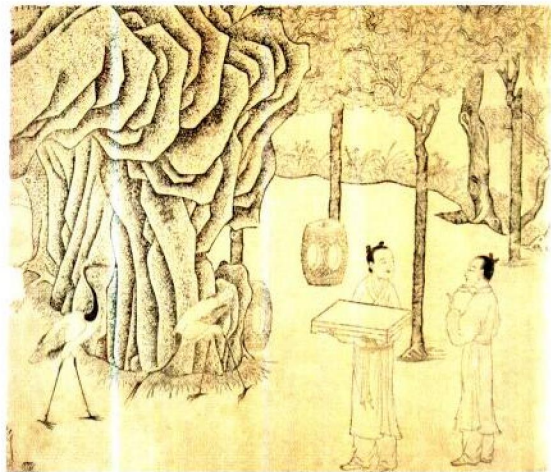
The ancient Chinese game of *weiqi*,also known as *yi*,was supposedly invented by Emperor Shun (2255–2206 B.C)to strengthen the mental faculties of his son.It was certainly a well known game by the tenth century B.C.,but truly flourished between A.D.200 and 600.It spread to Japan in the mid eighth century,where it is known as *go*.As observers of *weiqi* have long noted,it is a distinctly modern military game whose objective is territorial conquest and capture of hostile men by encirclement. *Weiqi* is played by two contestants on a square board with 19 equidistant lines in the vertical and horizontal directions intersecting at 361 crosspoints.The 361 circular“stones”(qi shi)for placing on the crosspoints are convex on both sides;the 181 black ones are traditionally made of slate and the 180 white ones made from shells.Like the game's equipment,the rules for *weiqi* are few and quite simple, with the goal of surrounding as many of the opponent's“stones”as possible,but there are a myriad possibilities for play and only the more strategic player will eventually win the game.

*Weiqi* was considered one of the four gentlemanly and scholarly accomplishments and consequently was taken very seriously.Many manuals were written by and for *weiqi* enthusiasts from the Tang dynasty onwards,such as the *Wangyou qinghe ji* compiled by Li Yimin in the twelfth century at the beginning of the Southern Song,the *Xuanxuan qi pu (6 juan)* compiled by Yan Defu and Yan Tianzhang around 1349,and the *Shishi xianji(5 juan)* compiled by Xu Gu in the sixteenth century during the Ming dynasty.During the Wanli period (1573–1619),there were numerous literati and famous personalities who wrote about *weiqi* at some length,including Wu Cheng'en(ca.1500–1582)in his *Xiyou ji*(Journey to the West),Feng Yuanzhong(dates unknown)in his *Yi dan ping*(Commentary on the Origins of Weiqi),Xie Zhaozhe(1567–1624)in his *Wu za zu* (Five Assorted Offerings),and Wang Tingna(ca.1569–after 1628)in his *Zuoyin xiansheng jingding jiejing yi pu* (Manual of Weiqi Strategies Carefully Edited by the Gentleman Zuoyin).In his celebrated *Wu za zu*,Xie Zhaozhe lists Wang Tingna as one of the premier *weiqi* players in the late Ming.

The *Zuoyin xiansheng jingding jiejing yi pu* is a fine example of a *weiqi* manual from the late Ming period.Wang Tingna,the compiler,was the scion of a well-to-do merchant family from Xiuning, Anhui province,and was thoroughly schooled in the classics.He sat for the civil service examinations in 1597 but failed to gain an advanced degree.Nevertheless,he was later appointed as a Salt Distribution Supervisor(*yan tiju* or *yanke tiju*),a position that may well have been obtained by purchase and which contributed greatly to his wealth and social networking.Wang,who relocated to

山石的点刻，再也没有谁家能与之匹比的了。人物造型也具有非凡的功力，可惜脸型稍微定型化，山石结构、水浪波纹亦欠实感，这些均代表徽派版画特点，可说是优点，也可评为缺点。

《坐隐先生精订捷径奕谱》二卷，有单行本、全集本。中国国家图书馆所藏本属于《坐隐先生订谱全集》。全集四种十八卷，分“金”、“石”、“土”、“革”、“丝”、“木”、“匏”、“竹”八部，首为《坐隐先生精订捷径奕谱》二卷、再次题赠三卷，后附《坐隐先生集》十二卷，后又有《坐隐先生园戏图》一卷（一作《坐隐园戏墨》，一作《坐隐园清赏》）。



《坐隐先生精订捷径奕谱》为全集八部之第一部。中国国家图书馆藏本现存二册，版心上方记部别均题“金部”，下方记页次，再下方记堂名“环翠堂”。此部书为郑振铎先生旧藏，钤有“长乐郑振铎西谛藏书”朱文方印、“长乐郑氏藏书之印”朱文长方印等藏书印。

第一册内封面页上下两半页均朱印，上半页题：“本堂刻行《订谱》，细心校讎，点画无鱼鲁之讹，重直雕镂，体制有晋唐之遗。简良工而聚业，历岁月以成集，既专且久，诚都以丽。恐有无知之徒，罔利之輩，假名目以妄梓，希混淆而欺世，潦草错误，奚便览读。具双目者，必能鉴定；从任耳者，或至受诬。诚本堂之深恨，实士林之共愤。今刻‘九鼎’为记，尚冀买者辨之。万历己酉孟秋乞巧日，新都环翠堂识”。下半页即牌记有大字分左右两行题“坐隐先生精订捷径奕谱”，其间以四行小字题“订谱全书乃活套分类局碁谱，并海内名公赠、诗词、歌赋，真、草、篆、隶，无不备具。共五百九十三张，买者须查足数方为全玩。徽郡汪衡环翠堂识”。

朱印内封面页后均为墨印页，首为此文：“围棋之制，始出于巴邛之橘、穆王之墓，继出于石室，又见于商山，乃仙家乐道养性之具。原非纤巧小智所能窥其窠奥。《棋经》十三篇，包含‘蕴蓄’至‘妙’至‘玄挽’，近如《适情录》、《秋仙遗谱》、《石室秘传》等书，汗漫杂陈，令观者眩瞀，莫知所从。兹汪衡环翠堂复为考核精严，择其必用者分为各类，类之中又加详焉。期于简要，不期于闳肆。得失判于目前，胜负运之掌上；持此临局，万无一失；消余咱而谢尘嚣，无复有逾于此。星源詹国礼督梓，古歙黄应组绣鐫”。此篇后有“坐隐”大篆二字，四周有花纹。

金部第一页再题“坐隐”大篆二字并记年月。第二页上半页有“九鼎图”，末署“心手同玄。金陵友人朱之蕃题赠昌朝词丈”，四大字各半页，款识半页。再次有焦竑、郭子章、程朝京、袁福征、金继震、李自芳序。焦竑《坐隐先生谱集叙》云：“顾不名仕而名隐，不隐于他而隐于奕也”，末署“万历己酉岁六月，琅琊焦竑书于所居之恬愉馆中”。郭子章《坐隐先生订谱全集序》，末署“万历戊申仲春之吉，赐进士出身，资政大夫、巡抚

Jinling (present-day Nanjing) was known by many style-names (*zi*) and sobriquets (*hao*), among them “Zuoyin xiansheng” [literally “The Gentleman Who Sits in Reclusion,” but more accurately “The Gentleman Who plays *Weiqi*,” as the term *zuoyin* was originally used in the *Shishuo xinyu* (A New Account of Tales of the World) of Liu Yiqing (403–444). In addition to his skills in the literary arts and interest in garden design, Wang was one of the major printers and publishers of the Wanli period whose books, many of them illustrated with exquisite Huizhou-style woodcuts, all bear the imprint “Huancui tang” (“Hall Surrounded by Jade”). Wang’s passion and skill in the board game of *yi* or *weiqi*, as noted in Xie Zhaozhe’s *Wu za zu*, made him particularly qualified to compile this manual.

The *Zuoyin xiansheng jingding jiejing yi pu* (2-juan) forms the first of four parts of a larger 18-juan work known as the *Zuoyin xiansheng dingpu quanji* (Complete Collection of Manuals Edited by the Gentleman Zuoyin). It is followed by 3 juan of colophons and other laudatory texts, the *Zuoyin xiansheng ji* (Collected Works of the Gentleman Zuoyin), and the *Zuoyin xiansheng yuan xi tu* (Illustration of the Garden of the Gentleman Zuoyin) in 1 juan. The eighteen juan in the complete collection are divided into eight sections identified by the characters *jin*, *shi*, *tu*, *ge*, *si*, *mu*, *pao*, and *zhu* (or *jin*, *shi*, *si*, *zhu*, *pao*, *tu*, *ge*, and *mu*). Among the *Zuoyin xiansheng jingding jiejing yi pu*’s notable features is the nearly square format of the volumes, undoubtedly inspired and necessitated by the *weiqi* boards that form the bulk of its contents. However, the book is most celebrated for its extraordinary six-paneled illustrated tableau, which is placed in the first volume after numerous prefaces and introductions.

This copy of Wang’s *weiqi* manual in the National Library of China is from the renowned collection of Zheng Zhenduo (1898–1958). It is incomplete, consisting of two volumes that represents only part of the first juan belonging to the *jin* section. However, the original “cover page” (*fengmian ye*) of the book is perfectly preserved and mounted at the beginning of the first volume. The texts on both sides of the folded sheet are finely printed in a pale shade of red ink (a copy with the identical texts printed in blue ink recently came to light). The recto is an advertisement for the entire 18-juan collection, boldly claiming, among other things, that the whole enterprise was undertaken with much attention paid to the editing and collation so that it is completely free of typographical errors, that it was the result of many years of labor, and that it rises above the inferior editions put out by contemporary publishers. The text on the verso is tailored for the *weiqi* manual, with the full title printed in large characters and small characters stating the nature of the manual, alerting the reader to the fact that it contains numerous prefaces, poems, and lyrics by famous men whose various script styles are reproduced in calligraphic facsimile, and advising buyers to check that their copy has all the 593 printed folios. The second unpaginated folio, printed in black ink, functioned as the “inner cover page” (*nei fengmian ye*) of the book. Its recto contains an essay that traces in rapid succession the origins of *weiqi*, the advent of *weiqi* manuals, and the special features of this particular edition by the “Huancui tang”; a certain Zhan Guoli is credited with supervising the engraving of the blocks while Huang Yingzu is identified as the master engraver. The verso is graced with decorative floral designs inset with a



贵州兼督湖北川东、提督军务、右都御史兼兵部右侍郎，青螺郭子章拜撰。门人阮汝鸣书”。程朝京《汪嵒使坐隐订谱全集序》，末署“万历三十七年岁在屠维作噩春二月花朝日，赐进士，第亚中大夫、福建承宣布政使、司分守漳南道左参政、前系礼、刑二部郎中，邑人程朝京撰。姻氏王尚哲镜远书”。袁福征《坐隐先生订谱题辞》，末署“赐进士，第比部郎、历三州牧云间，通家侍生袁福征顿首拜撰。洪士英女吟甫书”。金继震《叙汪嵒使坐隐先生订谱》，末署“赐进士，奉议大夫、刑部四川清吏司郎中、前奉敕审录山东等处，通家眷侍生金继震顿首拜撰。金汝诚书”。李自芳《坐隐先生订谱序》，末署“赐进士，中宪大夫、知福建汀州府事，通家友人李自芳顿首拜撰。祝纯一书”。

再次为汪廷讷《自叙》，云：“窃有志圣贤之学，尽敛生平侠气而轨之中和。居常好游扬人，而人多毁我；好缓急人，而人多负我；好赴人之难，而人多中伤我。以此返照，大求忏悔。安分知机，不与俗竞。由是世外之情热，丘壑之兴浓，道义之念笃，是非之心淡……余自了悟指心，纯阳示梦之后……”。末署“明万历己酉春三月戊子，清痴叟汪廷讷序”。汪序后为顾起元《坐隐先生传》，末署“万历丁未仲秋月几望，赐进士及第，翰林院国史编修、文林郎、记注起居、编纂章奏，江宁友人顾起元顿首拜撰。林陵魏之璜书”。再次为林世吉《题坐隐先生传后》，末署“闽中林世吉顿首拜纂”。再次为梅鼎祚《书坐隐先生传后》，末署“万历戊申长至日戊戌，宣城梅鼎祚撰”。再次为朱之蕃《坐隐先生赞，有序》，末署“赐进士及第、奉议大夫、右春坊、右谕德、掌南京翰林院事、前翰林院修撰、编纂章奏、记注起居、管理制敕、正使朝鲜，赐一品服，金陵友弟朱之蕃书，时万历三十五年二月日偕属丁未，并此纪事”。再次为姚履素《坐隐图赞》，末署“赐进士出，奉直大夫、刑部湖广清吏司郎中，友人姚履素顿首拜赞”。

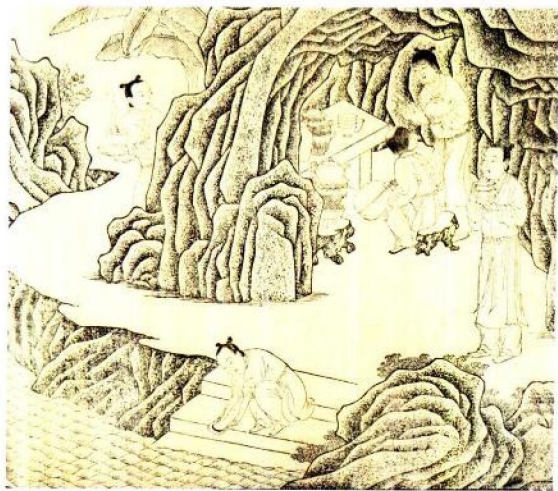
接下为“坐隐图”连式六幅(共三开，每开二幅)，汪耕绘，黄应组刻，绘刻精致。汪耕，字于田，汪廷讷之好友或门客之一，善于绘写人物山水，细致秀丽，为前人所未有。第四幅左上部石上以小字镌“坐隐图。汪耕写”。黄应组，号仰川，擅刻书中插图，刻书多种，为歙西虬村黄氏刻书名手之一。图中描绘了汪氏坐隐园雅集情景，以第三幅为图之重点，有两人在台上松阴石桌下棋，另有两人在旁观看。下棋的一位很可能就是围棋高手汪廷讷本人，其他三客从服装可知是儒家、佛教及道家的代表人物。第四幅有一人在园中行走，说不定是以园主身份再次描绘汪廷讷本人。

图后有欧阳东风《坐隐图跋》，跋文以下全录：“夫简策有图，非徒工绘事也。盖记所未备者，可按图而穷其胜；记所已备者，可因图而索其情。图为贡幽阐邃之具也。海阳汪坐隐先生青云其迹而烟霞其心，有《坐隐集》行于世而弃图于首。其山、亭、池、馆，俨是辋川、竹坞、柳堤宛然曲水。此中置一坐隐先生，所谓‘景中人者’非耶。千载而下当与兰亭金并传也。潜江友人欧阳东风”。欧阳跋文后有陆云卿撰《书坐隐图后》。再次为陆云卿《书坐隐图后》，末署“云台外史陆云卿”。再次为汪廷讷《订谱小叙》，末署“万历戊申暮春月上浣，坐隐先生纂于环翠堂。后学黄常吉谨书”。再次为《坐隐先生棋经汇粹》，后刻有“廷讷”朱文长方印、“昌

box containing two large seal-script characters for “Zuoyin,” the compiler and publisher’s sobriquet that alludes directly to the contents of the manual.

All subsequent folios are marked in the center folding margin with the characters *jin bu* (*jin* section), the folio number, and the publisher’s imprint “Huancui tang.” The folios in the first volume run continuously from 1 through 44, while the second volume contains folios 45 through 89. The amount of prefatory material in this work far exceeds that found in the majority of traditional Chinese publications and warrants special attention for the light it sheds upon Wang Tingna’s personality as well as his impressive social and political connections. Folio 1 contains yet another frontispiece with “Zuoyin” in large seal-script characters as well as the date. Folio 2a features an illustration of nine bronze tripod vessels (*Jiu ding tu*), and a dedicatory inscription by the scholar-official Zhu Zhifan (1548–1626; *jinshi* of 1595) with four enormous characters and a signatory line spread over the next five half-folios. Folios 5a–22a are filled with prefaces by the late Ming officials Jiao Hong (1541–1620, *jinshi* of 1589), Guo Zizhang (1543–1618), Cheng Chaojing, Yuan Fuzheng, Jin Jizhen, and Li Zifang. Wang Tingna’s own preface is found on folios 23a–25b, while biography as composed by Gu Qiyuan (1565–1628) appears on folios 26a–29a. This is followed by two additional biographical accounts written by Lin Shiji and Mei Dingzuo (1549–1615) (folios 29b–31b), and a prefaced eulogy by Zhu Zhifan (folios 32a–34a).

The pictorial composition for which this work is famous is called the *Zuoyin tu* (a clever title which may be variously translated as “Illustration of the Zuoyin Garden,” “Illustration of a Game of *Weiqi*,” or “Illustration of Sitting in Reclusion”), and this is preceded by a text on folio 34a eulogizing it by the official Yao Lüsü. The illustration is spread over three double-spreads between folios 34b and 37a. In the first two panels (folios 34b–35a), four attendants and a pair of cranes are seen in a part of the estate that has a stone bridge over a small stream and garden stools placed under shady trees. The third panel (folio 35b) shows a couple of attendants peering out from behind garden rocks while four gentlemen are clustered around a flat-topped stone table as a game of *weiqi* is being played. One of the two seated contestants has just made a move on the board while the other reaches into a container for “stones” in preparation for his turn. Wang Tingna is presumably the player seen at the far right of the group, while the other three are clearly marked by their dress as a Confucian scholar, a Daoist practitioner, and a Buddhist priest. As the host and the commissioner of the illustration, Wang accords himself the privilege of making another appearance in the fourth panel as the tall figure emerging from a pavilion in the presence of attendants bearing a fan and a bundle of scrolls. The title, *Zuoyin tu* (“Illustration of Gentlemen who sit in Reclusion” or “Illustration of Gentlemen playing *weiqi*”), as well as the names of the artist Wang Geng and the engraver Huang Yingzu, are unobtrusively placed and yet clearly visible within the representational space of a garden rock at the upper left of the fourth panel (folio 36a). In the last two panels (folios 36b–37a), five more attendants are seen preparing tea for the host and his guests, while across a stretch of water a box of books is being fetched from



朝”白文方印、“全一真人”白文方印。第一册至此完毕，末页页次记“金部”第四十四页。

第二册前有《坐隐先生订棋谱目录》，首页页次记“金部”第四十五页。据目录，棋谱上卷有“超好手套，三十二变。钓竿套，八变。立仁套，六变。大套，十四变。小角套，十变。压梁套，三十一变。镇神套，二十九变。垂帘套，十七变。金井栏套，七变。卷帘套，九变。六四套，九变。七三套，九

变。八三套，十二变。九三套，十八变。十三套，四变。十四套，十三变。双飞套，八变。空花套，七变。十字套，八变。侵分套，五十变”，下卷有“敌手，二十六局。二子，六局。三子，一局。四子，七局。长生类。赫眼类。点眼类。造劫类。独立类。过渡类。脱骨类。征加类。扑跌类。聚点类。连环类。断杀类。杂类。环翠图”。此部现存的第二册只含有棋谱上卷的“超好手套，三十二变”至“双飞套，八变”，末页页次记“金部”第八十九页。按朱印内封面页所计，棋谱总共应有五百九十三页，此部现存只有六至七分之一左右。

《坐隐先生订棋谱目录》未所标“环翠图”之样式不详，但从诸文字记录可知坐隐园内“三教合一”的建筑与景点包括儒家传统的兰台、兰亭遗胜等，佛教的半偈庵、紫竹林等，道教的百鹤楼、全一庵等。景点另有白云庵、嘉树庭、五老峰、鹤巢、松院、羽化桥、凭梦阁、冲天泉、洗心池、万花丛、长林、石几、观空洞、棋盘石、眺瞻台、解嘲亭、凭阁轩、菊径、秘阁、空花巷、悬榻斋、东壁、洗砚坡、嚶鸣馆、曲霞藏、无如书舍、青莲窟、玄津桥、朗悟台、天花坛、达生台、昌公湖、隐鳞潭、万锦堤、六桥、浮家一叶、湖心亭、沧洲趣、面壁岩、钓鳌台、砥柱、鸿宝关、茶丘药圃、玄庄、云区烟道、无无居、仁寿山、笑尘岩、天放亭等处。关于坐隐园，可参阅“环翠堂园景图”一卷，足以考见汪氏庭园之全景。此图为明钱贡画，黄应组刻，万历年间(约1610年前后)汪廷诤环翠堂刊本。此长卷框高24厘米，长约1486厘米，图绘汪氏庄园景色，精工秀丽，洵国宝也。此卷为传惜华先生旧藏，今不知流落何处，但有北京人民美术出版社1981年《环翠堂园景图》玻璃版影印本可参考。

兹选照内封面页上半页、内封面页下半页、《坐隐图》连式六幅(金部第三十四页下半页至第三十七页上半页)、棋谱之“垂帘套”第十六变二十二着以及第十七变二十二着(金部第七十四页下半页)、“金井栏活套”第一变二十四着、第二变二十着、第三变十八着以及第四变二十七着(金部第七十五页上半页)。

此棋谱藏者极罕，洵为珍品。日本国立公文书馆藏有《坐隐先生订谱全集》八卷。1995年5月10日“中国嘉德春季古籍善本拍卖会”以及1996年9月14日“中国书店历代稀见书刊资料拍卖会”均有此书出现。



or replaced in a pavilion on stilts.

This composition, divided into three consecutive, generously proportioned double-spreads, is widely regarded as one of the finest examples of Huizhou-style woodblock illustration and engraving. Wang Geng, who was also responsible for all the illustrations in the *chuanqi* ("tales of the miraculous," a southern-style literary form) published by Wang Tingna, had a very distinctive pictorial sensibility: his slightly elongated figures, for example, project a dignified demeanor. The "stipple effect" on many areas of the compositions, particularly in the fantastically shaped garden rocks, is the result of Huang Yingzu's skillful, flawless, but nevertheless painstaking engraving of the blocks; the high contrast between light and dark areas thus achieved enhances the visual drama of the narrative. The illustration is followed by a colophon of the prefect of Changzhou, Ouyang Dongfeng, on folio 37b and a colophon by Lu Yunqing on folios 38a-39b. Another preface by Wang Tingna appears on folios 40a-43b, followed by a text entitled "Zuoyin xiansheng qi jing huicui" ("Fine Selections of *Weiqi* Classics by the Gentleman Zuoyin"), unsigned but printed with three of Wang's seals on folio 44a-b, thus concluding the first volume.

The second volume opens with a table of contents for the *weiqi* manual (*jin bu*, folio 45a-b) detailing a wide range of *weiqi* moves and strategies found in the two *juan*. Only the first seventeen strategies, all part of *juan 1*, are to be found in the remaining folios, 46a through 89b, in this volume. Each half-folio shows between two to four exemplary moves (*bian*), with the name of the strategy and sequence of moves indicated in vertical columns of text on either the left or right margins. These two volumes appear to have been rebound with a little trimming of the free edges. They are remnants of a complete set that would have included several more volumes.

According to the table of contents in the *weiqi* manual, there would have been another printed illustration at the very end of the book bearing the title "Huancui tu." This unknown composition may have been a work much like the so-called "Huancui tang yuanjing tu" ("Illustration of Scenes in the Garden of the Hall Surrounded by Jade") which was printed as a series of sheets with block heights of approximately 24 cm and with a horizontal dimension totalling some 1486 cm. Although the present whereabouts of the only known copy of this illustration (mounted as a handscroll) is unknown, it may be studied via a facsimile reproduction; this illustration, were it to be presented like the six-panel tableau above, would have taken up an astonishing fifty half-folios in the format of the *weiqi* manual, with enough sheets to warrant an entire bound volume by itself. The Zuoyin Garden (Zuoyin yuan), Wang Tingna's country estate near his hometown of Xiuning, was begun in 1600 and is known to have featured more than a hundred evocatively named structures and pleasure spots with Buddhist, Daoist, or Confucian associations, including an extensive manmade lake more than two meters deep. Tantalizing glimpses of this late Ming landscape inspired by religious and philosophical syncretism, and made possible by combining profits from a lucrative official position and an in-house publishing concern, are afforded in the pictures from the *Zuoyin xiansheng jingding jiejing yi pu* that now also grace the covers of the present catalogue.

本堂刻行訂譜細心校讐點畫無魚魯之訛重  
直雕縷體製有晉唐之遺簡良工而聚業歷歲  
月以成集既專且久誠都以麗恐有無知之徒  
罔利之輩假名目以妄梓希混淆而欺世潦草  
錯誤奚便覽讀具隻目者必能鑒定徒任耳者  
或至受誣誠本堂之深恨實士林之共憤今刻  
九鼎為記尚冀買者辯之

萬曆己酉孟秋乞巧日



園墓之製始出於已邛之橘穆王之墓繼出  
於石室又見於商山乃仙家樂道養性之具  
原非纖巧小智所能窺其寔奧墓經十三篇  
包含蘊蓄至妙至玄輒近如適情錄秋仙遺  
譜石室秘傳等書汗漫雜陳令觀者眩瞶莫  
知所從茲汪衡環翠堂復為攷覈精嚴擇其  
必用者分為各類之中又加詳焉期於簡  
要不期於閎肆得失判於目前勝負列之掌  
上持此臨局萬無一失消餘晷而謝塵囂無  
復有踰於此





聖賢

