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Chinese literary music and its introduction into Japan

By Dr. R. H. van Gulik

One of the oldest Chinese musical instruments is the ch'in, a flat psaltery with seven strings, in modern Chinese usually called k'i/-sairin, in Japanese shichigen-kin. In the Chinese Classics the ch'in is constantly referred to as being played in the orchestra at palace and temple ceremonies. In the Chinese Classics, the ch'in is especially important for the solemn ancient hymns, the ch'in by itself has since olden times been the favorite musical instrument of the literati. Already Confucius is said to have been an able performer on the ch'in, and several ch'in-tunes in the existing repertoire are said to have been composed by him (inter alia the tunes I-la?i, Siti, etc.). As a special instrument of the literati class, the ch'in became an indispensable element of the scholar's outfit, one of the "Treasures of the Library" with its own literature and its own literary tradition. So extensive did this liturgical ch'in become in the orchestra at palace and temple ceremonies that its own literature and its own literary tradition were developed. One of the oldest Chinese musical instruments is the ch'in, a flat psaltery with seven strings, in modern Chinese colloquial usually called k'i/-sairin, in Japanese shichigen-kin.
musical instrument. It was a sign of elegant taste to compose some new lines on the excellence of Ch'in music, there was hardly a library without a Ch'in hanging on the wall. It became a literary symbol rather than an actual opition that the Ch'in was something subordinated to literature. Actual players were compartmentalized, few, although it seems that there has always existed in China, among the literati, a strong current of the ancients. Thus the Zhe-ch'iiu-ch'i (preface dated 1721) says: "Each tune should be accompanied by the words written by the ancients in order to penetrate into their emotions and to make manifest their thoughts. I have therefore now added all the words of the tunes, only the musical annotation of the tunes was given, this being deemed sufficient to express the poem or essay. As a reaction to this came the advocacy of the principle of shan-wen (stoicism), to do away with the literary side of the music itself did not seem to be much more than merely to underwrite a famous opinion that the function of the music itself was something subordinated to literature. At the beginning of the Ming dynasty (1368-1644) the literary side of Ch'in music became so interwoven with Chinese literary tradition generally that I think I am justified in calling it "literary music."
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or to write an essay exalting the qualities of the instrument one possesses: while being unacquainted with playing. The famous lines of T'o To T's'en (fltr., 372-427) supplied a convenient pretext for not playing. For he said: "I have acquired the inner meaning of the ch'in; why should I labour to make the strings sound?"

Although the philosophical meaning of these words is very true, they did and do have a prejudicial effect on real ch'in playing. Until recent years consummate ch'in performers were very rare; fortunately in the last decades ch'in-playing has revived, and for instance in Peking the ch'in-hsieh is taught by excellent players like T'ao Jo-sun (fltr., 1874-1935), who unfortunately died in the beginning of this year, and Chang Shun-sun (fltr., 1904-1936), who unfortunately died in the beginning of this year, and Chang Shun-sun (fltr., 1904-1936).

Descriptions of the ch'in, its measurements, and its special terminology, which, while being highly technical, are at the same time poetical, are to be found in most occidental handbooks of Chinese music, so here a summary description may suffice.

1. These two ch'in masters I know personally. For a list of other well-known ch'in performers of the last fifty years see R. Tal.: "Oriental Studies", July, 1935, page 25,1. (1)


The body of the chin, which functions as a sounding-box, consists of two boards of wu-t'ung wood (Pseudotsuga taxifolia). The boely of the chin, which functions as a sounding-box, consists of two boards of wu-t'ung wood (Pseudotsuga taxifolia). The upper board is slightly concave; the lower is flat, with two openings for transmitting the sound. Over this sounding box seven silk strings are strung. On the left they are fastened to two wooden knobs, and on the right to two wooden knobs driven into the bottom-board. Four strings are fastened to the knob at the front side, and three to the knob on the side where the player is sitting. At the right side of each string is fitted a loop of coloured silk (usually green or blue, but sometimes red), which can be twisted by turning seven wooden tuning pegs: the strings are tightened by the torsion of the silk loops. To play the chin when a cool breeze is blowing, during a moonlit night, especially recommended in handbooks of the chin.
In playing the performer places the ch’in before him on a special low table with the side where the tuning pegs are to his right. The strings are played with the fingers of the right hand (except the little finger, which is therefore called chin), while the left hand either does not touch the strings or merely touches them down on the board (shih-sheng, literally sounds, sound), or merely with the fingers of the left hand (ch’in-fu, ch’in-fu-fu, ch’in-fu-fu-fu), except the little finger, which is therefore called chin. The strings are played bow (ch’in-ch’i, ch’in-ch’i-ch’i). Therefore the performer places the ch’in before him on a special low table.

Chinese literary music and its introduction into Japan.
The ch'in is very complicated, and requires long and regular practice. The secret of the charm of a ch'in performance by an accomplished player lies entirely in the matter of a delicate and precise touch.

The ch'in has a rich repertory of several hundred compositions, many of which exist in various redactions. These ch'in tunes (recorded in special handbooks, the so-called ch'in-jhen ch'ih-juan 川琴譜, which also give detailed directions to finger technique, measure, etc.) are recorded in the annotation peculiar to the ch'in, a complicated system of abbreviated characters, the so-called hsen-ch'ih 漢籍, which consists of about 150 special signs, indicating the strings that should be played, and the technique of both right and left hands. These signs are printed in large characters, and are called "the main text," 聳指譜, which describe especially the "graces" to be executed by the left hand, and still further give general directions, as for instance piano,accelerando, da capo, etc. Below I quote a simple example:

The first character, written in full, would be: 朋 patents 朋, meaning: "push the third string outward with the index (L, ~), without using the left hand (~)."

The second character is:

These signs are printed in large characters, and are called "the main text," 聳指譜. Below these are added smaller characters, known as "the secondary text," 聳指譜, which describe especially the "graces" to be executed by the left hand, and still further give general directions, as for instance piano,accelerando, da capo, etc. The secret of the charm of a ch'in performance by an accomplished player lies entirely in the matter of a delicate and precise touch.

The ch'in has a rich repertory of several hundred compositions, many of which exist in various redactions. These ch'in tunes are recorded in special handbooks, the so-called ch'in-jhen ch'ih-juan 川琴譜, which also give detailed directions to finger technique, measure, etc. Further they contain the history of the ch'in (starting, more briefly, with the mythical emperors), lists of famous instruments and of ch'in masters of the past, in short, all that belongs to that mystic instrument, besides its musical compositions. Below I quote a simple example:

The ch'in has a rich repertory of several hundred compositions, many of which exist in various redactions. These ch'in tunes are recorded in special handbooks, the so-called ch'in-jhen ch'ih-juan 川琴譜, which also give detailed directions to finger technique, measure, etc. Further they contain the history of the ch'in (starting, more briefly, with the mythical emperors), lists of famous instruments and of ch'in masters of the past, in short, all that belongs to that mystic instrument, besides its musical compositions.
The left ring finger goes lightly up and down (pt, vibrato), then glides upwards (J:) till the tenth harmon is reached. Repeat this movement.

At first sight this system seems too involved to be practical. But when one proceeds it some time it proves to be quite convenient, and easily readable. Besides it is so explicit that it is possible even for a person who has never heard the tune before to play it correctly while studying the written annotation, without the aid of a teacher. Apart from some minor abbreviations, this annotation has remained the same since the first of the ch'in-pu preserved, especially the older ones, are nearly all run-inside, and hard to get at. The bibliographical sec-
tions of the dynastic histories of the Han, Sui, T'ang and Sung periods quote many titles of ch'in-pu, but these are fortunate Chinese sources are rather vague on this point. Besides investigations are impeded by the fact that the secondary text, written in full, runs: 

"The hand pulls this sixth string inward (J, for lā), meaning: "The left ring finger goes lightly up and down, then glides upwards. Repeat this movement."
now all lost. To judge from their titles some at least must have contained an annotation of some kind. The
Su Shih enumerates 32 books on the Ch'in, but none of them has been preserved.
The oldest Ch'in-ju-ch'ıan-ch'i, a Yuan-copy of which must have been preserved in the Pao-chung collection (d. Pao-chung edition of 1142-1153, chapter 39, page 14).
The book is quite informative for ch'in musicians of the time and subsequent themes.

Unfortunately, he did not arrange these desultory notes systematically, so that one has to read through the whole work in order to locate what one is looking for.

A modern Ch'in-shih-yun, by Ch'ao Ch'ien-p'ien (1619), does not tell us anything further.

A Talents Recueil, who died in 639, about 1400, on nothing seems to be known.

P. E. Watson
Now Yang T'ung-ch'i also carefully examined a T'ang manuscript of a ch'in tune of the Liang period, called Yu-an. The scholar Yang T'ung-ch'i visited Japan in 1880-1884 in order to search for old Chinese books which he thought might be preserved there. He brought back with him the manuscript of this tune, the full title of which runs Zhien-shih: 160-Chu Shen-t'ai Yu-an. The text was published in the Yu-zu-Ishk-ssg, and it was reprinted by Yang T'ung-ch'i, who made an endeavor to transcribe the music in the common notation. For example: "The middle finger of the left hand firmly presses down the 2nd string on the place indicated by the 10th stud, the ring finger of the right hand pulls the 2nd string inwards."

That this cumbersome system that appears to have been used for centuries was (without a longer period of transition) replaced by the ingenious cimen-Ishk seems to me to be probably due to Indian influence. Recent researches have proved the important role played by Indian music in medieval China. Buddhist monks from India brought hymns and psalms with them: the Sanskrit chants, jen-jen, spread with the Buddhist doctrine over the whole Far East. Especially the Shingon, "The Doctrine of the Magic Formulae," waxed abundantly on Chinese soil. In the Lu-t'ien-Ishk system, this movement would be written: $I_{\frac{1}{4}}^{\frac{1}{4}}$. In the Shingon system this movement would be written: $I_{\frac{1}{4}}$. The whole Far East, especially the Shingon, "The Doctrine of the Magic Formulae," waxed abundantly on Chinese soil.

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For in this manuscript only a few abbreviated characters are used; they are only a few abbreviated characters. Every movement is described in full notation. For example: "The middle finger of the left hand firmly presses down the 2nd string on the place indicated by the 10th stud, the ring finger of the right hand pulls the 2nd string inwards."

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These magic formulae, Sanskrit: चैत्य-चरण, Chinese: ch'ien-chen, must be recited exactly in their original form, lest they should lose their magic power. Therefore, on the one hand, a special system for transcribing Sanskrit sounds with Chinese characters was built up, and on the other hand the Sanskrit syllabic writing was taught by learned Indian monks.

In connection with this I should like to draw attention to the fact that besides being an instrument of the highest power, the ch'in also served as a measure of time. It was also a Zen priest who introduced ch'in music into Japan, and as will be seen below, most Japanese ch'in players were priests. The fact that it was also a Zen priest who introduced ch'in music into Japan, however, well proves the in quite another direction. For the time being I should only like to put it forward as a possibility to be reckoned with when the problem is gone into further.

Now the principle underlying the constitution of the Sanskrit syllabary, as learned by Indian monks, is that the Sanskrit sounds with Chinese characters were built up, and on the other hand the Sanskrit syllabic writing was taught by learned Indian monks. Now the principle underlying the constitution of the Sanskrit syllabary, as learned by learned Indian monks, is that the Sanskrit sounds with Chinese characters were built up, and on the other hand the Sanskrit syllabic writing was taught by learned Indian monks. Now the principle underlying the constitution of the Sanskrit syllabary, as learned by learned Indian monks, is that the Sanskrit sounds with Chinese characters were built up, and on the other hand the Sanskrit syllabic writing was taught by learned Indian monks.

It would lead me too far from my subject to illustrate this resemblance with examples, and moreover the material at my disposal now is so scanty as to prove anything. I may be allowed to quote, however, a learned passage on the ch'in, written in Japanese and ascribed to the Japanese scholar Ogawa Sojura (1666-1728), which book says in the chapter on the construction of the ch'in: "The priest Feng Chih-pien of the Sui dynasty used in his ch'in-juan an annotation which resembled Sanskrit letters." About this priest, however, I have not been able to find any further details. When more data have been collected, the origin may well prove to lie in quite another direction. For the time being I should only like to put it forward as a possibility to be reckoned with when the problem is gone into further. In connection with this I should like to draw attention to the fact that besides being an instrument of the literary class, the ch'in was also very popular with Buddhist priests and recluses. Several famous players were Buddhist monks, and in particular priests of the Ch'an sect (Japanese: Zen). It was also a Zen priest who introduced ch'in music into Japan, and as will be seen below, most Japanese ch'in players were priests. The fact that it was also a Zen priest who introduced ch'in music into Japan, however, well proves the
that the ch'in is chiefly a solo-instrument, to be played alone or with some intimate friends in the quietness of the library, or in some beautiful spot in nature, may have contributed to the predilection of monks for the ch'in. It would be interesting to investigate the question of how far ch'in ideology, which asserts that playing the ch'in purifies the thoughts, prolongs life, and conducts to meditation, was influenced by Buddhist ideas.

There even exists a well-known old ch'in tune, given in almost all ch'in-pu, called "Shih-lun P'U" ( mythical "Words", with its nothing but a mnemonic device. "I am the Buddha, in this collection of ch'in tunes, "Shih-lun P'U," Buddha's Pledge,

punishes the thoughtless, proclaims the Law, and conducts to meditation, was influenced by Buddhist ideas.

The music is also decidedly Indian, as may be seen from the first notes, variations on a simple theme, which might approximately be transcribed as follows:

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This theme is first played on the free strings. Then it is taken up again in chords, and worked out in various vibrato's and glissando's, perhaps meant to reproduce the frequent melismes in polyphonic Buddhist chant. It seems that Buddhist ch'in players sometimes accompanied sutra-reading with the ch'in, for in the lists of ch'in inscriptions the following is found:

"With the strings prominent, the Law.

In this inscription the following is found: "-shou-ji-wen, "-shou-ji-wen."

It seems that Buddhist ch'in players sometimes accompanied sutra-reading with the ch'in, for in the lists of ch'in inscriptions the following is found: "-shou-ji-wen, Ch'in music is a veritable treasure-house of ancient music played in China. In order to be able to sort out and compare the various materials contained therein, it is necessary first to collect as many versions (especially the older Ch'in music is a veritable treasure-house of ancient music played in China. In order to be able to sort out and compare the various materials contained therein, it is necessary first to collect as many versions (especially the older

This object, it is inscribed in calling itself proudly "ai-lm-i-tsin: "Music bequeathed from high antiquity."
For it seems that the ch'in shortly after its introduction into Korea was modified and transformed into a special Korean instrument, the so-called hyen-keum. This instrument is still popular in Korea. It has six strings, of which the three middle ones are strung over sixteen high frets. It is played with a short rattan stick, which serves as a plectrum. According to the Young-Keun-jon, the ch'in was introduced into Korea shortly after its introduction into Korea was modified and transformed into a special Korean instrument, the so-called hyen-keum. This appellation proves that although the Chinese ch'in entered Korea, it was not adopted, the Koreans did take over some part of the ch'in ideology. For in China since the olden times the dark crane was associated with ch'in music; Cr., e.g., the story of Duke P'ing and the ch'in master K'ung, in the Shih-ching of Ssu-ma T'ien (Chavallnes' translation, part III, page 287).

The frequent missions sent by the Japanese government in olden times to the Chinese Court generally had as their primary object the study of political and religious questions, and further also of court and secular music. It is quite understandable that they were not in a position to study ch'in music, which was confined to literary gatherings and the library of the scholar. Moreover, in old China, ch'in music was a kind of secret science, to be transmitted only by the master to some selected disciples. The ch'in-pu give explicit rules indicating to whom the ch'in might be taught. Furthermore, the library of the scholar was closed to the public, and the study of political and religious questions, and further also of court and secular music. The frequent missions sent by the Japanese government in olden times to the Chinese Court generally had as their primary object the study of political and religious questions, and further also of court and secular music.
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(9) *Ch. Damation-Kumon-mupinn* (Tokyo 1939), page 726.

The ch'in must never be played to vulgar persons, and merchants. The ch'in-pu of the Ming scholar Y'ao Po-ch'ing introduces dated 1573. The ch'in-pu of the Ming scholar Yang Shou-ch'ing contains a warning that if the ch'in is dealt to unworthy persons the holy inheritance will be desecrated. (1) One of the most important of old ch'in-pu, unfortunately of extreme rarity. One copy is preserved in the Amagura-hitsu. I possess a Japanese manuscript traced after the specimen in the National Library. The prince Ch'ui K'ung, one of the old Ming Library, never to be played to vulgar persons, and merchants (Library of the Cabinet, Tokyo), and one in the old Ming Library. The ch'in must never be played to vulgar persons, and merchants.
have not been able to ascertain whether, after they came back to Japan, Fujiwara or his wife transmitted

the kingaku to Japanese musicians.

Shin-etsu, or to call him by his literary name, Toko-Zenshin, was one of the many men of talent who

were invited by the Tokugawa Maecenas, feudal lord of Mito (1628-1700) to add lustre to his court.

Shin-etsu was a Buddhist priest of high culture, who, besides being a ch'in player, was also an able painter and
calligrapher. His collected works give a good idea of the manifold cultural activities in which he engaged during his
stay in Japan, until his death in 1695. His collected works were sent by the Lord of Mito to Nagasaki to invite Shin-etsu to come to East Japan, an invitation which he accepted. His biographical details have
been taken from the description of his life added to this edition, to which all further references also refer.
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The ch'in, being considered the standard handbook for ch'in players, was studied carefully by Japanese ch'in amateurs. When one plays through the tunes of this collection, however, one cannot but be disappointed.

(1) As the music followed of course the Chinese order of the words, one could not read the text in the Japanese way: the Chinese tunes he taught were carefully collected by his pupils, who also noted down in the Chinese pronunciation of the text. The first printed text was published in 1705 by his most famous pupil, Sugirura Shinsaku, in nine chapters. In 1827 Yano Ino, a Japanese musician, published another ch'in-pu; the one I consulted is preserved in the Imperial Library at Otsu, Tochigi, No. 832/197.

The Chinese literary music and its introduction into Japan...
The tunes it contains are mostly musical versions of short T'ang and Sung poems, in an extremely simple setting. One looks in vain for the rich harmony of the great compositions of other ch'in-p'u of the Ming period, such as the famous Kaa-sl'tm-lz'u-sltui, or for the solemn hymns of the SMlt-chillg, like Lu-millg and Fa-t'all. Some of the longer Chinese compositions are given, but very much abbreviated and simplified.

The Master excelled in the art of playing the ch'in. He made a new tune, called Ki-shun, in which he praises our country, praying for its eternal peace. He played the ch'in in the western capital of our Japan. The scholar Itami YtigCll (see below) was so impressed by this song that he endeavored to compose two poems of the same nature, using the rhymes of Shin-etsu's original. He added the following remark: "Toke-zenji came over the sea from the West. He stayed at the western capital of our Japan, and he also composed the music. One of his pupils, himself an especial homage to his second fatherland Japan, and he also composed the music. One of his pupils, Shin-etsu, wrote a special hommage to his second homeland Japan, and he also composed the music."
that song, and offered them to him in a letter, for his correction.

(1) A Japanese idiom; correct Chinese would be 安

Hymn to Japan

The brilliant sun shines eternally over Japan.
The Holy Ruler and the wise statesmen attract people from everywhere.
The fame of its rites and its music will last forever.
The brilliant sun shines eternally over Japan.

I reproduce the poem here. It could be translated as follows:

Its waters are dark and vast.
Its scenery is verdurous and luxuriant.
Its products are abundant, and broadly amassed.
Its poetry and its writing will forever grow.
The Holy Ruler and the wise statesmen attract people from everywhere.

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1911.
The land and its capital are full of wonders,
The shadow of the trees is green and cool.
It is clad in all beauties,
All of its people are prosperous.
Dazed by all this splendour, I wonder
Whether I have not strayed into the realm of Fu-hsz.

(1) One of the Chinese mythical emperors of high antiquity, who is said to have ruled over a kind of earthly paradise.
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To this text one would expect a solemn musical composition. But the music turns out to be rather common and meagre, not at all in accordance with the lofty theme. So the conclusion must be drawn that Shin-etsu was in reality only a mediocre musician.

Father of ch'in music in Japan, it is to be deplored that he was not a more gifted performer. For from the letters which his pupil Hitomi Yilgen wrote to him, it appears that there were afterwards made in Japan many manuscript copies of famous Chinese ch'in-pu (I have collected, several of them dating from the end of the 18th century, shows that other Japanese ch'in amateurs also found their way to the works of the really great Chinese musicians. Although Shin-etsu was not an eminent musician, he had the great merit of being the first to introduce the ch'in into Japan. A later Japanese ch'in player, Urrrgollli Gyolmdo (see below) following the example set by Shin-etsu, composed several Japanese ch'in tunes. In the Yansen period (1789-1800) a collection of these Japanese composed several Japanese ch'in tunes. In the Yansen period (1789-1800) a collection of these Japanese
c could study further themselves, using these handbooks. The fact that there were afterwards made in Japan many manuscript copies of famous Chinese ch'in-pu (1 have collected, several of them dating from the end of the 18th century, shows that other Japanese ch'in amateurs also found their way to the works of the really great Chinese musicians. Although Shin-etsu was not an eminent musician, he had the great merit of being the first to introduce the ch'in into Japan. A later Japanese ch'in player, Urrrgollli Gyolmdo (see below) following the example set by Shin-etsu, composed several Japanese ch'in tunes. In the Yansen period (1789-1800) a collection of these Japanese could study further themselves, using these handbooks. The fact that there were afterwards made in Japan many manuscript copies of famous Chinese ch'in-pu (I have collected, several of them dating from the end of the 18th century, shows that other Japanese ch'in amateurs also found their way to the works of the really great Chinese musicians. Although Shin-etsu was not an eminent musician, he had the great merit of being the first to introduce the ch'in into Japan. A later Japanese ch'in player, Urrrgollli Gyolmdo (see below) following the example set by Shin-etsu, composed several Japanese ch'in tunes. In the Yansen period (1789-1800) a collection of these Japanese
They are all pure Japanese songs; e.g., Aoyagiwara, Sakurabzto, etc. Some of them are meant to be accompanied by the Japanese koto.

This book is rather rare. I consulted the copy in the Imperial Library at Ueno, No. 832/202. Also some general books on kugakuzukushi were published. In 1746 there appeared the Kaisen-shira Monogatari, written by Saide Itcho, and in 1787, the Kaisen-kashira Monogatari, published 1796. Further the Kaisen-hon-monogatari, published in 1806. The last original ch'in-pu that appeared seems to have been the Kaisen-kashira Monogatari, published in 1787. The name of the author is not mentioned, but there is a colophon by a certain Ta Shocho. The book discusses at length the theory of ch'in music, and gives minute directions regarding the finger technique, with explanatory illustrations (copied after a ch'in-pu of the Ming period, entitled Tsin-li-chi-ch'ing-ch'i, published 1596). Further, the Kaisen-hon-monogatari, published 1746, there appeared the Kaisen-shira Monogatari, written by Saide Itcho's disciple. The book, which gives on page 119 of the second part a note saying that Shin-etsu brought three ch'in with him when he came to Japan, has - according to the inscription on the Lord of Aizu's ch'in - also been brought by him some Chinese ch'in, and he himself also made some. He presented one to the Lord of Aizu, with the inscription Chinese ch'in, especially to the varnish and the strings. When Shin-etsu came to Japan he brought with him some good instruments. For the Japanese ch'in, by reason of its high degree of humidity, is detrimental to the Chinese ch'in, and the humus also made some (1) He presented one to the Lord of Aizu, with the inscription Chinese ch'in, especially to the varnish and the strings. When Shin-etsu came to Japan he brought with him some
good instruments. For the Japanese ch'in, by reason of its high degree of humidity, is detrimental to the Chinese ch'in, and the humus also made some (1) He presented one to the Lord of Aizu, with the inscription Chinese ch'in, especially to the varnish and the strings. When Shin-etsu came to Japan he brought with him some

Next to finding a competent teacher, it must also have been difficult for Japanese ch'in players of that time to obtain good instruments. For the Japanese climate, by reason of its high degree of humidity, is detrimental to the Chinese ch'in, especially to the varnish and the strings. When Shin-etsu came to Japan he brought with him some good instruments. For the Japanese ch'in, by reason of its high degree of humidity, is detrimental to the Chinese ch'in, and the humus also made some (1) He presented one to the Lord of Aizu, with the inscription Chinese ch'in, especially to the varnish and the strings. When Shin-etsu came to Japan he brought with him some
This instrument was still preserved in the treasury of the Tokugawa's as late as 1834. In that year Fujita Yoji was ordered to compose an essay to be written on the box it was kept in, which eventually came into the possession of the author, is minutely described. Where the history of a Ch'in ch'in, which eventually came into the possession of the author, is minutely described, this essay gives a short essay, entitled "Account of the ch'in of the Jade Hall". After pur up with in order to obtain a real Chinese ch'in, it is to be found in the Gushzm-ko-sho-ch'in (see above). Moreover, their sound is much inferior to that of Chinese ch'in. A good example of the trouble Japanese ch'in enthusiasts take with an old ch'in is peculiar beauty, and by which the age of a ch'in may be determined. Moreover, Japanese ch'in made of the same material as the Japanese koto is made of. Instead of the coat of ash and varnish of the Chinese ch'in, the Japanese ch'in also retains this pupil's how the ch'in could be made, using the same material...
The history of how Shin-etsu's teaching on the chin was handed down is to be found in various sources. A short list of the names of teachers called *Kawakita-zaneki* is given in *Zoku-kin* II, page 61.

Later the scholar Nakane Shikaku collected several notes on the chin tradition in Japan. Further several notes of minor importance, scattered through many Japanese books of the nineteenth century, are discussed by Prof. Nakayama Yosi in his excellent essay in *Zoku-* shihoku, number 15 of his *Zoku-shoku-gakku kun*; see also in his *Zoku-kotai* edition of 1914, second 4th, page 71, an interesting note on an image of Shin-etsu.

Most of these materials are discussed by Prof. Nakajima Kyosaku, editor of *Kawakita-zaneki* and *Kawakita-zaneki* edition of 1920, second part, page 55, third part, page 19, 37 and 46; see also in his *Kawakita-zaneki* edition of 1914, second 4th, page 71, an interesting note on an image of Shin-etsu. Further several notes of minor importance, scattered through many Japanese books of the nineteenth century, are discussed by Prof. Nakane Shikaku, editor of *Kawakita-zaneki* edition of 1920, second part, page 55, third part, page 19, 37 and 46; see also in his *Kawakita-zaneki* edition of 1914, second 4th, page 71, an interesting note on an image of Shin-etsu.
An outline of the tradition of Kinkaku (Yūgō-shū-den-nyūkōdo)
Toko-zenji is the real founder of the Soto sect in our country. He lived in the Yung-fu monastery in Hangchow; later, fleeing from the disturbances which arose from the invasion of the Manchus, he came to our country; this was in the year 1677. Having left Hangchow on the 24th day of the sixth month of 1676, he arrived on the 13th day of the first month of the next year at Nagasaki, brought by P'eng Kung-yin, the captain of the ship. In 1680 he came to the capital [Kyoto]. The next year at the invitation of the feudal lord Mitsukuni he went to Edo, where he settled down in the mansion of the Mito clan (it was during this time that he instructed various pupils in ch'in music). In 1692 he went to live in the Tendoku monastery on Daizan, near the castle of Mito. Moving to Kawada he there built a monastery, which he called, after his old abode [in China], the Gōjī-in. Thus he is the founder of this monastery. Afterwards in Mito and other parts of the country more than forty branch temples were established.

II. Hitomi Yūgen [pupil of I]. His style was Gikō, his literary name Chi/mia, and also Yakuz(7Jl, a man of the capital. He was a physician by profession; being called to the Eastern Capital [Edo], he became a court physician to the Emperor. Afterwards in Kyoto and other parts of the country of the Forbidden City he is the founder of this monastery. Various pupils in ch'in music, various pupils in ch'in music, various pupils in ch'in music...

1. The writer is here carried away by his enthusiasm for Toko-zenji. The Soto sect was founded in Japan much earlier by Hōnen, also called Shin-etsu, 1175-1263.

2. A detailed biographical account arranged according to the years is given in Toko-zenshū II, page 72 sq. by Deden (also called Śānyā-ji, 1200-1283).

3. The name of the captain is given as P'eng Kung-yin; probably the name was Tu Kung-yin, meaning "Mr." The name was probably given to the ship by the captain of the ship.
physician of the Shogun. He was a man of wide learning and vast knowledge. Afterwards he became an official Confucianist scholar; his writings are very numerous. He was ordered by the Shogun to compose together with Hayashi Shinzaemon the Zoku-hallcho-tsugumi. His salary was one thousand koku.

III. Hitomi Gin [pupil of II], style Ronall. He was a son of Hitomi Chikuto. In this family the kigakute was transmitted from father to son during many generations. In this family a ch'in presented by Tozo-zenji (inscribed with the two characters 双玉) is preserved, as well as many writings of the Master. The Japanese tradition of the kigaku did thus in truth begin with Master Chikutō.

IV. Koshuya Shichibei [pupil of II], from Edo, Yotsuya, Shichiken-machi, a merchant. He is said to have studied under Hionami, and also under Tozen [see below, VII].

V. Kosuke [pupil of II], a monk from Choshū. Afterwards he returned to his lay name, and took the literary name of Shoka Doi.

VI. A certain Komazawa [pupil of II] from Susaka, in Shinshū. He was commonly known as Yutaka.

VII. Sugiyura Seishoku [pupil of I], his style was Ken, his literary name Yuzen. He was commonly known as Jūnosuke. He had a salary of 8000 koku. He published the Koku-kinfu, and in his family there is preserved an Uronoike. He published the Toko-kinfu, and in his family there is preserved an Uronoike. He was a famous Confucianist scholar.
His common appellation was "kahei. He was a hereditary follower of the Sugiura family. After kahei had grown old, one of his sons carried on the family affairs, but was driven out for some reason or other. Tozen, having become poor, died as a dependant in the Saigusa family, on the 14th day of the eleventh month of the year 1763, at the age of eighty. He was buried in the oganji, in the grounds of the Honganji of Asakusa. His posthumous Buddhist name was Sochiin-shaku-tazen-koji. When he was young Master Tozen served as a page to Master Kinzan (vulgarly such a page is called "tea-priest"; the sons of noblemen in their youth served as pages to their masters). He studied the ch'in under Shin-etsu, and later under Kanzan [see VII], and is said to have received master Kanzan [see VII] (vulgarrly such a page is called "tea-priest"; the sons of noblemen in their youth served as pages to their masters). When he was young Master Tozen served as a page to Master Kanzan [see VII], and his name was Sogokhin-shaku-etsu-kaji. When he was young Master Tozen served as a page to Master Kanzan [see VII].

WILL ONDA KUNIMITSU (pupil of VII) his style was "kan, his literary name was Tozen. (2)
IX. Kōda Chikamitsu [pupil of VIII], his usual appellation was Tōjō. His study of physics, and especially in mathematics. 

Master Kōda loved the study of physics and excelled especially in mathematics. He studied mathematics under Nagane Geika. Several people who received instruction in the calendar from him are now famous. He was an excellent performer on the cū'n and the kōra. It is said that he learned old tunes of Kyushu from a certain Yōmaru, and at present there are available a chū'n (called Shimbu), as for the kōra, he first studied it under Tōzen [see VIII], and at present there are available a kōra and the kōra. As for the kōra, it is said that he learned old tunes of Kyushu from a certain Yōmaru, (called Shimbu), as for the kū'n, he first studied it under Tōzen [see VIII], and at present there are available a chū'n (called Shimbu). As for the kōra, he first studied it under Tōzen [see VIII], and at present there are available a kōra and the kōra.
XIV. Shitara Junjo [pupil of VIII], his usual appellation was TadaelliJl, a man from Edo. (1)

XV. Ranshitsu [pupil of XIV], superior of the Shinryuji in Asakusa. (2) His disciples were many.

XVI. Shukutani Mokuho [pupil of IX], style ShIll, literary name 1izldi. First he was called Iioaallla Il';/aro. He was a man of wide learning and vast knowledge, who became very famous. He taught kgalm to very many people. It is said that in his youth he waited upon Master K5da [see IX], and was instructed by him. Master Shukutani had many disciples, but the foremost among them was Oyama Hallzo.

After the year 1759 there were many to whom he had transmitted kgoku, and who continued his teachings. (3)

Shizunyofo Chiklt!o (name ReJl, style SMOll; he was well-known as a scholar of literature from the beginning of the 2J£eiwa period, 1764-1771), and other people, from the high nobility to the samurai and the common class [who studied the kingaku], number more than a thousand persons, but I cannot discuss them here one by one. I possess a manuscript written by Shizunyofo Chiklt!o (see below) in the collection of Prof. K. Nakamura, and who continued his teachings. (a)

Many discrepancies in the explanations of the finger technique in various Chinese ch'n-plu, compared with selections from other ch'n-plu, in Shizunyofo Chiklt!o's preface he says that he compiled this manuscript because he found copies after the original manuscript by Kodama, which contains extracts from the Ch'in-ch'ting by Chang Ta-nung (see above), copied after the original manuscript by Kodama, which contains different Chinese ch'n-plu. I possess a manuscript, and he went on explaining the way in which the ch'n should be played. He himself could not play the ch'n any longer himself.

Onoda a priest, called Donko, superior of the Shihtzuz, is also said to have compiled the preface of the collection of Prof. K. Nakamura, and who continued his teachings. (b)

Kodama Shm (this is the way he usually signs himself) also studied Chinese ch'n-plu. I possess a manuscript, copied after the original manuscript by Kodama, which contains extracts from the Ch'in-ch'ting by Chang Ta-nung (see above), and was instructed by him. He taught ch'n-plu to very many people. It is said that in his youth he waited upon Master Kodama, and was instructed by him. Master Kodama was a man of wide learning and vast knowledge, who became very famous. His disciples were many. First he was called Kodama Yluna. His usual appellation was Ichizunyo, a man from Edo. (c)

(1) A manuscript written by Imaizll1JZz' Ylisaku (see below) in the collection of Prof. K. Nakamura adds to the pupils of Onoda a priest, called Donko, superior of the Shinryuji at Edo.

(2) The Visit-gadan (11, page 46) says that when old he became blind, and could not play the ch'n any longer himself.

(3) Kodama Shm (this is the way he usually signs himself) also studied Chinese ch'n-plu. I possess a manuscript, copied after the original manuscript by Kodama, which contains extracts from the Ch'in-ch'ting by Chang Ta-nung (see above), and was instructed by him. He taught ch'n-plu to very many people. It is said that in his youth he waited upon Master Kodama, and was instructed by him. Master Kodama was a man of wide learning and vast knowledge, who became very famous. His disciples were many. First he was called Kodama Yluna. His usual appellation was Ichizunyo, a man from Edo.
XVII. Shinraku Kanso
[pupil of XVI], name Tel:
style Shiz/co, also Ii.allso.

The outline given here is intended merely to record the tradition of the ch'in players who are especially known in the world. It is not my intention to give here an account of the various ch'in schools. At present those that draw sounds from silk and paulownia wood are spread over the whole country. But the first to transmit this art was Master Shin-etsu in Edo. Even in far lands and remote regions ch'ingaku conforms to Shin-etsu's teachings. If there are others who twang the strings differently, they are pursuing a wrong way.

* * *

Autumn 1813, a day in the beginning of August,

written by the Old Man of Leisure of Edo.

Our manuscript is silent on one interesting point, namely the tradition of the ch'i'ng-kun -- the one-stringed lute in Japan. This instrument is also called ch'i'ng-ku, & said to have been invented in Japan by an exiled nobleman in 900 A.D. (1)

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Though this instrument is now rather rare in China, it is mentioned in several old Chinese sources, and there

written by the Old Man of Leisure of Edo.

Autumn 1813, a day in the beginning of August,

Chinese literary music and its introduction into Japan

(1) Cf. Piggott, "The music and musical instruments of Japan," London 1909, page 115. I may remark in passing that in this quite useful book the description of the way in which the shih-ch'ing-kun is played (page 119) is entirely wrong, and should be disregarded.

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Chinese literary music and its introduction into Japan
can be no doubt that also the z'clzigen-It'lJl was introduced into Japan from China. A Chinese ch'in-pu of the Ming period, the Li-hsillg-yiiml-Y17, by Chang T'zilg-yii 11~ff3I even gives in the 4th chapter several tunes for the one-stringed ch'in. The z'chige1i-kllz seems to have been rather popular in Japan: the Kolci:'gadml (II, page 37) says that a collection of tunes for it was published in 1848.

The last Japanese scholar who was a ch'in player, and learned in Kung-han seems to have been Masionzi Aßsahn beginning of this century was Wmdaii Yen 謝達亦, literary name 錫竹, shi alcohol. Portrait of the player of the tunes of having been studied carefully, I conclude that he also was a ch'in player. A famous ch'in player of the period following that in which the manuscript translated above was written, my materials are but scanty. I may be allowed, however, to add here some of the desultory notes I have collected for Kung-han in Japan in the period following that in which the manuscript translated above was written. My description of the ch'in has been rather popular in Japan; the Ycei-6o0m (II, page 37) says that a collection of tunes for it was published in 1848.

For the one-stringed ch'in, The Kung-han seems to have been rather popular in Japan; the L-fhing-yam-pn 聲音之譜, by Ch'üen T'ile-ß rhm even gives in the 4th chapter several tunes can be no doubt that also the ch'i-jheng was introduced into Japan from China. A Chinese ch'in-pu of the Ming period, the Li-hsillg-yiiml-Y17, by Chang T'zilg-yii 11~ff3I even gives in the 4th chapter several tunes for the one-stringed ch'in. The z'chige1i-kllz seems to have been rather popular in Japan: the Kolci:'gadml (II, page 37) says that a collection of tunes for it was published in 1848.

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ch'in performers does not exceed eight or ten people. Occasionally I have heard about someone who could play the ch'in, but apparently the actual number of performers is not as high. It seems that in Japan after the high day in the late Tokugawa and the early Meiji periods, kagura practically fell in disuse, and during the Great Kanto earthquake, many ch'in in private collections and curio-shops were burnt, and now it is rare to find one.

After the Sino-Japanese War, interest in the kagura seems to have decreased considerably. Moreover, during the time of the Chinese stringed flute, such as the Chinese common songs, apparently noted down in Nagasaki, and some notes about the Chinese straight flute, the interest in the kagura seems to have decreased considerably. Occasionally I have heard about someone who could play the ch'in, but apparently the actual number of performers is not as high. It seems that in Japan after the high day in the late Tokugawa and the early Meiji periods, kagura practically fell in disuse, and during the Great Kanto earthquake, many ch'in in private collections and curio-shops were burnt, and now it is rare to find one.

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Further, this manuscript contains some Chinese common songs, apparently noted down in Nagasaki, and some notes about the Chinese straight flute, the Chinese literary music and its introduction into Japan.
This essay is only an attempt at sketching an outline of *kaz'ngaku*, and its tradition in Japan. It goes without saying that the material collected here should be investigated further, to be corrected and considerably enlarged.

That I still venture to publish it in this incomplete form is because I want to contribute to this volume a few pages on Chinese music in Japan, in the history of which an important place is occupied by the subject on which Professor Ch6z5 Mut5 is so great an authority: Nagasaki, gateway through which foreign culture entered Japan.

Page 31, regarding the T'ien-i-ko: Various disasters ravaged this library, and the greater part of its books were lost. A recent study on the books that are left does not mention this ch'in-pu. Cf. *T'ien-i-ko* by Ch'en Teng-yiian, published 1932.

Addenda:

Page 39, regarding the T'ien-i-ko: Various disasters ravaged this library, and the greater part of its books were lost.

Tokyo, May 20th 1937.
琴学傳授略系

東 靜然師

諺言師，字心越。明浙江金華府婺州浦陽人也。俗姓蔣氏。崇禎十二年己卯生。相

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篤譜者多シ。琴道我邦ニ傳フルハ賢ニ竹洞先生ノコレリ。
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江戸四谷七軒町。商。人見学び叉東川学びタリトイフ。

長州僧。後還俗号松窩道人。

字維天、号琴山、俗号内藏允。秩祿八千石。著東臯琴譜。此家文越師所弾ノ琴ア

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| トイフ。從学者前後数百人。
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**注**：
- 年龄为实足年龄。
- 性别为实际情况。
- 职业为当前工作。
- 地址为常住地址。